

Some Girls

Background

Originally called *More Fast Numbers*, it also included the song “Lies” a punk-inspired harangue against liars of all kinds, which became the working title of the Stones new album. Jagger chose Peter Corrison a Greenwich Village-based graphic designer who had an idea for a distinctly kitsch visual. It was a kind of retro advertising look inspired by that of the Valmor Products Company in which the faces of the Stones would appear alongside those of the twentieth century’s most beautiful women. The gag was to deck them out in wigs and to make them up with bright red lipstick. Designer Corrison got a call from Jagger in Paris and agreed to a packaging project called “Lies” for the Stones new album cover. Corrison was the designer of Led Zeppelin’s album *Physical Graffiti*, which used the die-cut sleeve design depicting a New York City tenement block, through whose windows various cultural icons could be interchangeably viewed. Corrison said, “As I remember it, my concept was originated by Mick Jagger giving me a working title of Lies. I’ve always been a fond observer of fringe editorial and advertising communications. The black American magazine *Jet* offered such material. A wig ad I found seemed to tell lies and make false promises. Combined with the English male propensity for dressing in drag it seemed a perfect confection.”

Corrison and illustrator Hubert Kretzschmar used a wig ad found in magazines like *Jet* and *Ebony* as the basis for the front cover where they employed color offset lithography printing on cardboard to create a parody of a vintage wig advertisement. The covers were printed by Garrod and Lofthouse Ltd. and published by EMI Publishing Ltd. Great Britain.



The album’s outer-sleeve design reproduces these circa 1976 Valmor Hair Styles of Chicago advertisements, with a few exceptions. The outer sleeve was created by removing the faces of the wig models by die-cutting. The album’s name changed to *Some Girls* after the cover concept was developed. It seems reasonable to speculate that the name change was related to the cover choice and the song “Some Girls” which had the kind of shock value to which the Stones had become accustomed. The album could not have been better named, given all the women in the Stones lives. Mick had left Bianca and was dating Jerry Hall when he began dating a 17-year old he had met at an Ahmet Ertugun party with Jerry by his side. This marked the second album named after one of the album’s songs. *Beggars Banquet* was the first. The die cut outer sleeve is shown below left.



A cardboard inner sleeve was created with portraits of the band and various celebrities on either side. Photographs are found replacing the original faces of the wig models with images of the band on one side (above middle). The opposite side was altered in a humorous fashion to show the band and celebrities with colored hair (yellow, red, blue) and ruby red lips and eyes (above right).

Cheap Trick

If you have not already done so, tape pictures of family and friends to the sleeve and make yourself famous. If you do not have family and friends tape 20 pictures of yourself to the sleeve.

Kretzschmar, an illustrator, worked with Corrison but did not get official credit on the album. An oversight he scratches up to inexperience in the industry at the time. It was Kretzschmar who superimposed the Stones faces over the originals. He also used his discretion to chose the celebrities that appear on the sleeve. He did the coloring of the hair, eyes and lips.

Kretzschmar said, "I had been working in the mid '70s

with a collage technique that used fragments and bits and pieces of heads and combinations of different elements, while Peter had been working with dye cutting in print production and similar production-related technology previous to this. In this case, it was Peter who brought the wig ads from Jet magazine, and we experimented with various combinations of content. We used material from various sources in this case. Publicity pictures from entertainment tabloids were one source. Publicity stills of movie stars, and Hollywood press material came from my end. As with many commercial projects, it is often a collaborative effort and sometimes one idea builds on another."

The Cover

In a 2011 interview, Richards waxed nostalgic for the days when the covers for albums like *Some Girls* were big-deal affairs, not postage-stamp-sized Facebook apps. "The meaning of an album cover, it has a thousand uses apart from holding a record. You can roll joints on it, you can do all kinds of shit on it. And it was a good size to look at. A CD is kinda a little small. Miniature. And with downloads, you don't get a cover at all." Asked what Stones fans will roll their joints on now, Richards laughed, "Tough shit, I don't know." Here is what the author's album cover looks like. Chances are your copy may look a little different, no wonder, there are

15 known versions of the *Some Girls* cover. Take the inner cardboard sleeve out, reverse it, and you get a different album cover look. So everyone gets two versions of the cover.



Kretzschmar said in an interview, “On all covers that I worked on for the band, Mick Jagger had final approval, but gave us pretty much total freedom in the creation of the artwork.”

Some Girls was the 14th British and 16th American studio album by the Rolling Stones, released in 1978 on Rolling Stones Records. It was the first album to feature guitarist Ronnie Wood as a full-time member; there were few guest musicians. *Some Girls* was a major critical success, becoming the only Rolling Stones album to be nominated for a Grammy in the Album of the Year category.

Jagger said, “The idea was that when you pulled the inner sleeve out from the main cover it would give you different views through the windows...It was all nicked from the wig ads in those 60s black magazines. The thought was that the wig creation faces would be replaced by famous movie stars and The Rolling Stones.” Black and white faces embellished with red lips and eyes and colored hair in some cases, poke through a 1970s style advertisement for wigs. The cover is divided into four color lines, each of which

features five wig ads sorted by line according to price. The cheaper wigs at the top cost \$6.99, followed by \$7.99 and \$8.99 wigs leading up to the most expensive wigs at \$9.99. The ad copy on the advert has five rows with five wig images each. The first four rows of the advert are reproduced on the album cover, consider them numbered from one in the upper left to twenty on the lower right. The ad copy was replaced by song titles in the 1st, 3rd, 6th, 8th, 9th, 12th, 14th, 16th, 18th, and 20th positions of the cover. If you compare the album to the ad presented earlier you will see that the wig appearing on the album does not match the wig in the ad at the 1st, 9th, 11th, 15th, and 18th positions, all 15 other positions are identical in the ad and on the cover. Let the numerologists among you figure out what that means for the rest of us.

It appears this is not the original ad used for the album cover template but it is an excellent representation of the type of ad that was used. Each song title appears on the front cover but they are not presented in the order of the playlist. Some Girls is mentioned twice, once in the 3rd and again in the 16th positions. Asked in an interview about the kind of reception the artwork got once the record was released, Kretzschmar said, "It was very successful and had quite an impact for its bold graphic look. Aside from the objections of some of the females that ended up being taken off the cover. An interesting little tidbit: I have been told by one of Andy's assistants, that Warhol was quite in awe of the cover and artwork when it came out!"

Who Are These People?

In 2011, Jagger said, "The original idea was that it was period people; the wig pictures were period...I don't know, whose faces would you like to see on there today? You want Lady Gaga, a contemporary lady? A mix? Scandalous people?" Here are some iconic female celebrities and others who made it in 1978, chosen by Corrison and Kretzschmer.



There are four rows of five photos each. The photos are numbered from 1 (top left) to 20 (bottom right). Three people remain unidentified.

1. Mickey Deans & Judy Garland

2. Ross Hunter & Bill Wyman
3. Keith Richards
4. Joan Crawford
5. Bill Wyman
6. Elizabeth Taylor & Charlie Watts
7. Brigitte Bardot
8. Bill Wyman
9. Marilyn Monroe & Groucho Marx
10. Mick Jagger & Tony Curtis
11. Liza Minelli & Mick Jagger
12. Joey Heatherton
13. Charlie Watts
14. Ron Wood & Dirk Bogarde
15. Gina Lollobrigida & Andrea Milko Skofic (her son)
16. Carol Landis (or Hedy Lamarr) & Mick Jagger
17. Paul Newman & Ron Wood
18. Rita Hayworth & Glenn Ford
19. Bill Wyman & Liza Minelli
20. Keith Richards & Unidentified man

The originals come from photos like those below.





The flip side of the inner sleeve had four more rows of five photos each. The numbering is the same. All of these people have been identified by Kretschmar.

1. Monty Clift & Marilyn Monroe
2. Keith Richards
3. Charlie Watts
4. Desi Arnaz & Lucille Ball
5. Red Buttons & Charlie Watts
6. Eartha Kitt & Bill Wyman
7. Mick Jagger
8. Jayne Mansfield
9. Keith Richards
10. Brigitte Bardot
11. Jane Fonda & Ron Wood
12. Lee Majors & Farrah Fawcett
13. Joan Collins & Mick Jagger
14. Keith Richards
15. Bill Wyman & Henry Fonda
16. Mick Jagger

17. Charlie Watts & a yellow dog
18. Raquel Welch
19. Ron Wood & George Harrison
20. Charlie & Elizabeth Taylor

Who Wants Off The Album?

The album was released 9 June 1978. Shortly thereafter the controversies began. A little backstory on the title song will help you understand why some girls did not want to be associated with *Some Girls*. First, there was the misogyny that ran unfettered throughout the album's title song, "Respectable" and "Beast of Burden" and which some found continuing with the women in bras on the rear cover. Then there was the racism. American civil rights leader the Reverend Jesse Jackson had been railing against "sex rock" songs since 1976, when he

The Stones considered the song 'Some Girls' a dirty version of The Beach Boys' 'California Girls.' The song was 24-minutes long before it was edited down. The more outrageous parts of it were cut.

started pushing record companies to be more "responsible." Jackson called the title song 'vulgar and obscene' and an insult to colored people.' When he heard the line "Black girls just wanna get fucked all night" he used his Operation PUSH (People United to Save Humanity) group to call for a boycott of the album on black-oriented radio stations.

Ahmet Ertegun, head of the Rolling Stones' Atlantic Records label agreed to meet with Jackson, perhaps because Atlantic Records had earlier attempted, unsuccessfully, to persuade the band to drop the song from the record. Jackson tried to get some redress saying, "We do not want to act like censors but we feel that Mick Jagger has a social responsibility." Ertegun said Atlantic would recommend the offending line be cut from future pressings but he also insisted he had no creative control over the band because Atlantic merely distributed the Rolling Stones label. In a Rolling Stone interview he added, "Mick assured me that it was a parody of the type of people who hold these attitudes." There were no real plans to alter or remove the song. The lyric was a Jagger ad-lib but he wasn't going to change it. Jackson had to settle for a halfhearted apology. The band issued a statement that said: "It never occurred to us that our parody of certain stereotypical attitudes would be taken seriously by anyone who heard the entire lyric of the song in question. No insult was intended, and if any was taken, we sincerely apologize." "Chinese girls are so gentle, they are such a tease" was another objectionable lyric that enflamed less powerful sensibilities.

Jagger maintained the song was a parody of racist attitudes, adding "I've always said, you can't take a joke, it's too fucking bad." He was reportedly more conciliatory to Jackson in private. Saturday Night Live comedian Garrett Morris may have gotten the last word on this controversy in a mock-editorial on the show's Weekend Update segment when he quoted a sanitized version of the "Black girls just..." line, then added "I have one thing to say to you, Mr. Mick Jagger... where are these women?!?"

Oh yeah, then there were the threatened lawsuits and the legal settlements. It seems the album design did not include obtaining permission to use the likenesses of the celebrities depicted. Lucille Ball, Farrah Fawcett, Liza Minnelli (representing her mother Judy Garland),

Mick Jagger reportedly apologized to Liza Minnelli (the daughter of Judy Garland) over the incident when he encountered her at a party held at the famous discothèque Studio 54. There is no record of her response.

Raquel Welch, and the estate of Marilyn Monroe all threatened to sue for the use of their likenesses without permission. Raquel Welch reportedly objected first but it took someone with the stature of Lucille Ball to get Atlantic Records to take the complaints seriously. Why would anyone object to being depicted on a Rolling Stones album cover? Well there was the sexism and the racism, then there were the drugs. Not

many celebrities wanted to be associated with those types of things at the time.

The Daily Mirror reported that famous ladies Raquel Welch and Lucille Ball were furious when they discovered their pictures were on the sleeve of the Rolling Stones' latest album *Some Girls*. Lucille was one of the richest women in America and the thought of paying her suitable damages quickly persuaded record company chiefs to withdraw the album. A spokesman for the Rolling Stones said: "We understand the two ladies claimed that the photographs had humiliated them."

Jagger said, "Nobody ever cleared the rights on the picture with all the film stars and that got us into a whole lot of trouble. We had to change the whole thing and it turned out to be a bit of a nightmare. The first batch of records with all the film stars on had to be withdrawn, redone, and re-released and became a bit of a mish-mash. The copyright holders all got mad. These were just pictures snipped out of old magazines that the designer thought were public domain. The result did slightly ruin it for me as it became a legal thing rather than a fun thing. The lawyers didn't seem to have much of a sense of humor."

Who got blamed for the problem? Kretschmar said, "I think the label and the band got equal blame. You must remember that at that point in time the boys were infamous for their public stunts. Jagger was having an affair with Margaret Trudeau, the prime minister's wife, and Keith had been arrested in Canada for drug possession. So, some of the ladies felt that they did not want to be associated with them."

Valmor joined in and did take legal action for which they received a monetary settlement for the use of their ad template on the album. The lawsuits were more difficult to address so the offending artwork was withdrawn by the label. The album was reissued later in June 1978 with revised artwork. The faces of every celebrity, except ex-Beatle George Harrison, were removed whether they had complained or not.



In place of the celebrities faces were strips of colored paper, some of which said, “Pardon our appearance – cover under re-construction.” Kretzschmar had this to say about re-imaging the sleeve. “Placing color rectangles over the offending characters was supposed to have been a temporary solution. But there were quite a few females in the limelight that wanted to be “Some Girls” and on the cover — Linda Ronstadt, Carly Simon and Britt Eckland being among them. I prepared a version that was supposed to be used as a replacement inner sleeve, but that was not utilized after the album had chart-wise gone through the roof.”



Thus, although Kretzschmar had fashioned the cover that was announced as under construction (above right), it was never used. The album was selling successfully and it was simply cheaper

for Atlantic to keep ringing up sales than it was to redesign the album. The unused replacement cover is shown here with President Carter in drag along with several women who expressed a desire to be on the album. To the left is what the under construction cover looked like. This is what the public got instead of Kretzschmar's work, which comprised the following photographs.



Keith

Richards gets the final word on these troubles, "Then we had trouble with the cover, from Lucille Ball, of all people, who didn't want to be included, and there were loads of lawsuits going on. On the original cover you could pull out and change the faces with one of those cards. There was every famous woman in the world in there, everybody we fancied. Lucille Ball? You don't like it? Fine! The feminists didn't like it either. We always like to piss them off. Where would you be without us?" Atlantic removed the libelous photos.

A new album cover was not actually released until the album was reissued in the 1980s. It looked like the cover below. This is the cover used for the CBS-era. All the women pictured appeared in an actual wig ad, which the Stones had paid to use in their settlement with Valmor.



A circa *Some Girls* photo of creative force, Hubert Kretschmar, with Ronnie Wood is seen below.



How Many Covers Were There?

There were three versions of the album cover that were sold. First, came the uncensored version, followed by the censored version, which was followed by version three which replaced the Stones' drag-queen likenesses with the wig ad women. This version was used for the CBS-period issues of the album on LP, cassette and CD. How many covers were there, however, requires a source and according to Discogs (<https://www.discogs.com/The-Rolling-Stones-Some-Girls/master/54219>) there are at least 15 known variations of the cover and innersleeve of *Some Girls*. Emphasis on the 'at least.'

To distinguish the possibilities let us begin with the die-cut peep-holes and what they reveal. There are three main options. First, the innersleeve is uncensored and features the celebrity faces visible through the peep-holes. Second, the innersleeve is censored and features the signage 'Pardon our appearance.... under construction' visible through the peep-holes. Third, the cover has no peep-holes.

Now, it is on to the different variations of the color-bands on the covers with peep-holes. This was an intentional innovation by Corrison and Kretzschmar. The Discogs identified options are as follows:

- 1) Green-Yellow-Blue-Red (bright colors)
- 2) Yellow-Blue-Red-Green (bright colors)
- 3) Blue-Red-Green-Yellow (bright colors)
- 4) Red- Green-Yellow-Blue (bright colors)
- 5) Yellowish-Bluish-Reddish-Greenish (pale colors) ('Some Girls' title typed in red)
- 6) Reddish-Greenish-Yellowish-Bluish (pale colors) ('Some Girls' title typed in blue)

A sampling of covers is provided below. Note that red looks more like pink to many people and the bottom right title is in blue.



Some later releases of the cover were made without peep-holes. There are 2 known versions with hand-drawn sketches and with these color bands:

- 7) Green-Yellow-Blue-Red (bright colors)
- 8) Yellowish-Bluish-Reddish-Greenish (pale colors)

Examples without peep-holes follow. An unlisted color combination is seen in the center. Ergo, emphasis on the 'at least.'



Album cover art version three replaced the Stones' drag-queen likenesses with the wig ad women that includes many of the women on the original ad shown above. The only women in the ad who do not appear on the version three cover are in positions, 1, 9, 11, 15, and 18. These are the same wigs on the original album cover that do not match the ad. So, it appears an ad similar to the one above but different in five wig positions was used.

The fourth amended version that included Carly Simon, Linda Ronstadt, Britt Ekland and Jimmy Carter in drag was never released commercially. *Some Girls* has spawned quite a collection of look-alike covers, some of which can be seen at <http://www.amiright.com/album-covers/>.

The Stones in Drag Again

If you are not familiar with the quote below, it is time to take a closer look at your *Some Girls* album, "Probably the most successful woman in radio, Mick has been very close to marriage. She has the man, admitted she was very fond of him, but sadly sent him away-she couldn't bear to sacrifice her career."

Lest it slipped you notice, the Stones appear in garish bewigged drag besides several beautiful women on the cover of *Some Girls*, a nod in the direction of the picture on the 1966 single "Have You Seen Your Mother, Baby, Standing in the Shadow?" John Lennon, when asked about the Stones, said, "I like the butch stuff, and I don't like the faggy stuff." To which Jagger's reply was, "But you don't want to be butch the whole time. It would drive you mad, wouldn't it?"

Speaking on the androgynous appeal of rock and roll, Jagger said, Elvis was the origin of this appeal. He added that people in the older generation saw this effeminate 'thing' straightaway. He then added that the Stones incorporated this appeal into their own act straightaway but unconsciously. Asked when they became deliberate about cultivating this appeal, Jagger said, "Oh, about 1960. Very early, before we made records. As far as I was concerned, it was part of the whole thing from the beginning. I couldn't have talked about it like I talk about it now. But it wasn't some new thing. You were copying all your idols. ...I just pushed it further because it seemed the natural thing to do. Plus, there was that whole culture of people you met who were gay, in the theater and so on. And everyone in show business talked in a very camp, English way...So as soon as you were in it professionally, that was the way people carried on, so it became even more camp."



On *Some Girls* this campiness extended to fantasy profiles about each of the band members as women found on the periphery of the rear cover of the album. These were written in combination by Corriston and Kretzschmar suggesting copy going back and forth.

BILL WYMAN Chic, intelligent confidante of international society-which she regales with her unusual and exciting parties-Bill lacks only one attribute to be the perfect wife-she just doesn't like men. Never has.

KEITH RICHARDS The elusive "I want to be alone" Swede has been hiding from that world for years. A frustrating romance with John Gilbert and the tragic death of Mauritz Stiller, Richards' only real love has turned her into a recluse.

RON WOOD The darling of the dazzling twenties had hordes of men at her feet, panting for her favors. Hollywood insiders insist that her great beauty and popularity made it impossible for any man to make an impression on her. None did.

CHARLIE WATTS This beautiful and talented showgirl, model and actress hasn't found a man who fits her rigorous specifications for a husband. Says the cautious Watts: "I have no regrets...I would rather be lonely than sorry..."

The Mick Jagger description is found at the beginning of this section.

Rear Cover

The misogyny continues on the rear cover. Bras, or brassieres, as they were properly called at the time, were according to the look of the ads from that time, some form of militarized garb designed to simultaneously protect and attack. Kretzschmar said the bra ads were taken from a Frederick's of Hollywood catalogue he owned. The Frederick's ad below shows four of the five women depicted on the rear cover. Notice the insets with the fine details of deployment in both the ad and on the rear cover. These ads were read by women in search of bras, they were studied and committed to memory by adolescent males in a more innocent time the Stones helped to wobble.



Corrison and Kretzschmar chose this sort of bra ad as the template for the rear cover. Complete with six inset details, a tape measure encouraging buyers to 'Pull in those inches,' five stunning models in five stunning bra designs, the aforementioned drag fantasies of the Stones and a lips and tongue logo, the set list is presented.

Jagger said, "It was really good because all these people looked very funny in the wigs, especially the band. The band pictures were existing found press pictures which were then colored in. There were these cheap double -uplift wash 'n' wear bras, around which we put the titles of the songs. There were also titles next to the wigs like Georgie Girls or Boy-Cut."

\$7.99



RON WOOD
The darling of the dazzling twenties had hordes of men at her feet, panting for her favors. Hollywood insiders insist that her great beauty and popularity made it impossible for any man to make an impression on her. None did.



Far Away Eyes

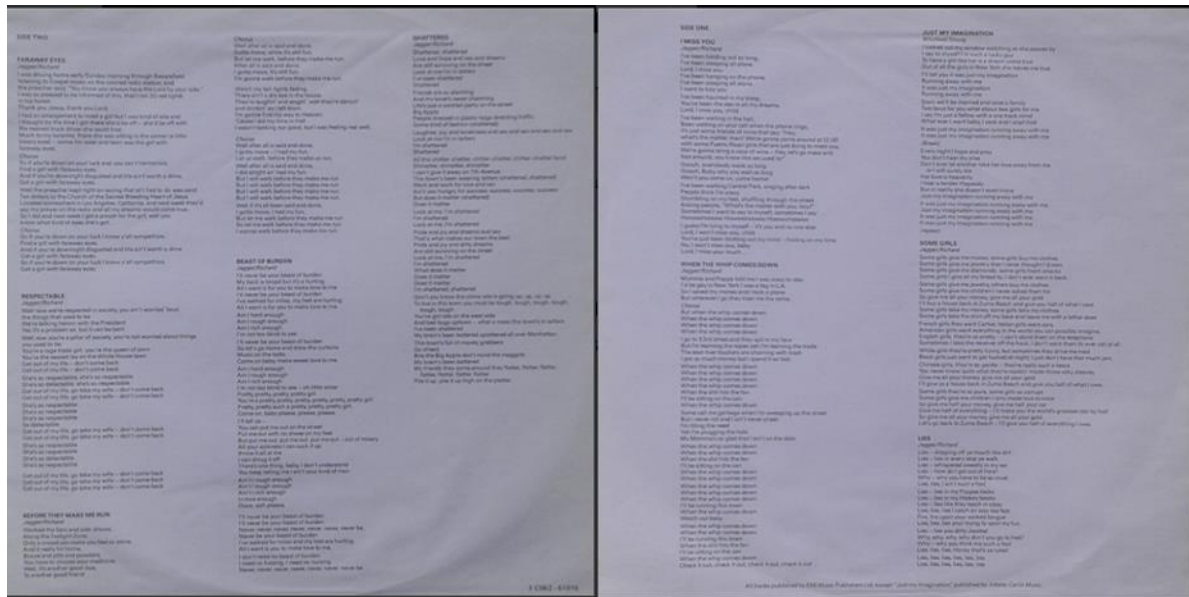
Drums, Charlie Watts; Bass Guitar, Bill Wyman;
Piano, Keith Richards, Mick Jagger; Acoustic
Guitar, Keith Richards; Pedal Steel Guitar,
Ron Wood; Electric Guitar, Keith Richards;
Lead Vocal, Mick Jagger; Back-up Vocal,
Ron Wood, Keith Richards, Mick Jagger

\$3.50

**elastic
edge on
straps**

The Inner Sleeve

The album was protected by an inner sleeve that listed the lyrics for the songs.



Controversy Pays

The signs of the band's inevitable descent into self-parody are already here. *Some Girls* came out in 1978 and was the band's response to the punk-rock movement that had risen up and railed against the bloat of rock institutions, which by the late '70s included the Stones. Jagger and the Stones took dead aim at the youngsters, not so much to prove the youngsters wrong as to prove themselves still young, even incorporating that loathsome antithesis to punk rock -- disco music -- into their sound and making it their own. *Some Girls* is the Stones top selling studio album and Peter Dinklage would go on to design the album covers for *Emotional Rescue*, *Tattoo You*, and *Undercover*. Hubert Kretschmar also worked on *Tattoo You* and *Undercover* but he failed to receive credit commensurate with his work.

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[The Rolling Stones - "Some Girls" \(cover art no. 3\)](#)

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