

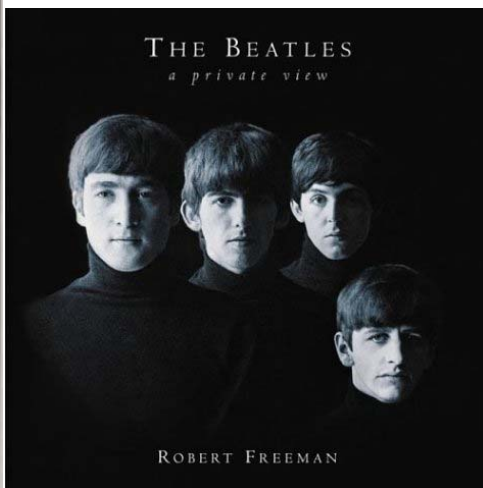
InfoMail Samstag, 28. Februar 2015

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Hallo M.B.M.!

BEATLES-Bücher A *PRIVAT VIEW*

Weil Einzelstücke, nicht im Internet-Angebot. Bitte Email schicken oder anrufen: 0345-2903900



1991: Buch (**sehr großer** Fotoband)

***THE BEATLES - A PRIVAT VIEW.* 49,00 €**

Autor & Fotograf: ROBERT FREEMAN.

Verlag: BDD Promotional Book Company, New York,, USA. IBAN: 0792-4-5282-8.

Gebundenes Buch, , Format 36,5 x 35,0 cm; ca. 180 Seiten, ca. 39 Farb- und 201 Schwarzweiß-Fotos; englischsprachig.

Oktober 2003: Buch (**großer** Fotoband)

***THE BEATLES - A PRIVAT VIEW.* 39,00 €**

Autor & Fotograf: ROBERT FREEMAN.

Verlag: Big Tent Entertainment, USA. IBAN: 1-59226-176-0.

Gebundenes Buch, , Format 32,0 x 32,0 cm; ca. 180 Seiten, ca. 39 Farb- und 201 Schwarzweiß-Fotos; englischsprachig.

1993: Buch (Fotoband)

***THE BEATLES - A PRIVAT VIEW.* 29,00 €**

Autor & Fotograf: ROBERT FREEMAN.

Verlag: Reed Consumer Books Ltd, London, Großbritannien. IBAN: 1-857-32250-9.

Paperback, , Format 28,0 x 27,0 cm; ca. 180 Seiten, ca. 39 Farb- und 201 Schwarzweiß-Fotos; englischsprachig.

Inhalt: Looking Back; Eight Days A Week; Waiting For Playback; Fashioning The Beatles; Eppy; For The Record; Idol Lane; Life Under Lennon; Welcome To The USA; A Hard Day's Night; In His Own Write; Ringo's Wedding; Help!; John, Paul, George And Ringo; Good Day Sunshine; The Last Word..

ROBERT FREEMAN:

The **WITH THE BEATLES** album cover was taken soon after I met them for the first time in Bournemouth. Since the photograph was needed urgently, I had to improvise a studiosituation in the hotel. The dining room was the most suitable location. There was a broadsidelight from the windows and a deep maroon curtain that could be pulled behind themto create a dark background. They came down at midday wearing their black polo-neckedsweaters. It

seemed natural to photograph them in black-and-white wearing their customary dark clothes. It gave unity to the image. There was no makeup, hairdresser or stylist - just my self, the BEATLES and a camera - a Pentax SLR with a 180mm telephoto lens. The lens aperture was set at F22 to ensure depth of focus between RINGO in the foreground and PAUL at the back. The telephoto lens also compressed them into a tight group shot with all the heads more or less the same size. They had to fit into the square format of the cover, so rather than have them all in a line; I put RINGO in the bottom right corner. He was the last to join the group, he was the shortest and he was the drummer! Even so, he still had to bend his knees to get to the right level - and look natural!

Some people have thought the image was a montage, but it was a single shot. The printing of the sleeve turned out much darker than expected. A lot of the textured quality in the reproduction print was lost. In fact the English version looked like four white faces in a coal cellar. Fortunately, the American version, with the title changed to **MEET THE BEATLES**, was the same black-and-white photograph with a blue tone, showing more detail in the shadow area.

This cover shot was an extension of my black-and-white jazz photography and the idea for the composition came from a photograph taken earlier the same year of three graphic designers (see previous page). The picture had a mood and directness that was the antithesis of the way groups usually appeared on album covers at that time. GEORGE MARTIN deserves credit for supporting this approach since colour was the norm for pop albums. Although GEORGE ran the subsidiary Parlophone label, the cover had to be approved by the management at EMI.

My original idea was to feature the picture of the BEATLES across the whole album without logos or titles. By then, the BEATLES were famous and their faces well known. This would have been a truly original breakthrough. But the proposal was too radical for EMI, and at the time neither BRIAN nor the BEATLES had authority over those decisions. That changed a few years later with **RUBBER SOUL**.

I was originally offered the equivalent of 50 \$ for the cover, which was the standard fee, but a far cry from what photographers make for covers today. However, BRIAN did support me in persuading EMI to pay double their normal fee - 100 \$. A bargain considering the number of albums sold worldwide and the description in the New York Times Book Review that it was the "quintessential rock album cover".

[Beatles Museum](#): Gezeigt werden knapp 250 Fotos aus den Jahren 1963 bis 1967. Darunter auch die Fotos, die für die LP-Hüllen **WITH THE BEATLES**, **BEATLES FOR SALE**, **HELP!** und **REVOLVER** (Rückseite) verwendet wurden.

Viele Grüße sendet Dir das Team vom Beatles Museum Stefan, Martin und Rainer

Bestellungen auch telefonisch möglich: Di. - So. von 10.00 bis 18.00 Uhr; manchmal auch bis 20.00 Uhr: **0345-2903900**

Ab Bestellwert 50 Euro übernehmen wir die Portokosten

Angebote freibleibend und so lange der Vorrat reicht. Fehler vorbehalten.

Angebot gilt meistens längere Zeit aber nicht auf Dauer. Die InfoMails archivieren wir auf Dauer auf unserer Internetseite.

28. Februar - IT WAS MANY YEARS AGO TODAY:

ca. Donnerstag, 28. Februar 1963: **BEATLES**-Single **LOVE ME DO / PLEASE PLEASE ME** in West-Deutschland.

Donnerstag, 28. Februar 1963: **JOHN LENNON** und **PAUL McCARTNEY** schreiben Song **From Me To You** während England-Tournee

Freitag, 28. Februar 1964: **THE BEATLES/TONY SHERIDAN & THE BEATLES**-Single **WHY / CRY FOR A SHADOW** in England.

Freitag, 28. Februar 1964: **PETER & GORDON**-Single **WORLD WITHOUT LOVE**

(**LENNON/McCARTNEY**-Komposition) in England.

Freitag, 28. Februar 1969 (5. Februar 1969): **CREAM**-LP **GOODBYE** (mit **HARRISON/CLAPTON**-Komposition **Badge**) in USA.

Montag, 28. Februar 1972: **GEORGE HARRISON** und **PATTIE HARRISON** haben Autounfall.

Freitag, 28. Februar 1975: **GEORGE HARRISON**-Single **DARK HORSE** in England.

Freitag, 28. Februar 1975: **ELTON JOHN**-Single **PHILADELPHIA FREEDOM** (

B-Seite **I Saw Her Standing There** mit **JOHN LENNON**) in England.

Mittwoch, 28. Februar 1996: **GEORGE MARTIN** bekommt für sein Lebenswerk den GRAMMY.



Beatles Museum (Martin Schmidt, Stefan Lorenz, Rainer Moers oHG), Alter Markt 12, 06108 Halle (Saale)

Telefon / phone: 0345-2903900, Fax: 0345-2903900; Email: BeatlesMuseum@t-online.de; Internet: www.BeatlesMuseum.net

Geöffnet: dienstags bis sonntags und an Feiertagen (außer Weihnachten und Jahreswechsel) jeweils 10.00 bis 18.00 Uhr (nach Absprache auch später - oder morgens früher)

Zusätzliche Öffnungszeiten für Gruppen und Schulklassen auf Anfrage; auch abends. Geschlossen: Heiligabend/Weihnachten und Silvester/Neujahr.

Publikation: THINGS: monatlich oder öfter: 6 THINGS 21 Euro / 12 THINGS 42 Euro / 24 THINGS 79 Euro / 36 THINGS 99 Euro - ohne automatische Verlängerung (nur nach Absprache).