Mittwoch, 7. August 2013

# Die tägliche InfoMail vom Beatles Museum Alter Markt 12, 06 108 Halle (Saale); Telefon 03 45-290 3900; Di., Mi., Do., Fr., Sa., So. und an Feiertagen jeweils von 10 bis 20 Uhr

Bestellungen auch telefonisch möglich (Di. - So. tagsüber): 0345-2903900 Wenn Bestellwert 50 Euro und mehr, übernehmen wir die Portokosten Orders per phone also possible (Tu - Su during the day): 0049-345-2903900 If you order for 50 Euro or more we pay the shipping costs

## 7. August - IT WAS MANY YEARS AGO TODAY:

Mittwoch, 7. August 1957: Erster Auftritt von QUARRYMEN im Cavern Club

Freitag, 7. August 1964: GEORGE MARTIN ORCHESTRA-Single RINGO'S THEME (THIS BOY) in USA.

Montag, 7. August 1966: Manager BRIAN EPSTEIN ist bereit, BEATLES-US-Tour ausfallen zu lassen

und 1 Millionen \$ Strafe zu zahlen, da ihm Sicherheit der BEATLES wichtiger ist. (Tour findet statt.)

Montag, 7. August 1967: **GEORGE HARRISON** und **PATTIE HARRSION** besuchen

GEORGEs Schwester LOUISE CALDWELL HARRISON in San Francisco.

### Hallo M.B.M., hallo BEATLES-Fan! Buch (Fotoband) von ROBERT FREEMAN bei uns noch erhältlich:

2003 (Esrtauflage ca. Oktober 1996):

#### Buch (**großer** Fotoband)

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

Autor & Fotograf: ROBERT FREEMAN.

Verlag: Big Tent Entertainment, USA.

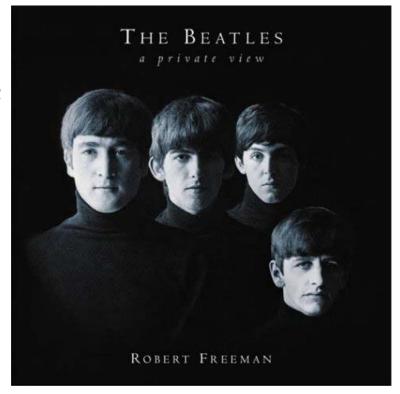
Gebundenes Buch, Format 32,0 x 32,0 cm; ca. 176 Seiten, ca. 39 Farb- und 201 Schwarzweiß-Fotos; englischsprachig.

<u>Inhalt:</u> 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..

#### Von ROBERT FREEMAN stammen die Fotos für die Cover WITH THE BEATLES, BEATLES FOR SALE, HELP! und REVOLVER (Rückseite)

#### Pressetext

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 customarydark 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 lensaperture was



set at F22 to ensure depth of focus between RINGO in the foreground and PAUL at the back. The telephoto lensalso compressed them into a tight group shot with all the heads more or less the same size. They had to fit into the squareformat 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, Alter Markt 11, 06108 Halle (Saale) Stefan, Martin, Azubi Philipp und Rainer

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