

**Mittwoch, 7. August 2013**

Die tägliche InfoMail vom



# Beatles Museum

Alter Markt 12, 06108 Halle (Saale); **Telefon 0345-2903900**; 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 HARRISON** 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.

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..

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

Presstext:

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 them to create a dark background. They came down at midday wearing their black polo-necked sweaters. 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 lensaperture 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,** Alter Markt 11, 06108 Halle (Saale)

**Stefan, Martin, Azubi Philipp und Rainer**

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

