

# THE BEATLES



# A HARD DAY'S NIGHT

**A FILM BY RICHARD LESTER**

**50TH ANNIVERSARY RELEASE**

NEW 4K RESTORATION FROM THE ORIGINAL CAMERA NEGATIVE

NEW 5.1 SURROUND MIX PRODUCED BY GILES MARTIN

UK - 1964 • RUNNING TIME: 87 MINUTES

**EXHIBITOR RELATIONS:**

Janus Films  
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JANUS FILMS

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# SYNOPSIS

Meet the Beatles! Just one month after they exploded onto the U.S. scene with their *Ed Sullivan Show* appearance, John, Paul, George, and Ringo began working on a project that would bring their revolutionary talent to the big screen. *A Hard Day's Night*, in which the bandmates play wily, exuberant versions of themselves, captured the astonishing moment when they officially became the singular, irreverent idols of their generation and changed music forever. Directed with raucous, anything-goes verve by Richard Lester and featuring a slew of iconic pop anthems, including the title track, "Can't Buy Me Love," "I Should Have Known Better," and "If I Fell," *A Hard Day's Night*, which reconceived the movie musical and exerted an incalculable influence on the music video, is one of the most deliriously entertaining movies of all time.

# CAST

John  
Paul  
George  
Ringo  
Grandfather  
Norm  
Shake  
TV director  
Man on train  
Millie  
Secretary  
Simon Marshall  
Adrian  
TV floor manager  
Choreographer  
Charley  
Bearded man in pub  
Car thief  
Hotel waiter  
Police sergeant  
Club manager  
Blonde schoolgirl on train  
Brunette schoolgirl on train

John Lennon  
Paul McCartney  
George Harrison  
Ringo Starr  
Wilfrid Brambell  
Norman Rossington  
John Junkin  
Victor Spinetti  
Richard Vernon  
Anna Quayle  
Alison Seebohm  
Kenneth Haigh  
Julian Holloway  
Robin Ray  
Lionel Blair  
David Janson  
Bob Godfrey  
John Bluthal  
Eddie Malin  
Deryck Guyler  
Michael Trubshawe  
Pattie Boyd  
Prudence Bury

# CREW

Director  
Producer  
Writer  
Director Of Photography  
Camera Operator  
Editor  
Musical Director  
Songs By  
Associate Producer  
Assistant Director  
Art Director  
Costume Designer  
Beatles Wardrobe  
Wardrobe Master  
Set Dresser  
Hairdresser  
Makeup  
Sound Recordists  
Sound Camera  
Casting Director  
End Credit Design

Richard Lester  
Walter Shenson  
Alun Owen  
Gilbert Taylor, BSC  
Derek V. Browne  
John Jympson  
George Martin  
John Lennon and Paul McCartney  
Denis O'Dell  
John D. Merriman  
Ray Simm  
Julie Harris  
Dougie Millings & Son  
Ernest Farrer  
Ken Bridgeman  
Betty Glasow  
John O'gorman  
H. L. Bird, Stephen Dalby  
M. Silverlock  
Irene Lamb  
Robert Freeman

# A HARD DAY'S NIGHT: A BRIEF HISTORY

In early 1964, the Beatles were at their peak. They'd been working together for six years, had been a recording act on a major label for eighteen months, and were the first "rock band"—a collective with equal, individual personalities. In the UK, their first single, "Love Me Do," had hit the Top 20; their second, "Please Please Me," had reached no. 1; and by the end of 1963, they had had three more no. 1 singles and two no. 1 albums. And after scattered releases in the U.S., they cracked the American market with "I Want to Hold Your Hand." Released at the end of 1963, the single went to no. 1 on the American charts, fueled by media reports of mobs of screaming British fans following the band everywhere they went.

The same hysteria greeted the band upon their arrival in New York City on February 7, 1964, and was only enhanced by their charming, witty press conferences. Newspapers and television were full of reports of "Beatlemania" and "the British Invasion"—and, of course, 73 million people tuned in to watch the Beatles on *The Ed Sullivan Show* on February 9, smashing the previous record for the largest TV audience.

In the meantime, back in the UK, "the Beatles movie" was in development. United Artists brought on board producer Walter Shenson to make a film with the band. Shenson had previously hired Richard Lester to direct the film *The Mouse on the Moon* in 1963, and when he mentioned his new project to Lester, the director "jumped on the chair in the Hilton Coffee Shop and said, 'My God, can I direct it?'"

Shenson agreed, as did the band. According to Lester: "The Beatles had seen me in interviews; and I was musical, and they liked that . . . But the final [reason] was my having accepted that the style, the format [of the film, needed to] create a surrounding similar to the way they actually lived." To ensure the film maintained a realistic grounding, Alun Owen, whose depiction of Liverpool in the television play *No Trams to Lime Street* had impressed the band, was chosen as scriptwriter.

When the Beatles returned to England in late February, they quickly went about recording the first batch of songs for the film. Settling in at EMI Studios in Abbey Road, London, they cut "Can't Buy Me Love," "And I Love Her," "I Should Have Known Better," "Tell Me Why," "If I Fell," and "I'm Happy Just to Dance with You" in only three days. They needed to work quickly, as principal photography was set to begin the following Monday.

Filming began on a train, and it was soon obvious that Lester was the perfect director for the project. Easily guiding the band through their performances, Lester relied on improvisation rather than rehearsal, creating a freshness that was clear on-screen. "Before we started, we knew that it would be unlikely that they could (a) learn, (b) remember, or (c) deliver with any accuracy a long speech. So the structure of the script had to be a series of one-liners," Lester later noted. "This enabled me, in many of the scenes, to turn a camera on them and say a line to them, and they would say it back to me."

Just as fresh was Lester's visual style. Shooting with multiple cameras to capture every angle and letting the energy of the band drive the film, the director mixed techniques from narrative films, documentary, the French New Wave, and live television to create something that felt, and was, spontaneous. "I have seen directors who write down a list of scenes for the day and then sit back in a chair while everything is filmed according to plan," Lester has said. "I can't do that. I know that good films can be made this way, but

it's not for me. I have to react on the spot. There was very little structure that was planned, except that we knew that we had to punctuate the film with a certain number of songs."

And when filming was nearly over, there was still one song to write and record—the title track. Except that the film had yet to be titled. "During a lunch-break conversation, John Lennon mentioned to me that Ringo misused the English language," said Shenson. "When I asked for an example, he said, 'Ringo called an all-night recording session "a hard day's night.'" ' John laughed, but I said, 'My God, that would make a marvelous title.' " Title in hand, John and Paul went back to the studio and wrote one of their most memorable songs to order.

Shot, edited, and mixed in only four months, the film premiered on July 6, 1964, at the London Pavilion theater, with Princess Margaret and Lord Snowdon in attendance. Four days later, the film had its Liverpool premiere, where the band greeted over 200,000 hometown fans.

The Beatles were now the most famous band in history. A musical and cultural revolution had begun, and it was through *A Hard Day's Night* that audiences all over the world came to feel that they knew John, Paul, George, and Ringo personally.

The band's unprecedented success made the film an international sensation, but fifty years later, other reasons for its lasting impact are clear. Its synthesis of antiauthoritarianism, humor, and sheer cinematic exuberance helped lay the groundwork for the New American Cinema of the seventies, and its song sequences paved the way for what would become the music video. Thanks to the energy and charisma of the Beatles and Lester's inexhaustible creativity, *A Hard Day's Night* remains a milestone of contemporary culture.

# RICHARD LESTER BIOGRAPHY

Born in Philadelphia in 1932, Richard Lester began his career in moving images early, starting in local television at the age of eighteen and rising from stagehand to director in a single year—"because there was just no one else to do it." Restless and eager to explore the possibilities of the young medium, he moved to London three years later, landing gigs directing live dramas as well as the one-off variety program *The Dick Lester Show*. The sheer oddity of the program caught the attention of Peter Sellers, who phoned Lester the next day with the backhanded compliment "Either that was the worst show that has ever been on British television or you may be on to something."

The two struck up a friendship, and Lester soon found a niche working with Sellers and Spike Milligan on a series of programs that brought the anarchic humor of their beloved radio comedy *The Goon Show* to television. Moving into film, the trio improvised a series of surreal day-in-the-country gags for the theatrical short *The Running Jumping & Standing Still Film* (1960). Nominated for an Academy Award, the film set Lester on a new path, directing the trad-jazz performance film *It's Trad, Dad!* (1962) and *The Mouse on the Moon* (1963), whose producer, Walter Shenson, subsequently called upon Lester to direct the much-anticipated "Beatles movie." Impressed by Lester's background with the Goons, the band gave him their full trust, which led to the landmark musical-cultural event that was *A Hard Day's Night* (1964). A smash success, the film established the Lester style: fast cutting, exquisite montage, and, above all, a sense of spontaneity.

Not missing a beat, Lester turned out the Palme d'Or-winning satire *The Knack . . . and How to Get It* (1965) and the *Hard Day's Night* follow-up *Help!* (1965) in quick succession. The musical adaptation *A Funny Thing Happened on the Way to the Forum* (1966)—featuring Buster Keaton in his last role—followed, before a trio of remarkable films that helped solidify Lester's reputation as one of the most daring directors of the 1960s. *How I Won the War* (1967), which features John Lennon in a major role, was a stark and satirical look at World War II; the wildly imaginative *The Bed Sitting Room* (1969), based on a play by Milligan, imagined postapocalyptic Britain as a rubble-strewn wasteland filled with everyday families still trying to get on; and *Petulia* (1968) paired George C. Scott and Julie Christie in a story of broken dreams and failed romance.

After a three-year hiatus, Lester returned with a series of beloved historical adventure films, including *The Three Musketeers* (1973); its sequel, *The Four Musketeers* (1974); *Royal Flash* (1975); and *Robin and Marian* (1976), with Sean Connery and Audrey Hepburn.

After helming two *Superman* films in the 1980s, Lester's output slowed, until he capped his feature career with the Paul McCartney concert film *Get Back* (1991). In 1993, he presented a five-part BBC series on the British cinema of the 1960s, and in 2000, he collaborated with fellow filmmaker Steven Soderbergh on an acclaimed book of interviews called *Getting Away with It, or The Further Adventures of the Luckiest Bastard You Ever Saw*. Lester currently resides with his wife in Petersham, England.

# RICHARD LESTER FILMOGRAPHY

- 1960 *The Running Jumping & Standing Still Film* (short)
- 1962 *It's Trad, Dad!* (a.k.a. *Ring-a-Ding Rhythm*)
- 1963 *The Mouse on the Moon*
- 1964 *A Hard Day's Night*
- 1965 *The Knack . . . and How to Get It*
- 1965 *Help!*
- 1966 *A Funny Thing Happened on the Way to the Forum*
- 1967 *How I Won the War*
- 1968 *Petulia*
- 1969 *The Bed Sitting Room*
- 1973 *The Three Musketeers*
- 1974 *The Four Musketeers*
- 1974 *Juggernaut*
- 1975 *Royal Flash*
- 1976 *Robin and Marian*
- 1976 *The Ritz*
- 1979 *Butch and Sundance: The Early Days*
- 1979 *Cuba*
- 1980 *Superman II*
- 1983 *Superman III*
- 1984 *Finders Keepers*
- 1989 *The Return of the Musketeers*
- 1991 *Get Back* (documentary)

# SELECT CAST BIOGRAPHIES

**Wilfrid Brambell** (Grandfather): Only fifty when he made *A Hard Day's Night*, Brambell was an old pro at playing old men, having been the star of the BBC sitcom *Steptoe and Son* since 1962. The descriptions of Brambell as "a clean old man" are a reference to *Steptoe*, in which Brambell was often referred to as "a dirty old man."

**Victor Spinetti** (TV director): An actor who later appeared in *Help!* (1965) and *Magical Mystery Tour* (1967), Spinetti also cowrote a stage adaptation of John Lennon's *In His Own Write* and appeared on one of the band's fan club Christmas recordings. He was also a busy actor in television, film, and theater, winning a Tony in 1963 for his performance in *Oh! What a Lovely War*.

**Norman Rossington** (Norm): A character actor with a remarkably varied career, Rossington had already appeared in *Saint Joan* (1957), *A Night to Remember* (1958), *Saturday Night and Sunday Morning* (1960), and *Lawrence of Arabia* (1962) before his role in *A Hard Day's Night*. Rossington was also famous in the UK for his role in the popular TV sitcom *The Army Game*—so much so that the Beatles got his autograph when they first met him in 1962.

**Kenneth Haigh** (Simon Marshall): George's adman nemesis was the only cast member of *A Hard Day's Night* who wanted his name kept off the screen, after having broken new ground in English theater with his role as Jimmy Porter in the seminal "angry young man" play *Look Back in Anger*. In 1976, Haigh reunited with director Richard Lester on *Robin and Marian*, for which he received full credit.

**Bob Godfrey** (Bearded man in pub): Seen briefly playing a game of shove ha'penny that Ringo interrupts by spilling coins onto the board, Godfrey was primarily known as an animator of commercials and rather naughty comic cartoons. He also appeared in *Help!*, worked on four episodes of the animated Beatles TV series, and served as an uncredited adviser on *Yellow Submarine* (1968).

**John Bluthal** (Car thief): Born in Poland, Bluthal worked frequently with Richard Lester's *Goon Show* compatriot Spike Milligan, appearing on Lester and Milligan's *The Idiot Weekly, Price 2d* TV program and playing several characters in Milligan's stage play *The Bed Sitting Room*. Bluthal also made appearances in *The Knack . . . and How to Get It* (1965) and *Help!*.

**Pattie Boyd** (Blonde schoolgirl on train): A model, Boyd married George Harrison in 1966 after meeting him on the set of *A Hard Day's Night*.

**Anna Quayle** (Millie): In her first film role, the imposing (five-foot-ten) Quayle has a memorable bit part as the woman who confuses John Lennon for John Lennon. Quayle was well-known, having won a Tony award for her role in the Broadway musical *Stop the World—I Want to Get Off*.



# ABOUT THE FILM RESTORATION

Using the latest in digital restoration technology, the Criterion Collection was able to restore *A Hard Day's Night* from the 35 mm original camera negative, which, though incomplete, was in excellent condition. The missing material was taken from two original interpositives. The image was scanned in 4K resolution on a Scanity film scanner to retain the character of the film's original printing stock without any generational loss, and the raw data was carefully treated using a variety of digital tools to remove dirt, scratches, flicker, and other damage. The final result was approved by director Richard Lester, and is in its original theatrical aspect ratio of 1.75:1.

# ABOUT THE 5.1 SURROUND MIX

To create the best possible 5.1 surround mix for *A Hard Day's Night*, our first mission was to identify the best available original audio sources. In the case of the songs, that was easy, as we still have all of the original Beatles tapes here at Abbey Road. The songs from *With the Beatles* are on 2-track tapes. The later songs, from the album *A Hard Day's Night*, were recorded by the Beatles on 4-track tapes. Sadly, in the case of the single "She Loves You," only the monaural mix of the track still exists.

It is worth noting that, as well as having different mixes than the original album tracks do, the songs are slower in the film than on the albums. This difference is quite noticeable during the scenes where the Beatles are rehearsing and performing in the television studio. Our understanding is that these scenes were filmed at 25 frames per second, rather than the usual 24 frames per second, so the TV monitors could be shown without any aliasing effect (flickering).

The original underscore, written by George Martin, was recorded at CTS Studios in London; the original 3-track tapes for it were found at Capitol Studios in Los Angeles.

To begin the remix process for the movie, the tapes of both the Beatles' songs and Martin's underscore were transferred to digital at high resolution (192kHz/24-bit).

More problematic for us was identifying the original master dialogue and effects track. Having evaluated a number of different transfers and sources, we chose the best monaural tape based on tonal balance, dynamic range, and lack of distortion and hiss. This track was then transferred digitally, and we carefully removed such unwanted artifacts as clicks, pops, and distortion.

When remixing the Beatles' songs in 5.1 surround, our objective is to retain the original spirit, vibrancy, quality, and charm while making subtle improvements to the balance, tonal color, and stereo picture. We employ many of the actual compressors, echo chambers, and plate reverbs used in the original recordings and mixes of these songs. Hopefully, this approach brings an authenticity to what we are doing and, at the same time, gives the listener a new way of experiencing the Beatles.

Once the mixes of the songs were completed at Abbey Road, we were fortunate enough to travel across London to Twickenham Studios, returning *A Hard Day's Night* to the place where it was shot fifty years ago. It was there that we finalized the immersive 5.1 mix of the entire film.

Giles Martin and Sam Okell, Abbey Road Studios, 2014

# 5.1 SURROUND AND STEREO AUDIO RESTORATION, 2013

Sound producer - Giles Martin

Soundtrack and songs remixed at Abbey Road Studios and Twickenham Studios by Sam Okell and Giles Martin

Audio restoration - Simon Gibson and James Clarke

Additional sound design - Alastair Sirkett

Project coordinator - Adam Sharp

Original sound production - George Martin

This restoration made possible by Bruce A. and Martha Karsh,  
the owners of *A Hard Day's Night*

Owners' representative: Joel Kozberg, Kozberg & Bodell LLP

Sales agent: Paul White, Tiger Eye Films

Thanks to: Adam Barker and Jonathan Clyde

# THE MUSIC

## Songs as they appear in the film

"A Hard Day's Night"  
"I Should Have Known Better"  
"I Wanna Be Your Man" (excerpt)  
"Don't Bother Me" (excerpt)  
"All My Loving" (excerpt)  
"If I Fell"  
"Can't Buy Me Love"  
"And I Love Her"  
"I'm Happy Just to Dance with You"  
"This Boy"  
"Tell Me Why"  
"She Loves You"

## A HARD DAY'S NIGHT (UK EDITION)

### SIDE ONE

"A Hard Day's Night"  
"I Should Have Known Better"  
"If I Fell"  
"I'm Happy Just to Dance with You"  
"And I Love Her"  
"Tell Me Why"  
"Can't Buy Me Love"

### SIDE TWO

"Any Time at All"  
"I'll Cry Instead"  
"Things We Said Today"  
"When I Get Home"  
"You Can't Do That"  
"I'll Be Back"  
"A Hard Day's Night" (Instrumental)

## A HARD DAY'S NIGHT (U.S. EDITION)

### SIDE ONE

"A Hard Day's Night"  
"Tell Me Why"  
"I'll Cry Instead"  
"I Should Have Known Better" (Instrumental)  
"I'm Happy Just to Dance with You"  
"And I Love Her" (Instrumental)

### SIDE TWO

"I Should Have Known Better"  
"If I Fell"  
"And I Love Her"  
"Ringo's Theme (This Boy)" (Instrumental)  
"Can't Buy Me Love"

# TRIVIA

John Lennon and Paul McCartney wrote the song "A Hard Day's Night" in one night, basing the title on a Ringo-ism.

The soundtrack to *A Hard Day's Night* was the band's first record not to include any cover songs, and is also the only all-Lennon-McCartney LP in their catalog.

The film was titled *Yeah Yeah Yeah* in Germany, *Tutti per uno* (All for One) in Italy, *Quatre garçons dans le vent* (Four Boys in the Wind) in France, *Yeah! Yeah! Tässä tulemme!* (Yeah! Yeah! Here We Come!) in Finland, and *Os reis do lê-lê-lê* (The Kings of Yeah-Yeah-Yeah) in Brazil.

A thirteen-year-old Phil Collins is an extra in the Scala Theatre scene.

Charlotte Rampling is one of the dancers in the nightclub scene, watching her then boyfriend Jeremy Lloyd (also in *Help!*) trade moves with Ringo on the dance floor.

The characters of Norm and Shake were based on the Beatles' personal assistant Neil Aspinall (Norm) and road manager Mal Evans (Shake).

During the performance of "Tell Me Why," director Richard Lester can be seen briefly toward the end of the song, walking by the front of the stage.

The words *The Beatles* are never spoken throughout the course of the movie.

*A Hard Day's Night* competed for two Academy Awards, losing in both categories: best screenplay (Alun Owen) and best adapted score (George Martin). None of the Beatles' original songs was nominated.