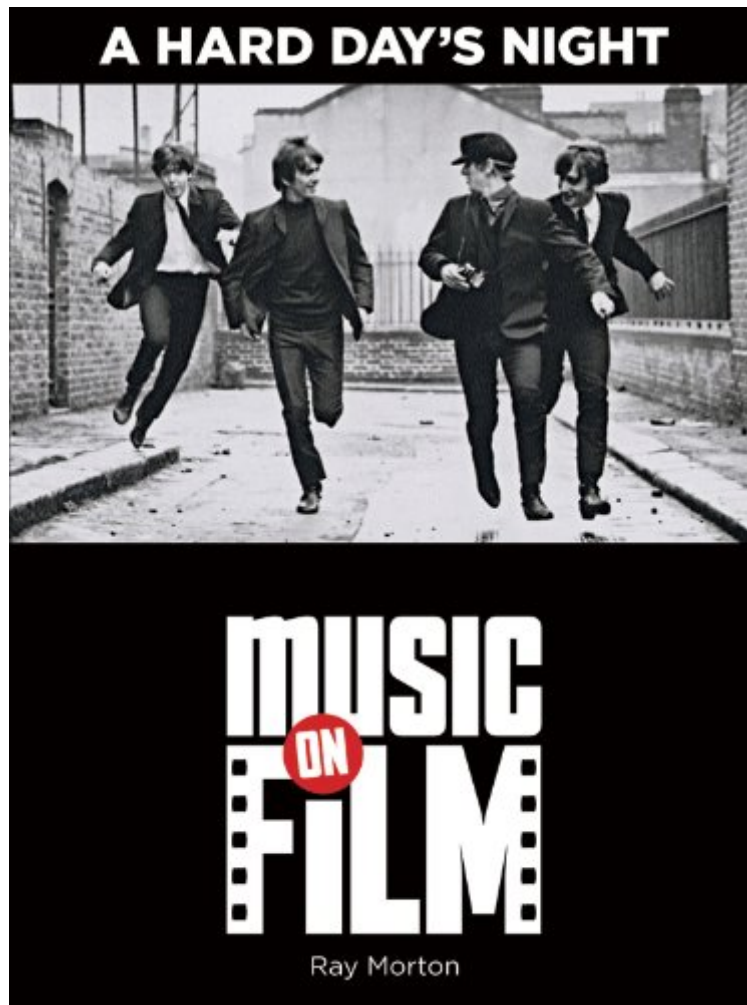



(Free and download) A Hard Day's Night: Music on Film Series

## A Hard Day's Night: Music on Film Series

Ray Morton

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**Ray Morton : A Hard Day's Night: Music on Film Series** before purchasing it in order to gauge whether or not it would be worth my time, and all praised A Hard Day's Night: Music on Film Series:

0 of 0 people found the following review helpful. For any Beatles fan. By YmleaA great read for any Beatles fan. Interesting insights into the making of the film, and how the movie helped shape perceptions of the group members. 1 of 1 people found the following review helpful. A Hard Day's Night: Music On Film Series By S Riaz Having recently re-watched A Hard Day's Night I was intrigued to read this slim volume about the making of the film. However, having read it, I half wish I had not done so, at any rate not so shortly after watching the two volume DVD set, as many of the recollections from those related to the film obviously come from interviews done with those involved which are included in the second DVD of special features. In other words, had you just watched the DVD set, as I did, much of what is included here will be familiar. The initial section ndash; a potted history of the band ndash; is also weak, with many cliched; repeated stories and inaccuracies. However, I am pleased to say that

there is a lot of information which I had not read/seen before and the book does a good job of explaining why the film is still seen as so influential and well regarded. To begin with, the author looks at previous film offers that the band had received and the fact that United Artists were actually more interested in a loophole in the band's contract with EMI, which would enable them to issue a soundtrack album than in actually making a film. At this point the Beatles were pretty much a British phenomenon, although there were to break the US market before filming began, meaning that United Artists voluntarily gave them a better contract (luckily, as the author explains that Brian Epstein was not the best at bargaining for the best deal) and a greater share of the profits. Of course, 'pop musicals' were pretty much contrived and formulaic affairs before 'A Hard Day's Night', with a few standard plots, some love interest (Shenson was told by the teenage daughter of a friend that fans did not want to see the Beatles romantically involved with women) and the Beatles themselves wanted to avoid contrived song and dance scenes, such as those used in Cliff Richard films. Richard Lester, the director, and producer Walter Shenson, both decided to do 'fictionalised documentary' – something different, something funny, which would showcase the Beatles' natural humour and charm. Scriptwriter Alun Owen was raised in Liverpool and accompanied the band to Ireland for some shows, where he was struck by their humour and insulated existence. Lester, Owen and Shenson then went to Paris with the band, where Lester recalled, 'The film was writing itself right in front of us... because we were watching it happen.' This book discusses the cast and crew, what was filmed and when, and the post-production of the film. It is nice to read that the cast enjoyed the filming, despite the fact that the crew were as much on the run from the fans as the band were. John Junkin (who played Shake in the movie) described it as the happiest six weeks of his working life. However, not everyone was happy with the final result. It was suggested by some at UA that the band's Liverpool accents would not be understood in the States and that American actors should overdub the Beatles' lines for US release. Luckily, this suggestion was not taken. Of course, with the Beatles, the music always came first and the band always worked well under pressure. Asked to write the theme tune (once 'Ringoism' was adopted to name the film), John and Paul came up with the title song overnight – including the high-impact opening that Lester requested and a nice fade out. Indeed, the soundtrack albums put the film in profit before it was even released and for the first and only time a band held the top singles and album spot on both sides of the Atlantic. Lastly, the author looks at the premiere and the response to the film, both critical and its impact on popular culture. This is an interesting read about a film which has lasted far longer than anyone imagined, including those who made it, and helps explain why that is and what makes it special.

1 of 1 people found the following review helpful.

A Review of Ray Morton's book - A Hard Day's Night.... By Maine Reader

I was eager to read Ray Morton's new book - "A Hard Day's Night" - In part because I so enjoyed his definitive "King Kong: The History of A Movie Icon"..... Although a much smaller volume - The Beatles' book contains the same scholarly research and attention to detail that have become benchmarks of Morton's work.... A Hard Day's Night is a classic film and forever frames the Beatlemania experience for a generation - The music captured the zenith of the Beatles' first recorded period.... Countless books have covered this topic - But all too often brushing over the drill-down details - Mr. Morton offers a highly readable account of the project - For both new fans of the film and for hard-core followers of the band... The actual story of how the film was green-lighted - The players involved - Especially the accounts from Walter Shenson - are very carefully presented... And of course - the personal stories of each Beatle make the book as much fun as the movie... Highly recommended - A quick insightful reading experience - A must for your Beatle's library....

(Limelight). A Hard Day's Night: Music on Film Series is the story of the making of the greatest rock-and-roll movie of all time. Beginning with introductions to the film's stars chronicling their rise from a raggedy teenage skiffle band to the biggest pop act in the world, the book goes on to tell how the American film company United Artists wanted to make a quick, low-budget movie starring the Fab Four so its record division could put out a motion picture soundtrack album full of new Beatles songs, in order to allow the studio to cash in on the incredible wave of Beatlemania then sweeping the planet. Director Richard Lester, producer Walter Shenson, and screenwriter Alun Owen were hired to churn out just another cheap exploitation film, but instead used the opportunity to create a startlingly fresh and original movie that broke new ground both in subject matter (instead of simply following genre tradition and sticking the band in some corny made-up plot, they had the Beatles play themselves in a narrative based on their own incredible real-life experiences) and in form (Lester's inspired, surrealist approach to the film's musical numbers kicked off the entire music video revolution). Covered is the film's frantic six-week shoot, the lively recording sessions that resulted in seven great new Beatles songs, and how both the film and the album met with great critical and popular success.