



**A POETIC HISTORY OF THE BEATLES THROUGH
THE EYES OF JANE, MO, PATTIE, AND CYN**

BIRDIE B. BERGERON



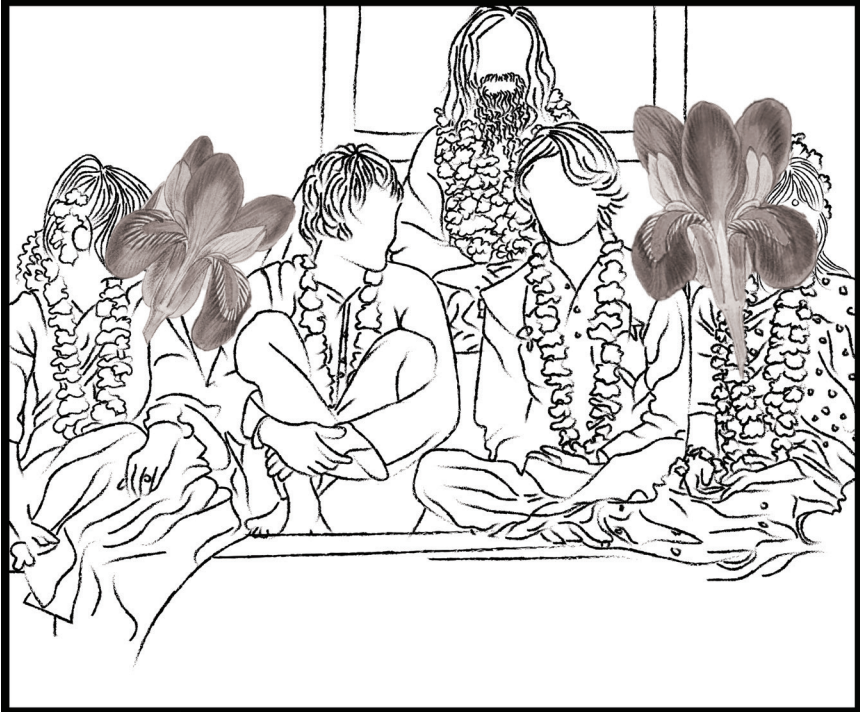
ALL THINGS

the cancer took you when it was
finally cold
in 2001.

i laid on the floor and
put the search for god on hold
despite your instructions

and tried to soak in a world
you'd left behind.

i don't think any of us understood
how sick you actually were.



22. INT. REMBRANDT — NOON

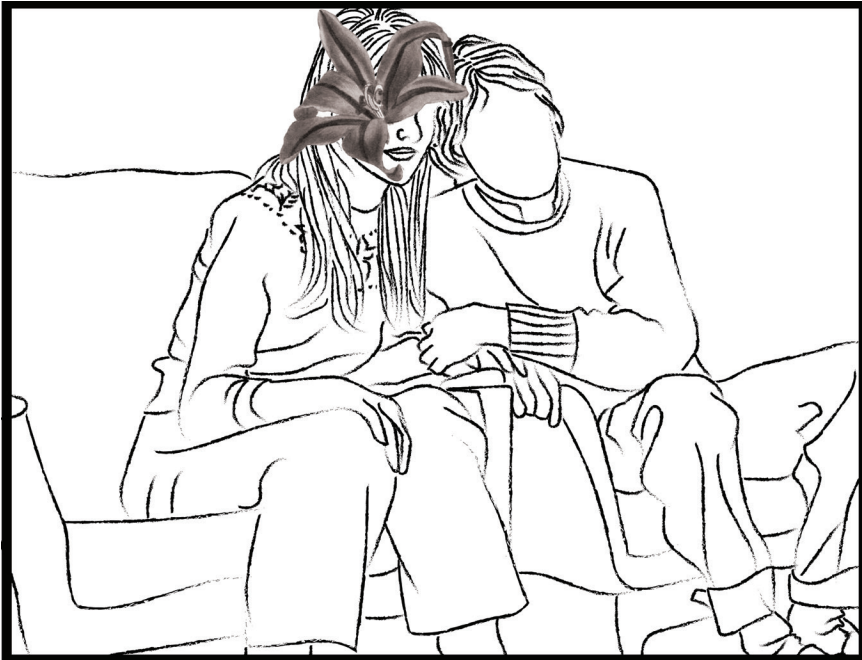
Christmas. A party. There's warmth coursing through the house. White FAERIE LIGHTS dance up the halls. GARLAND draped over the doors. Through the window a deep green ASTON MARTIN pulls up. A well-dressed, older man sets down his pipe. HE grins warmly at the sight. This is JIM, a man who doesn't get to see his son much.

It's a while before they come in. PAUL sizes up his father's new home from the driveway, a leftover DEMON OF LIVERPOOL. They used to live in government housing. This is all very uncanny. Jane is at his side, arms crossed over her chest. She touches his shoulder, surprised when she brings him back. They lace up their smiles and step in from the grey.

JIM pulls PAUL into a hug. Then Jane. He leads them to the party. A

throng of MCCARTNEYS in their Christmas best. White wine. Red wine. He leaves them standing in the doorway as if it were another stage. It feels hot on Jane's cheeks. PAUL puts a hand on the small of her back— GET IT OVER WITH. Jane presses her lips together. She holds up her left hand. She displays a twenty-four carat diamond RING resting delicately on her finger.

The room erupts with emotion. Jane and PAUL are swarmed in congratulations, kisses to the cheek. Jane says the things she knows they'll want to hear. It's another twisted script to choke from her lips: She wants his life. She wants his house. She wants his children. She wants him. Over and over. She wants him more than anything else, dear God please.





DISCOGRAPHY

Songs will appear in the order mentioned.

“GIRL”

THE BEATLES - RUBBER SOUL, 1965

This Lennon-McCartney song is where this book draws its title. With intimate, breathy vocals and a cross between a German two-step and Greek instrumental cadence, “Girl” speaks of an archetype— a girl The Beatles were waiting for. Lennon said of the song: “There is no such thing as the girl, she was a dream.”

“I WANT TO HOLD YOUR HAND”

THE BEATLES - A HARD DAY’S NIGHT, 1964

The Beatles’ first ever number one hit in The USA as well as one of the most recognizable tracks by The Fab Four, this song was written in the basement of 57 Wimpole Street in London— the residence of Jane Asher and her family. When Paul moved in with Margaret, Richard, Peter, Clare and Jane, 57 Wimpole would become the new home base for the prolific Lennon-McCartney duo. Paul later described the writing of this song as being “eyeball to eyeball” with John, both of them playing on different halves of the same piano, saying “we really used to absolutely write like that— both playing into each other’s noses.”

“THINGS WE SAID TODAY”

THE BEATLES - A HARD DAY’S NIGHT, 1964

B-side to the title track “A Hard Day’s Night,” a seasick Paul McCartney wrote this song while on holiday on a yacht in the Virgin Islands with Jane Asher, Ringo Starr and Maureen Starkey. McCartney has described the lyrics as having a sense of “future nostalgia.” They were written in an oil-smelling cabin under the deck of the “Happy Days.” They tell of a love enduring despite distance growing between a couple and are oft thought to have been inspired by the conflicting and busy nature of McCartney and Asher’s professional schedules.