

This movie is about 3 things... love... love... love... Julie Traymor creates a mystery play based on the bible of the Beatles lyrics. A very literal use of the lyrics creates all of the dialog. 33 Beatles compositions are sung and often danced to by the characters in the movie to stunning effect. It's a universal story of love amidst chaotic times between a young man from the UK becoming an artist and a young woman, Lucy becoming politically active. Characters reflect the 60's iconic music figures. You'll see Janis and Jimi, Ken Kesey and Andy Warhol. Tensions are generated within the couple as Lucy loses people to the Vietnam war.

For us, having grown up with the Beatles since early childhood, I saw the first Ed Sullivan Beatles show, we moved to NYC when John Lennon was living there and lived amidst conditions very similar to the housing that Jude and Max get in the Village. Surrounded by drug-taking hippies and trying to be artistically productive was problematic.

- Elsie talks about living with hippy artists, Mapplethorpe, Patty Smith.
- First day in NYC bumping into Andy Warhol.
- Talk about Chapman
- Talk about moving to NY to become a composer - conditions. Elsie can talk about Pratt.

Please join us for some informal discussion and edibles after the movie.

- What other places were Beatles lyrics used to generate dialog? (When I'm 64).
- What other iconic characters? Prudence as Yoko? The Asian promoter as Andy Warhol? Bono as Ken Kesey? Mister Kite as Timothy Leary?
- How did color throughout the movie represent the themes? The cold browns of Liverpool, the cheery middle American suburbs and the swirling psychedelics of the drug culture.
- How about costumes and settings? Stark working class Liverpool, the American suburban dream of Lucy's home- (Lucy starts as an all American girl, moves through her confused, frumpy mourning phase to her blissed out fairy princess persona on the road trip, to the severe lines of her revolution wear when she splits with Jude.) How do the settings of the frat house, rooming house and Jude's artist's atelier work to emphasize the unfolding drama?
- Julie Traymor's choreography? Was it effective or was it sometimes ridiculous?
- The emergence of the me generation; did the movie really reflect the narcissism and arrogance of the Hippies? It seemed a little more laid-back and almost punk (especially the graphics) to be from the 60's.
- Lack of psychological transcendence, unlike the intention of the Beatles' music and lives. Hallucinations weren't used but as entertainment, belittling to a certain degree, the Beatles own message.
- The movie as mystery play. The use of Beatles iconography as holy writ in the film as if everyone would get it, as in literature that expects the reader to be so familiar with the Bible that intertwining references would enhance the experience. Did it work or did you find it too literal? Other movies that used this approach?
- Symbolism: The strawberry again. The Beatles Record Label was Apple Records. So it's a take on the apple. (The grid of pinned berries in formation like a war cemetery, dripping juice or blood?) Parallels between Lucy's struggle with her political work and Jude's artistic struggle to express through the one fruit the music group's message and thus the message of the age of the generation in one logo. Lucy's eyes against the clouds.
- Similarities between the characters and the Beatles personal lives. Jude is Paul. Max is John. Prudence is Yoko? The landlady is Janis Joplin, the guitarist is Jimi Hendrix.
- Can artists really change the world?

Songs

1. "[Girl](#)" — Jim Sturgess
2. "[Hold Me Tight](#)" — Wood, Hogg
3. "[All My Loving](#)" — Sturgess
4. "[I Want To Hold Your Hand](#)" — [T.V. Carpio](#)
5. "[With A Little Help From My Friends](#)" — Anderson, Sturgess, "dorm buddies"
6. "[It Won't Be Long](#)" — Wood, "students"
7. "[I've Just Seen A Face](#)" — Sturgess, Anderson
8. "[Let It Be](#)" — Woods, Mitchum, church choir
9. "[Come Together](#)" — [Joe Cocker](#), McCoy
10. "[Why Don't We Do It In The Road?](#)" — Fuchs
11. "[If I Fell](#)" — Wood
12. "[I Want You \(She's So Heavy\)](#)" — Anderson, Fuchs, Carpio, soldiers
13. "[Dear Prudence](#)" — Fuchs, Sturgess, Wood, Anderson
14. "[Flying](#)" instrumental - [The Secret Machines](#)
15. "[Blue Jay Way](#)" — The Secret Machines
16. "[I Am The Walrus](#)" — Bono, The Secret Machines
17. "[Being For The Benefit Of Mr. Kite!](#)" — Eddie Izzard
18. "[Because](#)" — Wood, Sturgess, Anderson, Fuchs, Carpio, McCoy
19. "[Something](#)" — Sturgess
20. "[Oh! Darling](#)" — Fuchs, McCoy
21. "[Strawberry Fields Forever](#)" — Sturgess, Anderson
22. "[Revolution](#)" — Sturgess
23. "[While My Guitar Gently Weeps](#)" — McCoy, Sturgess
24. "**Across the Universe**" — Sturgess (interwoven with "Helter Skelter")
25. "[Helter Skelter](#)" — Fuchs (interwoven with "Across the Universe")
26. "[And I Love Her](#)" (brief extract incorporated into the orchestral score during the "Across the Universe"/"Helter Skelter" sequence)
27. "[Happiness Is A Warm Gun](#)" — Anderson, Hayek, patients
28. "[A Day In The Life](#)" — Jeff Beck
29. "[Blackbird](#)" — Wood
30. "[Hey Jude](#)" — Anderson, Mounsey
31. "[Don't Let Me Down](#)" — Fuchs, McCoy
32. "[All You Need Is Love](#)" — Sturgess, Fuchs, Carpio, McCoy
33. "[Lucy In The Sky With Diamonds](#)" — Bono, The Edge