

## YELLOW SUBMARINE (con't from p. 3)

then does he admit: "Well, the Bluebird of Happiness is my cousin." His metamorphosis has begun.

So much is going on at any one point in the film that the audience is forced--in the manner of programmed learning--to select from the abundance of action and image. The house in which the Beatles live consists of a long corridor with innumerable doors lining either side. As if on signal, whenever the corridor is clear of Beatles or Young Fred--who is old--dozens of weirdly shaped creatures begin rushing madly out of one door into another. Snails with candy-striped shells, boxes with faces on them, clocks with legs a lightning bolt with an arrow shaped tip. It might take five, or seven or ten viewings to catalogue them all.

At no time have the writers fallen back on the obvious or the predictable. When you are absolutely sure they are going to use something -- the song "Fixing A Hole" ought to have been in the Sea of Holes part -- they don't. As Ringo says, "Anything is possible in Pepperland."

And the manifold possibilities are thoroughly exhausted in the process. The Sea of Time projects the science-fiction theme of forward or backward movement in that dimension. First the travellers grow younger-- "I wants me mum," bawls Ringo, all of ten years old; then older, as their beards grow, and Paul sings "When I'm Sixty-four." All objects in the Sea of Time wear clock faces, and there are hourglasses with the sand running UP, and statues of Father Time with balance wheels inside them. Halfway through the sequence, the screen lights up with a printed message, like a computer read-out, that 64 years is a long time, but that 64 seconds is also a long time. The demonstration begins with the "0" in demonstrate, which becomes zero. In patterning borrowed from digital computers, the numbers appear in forms and shapes that invest them with baroque humor. When ";2" appears, the "1" is normal but the "2" is a swan. This little bit of artistic paraphernalia depends on both pattern and sequence recognition as well as the relation between the shape of the number and the context employed to make the number funny.

The Sea of Science teaches physics through a model of atomic structure with four Beatles as electrons, the submarine as nucleus, and a purple elephant as an anti-particle which is eventually expelled from the sub through a trap door. In this section are geometrical shapes of all kinds, and an oscilloscope pattern which makes visible the timbre of George Harrison's singing. Thus, one of the film's primary objectives--the visualization of what the Beatles have been verbalizing in their music. A kind of visual onomatopoeia.

## HIGH PRIEST (con't from p. 3)

simply a different frequency. It was the most shattering experience of my life."

Leary see the psychedelic experience in a new light (clear light). More than beautiful hallucinations, sudden life insights. Leary, Western man, representing thousands of years of logical, academic, Christian, scientific, technological thought, T. Leary, Ph. D., watches it all dissolve in vibrant, flowing mandalas projected by his retina, his infinite mind, on the ceiling. A modern rational man struck by his absurdity.

Nothing is real, and nothing to get hung about.

The book reflects this simplicity.

Now where is turned-on Leary at, and where is the (now) crashing Purple Quinn tripper, freaked-out having seen the world as pure energy?

Language is made visible throughout. Pepperland statuary consists of words--"Love." The lyrics to a love song fly about to defend John against the hideous Flying Glove by forming a wall, a net, a screen. He forms a cigarette of the world "glove" whereupon the "g" turns to ash and falls on the ground, leaving....

The puns in the dialogue are almost uncountable; whales too old for schools are from the University of Wales; "Are you bluish?" asks a meanie.

"You don't look bluish."

Much as Voltaire disguised social comment in farce, YELLOW SUBMARINE conceals significance within simplicity. The American underground conceptually somewhere between the French resistance and the Loyal Opposition, doesn't blow things up, yet constantly struggles to unseat the hypocrisy of the age, to unhinge the establishment which it sees as the supporter of inequity. The function of the underground is to punch holes in the establishment point of view. And the way the Pepperland is through the Sea of Holes. The submarine, too doesn't behave like an establishment vessel. It floats on air as well as water, and it isn't even the right color. But undersea is as good as underground.

The establishment is further mocked, in the blueness of the meanies, and the grey/beige of their environment, all coincidentally, depending on the locale, the colors of police uniforms. The Mickey-Mouse ears on the subservient meanies makes overt comment on the relationship of those with power to those without, to say nothing of what that reveals of the film's attitude towards Disney.

Further consider the thesis that the blue meanies' invasion of Pepperland relates to any invasion

Gwendlyn Patricide  
cobweb and cyenide  
false teeth  
a wig  
and a glass eyeball too

Gwendlyn Patricide  
uncanny and very snide  
reminds  
one of  
a sickly shrew

Gwendlyn Patricide  
hopes she will be  
your bride  
gnashing her gums  
and waiting  
for you!

Barbara Stein

of one group or country bey another-- Russia and Czechoslovakia. Max, assistant to the chief meanie, speaks with a Balkan accent.

The only other non-human character of any significance is a pompous, portly, polyglot animal named Jeremy Hilarv Boob, Phd.

Spouting poetry and inappropriate latin-- "*ad hoc and quid pro quo/so*" little time, so much to know"-- he represents the pseudo-intellectual, the shallow pedant who talks without thinking and writes without knowing. (Parenthetically, John's attempts to explain things via Einstein's theory of relativity is hooted down by his comrades, indicating a rejection of overexplaining--Occam's razor?--because, after all, all you need is love). Jeremy the Boob inhabits the totally blank white space where the rescuers find themselves after the vacuum-cleaner moster--Super-Consumer satirized-- has absorbed everything in sight, including the entire landscape. "Nowhere Man" is therefore literally nowhere. The song naturally follows while the Boob spins on an empty turntable--a visual pun on the music--the Beatles weave paths of multi-hued flowers around him. He is later reclaimed as a bona-fide denizen of Pepperland because, in spite of skepticism on the part of the others, Ringo takes him along. Because Ringo is the one who most clearly shows a non-discrimination acceptance--another word for love.

The blue meanies are vanquished with the formula that consists of love, music, flowers and acceptance, brining the life and color back to Pepperland. Thematically, these elements are so woven into the fabric of the film that there doesn't seem to be a frame without them. For scholars the possibilities for analysis are golden. For children, there will be no difficulty enjoying and understanding it. The flexibility here is the vision of an unfettered mind -- the young mind. And there is no reason in the world why a submarine shouldn't be yellow.

Is there?