

Yellow Submarine was one of the more psychedelic films that I have ever seen. It seemed the story almost took a backseat to the musical and visual elements of the film. This makes it very controversial to me. On one hand, I believe that the most important aspect of media such as film, music, books, video games, etc, is the ability to tell complex and interesting stories. Yellow Submarine seems to defy this by picking a simple story but randomly adding complexity to it in a freeform manner. On the other hand, the freeform aspect of the film adds a chaotic level of absolute freedom that I definitely respect. The filmmakers had no intention to ground the film or make the film realistic and fully intended to be as far left-field as they could with their visuals. Yet the visuals themselves are not intensely chaotic. There is still thorough planning that went into their creation. For example, one of the earlier shots of a city having parallax as the camera pans down was a brilliant shot that was executed with great precision. Such shots coupled with an object's scale being respected as it went "further away" from the camera show a great deal of care that seems to stand out against the wild nature of the story. However, given the context of the time period, I suppose I should not have been surprised. This film was made in 1968-the same year movies such as Planet of the Apes, 2001: A Space Odyssey, and Rosemary's Baby came out. All of these films and much more were filled with moments that pushed the boundaries of filmmaking, whether it be from a visual standpoint, or a narrative standpoint. In this context, Yellow Submarine was also a pioneer, bringing a psychedelic style of filmmaking to a very large audience.