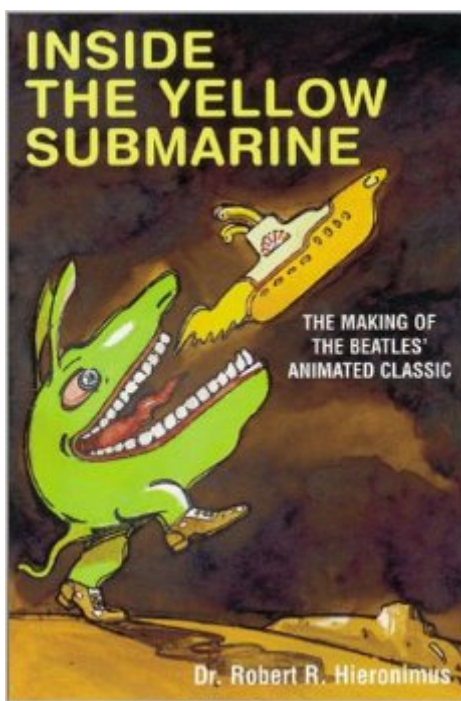


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# Inside The Yellow Submarine



## Synopsis

This is the ultimate and exclusive resource for anybody interested in the clash between the gentle citizens of 'Pepperland' and the hated 'Blue Meanies' who threatened to rob the world of its color and music. Until now, very little true research has ever been done about this memorable achievement in The Beatles' career. This book reveals countless facts about the movie from the man who has met with nearly everyone associated with the film. It includes photos depicting scenes and characters from the movie, as well as candid shots of many behind-the-scenes people. Featuring original art from the movie, an introduction by Sir George Martin (The Beatles' producer) and a foreword by Erich Segal (scriptwriter of the movie), this amazing book is for any fan of The Beatles' music, movies or animation.

## Book Information

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Average Customer Review: 4.1 out of 5 starsÂ Â See all reviewsÂ (10 customer reviews)

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## Customer Reviews

Just as when the dvd of YELLOW SUBMARINE was announced, I was anxiously, sleeplessly awaiting the arrival of this book. The cover alone was so promising, I could barely contain my anticipation. Now that I've read the final version of this text, I feel quite let down. Granted, Dr. Hieronimus took on an obviously impossible mission, that is, to chronicle the birth, development, and legacy of one of the greatest animated works in history, one that had an extremely convoluted production and development. While I can't blame him for trying, his claims that the book was extensively researched over 20+ years is quite a stretch. While the many interviews demonstrate his attempts at comprehension, the slapdash results suggest a bit of a rush job. The text itself is marred

by redundancy (he could have easily shaved off 100 pages without losing a detail) and his insistent lapses into the first-person are, at times, overly congratulatory. The many anecdotes provided by Heinz Edelmann are reasonably incisive, yet they are inexplicably scattered throughout the book with no chronological guide for the reader. The one advantage of such a book is that I finally have a strong sense of just who it was who did indeed create (or co-create) SUBMARINE, an aspect of the film I have always found troubling (Boy, Al Brodax certainly allowed himself a large onscreen credit!). I've always been aware of Edelmann's contribution, but not so those of Charlie Jenkins, who was the apparent other genius who worked extensively on giving the film its one-of-a-kind style. The author does quite a decent job sorting through the primary participants, and he does (inadvertently?) put Brodax squarely in his place. A full-color picture book, though cost-prohibitive, would have proven far more satisfying.

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