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Course

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Baby Driver

Introduction

Baby Driver's sound track plays an integral role in the film's score. The music punctuates all of the chase sequences with a perfect synchronization to the action. The director of the movie; Edgar Wright, maintains a meticulous timing of the music by using lead character's actions. Ordinarily, film directors attune the score of the movies to the themes and the plot of the story. In this case, the director's choice of music, deliberate timing, and the plying of the soundtrack from *Baby Driver's* iPod has a distinct influence on the audience. Ideally, Edgar Wright's choice of music in the movie expresses emotion, build a story, and speak on behalf of the cast.

Movie Review / Analysis

The film begins with the soundtrack of the John Spencer Blues Explosion's *Bell-bottoms* to which the getaway driver, is nodding while his partners rob the bank. In the first scene, every action takes place in rhythm with the beats that are playing in *Baby Driver's* iPod. After returning from the robbery, *Baby* takes a slight pause for the perfect synchronization of the music to which he is listening to his action. Although there exists some movies with scenes scored to rock or pop music finding a movie when the action is in line with the rhythm of the music is a rare. Other than the music synced to the action sequence, the *Baby Driver* is toe-tapping to the beats of *Harlem* by Earl and Bob during the opening titles.

Through the tap toeing, the audience notices the magical appearance of the lyrics in the song on the signs and walls. In short, the director of the film creates a relatively quiet character who does not reveal much about himself to the audience. The audience is forced to learn about the driver through the music in his iPod. For instance, the lyrics that appear on the walls as the Baby Driver is playing Harlem by Bob and Earl state, “*nowhere to run to, nowhere to hide*” (Kermode 1). The lyrics foretells the character’s entanglement with the criminal gang from which he becomes unable to escape.

According to Kermode (1), the director had been nurturing the main character for decades in the music video of *Blue Song by Mint Royale*. The music video and the song’s lyrics summarize all the elements integral to the making of the film; *Baby Driver*. The movie’s movements and music synergy forms are most significant selling point seen immediately in the captivating introductory scene and they stretch throughout the film. The driver revs and swerves the car in perfect timings with the music beats of bell bottoms, which is the first of the numerous others that Baby cues up with his actions.

Additionally, the Baby Driver is depicted as an individual with work ethics comparable to that of a monk, but spends his time listening to the music he plays on his iPod. As explained by Doc, the criminal mastermind baby drives for; he listens to music quite often to mask the “*hum-in-the-drum*” (Wright 1); that resulted from an accident he had as a child. This explanation allows the audience to make various assumptions and conclusions about the Baby driver’s life. The director avoids revealing too much information about the character except the use of allusions from which the audience is required to speculate about the life of the driver.

Even though he does not engage in a lot of conversations with other individuals, the Baby Driver records most of the conversations that go on around him. He then creates songs using

some rhythm equipment and an antiquated keyboard. The first of the conversations the character is seen mixing into a song is one titled “Was He Slow?” In reference to the question posed by an accomplice asking about his mental ability. In this regard, Wright has created a character whose interpretation of the world revolves around music (Barsanti, 1). Wright’s film feels inspired by the contemporary pop culture with meticulous combination old-fashioned musical characteristics. The driver who spends most of his time listening to music tends to rely on music create a connection with the world. The driver’s world moves to the music he plays to suit different moods. Baby perceives the world as responding to the music choices he makes. Yet at other times he uses the music to influence his world. This behavior ensures that music is an imperative aspect of the movie because the audience cannot understand or make a connection with the main character without considering the use of music (Ezell & Sawdey 1). The director has almost every aspect of his life linked to the music. The audiences learn to identify past or future activities in which he was or will be involved through the soundtrack playing through the iPod (Barsanti 1). Wright makes ordinary activities such as the sound produced by the table when dropping the stacks of money from the heist or the sound of the keyboard when typing in a phone work in unison with the beats of Baby’s music (Barsanti 1). In addition to providing the audience with information about the character, Wright creates a movie with a rhythmic structure and flow beginning from the first to the last frame working in collaboration with Baby’s music.

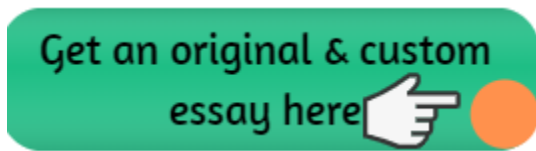
The systematic and meticulous use of the soundtracks accompanying the scenes gives the film a music feeling that synchronizes the action with the beats. Due to this perspective, the film is likely to deter potential audience in need of substance rather than style (Ezell & Sawdey 1). However, the film does not spare substance. The director has ensured s great story line and enough action to drive filmmaking even without the music. The music serves the purpose of

creating further understanding of the characters, notably Baby, and allowing the audience to relate to them from a more personal point of view. Wright puts the “baby” driver in the company of hardened thugs. Baby finds himself indebted to Doc who, despite agreeing to set him free after the last job always has one more last job for him. The criminal kingpin, Doc executes his criminal activities through hired hands whose job is to carry out the raids and be chauffeured away from the baby driver (Boo 1). Highway chase and daring moves characterize the various heists conducted by the group. The songs the driver listens to provide a complete summary of the entire film by describing the present events as well as flashbacks and foreshadows.

The songs that play through Baby’s iPod give the audience an insight into his feelings and moods (Ezell & Sawdey 1). From the summary provided by the song lyrics, the viewers are able to learn about his perspectives regarding the robberies in which he participates. Listening to the lyrics of the soundtracks, particularly during the getaway chases, indicates the indifferent attitude he expressed towards the bank heist operations (Boo 1). He must take part in the robberies to be able to repay what he owes before he can free himself from Doc’s manipulative and exploitative ways ((Boo 1). Despite the money he makes from the operations, the audiences learn that he is unhappy with his life and the hope of happiness left in his life is the waitress he met at a dinner. The songs he listens to give an insight into his life and his points of view regarding life as a whole. Baby expresses his desire to quit the life of crime and his sad world to pursue happiness with his newly found love Debra (Kermode 1). He is, however, unable to make it across the border to start a new life when he gets entangled in the in one more robbery that results in the shooting of the gang members.

Conclusion

Edgar Wright presents a thrilling, action-packed film. However, his choice of music used as the film's soundtrack sets it apart from the rest of the action film. The music communicates more to the audience compared to the dialogue. The director uses music synced to the action of the film to express emotion, build a story, and speak for the characters. The film's soundtrack allows the audience to learn more about Baby who is always quiet. Similarly, it provides the selling point of the film.



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