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Baby Driver

The movie *Baby Driver* has a lot of great materials that we can look over, but the main thing that we will focus on in this article is how the main character, “Baby”, is trying to drive away from his past, and drive towards his ideal future.

The first thing that we will go over is how the setting of the movie affects Baby’s goal. Marcia England’s *2 Home Is Where the Heart Is: Fast and Furious Geographies* puts it pretty well. “The urban backdrops of the films highlight urban and cultural geographies and, at times, socioeconomic geographies...Mary Beltrán argues: ‘These movies established an iconography of urban environments and narrative expectations that both reflected and reinforced hegemonic notions of race, ethnicity, and class tied to housing and perceived safety in the United States.’”(England). The movie itself was originally supposed to be set in Los Angeles, but was moved to Atlanta after complications, and I personally think it was for the better. One of the scenes that stays with me the most is the coffee shop scene after the very first heist. We see Baby walking through downtown Atlanta vibing to his black 5th generation iPod. The whole time he is strolling the street we see everything from run down buildings, to high class residentials, and one of the most infamous parts of Atlanta, the graffiti. While one of the coolest parts of graffiti and street art is the fact that most of the noticeable art syncs up to the song that he is, the main thing

that catches my attention is the fact that he is in one of the USA's music capitals. The whole movie itself centers around Baby's obsession with music, stemming from his childhood where he would watch his mother sing. Not only that, we can see traces of him being from Georgia, from his southern accent, even to the way that he mispronounces the band T-Rex as "Trex".

One way that we see him to drive away from his past is the fact that his personality changes throughout the film. In the beginning of the film, we see Baby as a timid guy that is being forced into something that he doesn't want to do. Throughout the rest of the movie, and after the people that he loves get roped in, we start to see him stand up for himself and his loved ones by becoming not only more assertive, but by throwing away his previous values of not getting involved in the "dirty work". The biggest instance of this is when he shoots Buddy in the diner, so that he can get Debora to safety. In a big way this is similar to *Gun Crazy*, when Bart ends up shooting Annie to protect his old friends that he cares about. Arturo Silva puts it in a really clear light in his article "*Gun Crazy: Cinematic Amour Fou*" "...and is shot by Bart, finally, crazily, proving that he is "not a killer." If regarded conventionally as simply Bart's story (his long opening backstory, how late Laurie enters), then he kills her so as to save his friends' lives..."(Silva).

Another way that we see Baby speeding from his past is by trying to make a future with Debora. Matt Brunson simplifies this in his review *Baby Driver: Zoom to Grow*, "As for Baby, the only person who interests him is Debora (Lily James), the new waitress down at his favorite diner." We see him immediately get interested in this girl in one of the first scenes of the movie. While we already know that he doesn't want to be in the business that he's in, Debora is the one that drives him to try and leave for good, and start a brand new life from scratch. It's because of

his yearning to run away with her that he trips up and makes her a vulnerable target to the rest of his psychotic team.

Works Cited

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