

Drive, where the protagonist in story's name is never given, but refereed to as Driver, was portrayed in a fashion to let the audience think about what was being displayed to them.

In the movie, information was being given in small spoonfuls, but with a lot of flavor. Dialogue was sparse and purposeful in the film, but that enabled the subtext to truly shine and bring light to the underlying problem/situation. The audience had to dig deep to find the meaning and message the characters were conveying. Driver's, the main character, and Irene's, the "damsel in distress" character, relationship touched on how so little could be said, but their body language told the whole story.

The small spaces they were in really shaped how one saw their connection grew. Those compact environments include the elevator to their apartment complex, their economy size apartments, and Driver's car. Each time they were together, small places put emphasis on their body language and thoughts toward each other, so it brought their connection down to the basis of non-verbal flirting, but so much more, which made their relationship a want for both the characters and the audience.

Around the time Irene takes a shot at Driver, he reciprocates the same feelings she has toward him. He brings Irene and her son, Bernicio, to a remote creek in the downtown city of Los Angeles. I think in that moment, you knew Driver was interested in Irene and that brought him out of his element, and he was willing to do it for her. Another intimate moment towards the end of the film, Driver and Irene are in the elevator and after all the mess of getting involved with money, Driver notices the pre-destined "bad guy" in the elevator. It's already relayed, in the look of his eyes, that this man is about to be killed with Irene, Driver's love, in the elevator. And, it's also relayed, she would never be able to accept him after what she's about to witness. Driver then pushes Irene into a corner and they share a long, pressing good-bye-kiss. This was the only time Driver and Irene did anything related to "sexyness." The light was concentrated on them and only them, not giving attention to the third person there. Then after a moment of such sensitivity, Driver then stomps out the head of the guy that was about to kill both Driver and Irene. Once the elevator doors open, Irene is out the constricted area and the elevator doors slowly creeps to a closing showing the last altercation between the two lovers of the story. This was such an important, sensitive, iconic action, the damsel in distress now has disowned her protector, but her protector will always protect her. I think it gave away Driver's purpose and in that moment, it was a moment of utter sadness because the couple's relationship wasn't going to last. So it seemed.

In the film, violence, such as stomping a head to literal mush, has had much controversy. But, in terms of the main character it fit perfectly. Each instance was perfect to convey a simple point. In the times when there was brutal killings, it showed a side of Driver that had to be conveyed to push the point home that he might not be able to have the girl in the end of story. This movie makes it so the violence is as controlled as the main character's emotions and persona. Relating to how violence is portrayed today, it's very relevant in the media and many mediums of film to the youth in society. Concerning the youth it's up to what they're exposed to, and it

can't always be censored. Some scenes when characters were being shot were quite brutal. Standard, Irene's husband, was shot in the back about 4 times in broad daylight. But, it's needed to show Driver out of his controlled element and now he has to react "on his feet." Even when Blanche, a heist assistant, was shot in the head, and the two gunman, destined to kill Driver and Blanche, were fatality killed by gunshots and bloody stabbings, it gave us a perspective on the agility of Driver in faced paced scenarios. It was there to show Driver being out of his calmness, so the suspenseful pull was him reeling into his own control. But, I think violence, in the special effects sense, was second to the choice of taciturn dialogue, because it drove the story along to give different facets of Driver.

Aside from the violence to keep the couple together, I think their relationship played a key role in how the film unfolded. Because it was so sweet and cute, Irene and Driver looked to be made for each other, although Standard came back. A few scenes when the audience is peering in on Driver's and Irene's alone time, in his car, Irene puts her hand on Driver's hand, while he had his hand on the shifter, which was one of the two times they were close enough to be intimate. I really enjoyed the premium on actions and the consequences. It wasn't about sexy, it was about staying alive. When Driver thought he wasn't worthy enough to go back to such a person, after he relieved the stress of Bernie and Nino, she was still looking forward to see him. In the ending, I didn't think he couldn't just not get the girl, I think he was repeating the process of going to another city and staying there, because like said in the movie, he randomly moved to L.A. 5 or 6 years ago, so it seemed like a circle story.

But, the things that bring Driver to leave are the storylines that crash into his and Irene's. Driver's boss complicated things, which lead to the killings of multiple people for Driver. Nino and Bernie provided the pressure, the pressure was weighted among Shannon, Driver's boss, and Driver. And, Irene "messed" all that up. The bad guys were on a team and they basically caused for the relationship of Driver and Irene to never blossom. Essentially, Shannon was the middle man, and of course, the middleman will somehow get cut out. I think it was clear how each team affected which and how the pressure went back and forth between hands. There was transparency in who was actually perfect in the film.

Another thing that made the movie *that* more enjoyable was the ambience and background noise. In the film, they decided to emphasize more audio types than others, in times of blatant action, and it definitely fit. In the mis-en-scene, Driver is being the getaway driver and his policy is a 5 minute window for those who want his help. Low and behold, he had a police radio and the regular radio in the background attuned to his mission. He was going to get them to a predestined place, and he got them there, with wily sense and ease. The camera shots involved made the audience in the actual space of the car with the robbers and Driver and experience what they were experiencing, and so in a virtual sense the audience could not only relate to the experience, but relate to what was happening audibly. Because the audio was driving the scene, without it, there would have been no suspenseful beginning, it would have just been an attractive guy driving two robbers to a basketball game.

Lastly, along with the “realistic” noises, the music score was *awesome*. So much fast and slow paced music, placed perfectly to give the audience a breather before the next killing scene was about to happen. I think they made good choices to ignite excitement, pull the audience into excitement, and defuse excitement. And, since the movie wasn’t dialogue heavy with the main character, you really had to be aware of what the atmosphere was like, and then you could sense what would happen next and what was bound to happen as consequences. In the moments Driver walked up to Nino’s pizza shop and stood into the doorway, there was just music to relay the message of what was going to happen next. We didn’t know how fast, but we knew Nino was going to die. And in the split moment, I think there was a glare of hope for both Irene and Driver.

I enjoyed that a focus was made on action and staying alive, rather than what words were being exchanged. It took paying attention, to a movie, to a whole new level, that kept rising as the film progressed. The audio played a key role in bringing along the story to a beginning, a middle, and a close.