

CULTURE VULTURE



The Place Beyond the Pines – an underrated masterpiece of style, setting and characters

Cameron Taylor reviews the 2012 epic directed by Derek Cianfrance

'The Place Beyond the Pines' (2012) is a movie I had never heard of until recently, and you probably haven't either. With a relatively large cast and a director of whom I had never seen any movies of, it was something intriguing. I decided to sit down and watch this, and I'm glad I did. It is absolutely one of my favourite films this year thus far and could be a contender for one of my favourite films ever.

The movie (trying to avoid spoilers) follows the character of Luke, played by Ryan Gosling, a motorcycle stunt rider who, upon returning to Schenectady, where the film is set, finds out he is the father of his ex-girlfriend's son, Jason. Living off of a low salary working where he does, he realizes he needs to step up his income, because he feels it's his duty to provide for this son, to put him on the right path. He meets a man named Robin (Ben Mendelsohn), who is a washed-up and upfront comical character at first but enlightens Luke to the prospect of robbing small-town banks in the country. They become a duo and start doing this so Luke can earn much more money for his son than his previous job ever did, however later on, Luke begins clashing with the mother of his son and her new boyfriend, as well as Robin, as his greed impacts his lifestyle. This is just the first third of the film, and after this first 'act', the movie drastically changes tone, and explaining any more of the plot would spoil the next 2/3 of the film, so instead I'll explain why this film is so effective in other mediums.

This movie takes a much slower burn approach, being a 2-hour 23-minute one. It takes a strong focus on the emotion of the characters and how their actions impact their conscience and the individuals around them, and it does a massively good job at this. Bradley Cooper's character is problematic and indecisive, and you can feel the weight of every action he takes, as director Derek Cianfrance takes the time for longer close-ups of his face and subtle pauses so you can feel the secondhand emotions through the screen.

Being a slow burn movie often calls for interesting and a 'wow' factor of cinematography, and TPBTP is no exception to this. The movie specializes in its use of tracking shots; Luke's biking and high-speed action are often filmed as if someone is chasing him, or following him, echoing his fatherly personality throughout. The filming location is also a cinematically beautiful one, a suburban area often lit by neon diners and soft streetlamps, as well as the yellows and oranges of the sunsets heavily prominent, included as wide establishing shots occasionally. The subtle and drawn-out acting of Ryan Gosling combined with this style of lighting makes for a very appealing viewing. All this accompanied by a beautiful score that perfectly sets to the tensions and emotions on screen is why this movie is so encapsulating.

In conclusion, watch this film.





The Festival of Nature

Grace Jappy explains what will happen at the Festival of Nature when it comes to Bristol.

The festival of nature takes place on Millennium Square, Bristol from the 9th to 18th of June. It is the UK's largest free celebration of our natural world. No need to book a ticket, you can just turn up!

The festival has been running annually since 2003 across the region of the West of England and is organised by a Bristol-based charity called The Natural History Consortium.

This summer the festival is celebrating its 20th anniversary, so be sure to experience the unmissable programme it is offering. The days will be filled with vibrant city-centre events; family nature parties, wildlife workshops, walks and talks, film screenings, spectacular performances, and digital activities during the week.

On the penultimate day of the festival (Saturday the 17th of June) the 'Walking Forest' will begin, spanning from 10am till 4pm. This stunning, sensory forest performance will take to the streets of Bristol to stroll through the centre. You will be invited at stopping places in Broadmead, to shelter under the trees and listen to their forest stories. They encourage you to take a free tree home and plant it in your garden or a community space in order to keep the walking forest alive. If you want to follow the walking forest throughout the day you can find it on Instagram @festofnature.

To keep up to date with all upcoming Festival of Nature events, follow this link:

<https://linktr.ee/festofnature>

The festival is very important to Bristol as it has set a target trying to double the city's tree canopy and wildlife by the year 2050. The Festival of Nature will invite visitors to imagine Bristol's streets with more tree cover, and hopefully will spark conversations about the changes that might be needed in our environment to create enough spaces for trees in the city, and it increase our awareness of how to achieve this.

The festival will also showcase local artists Dee Moxon, Ruth Ramsay, and Michael Loader. Inspiring audiences to explore all the areas the festival has to offer, including the canopy, undergrowth and forest floor - all being recreated on the streets of Bristol's city centre. Tree experts will be on hand to share more information about Bristol's ambitions, and how residents can get involved.

The Walking Forest is being delivered as one of the activities under the City Centre and High Streets Recovery and Renewal programme. It has been funded by the Bristol City Council and the West of England Combined Authority's 'Love our High Streets' project.

Although you may initially view the festival as a seemingly trivial event, in reality it is actually vital to the development of the city of Bristol, and to our undersanding to the world around us. By spreading awareness about the importance of learning the significance of protecting nature it helps our communities to be more conscious when making decisions which may affect green spaces.



LAST WEEK'S SONNET:
Hello - Adele

Can you guess the pop song from the Shakespearean sonnet?
Correct answer in next week's Culture Vulture!

The tolls upon Success's roads are steep,
yet I did each one faithfully remit;
I did each punitory sentence keep,
although I never did a crime commit.
O I have missteps made - far more than one -
for each, I have sand punted in my face.
Despite it all, I still have vict'ry won
and taken up the mantle of first place.
Yea, triumph's sweet, but 'tis not pure delight -
no, I did not a life of leisure choose.
My battle rages on, and still I fight
for I have long resolv'd to never lose.
Our winning ways are o'er the world renown'd:
my friends, we have as th' champions been crown'd!



If you would like to make your own creative suggestion, or have a piece of work that you would like to see in the next magazine, scan the QR code. Alternatively, if you would like to contribute an article, film, album, book or podcast review, or have an itching to write a features piece about a current cultural affair, email aramsay@gordanoschool.org.uk with your idea.

Soundtrack to the week:

This week's soundtrack to the week has been built by editors and readers. If you would like to have your say, follow the QR code on page 5!

MONDAY: Recommended by a student

Regret Me - Daisy Jones and The Six



TUESDAY:

Recommended by Sam Stone

Stairway to Heaven - Led Zeppelin



WEDNESDAY:

Recommended by Leo Causon

Howling - Noah Kahan



WEDNESDAY:

Recommended by James Williams

still feel. - Half Alive



FRIDAY: Recommended by Bertie Williams

Runaway - Ye



SATURDAY:

Recommended by a student

Goo Goo Muck - The Cramps



SUNDAY: Recommended by a student

nobody gets me - SZA

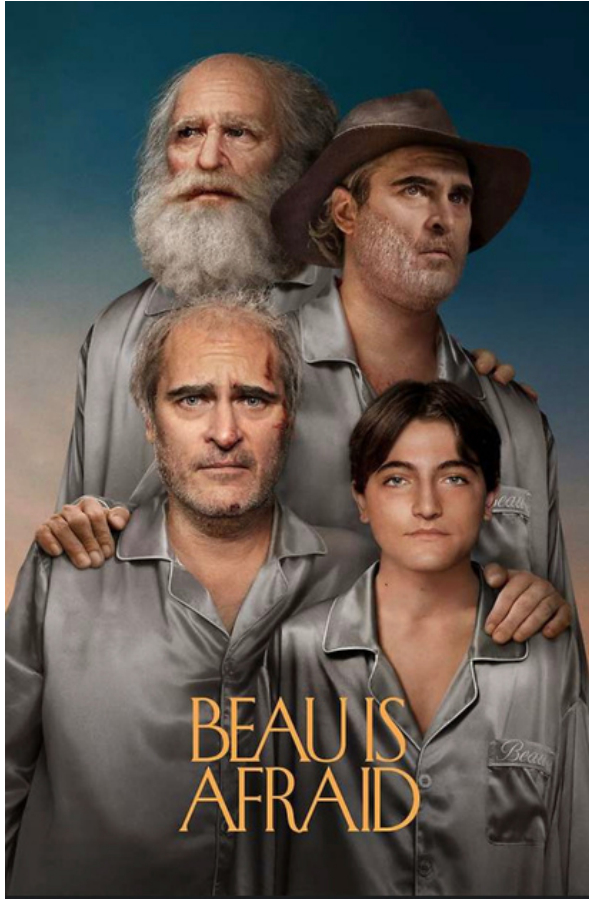


Recommended by a student:

Tokyo Vice - Amazon Prime

"It's a semi-true-story set in late 90s Japan, about an American Journalist (Ansel Elgort) following a case linked to the various gangs of Tokyo. It's a great story and also a good look into both Tokyo's underworld of Yakuza, and just Japan before popularisation and tourism."





Beau is Afraid Review:

Molly Shillinglaw explores Ari Aster's latest horror.

Beau is Afraid is a bold, large-scale odyssey packed with detail and a creeping sense of doom hiding behind every corner. Joaquin Phoenix gives another astonishing performance as the titular Beau who essentially has a non-stop panic attack for three hours as it seems everything is out to get him as he attempts to visit his Mother. Pitched as a 'Tragicomedy' *Beau* is a very different beast compared to Aster's past work but although this doesn't delve into horror, it creates a just as powerful sense of dread that looms over every scene. The madness escalates, becoming an odyssey of anxiety, a journey through nightmare scenarios that will make most audience members squirm in their seats.

The movie consists of four rough acts. The first is Beau in the city, where he panics over preparations to visit his mother and ends up dealing with an escalating series of problems. The movie gives off the vibes of something like Martin Scorsese's *After Hours* here. This transitions into the second act, where Beau ends up in the care of a kind suburban couple, Grace & Roger (Amy Ryan & Nathan Lane). It becomes evident early on that they are lying to him. What about is a little more complicated. Their teenage daughter, Toni (Kylie Rogers), is infuriated to have Beau sleeping in their house. At first, we assume it is because the couple gave him Toni's bedroom, but there's more going on. Eventually, Beau leaves (or is "escapes" more appropriate?) and encounters "The Orphans of the Forest," a troupe of actors staging plays in the middle of the woods. This contains the sequence most people will probably like (up until its conclusion), where Beau's imagination transposes him into the story being told on stage. The final act of the movie is where I suspect most people will be completely turned off, and that is when Beau finally reaches his mother's house. The things that happen during the movie's final hour are, and I am not exaggerating here, completely unhinged but also incredibly hilarious. The movie never tries to frame anything that happens through a lens of realism; this is surrealism.

Beau Is Afraid is an Oedipal farce hysterically outsized in its execution -

its immersive psychology is also so effective that it may take until after the film has ended for the audience to start questioning its protagonist.