to know each other. However, by that point we have yet to learn where the story is set, or her or Will's ages, or even basic details about their families. Some of these questions are never answered.

The film also skirts around details of every other character apart from Stella and Will, including their friends and family. Occasionally these secondary characters will introduce some piece of backstory that informs their behavior. Because we've spent so little time with them, however, that information makes no impact, even when it's clearly meant to have resonance.

This storytelling choice also leaves the movie feeling one-sided. Stella's life is marked by personal tragedy as well as medical issues, but her family—who surely have been affected by both—barely appear, which means their perspective is given no importance. When Stella makes some impulsive decisions later in the film, the impact of those decisions on her parents (the ones paying her medical bills) is never considered. Baldoni makes Stella's actions seem liberating and empowering, when even the slightest scrutiny would reveal how selfish they actually are.

Five Feet Apart wants to dig into the lives of characters suffering from Cystic Fibrosis, something it has in common with *The Fault in Our Stars*, which explored the complex emotional lives of teenagers with cancer. The setup here, though, with its specific limitations and inherent drama, is really just an excuse to watch its stars fall in adorable, doomed love with each other. The film seems interested only in that premise, and not in developing its characters or setting beyond anything other than a simple sketch. It becomes a problem to the point where the story defies logic, and fails to be captivating enough for viewers to suspend their disbelief.

Abby Olcese

CREDITS

Stella: Haley Lu Richardson
Will: Cole Sprouse
Poe: Moises Arias
Nurse Barb: Kimberly Hebert Gregory
Dr. Noor Hamid: Parminder K. Nagra
Origin: United States
Language: English
Released: 2019
Production: Cathy Schulman, Justin Baldoni; CBS Films Inc., Wayfarer Entertainment; released by Lionsgate
Directed by: Justin Baldoni
Written by: Mikki Daughtry; Tobias Iaconis
Cinematography by: Frank G. DeMarco

Music by: Brian Tyler; Breton Vivian
Sound: Dave McMoyler
Music Supervisor: Tracy McKnight
Editing: Angela Catanzaro
Art Direction: Kelly Curley
Costumes: Rachel Sage Kunin
Production Design: Tony Fanning
MPAA rating: PG-13
Running time: 116 minutes

REVIEWS

Barker, Andrew. *Variety*. March 14, 2019.
Bramesco, Charles. *Little White Lies*. March 17, 2019.
Johnson, Ally. *The Playlist*. March 14, 2019.
Lowry, Brian. *CNN.com*. March 15, 2019.
McCahill, Mike. *The Guardian*. March 22, 2019.
Nashawaty, Chris. *Entertainment Weekly*. March 14, 2019.
O'Sullivan, Michael. *Washington Post*. March 15, 2019.
Phillips-Carr, Chelsea. *Globe and Mail*. March 15, 2019.
Walsh, Katie. *Los Angeles Times*. March 14, 2019.
Yoshida, Emily. *Vulture*. March 15, 2019.

QUOTES

Will: "It's just life, It'll be over before you know it."

TRIVIA

Much of Cole Spouce's (Will) artwork is penned by Caesar Meadows, a New Orleans based graphic artist known for his local comic strip, *Mumbeaux Gumbo*.

FORD V FERRARI

They took the american dream for a ride.
    —Movie tagline

Box Office: $117.5 Million

Rarely does a film deliver precisely what is promised in its title. However, *Ford v Ferrari* provides exactly that. This is a tale of sheer determination and ingenuity overcoming insurmountable odds to defeat a seemingly unbeatable adversary. In short, this is the matter that makes up the American Dream, or, as Mick LaSalle wrote in the *San Francisco Chronicle*, although *Ford v Ferrari* "could have just been a sports movie, dramatizing and interesting chapter in racing," instead, the film "becomes a tale of souls battling the soulless."

Director James Mangold's film tells the story of the battle between the specialized car company Ferrari and the behemoth Ford Motor Company desire to beat the Italian carmaker at France's endurance racing event, 24

Hours of Le Mans. When the film opens in the mid-1960s, Henry Ford II (Tracy Letts), the eldest grandson of the company's founder, is rebuffed by Enzo Ferrari (Remo Girone) in his attempt to but the Italian company. Infuriated by the rejection, Ford vows to defeat Ferrari at the race in Le Mans. To achieve this, Ford turns to former racer, turned car designer Carrol Shelby (Matt Damon) to construct a car capable of defeating Ferrari. Shelby then insists that capricious driver Ken Miles (Christian Bale) serve as the anchor for the newly constructed racing team.

Although Mangold does do a solid job working from a strong script from screenwriters Jez Butterworth, John-Henry Butterworth, and Jason Keller, the strength of the work of the cast is the (ahem) driving force behind the success of *Ford v Ferrari*. Bale delivers a performance that is both nuanced and blunt at the same time. As Jesse Hassenger describes it in *The A.V. Club*, Bale's performance "makes it clear that while Ken can be disagreeable, he comes about it honestly" and there is something heartfelt and identifiable about that. Similarly, Damon's portrayal of Shelby showcases a man trying to prove he has more to offer than simply racing the best car money can buy. Through the depiction of these two men and their shared quest for redemption and glory, *Ford v Ferrari* becomes, as Todd McCarthy wrote in the *Hollywood Reporter*, a "full-bodied and exciting true-life story in which the men behind the wheels are just as dynamic as the machines they drive."

That, essentially, is the heart of the film. As LaSalle further observed, *Ford v Ferrari* is "an emotional film that will appeal even to those with no interest in racing, because, ultimately, [it] is about art versus commerce, devotion versus cynicism, and inspiration versus deadness." Furthermore, the skill with which the tale is told showcases the fact that the characters behind these machines can be just as exciting as the cars themselves.

Also of particular note is the work of sound editor Donald Sylvester, which, as Tony Maglio noted in *TheWrap*, "instantly grips you to your seat as [you] watch a confident Bale burn metal and zip past…competitors, proving the Ford naysayers wrong." This makes for a truly immersive experience that was rewarded with a well-deserved Oscar®.

While this film could have been little more than an effective sports film in less capable hands, Mangold's sure-handed direction coupled with stellar performances from both Damon and Bale (in particular) allows *Ford v Ferrari* to transcend the confines of the genre to become a blistering, exciting tale of David versus Goliath that entertains even if you don't know the first about cars, or racing them for that matter.

Michael J. Tyrkus

CREDITS

Carroll Shelby: Matt Damon
Ken Miles: Christian Bale
Lee Iacocca: Jon Bernthal
Mollie Miles: Caitriona Balfe
Leo Beebe: Josh(ua) Lucas
Origin: United States
Language: English, Italian, French, Japanese
Released: 2019
Production: Peter Chernin, Jenno Topping, James Mangold; Chernin Entertainment; released by Twentieth Century Fox
Directed by: James Mangold
Written by: James Mangold; Jez Butterworth; John-Henry Butterworth; Jason Keller
Cinematography by: Phedon Papamichael
Music by: Marco Beltrami; Buck Sanders
Sound: David Giammarco; Donald Sylvester
Editing: Andrew Buckland; Michael McCusker; Dirk Westervelt
Art Direction: Maya Shimoguchi
Costumes: Daniel Orlandi
Production Design: François Audouy
MPAA rating: PG-13
Running time: 152 minutes

REVIEWS

Burr, Ty. *Boston Globe*. November 14, 2019.
Frederick, Candice. *The Wrap*. November 13, 2019.
Hassenger, Jesse. *The A.V. Club*. November 12, 2019.
LaSalle, Mick. *San Francisco Chronicle*. November 11, 2019.
Macdonald, Moira. *Seattle Times*. November 14, 2019.
Morgenstern, Joe. *Wall Street Journal*. November 14, 2019.
Scott, A.O. *New York Times*. November 14, 2019.
Travers, Peter. *Rolling Stone*. November 13, 2019.
Turan, Kenneth. *Los Angeles Times*. November 14, 2019.
Zacharek, Stephanie. *Time*. November 15, 2019.

QUOTES

Carroll Shelby: "We're lighter, we're faster, and if that don't work, we're nastier."

TRIVIA

According to actor Matt Damon, Christian Bale had to lose seventy pounds before filming began. Bale had previously gained a lot of weight for his role in *Vice* (2018) and had about seven months to lose it all to play the lean race car driver, Ken Miles. Damon inquired of Bale how he managed to lose all the weight, to which Bale replied that he simply didn't eat. Damon said he was impressed by Bale's monk-like discipline.

AWARDS

Oscars 2019: Film Editing, Sound FX Editing
British Acad. 2019: Film Editing
Nominations:
Oscars 2019: Picture, Sound