

LIME LIGHT

MUST SEE SEE FILMS
AT THE CANNES
FILM FESTIVAL 2021
Pg. 9

Frances
Forever
Sad Songs with
Happy Melodies
Pg. 4



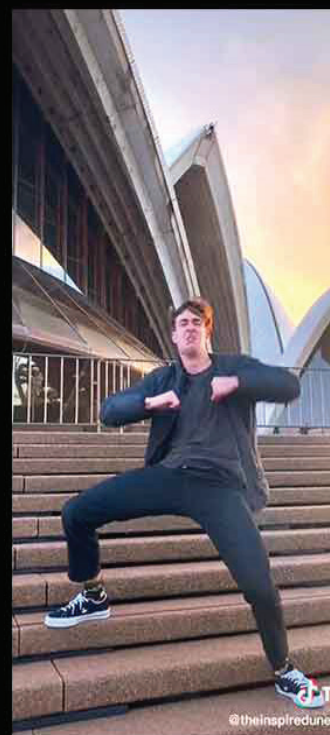
HER NEW SINGLE
SPACE GIRL

5 ITEMS
EVERY UP CONTENT
CREATOR NEEDS
Pg. 3

Sept 2021
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it starts on  TikTok

LIME LIGHT

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BEATRICE DAHLLOF INTERVIEW PG. 8

PG. 9 CANNES FILM FESTIVAL TOP FILMS

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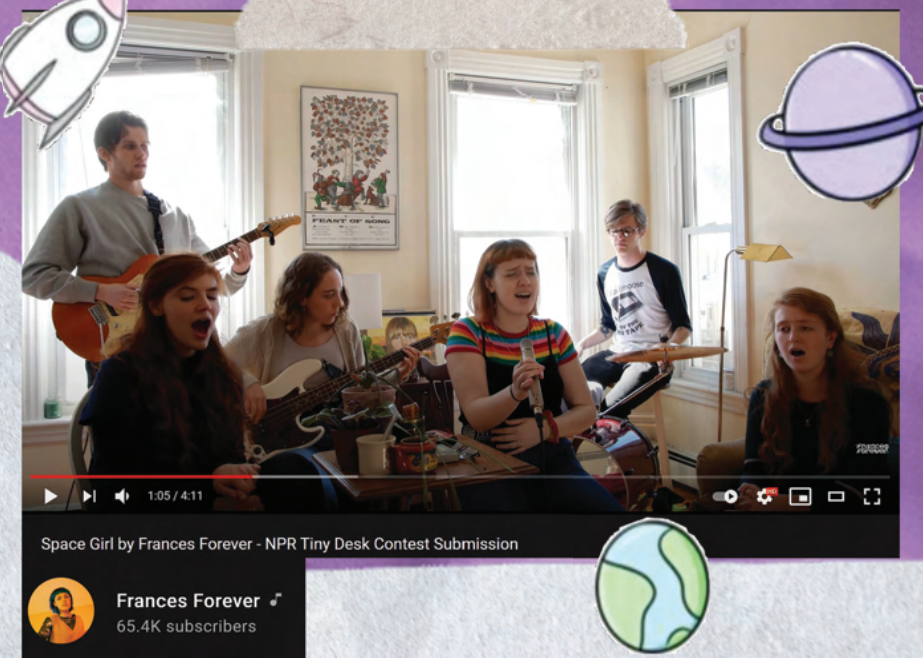
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SAD SONGS WITH HAPPY MELODIES

FRANCES FOREVER CAPTURES THE
UNCERTAINTY OF YOUNG ADULTHOOD



CHECK OUT FRANCES
FOREVER ON INSTAGRAM



ARTICLE WRITTEN
BY AMELIA MASON

SCAN ME

"I've forgotten to breathe, forgotten to read/ Forgotten to tie my shoes/ Forgotten to eat, forgotten to drink/ Because I'm only thinking of you," Frances sings as she strums a ukulele, her voice compressed and hollow, as though recorded over the phone (or, more likely, in a Voice Memo). And then, a few lines later: "The only rhyme in this song/ Rhymes with 'you' and only you."



It's a typical lyrical trick for Frances Forever, which is the stage name of the 20-year-old singer, songwriter and multi-instrumentalist Frances Garrett. "f--- u" is melancholy, even melodramatic, and simultaneously aware of this fact. The joke is that Garrett's infatuation has made her a bad songwriter — which, paradoxically, makes her a good songwriter, funny and self-effacing.

Those qualities are on display in the video Garrett submitted to the most recent iteration of NPR Music's

Tiny Desk Contest. Though her entry didn't take home the ultimate prize, her band's performance of the original song "Space Girl" was charming enough to win over WBUR's own panel of judges, who were tasked with choosing a standout among the 254 submissions from Massachusetts.

(Hence this profile, and Frances Forever's

headlining slot at WBUR's CitySpace on Friday, Aug. 23.) On "Space Girl," a space metaphor-addled ode to a crush, Garrett sings, "Girl, are you a Cancer/ 'Cause you make me cry/ When we kiss." It's a horoscope reference, which goes with the space theme, but more than anything the lyric speaks to the ironic-yet-heartfelt ethos of queer youth internet culture, where everyone is obsessed with astrology and love is always a little tragic, to an almost performative degree. Garrett, who identifies as pansexual, gently pokes fun at herself by invoking this cliché.

Garrett tells me this on a recent afternoon when I visit

her at her parents' home in Melrose, a suburb north of Boston. The family lives in a serene neighborhood near the golf course. Garrett is on break from Clark University, where she's majoring in music technology; this summer, she's employed at a store that sells "alternative lounge furniture," aka beanbag chairs. We sit in the living room, near the piano where Garrett writes songs and the loom where her mother spins wool.

The stage name "Frances Forever" is a reference to the song "Francis Forever," by Mitski, the queen of poetical indie-pop melancholy. Garrett admires her

"SOMETHING THAT I HATE ABOUT MUSIC THESE DAYS IS, 'OH, YOU CAN'T PUT THAT LYRIC IN BECAUSE THAT'S, LIKE, A JOKE LYRIC, THAT'S NOT SERIOUS MUSIC. I REALLY THINK THAT YOU SHOULDN'T TAKE YOURSELF TOO SERIOUSLY AS A SONGWRITER."



found viral success online with self-produced music that captures, in very different ways, the uncertain haze of young adulthood. (Both happen to have Massachusetts connections — Gish went to Northeastern University and Clairo is from Carlisle.) The "bedroom pop" label has been applied widely, and rejected by many, but Garrett's music falls squarely within its blurry borders.

The handful of songs she has released are disarmingly homemade-sounding, with lo-fi electronics and canned drumbeats, and though they eschew conventional song structure, they are accessible in the way pop music tends to be, with catchy melodies and soaring harmonies. It's the kind of music that performs well on internet algorithms; "f--- u"

has more than 17,000 streams on Spotify, which Garrett credits to the song surfacing on users' "Discover" playlists.

The sadness in Garrett's music is inescapable. For her, songwriting is a little bit like therapy. "Every time I write about a really hard thing in my life, I definitely feel some type of clarity in my mind, and I'm like, I can sort of move on. 'Wouldn't it be great if I could take all these nasty parts of my brain that think like this and replace it with something else,' so I'm like a perfect person."

songwriting, though she admits Mitski's unconventional musicality — her songs' unexpected chord structures and loopy melodic turns — is a bit beyond her. Garrett's biggest influences are bedroom pop acts like Clairo and Sidney Gish, young female singer-songwriters who





BEATRICE DAHLLOF

B. 1998. LIVES AND WORKS IN MELBOURNE AUSTRALIA.



Shaped by her upbringing in a Polish family, Beatrice Dahllof values storytelling and incorporates myths, traditions, and rituals into her art practice. Her work is primarily figurative; subjects are captured in moments of silence and self reflection, and are almost depicted within domestic spaces. As a teen, Dahllof started out in illustration, though after visiting a Degas exhibition a few years ago, she pivoted to her current impressionistic style.

"I'm not the biggest fan of Degas," Dahllof clarified, "but that was the first time I remember seeing paintings that moved me the way they did."

The show taught her how to look at paintings and to communicate feelings and thoughts through art. While art historical giants have influenced Dahllof's work, her peers have been more impactful.

"My community is hugely important in shaping my art practice," she said. "I think no artist can make work without a community that they can share ideas with and talk about work." Dahllof admires the drive of her artist friends to be their authentic selves.

"The authentic self is obviously a universal idea in art," she continued, "but I think before this generation, it was rare to see so many people embracing it so early on in their lives and careers and beyond."

One of the challenges for Gen Z artists, Dahllof said, is the pressure to be a "content creator"—someone who consistently produces photos and videos for dedicated followers on social media platforms.

"If you think about artists in history who had huge bodies of work, they weren't making hundreds of paintings so they could get five minutes of instant gratification from likes online," Dahllof remarked. "They were painting and making to be able to experiment, grow, learn."



WWW.BEATRICE DAHLLOF.COM

INTERVIEW BY CORNELIA SMITH



OUR SELECTION OF THE TOP 4 FILMS PRESENTED AT THE 2021 CANNES FILM FESTIVAL

REVIEW BY MARCUS SMITH



TITANE

Dir: Julia Ducournau

Our critic said: "For her follow-up to Raw, Julia Ducournau delivers a deranged cocktail of outrage, excess, conceptual ferocity and sheer silliness."

Synopsis: A body horror thriller. A woman has a metal plate in her head embarks on a bizarre journey

MEMORIA

Dir: Apichatpong Weerasethakul

Our critic said: "The boldness of Weerasethakul's vision — the way he turns simple tales into resonant parables — remains astonishing, even nourishing."

Synopsis: A Scottish woman, who, after hearing a loud 'bang' at daybreak, begins experiencing a mysterious sensory syndrome while traversing the jungles of Colombia.

AHED'S KNEE

Dir: Nadav Lapid

Our critic said: "A bitter, ironic, incendiary new film about an Israeli filmmaker forced into a cultural compromise."

Synopsis: An Israeli filmmaker in his mid-40s arrives in a remote village at the far end of the desert to present one of his films. There, he meets an officer for the Ministry of Culture and finds himself fighting for his freedoms and his mother's life.

DRIVE MY CAR

Dir: Ryusuke Hamaguchi

Our critic said: "Not for all tastes, but attractive leads and mysterious interlocking narrative layers accompanied by a very pleasant score help make it seem shorter than its three-hour running time."

Synopsis: An aging actor seeks a chauffeur. The actor turns to his go-to mechanic, who recommends a 20-year-old girl. Despite their differences a special relationship develops



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