

# LOST HIGHWAYS



**AN ILLUSTRATED HISTORY OF ROAD MOVIES**

**Jack Sargeant & Stephanie Watson**

# Lost Highways An Illustrated History Of Road Movies Paperback By Sargeant

**Stacey Abbott**



## **Lost Highways An Illustrated History Of Road Movies Paperback By Sargeant:**

**Lost Highways, Embodied Travels: The Road Movie in American Experimental Film and Video** Kornelia Boczkowska, 2023-02-06 Often identified as one of the most genuine and enduring American film genres the road movie has never been explored in the context of experimental filmmaking To fill this gap *Lost Highways Embodied Travels* provides the first book length study of over eighty unique and often obscure films and videos and situates them within the corporeal turn in American avant garde cinema so far mostly associated with body genres and sexually explicit films Drawing on unpublished archival materials the book offers a fresh take on both past and current practices of the experimental film community for scholars students makers and film buffs

**Lost Highways** Jack Sargeant, Stephanie Watson, 1999 Through a series of detailed illustrated essays on key films within the genre *Lost Highways* explores the history of the road movie Bringing in other until now neglected genres such as the western film noir horror and even science fiction this is the definitive guide to a diverse body of film that incorporates some of the most dominant themes and most popular films of this century

**The Highway Horror Film** Bernice M. Murphy, 2014-03-12 *The Highway Horror Film* argues that Highway Horror is a hitherto overlooked sub genre of the American horror movie In these films the American landscape is by its very accessibility rendered terrifyingly hostile and encounters with other travellers almost always have sinister outcomes

**The Road Story and the Rebel**, This cultural history reveals the unique qualities of road stories and follows the evolution from the Beats postwar literary adventures to today's postmodern reality television shows Tracing the road story as it moves to both LeRoi Jones's critique of the Beats romanticization of blacks as well as to the mainstream in the 1960s with CBS's *Route 66* Mills also documents the rebel subcultures of novelist Ken Kesey and the Merry Pranksters who used film and LSD as inspiration on a cross country bus trip and she examines the sexualization of male mobility and biker mythology in the films *Scorpio Rising* *The Wild Angels* and *Easy Rider* Mills addresses how the filmmakers of the 1970s Coppola Scorsese and Bogdanovich flourished in New Hollywood with road films that reflected mainstream audiences and how feminists Joan Didion and Betty Friedan subsequently critiqued them A new generation of women and minority storytellers gain clout and bring genre remapping to the national consciousness Mills explains as the road story evolves from such novels as *Song of Solomon* to films like *Thelma and Louise* and television's *Road Rules 2*

**100 Road Movies** Jason Wood, 2019-07-25 In *100 Road Movies* each entry will offer an insightful critique in terms of aesthetics plot structure and defining formal and thematic features whilst also considering the title in the wider context and understanding of by what criteria a film may be considered a road movie Full credits including year of production principal cast and technical crew and country of origin will also be included at the foot of each entry There will be a selection of illustrative stills approximately twenty five in total The scope is broad a consideration of the elements that gave rise to the road movie sub genre how this sub genre corresponds to other traditional genres the thriller the western etc and how various international countries have adopted the road movie to reflect their

cultural social political and geographical identities      **The Road Movie** Neil Archer, 2016-01-12 Though often seen as one of America's native cinematic genres the road movie has lent itself to diverse international contexts and inspired a host of filmmakers As analyzed in this study from its most familiar origins in Hollywood the road movie has become a global film practice whether as a vehicle for exploring the relationship between various national contexts and American cinema as a means of narrating different national and continental histories or as a form of individual filmmaking expression Beginning with key films from Depression era Hollywood and the New Hollywood of the late 1960s and then considering its wider effect on world cinemas this volume maps the development and adaptability of an enduring genre studying iconic films along the way      Journeys on Screen Louis Bayman, 2018-11-14 Addressing the appeal of the journey narrative from pre cinema to new media and through documentary fiction and the spaces between this collection reveals the journey to be a persistent presence across cinema and in cultural modernity      *The Brazilian Road Movie* Sara Brandellero, 2013-06-15 The Brazilian Road Movie Journeys of Self Discovery explores some of the key trends and films in the development of the road movie in Brazil Through a collection of essays by distinguished scholars and covering a broad range of case studies this text spans Brazilian film production from the silent era to the present day This text examines issues such as the reworking of the genre in a Brazilian context the relationship between documentary and fiction between history politics and cinema gender and race the wilderness and the urban space the national and the transnational The essays consider among other things how the experience of the journey helped develop and was instrumental in defining identities on screen Adopting a variety of approaches the volume considers the significance of the iconography of the road the experience of movement and of life on the move for the representation of Brazil on screen      Drive Iain Borden, 2013-02-15 The open road it's a phrase that calls to mind a sense of freedom adventure and new possibilities that make driving one of our most liberating activities In Drive Iain Borden explores the way driving allows us to encounter landscapes and cities around the world He takes particular notice of how driving is portrayed in film from America to Europe to Asia and from Hollywood to the avant garde covering over a century of history and referencing hundreds of movies From the dusty landscapes of *The Grapes of Wrath* to the city streets of *The Italian Job* from the aesthetic delights of *Rain Man* and *Traffic* to the existential musings of *Thelma and Louise* and *Vanishing Point* from the freeway pleasures of *Radio On* and *London Orbital* to the high speed dangers of *Crash* Bullitt and *Cat on a Hot Tin Roof* this book shows how driving with different speeds cars roads and cities provides experiences and challenges beyond compare Borden concludes that as an integral part of modern life car driving is something to be celebrated and even encouraged making Drive a timely riposte to anti car attitudes and those blind to the richness of life behind the wheel      A Taste of Blood Christopher Curry, 1999 A taste Of Blood is a definitive study which not only chronicles Lewis' career as the master of exploitation but also contains interviews with him and many of his former collaborators including David F Friedman Bill Rogers Daniel Krogh Mal Arnold and Hedda Lubin These are interwoven with commentary

extremely rare photographs ad mats production stills posters and thorough synopsis of each Lewis three dozen influential films

**Road Movies** D. Orgeron, 2007-12-09 Road Movies engages with two foundational twentieth century technologies cinematic and automotive It is a book about road movies a genre burdened by its own seductiveness It is also however a book about images of human mobility more generally and the social function those images have served

*Celluloid Vampires* Stacey Abbott, 2009-03-06 In 1896 French magician and filmmaker George Méliès brought forth the first celluloid vampire in his film *Le manoir du diable* The vampire continues to be one of film's most popular gothic monsters and in fact today more people become acquainted with the vampire through film than through literature such as Bram Stoker's classic *Dracula* How has this long legacy of celluloid vampires affected our understanding of vampire mythology And how has the vampire morphed from its folkloric and literary origins In this entertaining and absorbing work Stacey Abbott challenges the conventional interpretation of vampire mythology and argues that the medium of film has completely reinvented the vampire archetype Rather than representing the primitive and folkloric the vampire has come to embody the very experience of modernity No longer in a cape and coffin today's vampire resides in major cities listens to punk music embraces technology and adapts to any situation Sometimes she's even female With case studies of vampire classics such as *Nosferatu* *Martin Blade* and *Habit* the author traces the evolution of the American vampire film arguing that vampires are more than just blood drinking monsters they reflect the cultural and social climate of the societies that produce them especially during times of intense change and modernization Abbott also explores how independent filmmaking techniques special effects makeup and the stunning and ultramodern computer generated effects of recent films have affected the representation of the vampire in film

*Screening the Marquis de Sade* Lindsay Anne Hallam, 2014-01-10 Since their publication the works of the Marquis de Sade have challenged the reading public with a philosophy of relentless physical transgression This is the first book length academic study by a single author that applies the philosophy of the Marquis de Sade to the analysis of a wide array of film texts By employing Sade's controversial body oriented philosophy within film analysis this book provides a new understanding of notions of pain pleasure and the representation of the transgressive body in film Whereas many analyses have used theory to excuse and thus dilute the power of sexual and violent images the author has here sought to examine cinematic representations of human relations as unflinchingly as Sade did in his novels

**Driving Visions** David Laderman, 2010-01-01 From the visionary rebellion of *Easy Rider* to the reinvention of home in *The Straight Story* the road movie has emerged as a significant film genre since the late 1960s able to cut across a wide variety of film styles and contexts Yet within the variety a certain generic core remains constant the journey as cultural critique as exploration beyond society and within oneself This book traces the generic evolution of the road movie with respect to its diverse presentations emphasizing it as an independent genre that attempts to incorporate marginality and subversion on many levels David Laderman begins by identifying the road movie's defining features and by establishing the literary classical Hollywood and

1950s highway culture antecedents that formatively influenced it. He then traces the historical and aesthetic evolution of the road movie decade by decade through detailed and lively discussions of key films. Laderman concludes with a look at the European road movie from the late 1950s auteurs through Godard and Wenders and at compelling feminist road movies of the 1980s and 1990s.

**Global Genres, Local Films** Elena Ollé-Aldea, 2017-06-29 The acute processes of globalisation at the turn of the century have generated an increased interest in exploring the interactions between the so called global cultural products or trends and their specific local manifestations. Even though cross cultural connections are becoming more patent in filmic productions in the last decades, cinema per se has always been characterized by its hybrid transnational border crossing nature. From its own inception, Spanish film production was soon tied to the Hollywood film industry for its subsistence, but other film traditions such as those in the Soviet Union, France, Germany and in particular Italy also determined either directly or indirectly the development of Spanish cinema. *Global Genres, Local Films: The Transnational Dimension of Spanish Cinema* reaches beyond the limits of the film text and analyses and contextualizes the impact of global film trends and genres on Spanish cinema in order to study how they helped articulate specific national challenges from the conflict between liberalism and tradition in the first decades of the 20th century to the management of the contemporary financial crisis. This collection provides the first comprehensive picture of the complex national and supranational forces that have shaped Spanish films, revealing the tensions and the intricate dialogue between cross cultural aesthetic and narrative models on the one hand and indigenous traditions on the other, as well as the political and historical contingencies these different expressions responded to.

**Historical Dictionary of Film Noir** Andrew Spicer, 2010-03-19 Film noir, literally black cinema, is the label customarily given to a group of black and white American films, mostly crime thrillers, made between 1940 and 1959. Today there is considerable dispute about what are the shared features that classify a noir film and therefore which films should be included in this category. These problems are partly caused because film noir is a retrospective label that was not used in the 1940s or 1950s by the film industry as a production category and therefore its existence and features cannot be established through reference to trade documents. *The Historical Dictionary of Film Noir* is a comprehensive guide that ranges from 1940 to present-day neo noir. It consists of a chronology, an introductory essay, a bibliography, a filmography, and over 400 cross-referenced dictionary entries on every aspect of film noir and neo noir, including key films, personnel, actors, cinematographers, composers, directors, producers, set designers, and writers, themes, issues, influences, visual style, cycles of films, e.g. amnesiac noirs, the representation of the city and gender, other forms, comics, graphic novels, television, and videogames, and noir's presence in world cinema. It is an essential reference work for all those interested in this important cultural phenomenon.

*The Automobile in American History and Culture* Michael L. Berger, 2001-07-30 This comprehensive reference guide reviews the literature concerning the impact of the automobile on American social, economic, and political history. Covering the complete history of the automobile to date, twelve chapters of

bibliographic essays describe the important works in a series of related topics and provide broad thematic contexts This work includes general histories of the automobile the industry it spawned and labor management relations as well as biographies of famous automotive personalities Focusing on books concerned with various social aspects chapters discuss such issues as the car s influence on family life youth women the elderly minorities literature and leisure and recreation Berger has also included works that investigate the government s role in aiding and regulating the automobile with sections on roads and highways safety and pollution The guide concludes with an overview of reference works and periodicals in the field and a description of selected research collections The Automobile in American History and Culture provides a resource with which to examine the entire field and its structure Popular culture scholars and enthusiasts involved in automotive research will appreciate the extensive scope of this reference Cross referenced throughout it will serve as a valuable research tool

**Underground U.S.A.** Xavier Mendik, Steven Jay Schneider, 2002 Whether defined by the carnivalesque excesses of Troma studios The Toxic Avenger the arthouse erotica of Radley Metzger and Doris Wishman or the narrative experimentations of Abel Ferrara Melvin Van Peebles Jack Smith or Harmony Korine underground cinema has achieved an important position within American film culture Often defined as cult and exploitation or alternative and independent the American underground retains separate strategies of production and exhibition from the cinematic mainstream while its sexual and cinematic representations differ from the traditionally conservative structures of the Hollywood system Underground U S A offers a fascinating overview of this area of maverick moviemaking by considering the links between the experimental and exploitative traditions of the American underground The Action and Adventure Cinema Yvonne Tasker, 2004-08-19 Addressing areas such as genre film history and style action and spectacle stars and bodies action auteurs and the film industry the reader covers both Hollywood and also European and Asian action cinema *Dennis Hopper* Jack Hunter, 1999 Dennis Hopper One of the most talented but controversial actors of recent decades almost as notorious for his off screen hell raising as he is for his roles in such powerful films as his self directed The Last Movie David Lynch s Blue Velvet and Tim Hunter s River s Edge Jack Hunter author of film studies Inside Teradome and Eros In Hell has selected his own chronological Top Ten of Dennis Hopper s movies which are analysed in illustrated in depth essays by some of the best cutting edge film critics of today The result is both an incisive overview of Dennis Hopper as an actor and an anthology of films by some of the leading cult directors of recent decades such as Wim Wenders Tobe Hooper David Lynch Tim Hunter Henry Jaglom Curtis Harrington and Hopper himself Featured films include Night Tide The Last Movie Tracks Speed The American Friend Out Of The Blue Texas Chainsaw Massacre 2 Blue Velvet Rivers Edge and Paris Trout

Uncover the mysteries within is enigmatic creation, **Lost Highways An Illustrated History Of Road Movies Paperback By Sargeant** . This downloadable ebook, shrouded in suspense, is available in a PDF format ( \*). Dive into a world of uncertainty and anticipation. Download now to unravel the secrets hidden within the pages.

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