

Road Movies
From Muybridge and Méliès to
Lynch and Kiarostami

Devin Orgeron

palgrave
macmillan

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1. Jean Baudrillard, *America*, trans. Chris Turner (New York: Verso, 1988), 63.
2. Since the late 1960s, in fact, Baudrillard had been considering the cultural and philosophical impact of automobility. In 1967, he antedicated *America*, writing that "mobility without effort constitutes a kind of unreal happiness, a suspension of existence, an irresponsibility." See Jean Baudrillard, *Le Système des Objets* (Paris: Gallimard, 1968), 94.
3. Timothy Corrigan, *A Cinema Without Walls: Movies and Culture After Vietnam* (New Brunswick: Rutgers, 1991), 138.
4. See Christopher D. Morris, *The Figure of the Road: Deconstructive Studies in Humanities Disciplines* (New York: Peter Lang, 2006) and Katie Mills, *The Road Story and the Rebel: Moving Through Film, Fiction, and Television* (Carbondale: Southern Illinois University Press, 2006) for more on the intertextuality of the road.
5. Except in direct quotes, English film titles are used throughout followed, after the first usage, by the original release title.
6. Baudrillard, *America*, 28.
7. Ibid., 79. Abbas Kiarostami, while certainly not alone in this, extends the reach of this transnational relay to Iran, where he creates films, also about vehicularity, that think critically about the influence of Western culture. That these films are, according to some critics, "export-ready"—ready, in other words, for consumption by a largely Western audience—complicates the issue, but only in the most fascinating way. Kiarostami's films are examined in detail in Chapter 6 of this study. For more on the complexities of "imports" and "exports" in Kiarostami's work, see Devin Orgeron, "The Import/Export Business: The Road to Abbas Kiarostami's *Taste of Cherry*," *CineAction* (June 2002): 46–51.

Notes

Introduction

8. Kristin Ross, *Fast Cars, Clean Bodies: Decolonization and the Reordering of French Culture* (Cambridge: MIT Press, 1995), 5
9. Steven Cohan and Ina Rae Hark, eds., *The Road Movie Book* (New York: Routledge, 1997), 2.
10. See David Laderman, *Exploring the Road Movie* (Austin: University of Texas Press, 2002), 247.
11. David Laderman, "What a Trip: The Road Film and American Culture," *The Journal of Film and Video* 48: 1–2, (Spring–Summer 1996), 55. Laderman's "The Road Movie Rediscovers Mexico: Alex Cox's *Highway Patrolman*," *Cinema Journal* 39 (Winter 2000): 74–99, a detailed examination of Cox's 1992 road movie, similarly attends to what Laderman calls "the contradictory textual fissures" of the road movie (95).
12. Jack Sargeant and Stephanie Watson, eds., *Lost Highways: An Illustrated Guide to the Road Movie* (London: Creation Books, 1999). I should note, too, that this list-making tendency slips into more scholarly examinations of the genre as well.
13. Robert Phillip Kolker, *The Altering Eye: Contemporary International Cinema* (Oxford: Oxford University Press, 1983), 228–29.

Chapter 1

1. My use of the word "attraction" is informed by, but different from, that term's widespread use in early cinema scholarship. I am, of course, thinking here of Tom Gunning's "Cinema of Attractions" and reactions to that highly influential theoretical formulation. See Tom Gunning, "The Cinema of Attractions: Early Film, its Spectator, and the Avant-Garde," *Early Cinema: Space, Frame, Narrative*, Thomas Elsaesser, ed. (London: British Film Institute, 1990), 56–62, for Gunning's slightly retooled version of the original article, which appeared in *Wide Angle* 8 no. 3/4, (Fall 1986): 63–70. For an equally influential response to Gunning's idea, see Charles Musser, "Rethinking Early Cinema: Cinema of Attractions and Narrativity," *The Yale Journal of Criticism* 7, no. 2 (1994): 203–32. My argument is also indebted to Jonathan Auerbach's "Chasing Film Narrative: Repetition, Recursion, and the Body in Early Cinema," *Critical Inquiry* 26, no. 4 (Summer 2000): 798–820. Auerbach argues, in a manner that holds sway over this and subsequent chapters, that "If motion largely defines the distinctive logic of the medium, helping to distinguish moving pictures from other media, then moving pictures that make such movement their primary subject would seem to hold the key for understanding how viewers learned to negotiate the shift from showing to telling" (802). Identifying, as he does, the immense popularity of the chase film, Auerbach hints at this alternate notion of attraction, an attraction, I

2. For a recent and quite remarkable collection tracing the history of the cinema's interest in the subject of travel, see Jeffrey Ruoff, ed., *Virtual Voyages: Cinema and Travel* (Durham: Duke University Press, 2006).
3. Ian Christie, *The Last Machine: Early Cinema and the Birth of the Modern World* (London: BBC Educational, 1994), 17. Christie's work, an educational companion to a BBC program of the same name, is a highly articulate and popular re-framing of the research Gunning, Musser, André Gaudreault, and others had undertaken some years earlier. Minus the anxiety and hysteria at the core of her (and, for that matter, my own) research, *The Last Machine* also interestingly presages Lynne Kirby's excellent work on locomotion and the cinema. See Lynne Kirby, *Parallel Tracks: The Railroad and Silent Cinema* (Durham, NC: Duke University Press, 1997).
4. My end date here is not entirely arbitrary. 1915 is the end-date of Kemp Niver's expanded Library of Congress catalogue, *Early Motion Pictures*, which will be explored in some detail towards the end of this chapter. It is also the year of D. W. Griffith's epic narrative film *The Birth of a Nation*. See Kemp Niver, *Early Motion Pictures: The Paper Print Collection in the Library of Congress*, ed. Babe Bergsten, intro. Erik Barnouw (Washington, DC: Library of Congress, 1985).
5. Nicholas Daly, *Literature, Technology, and Modernity, 1860–2000* (Cambridge: Cambridge University Press, 2004), 4.
6. This representational obsession is not, of course, confined to the cinema. Kris Lackey's *RoadFrames* and Roger N. Casey's *Textual Vehicles* both explore the profound impact automobility had on literary production, both at the formal and thematic levels. Lackey's book focuses on the American highway in literature and Casey examines the American literary fascination with the automobile. Casey's book also offers a very concise and lucid history of automobility in the United States. See Roger N. Casey, *Textual Vehicles: The Automobile in American Literature* (New York: Garland Publishing, 1997), and Kris Lackey, *Road Frames: The American Highway Narrative* (Lincoln: University of Nebraska Press, 1997). Warren James Belasco, using travel magazines, trade journals, and diaries, explores the history of American road touring in *Americans on the Road*. Warren James Belasco, *Americans on the Road: From Autocamp to Motel* (Baltimore: Johns Hopkins University Press, 1997).
7. Charles Musser, *The Emergence of Cinema: The American Screen to 1907* (Berkeley: University of California Press, 1990), 15–54. Musser's

contend, that did not reach its peak and peter out at the end of its 1903–06 cycle (as Miriam Hansen seems to suggest) but is still very much a part of our cinematic understanding of narrative. See Miriam Hansen, *Babel and Babylon: Spectatorship in Early American Cinema* (Cambridge: Harvard University Press, 1991), 46.

- chapter, aside from providing a highly detailed history of pre-cinematic screen practices, also does much to establish the early narrative organization of these projected images.
8. See André Gaudreault, "Film, Narrative, Narrations: The Cinema of the Lumière Brothers," *Early Cinema*, 71–72.
 9. For more on the history of this implicit agreement and the particular relationship between travel and the cinematic situation, see Charles Musser, "The Travel Genre in 1903–1904: Moving Towards Fictional Narrative," *Early Cinema*, 123–32. Musser also does much in this essay to historicize travel's role in the cinema's narrative trajectory.
 10. Sergei Eisenstein, *Film Form*, trans. Jay Leyda (New York: Harcourt Brace and Company, 1977), 166.
 11. *Ibid.*
 12. Musser, "Rethinking Early Cinema," 205.
 13. *Ibid.*, 213. Gaudreault, in invoking the "narrative road," quotes Christian Metz, *Film Language: A Semiotics of the Cinema*, trans. Michael Taylor (Chicago: University of Chicago Press, 1974), 44.
 14. Gaudreault comes closest to this understanding, both in his evocation of Claude Brémont's definition of narrative from *Logique du récit*—"The message should place a subject (either animate or inanimate) at a time t , then a time $t + n$, and what becomes of the subject at the moment $t + n$ should follow from the predicates characterizing it at the moment t "—and in his examination of Chris Marker's narrative experiment *La Jétée* (1963), where still shots linked together through montage (and, incidentally, voiceover narration) create "story" sans the first level of narrativity (i.e. movement and alteration within the mise-en-scène). Gaudreault, "Film, Narrative, Narration," 68 and 72; Claude Brémont, *Logique du récit* (Paris: Seuil, 1973), 99–100.
 15. This is a state of affairs, I should add, that Musser and others have sought to remedy.
 16. Henri Bergson, *Time and Free Will* (New York: Harper and Row, 1960), 111.
 17. *Ibid.*
 18. Brian Winston, "Sight and Sound A-Z of Cinema: Z-Zoetrope," *Sight and Sound* 8, no. 7 (July 1998): 28–30. What Winston overlooks and what needs more critical attention is the fact that Muybridge, himself a rather flamboyant showman, would eventually take his images and his ideas "on the road." Part informative lecture, part entertainment, Muybridge's lecture circuit is another embodiment of the attraction.
 19. Gordon Hendricks, *Eadward Muybridge: The Father of the Motion Picture* (New York: Viking Press, 1975), 28. Hendricks quotes from *The San Francisco Daily Evening Bulletin*, May 25, 1870. While smartly and thoroughly researched, Hendricks is prone to hyperbole (his title indicates as much, relying as it does upon a patrilineal logic that recent

- scholarship has convincingly questioned). Musser's work on Muybridge in *The Emergence of Cinema* provides some much-needed balance and is especially attentive to Muybridge's complex relationship to the "business" of images. It is, however, Hendricks's ability to weave into his biography contemporary reviews of Muybridge's work that makes this an invaluable piece of scholarship and a brilliant glimpse into Muybridge's own carefully constructed public image. See also Robert Barlett Haas, *Muybridge, Man in Motion* (Berkeley: University of California Press, 1976); Anita V. Mozely, *Eadward Muybridge: The Stanford Years* (Palo Alto: Stanford University, Dept. of Art, 1972); and Kevin MacDonnell, *Eadward Muybridge: The Man who Invented the Moving Picture* (Boston: Little, Brown and Company, 1972).
20. Hendricks, *Eadward Muybridge*, 29. This spirit and the details of Muybridge's mobility are documented in both Hendricks's and Haas's biographies. They are smartly and poetically expanded upon, as is Muybridge's general fit within the shifting technological grid of the turn of the century, in Rebecca Soholt, *River of Shadows: Eadward Muybridge and the Technological Wild West* (New York: Viking Press, 2003). The sense of adventure examined here, this restlessness, no doubt accounts in part for Muybridge's much earlier journey from his native England to the United States. Mobility for Muybridge, in other words, was a principle and longstanding concern.
 21. Hendricks, *Eadward Muybridge*, 19. Hendricks quotes from *The Daily Alta California*, San Francisco, February 19, 1868.
 22. *The Daily Alta California*, San Francisco, August 3, 1877, quoted in Haas, *Muybridge, Man in Motion*, 94.
 23. *The Post* (1877), quoted in Haas, *Muybridge, Man in Motion*, "Perversions,"
 24. Linda Williams, "Film Body: An Implemmentation of Perversions, Narrative, Apparatus, Ideology: A Film Theory Reader," Philip Rosen, ed. (New York: Columbia University Press, 1986): 507–34.
 25. Of course the images and their own reproducibility are a part of this revolution, a notion Walter Benjamin reminds us of. See Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction," *Illuminations*, ed. Hannah Arendt, trans. Harry Zohn (New York: Schocken Books, 1969): 217–51.
 26. Mark Selzer, *Bodies and Machines* (New York: Routledge, 1992), 160.
 27. Projection, of course, was dependent upon a light source, typically a magic lantern. The device also served as a printer. Like Muybridge's traveling operations under the pseudonym "Helios," the brothers had developed, on a much more portable scale, a traveling motion picture studio. For a concise history of these developments, see Christie, *The Last Machine*, 23. See also Tom Gunning, "New Thresholds of Vision: Instantaneous Photography and the Early Cinema of Lumière," *Impossible Presence: Surface and Screen in the Photogenic Era*, ed. Terry

- Smith (Chicago: The University of Chicago Press, 2001): 72–99, for an excellent historical contextualization of the Lumières that suggests the importance of the brothers' amateur roots in the formation of their unique relationship to the world around them.
28. Gunning's "New Thresholds of Vision" illuminates the parallel between the brothers' aesthetic sensibilities and a related movement in amateur photography.
29. For the sake of clarity, I include only the approximate English titles of the Lumières' films followed by their number in the catalogue.
30. Musser's ideas are found in the notes that accompany the DVD collection of Lumières films, *The Lumière Brothers' First Films*.
31. Siegfried Kracauer, *Theory of Film: The Redemption of Physical Reality*, Miriam Bratu Hansen, intro. (Princeton, NJ: Princeton University Press, 1960), 31.
32. *Ibid.*
33. Ian Christie comments in passing on a special magazine publication entitled *L'illustration*, whose sole purpose was to explain the screen trickery to which audiences were being so frequently exposed. See Christie, *The Last Machine*, 84.
34. Christie, *The Last Machine*, 21. The titles actually read "Oh... Mother will be pleased."
35. *Ibid.*
36. And, I should add, something that J. G. Ballard's 1973 novel *Crash* seemed most acutely aware of in its troubling eroticization of the same: David Cronenberg's 1997 film of the same name recapitulates the idea.
37. For more on the Lumières' roaming cameramen see Christie, *The Last Machine*, 23.
38. From the notes accompanying *The Lumière Brothers' First Films*.
39. In many ways combating what in truth was, from the beginning, a debasement of Siegfried Kracauer's understanding of the relative "realism" of the Lumières and the artifice of Méliès, recent scholarship has suggested the diversity of both. Elizabeth Ezra, for example, has indicated the highly cinematic character of Méliès's approach and has unearthed the sometimes veiled narrative logic that governs his tricks. See Siegfried Kracauer, *Theory of Film*, and Elizabeth Ezra *Georges Méliès: The Birth of the Auteur* (Manchester: Manchester University Press, 2000).
40. John Travers, *Artificially Arranged Scenes: The Films of Georges Méliès* (Boston: G. K. Hall, 1979), 95. Méliès's "role" in the film suggests a degree of self-consciousness that moves well beyond need or self-promotion.
41. *Ibid.*, 98.
42. Paul Hammond, *Marvellous Méliès* (New York: St. Martin's Press, 1975), 117.

43. Christie, *The Last Machine*, 20.
44. For more on what remains one of early cinema's most recognizable shots, see Musser, *The Emergence of Cinema*, 354–55.
45. Musser, "The Travel Genre in 1903–1904," 129.
46. This remains a popular movie premise, from Jan de Bont's bus thriller *Speed* (1994) to James Cameron's fallily romantic shipboard romance, *Titanic* (1998). David R. Ellis's highly parodic *Snakes on a Plane* (2006) takes the premise to its illogical extreme.
47. Charles Musser, for example, has argued that "of all the symbols of urban life, Vitagraph was most enchanted by the automobile, which was still a vehicle for the well to do." See Musser, *The Emergence of Cinema*, 410. While the fact that the automobile was a central early cinematic subject is incontestable, the critical social role of this thematic focus has been left largely unexamined.
48. For more on this see Auerbach, "Chasing Film Narrative: Repetition, Recursion, and the Body in Early Cinema."
49. This reliance on a vehicle linked with tradition, decidedly anti-technological, and inextricably tied to "the land" finds its ultimate expression in David Lynch's *The Straight Story* (1999), a film that like these, finds its protagonist ambling toward familial reunification.
50. Though Niver assigns the film the 1912 date (it was, according to his research, both shot and registered in that year), the film's opening title card suggests that the film was made the year prior, in 1911.

Chapter 2

1. New editions of Barry Keith Grant's *Film Genre Reader* would suggest, in fact, that even the notion of a "strict" generic approach is something of a misnomer, as the field of genre studies continues to flex to accommodate a wide array of approaches. See Barry Keith Grant, *Film Genre Reader III* (Austin: University of Texas Press, 2003).
2. Corrigan's formulation, as we have seen, is substantially more complex and considers, in a manner typically neglected by the scholars writing in his wake, the critical and often non-cinematic cultural forces that come to bear on genre generally and have resulted, through a not altogether easy alchemy, in the road movie in particular. See Corrigan, *A Cinema Without Walls*, 137–60.
3. Hosted by Gig Young, the program was part of the "Warner Brothers Presents" series and functioned as a sort of behind the scenes sneak preview intended to generate interest in Warner Brothers's latest project.
4. The film's influence upon the cinema's creators continues to be a highly documented fact. See, for example, Arthur M. Eckstein and Peter Lehman, eds., *The Searchers: Essays and Reflections on John Ford's*

- Classic Western* (Detroit: Wayne State University Press, 2004), where the longevity of the film's hold upon the cinematic imagination is remarked upon repeatedly, both in the book's preface and within the essays themselves. This recent collection of essays, however, is most remarkable for its ability to bring together perspectives on the film from an especially broad, not necessarily cine-centric group of thinkers.
5. David Laderman, *Driving Visions*, 36. For more on Klinger's highly relevant stance on the possibility of "subversive" genre, see Barbara Klinger, "Cinema/Ideology/Criticism" Revisited: The Progressive Genre," Barry Keith, ed., *Film Genre Reader III* (Austin, University of Texas Press, 2003), 87–90.
 6. David Laderman, *Driving Visions*, 37.
 7. *Ibid.*, 36.
 8. The first quote is reprinted in Tom Milne, trans. and ed., *Godard on Godard* (New York: De Capo Press), 44. The second quote is from Jean-Luc Godard, *Introduction a une veritable histoire du cinema*, vol. 1 (Paris: Editions Albatross, 1980), 92.
 9. See Paul Schrader, "Notes on Film Noir," *Perspectives on Film Noir*, ed. R. Barton Palmer (New York: G. K. Hall, 1996), 99–109. The article originally appeared in *Film Comment* 8, no. 1 (Spring 1972), 8–13.
 10. R. Barton Palmer, ed., *Perspectives on Film Noir* (New York: G. K. Hall, 1996), 14–17. See also Raymond Durgnat, "Paint it Black: The Family Tree of Film Noir," *Cinema* (U.K.), nos. 6–7 (August 1970), 49–56. It should be noted, too, that Schrader's formulation follows from and grows out of the French criticism that pre-dates it.
 11. James Naremore, at a February 14, 1999 talk at the National Gallery of Art in Washington, DC, pointed out the interesting and often confused fact that the term *film noir* was not coined by the French as a reaction to American films of a certain type but that, in fact, French writers in the 1930s had used the term to discuss Popular Front films like *Pépé le Moko* (1936). Noticing a similar strain of films in America in the 1940s, French critics applied the term accordingly. See James Naremore, *More than Night: Film Noir in Its Contexts* (Berkeley: University of California Press, 1998), 15, for a discussion that moves in the same direction. The matter, of course, was not helped by many of the early New Wave critics, who contributed to the conflation between crime and gangster film and noir. For more on the range of noir themes, see J. P. Telotte, *Voices in the Dark: The Narrative Patterns of Film Noir* (Urbana and Champaign: University of Illinois Press, 1989) which, I might add, is especially attentive to the highly formalized role of noir narration.
 12. Nicholas Christopher, *Somewhere in the Night: Film Noir and the American City* (New York: Owl, 1997), 93. For more on the cinema's urban fascinations, noir and otherwise, see David B. Clarke, ed., *The Cinematic City* (New York: Routledge, 1997); Mark Shiel and Tony

- Fitzmaurice, *Screening the City* (New York: Verso, 2003). Frank Krutnik, "Something More than Night: Tales of the Noir City," in Clarke, ed., *The Cinematic City*, 83–109, is particularly instructive in its ability to lay out the details of noir's urban geography.
13. Nicholas Christopher, *Somewhere in the Night*, 94.
 14. James Naremore, *More than Night*, 145–50.
 15. Interacting with strangers throughout the film, Al is most typically referred to as Roberts.
 16. Andrew Britton has written convincingly on the unreliability of Al's narration and the points where that narration breaks from the images we are afforded. See Andrew Britton, "Detour," *The Book of Film Noir*, ed. Ian Cameron, (New York: Continuum, 1993), 174–78.
 17. As Britton points out, however, the brief time they spend on-screen together seems to tell a different story. See Britton, "Detour," 175.
 18. For more on the role of women in noir, see Elizabeth Cowie, "Film Noir and Women," in *Shades of Noir: A Reader*, ed. Joan Copjec (New York: Verso, 1993), 121–66. Copjec's reader offers a fascinatingly diverse set of perspectives on noir, as does Ian Cameron's, published the same year. See Ian Cameron, ed., *The Book of Film Noir* (New York: Continuum, 1993).
 19. The "lunacy" of the desert is commented upon in Baudrillard's *America* and would seem to be a factor in the subtitle to Corrigan's chapter on genre, "The Road Movie in Outer Space."
 20. Roland Barthes, *S/Z*, trans. Richard Miller (New York: Hill and Wang, 1994), 105.
 21. Washington, DC's National Building Museum featured an exhibit on the culture of road travel, "See the U.S.A.," in which this marketing was nicely demonstrated. The exhibit ran from November 19, 1999 through May 7, 2000.
 22. For more on the frontier myth's function within American history, see Richard Slotkin, "Myth and the Production of History," *Ideology and Classic American Literature*, ed. Sacvan Bercovitch et al. (New York: Cambridge University Press, 1987), 70–90.
 23. André Bazin, "The Western, or the American Film Par Excellence," *What is Cinema? Volume II* (Berkeley: University of California Press, 1971), 140. For an excellent analysis of the cinematic western as genre, see Thomas Schatz, "The Western," *Handbook of American Film Genres*, ed. Wes D. Gehring (New York: Greenwood Press, 1988), 24–46. See also Ian Cameron and Douglas Pys, eds., *The Book of Westerns* (New York: Continuum, 1996).
 24. For more on the Western's presentation of what he calls "the basic scenario," see Joseph Reed, *American Scenarios: The Uses of Film Genre* (Middletown, CT: Wesleyan University Press, 1989), 255.
 25. John Ford's *Stagecoach* (1939) is an example of this sort of film that focuses on Western migration and the "threat" of passing through Indian territory.

- Classic Western* (Detroit: Wayne State University Press, 2004), where the longevity of the film's hold upon the cinematic imagination is remarked upon repeatedly, both in the book's preface and within the essays themselves. This recent collection of essays, however, is most remarkable for its ability to bring together perspectives on the film from an especially broad, not necessarily cine-centric group of thinkers.
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24. For more on the Western's presentation of what he calls "the basic scenario," see Joseph Reed, *American Scenarios: The Uses of Film Genre* (Middletown, CT: Wesleyan University Press, 1989), 255.
25. John Ford's *Stagecoach* (1939) is an example of this sort of film that focuses on Western migration and the "threat" of passing through Indian territory.

26. There are, to be sure, several Westerns that focus on female characters. Nicholas Ray's *Johnny Guitar* (1953) is, perhaps, the most interesting. The contrast, though, is remarkable. In Ray's film Vienna (Joan Crawford) does everything in her power to, in the final analysis, stay home.
27. Lee Clark Mitchell, *Westerns: Making the Man in Fiction and Film* (Chicago: University of Chicago Press, 1996).
28. Extrapolating this idea somewhat, and applying it to a key road movie not closely examined in these pages but referenced throughout, we might suggest that Thelma and Louise's journey, in Ridley Scott's *Thelma and Louise* (1991), is a masculinizing one in that both characters are forced at every turn to use essentializing and stereotypically masculine means to escape the situations they face. This is perhaps why, for an unusually elongated period after the film's release, the film's "feminism," or, conversely, its "reactionary" stance, continued to be debated by critics and scholars alike.
29. Linda Williams, *Hard-Core: Power, Pleasure, and the "Frenzy of the Visible"* (Berkeley: University of California Press, 1989), 43.
30. As a number of the essayists in Eckstein and Lehman's anthology note, the actual number of years here is notoriously difficult to figure out.
31. Lee Mitchell, *Westerns*, 11. See also Jane Tompkins, *West of Everything* (Oxford: Oxford University Press, 1993).
32. In *Driving Visions* Laderman traces the quest motif from classical Hollywood era films through contemporary road movies organized around the same logic. The theme is also a guiding one in the essays collected in Cohan and Hark, *The Road Movie Book*.
33. Gaylan Studlar, "What Would Martha Want?: Captivity, Purity, and Feminine Values in *The Searchers*," ed. Arthur M. Eckstein Peter Lehman, *The Searchers: Essays and Reflections on John Ford's Classic Western* (Detroit: Wayne State University Press, 2004), 171–96. An interesting and differently gendered companion to Studlar's essay is Philip Skerry, "What Makes a Man to Wander? Ethan Edwards of John Ford's *The Searchers*," *New Orleans Review* (Winter 1991): 86–91.
34. Interestingly Moses, the Fordian/Shakespearean wise fool, looks forward throughout the film to an end to his own wandering and longs to rest as he does in the film's closing images, on the porch in his promised rocking chair.
35. Young Jim Morrison's recurring dream of the crashed American Indians on the side of the road that appears in Stone's *The Doors* (1991) is another important moment.
36. For more on the history of Monument Valley, its roads, and Hollywood's use of it, see Richard E. Kinick, *Land of Room Enough and Time Enough* (Albuquerque: University of New Mexico Press, 1953). Ford's particular "conquest" of the location is documented in the "Warner Brothers Presents" series included in the DVD extras of *The Searchers*.

37. Lee Mitchell, *Westerns*, 93.
38. *Ibid.*, 97.

Chapter 3

1. Like so many Godard quotes, this one is notoriously difficult to source. Colin MacCabe, in his recent biography on Godard, indicates in a note his own frustration in tracing the source of these oft-quoted words which, Godard still insists, are themselves a direct quote of D. W. Griffith. MacCabe's research has turned up nothing to support or crumble Godard's claim. See Colin MacCabe, *Godard: A Portrait of the Artist at Seventy* (New York: Farrar, Straus, and Giroux, 2003), 391. The issue is not helped by the fact that the details of the quote itself vary from time to time. A case in point is to be found in Jacques Rancière and Charles Tesson's 2001 interview with Godard for *Cahiers du cinéma*, where the interviewers approach Godard with "In *Histoire(s) du cinéma*, you say that America is 'a girl and a gun,'" to which Godard replies, "It was Griffith who said that, not me. What he meant to say at the time was fairly simple. You only need a revolver and a girl and you can make a film. Likewise, when I saw *Voyage in Italy* I thought, 'With two characters in a car you can make a film.'" As the exchange reveals, the variations on the quote are limitless, though this author is especially intrigued by its recent automotive suggestiveness. See *Jean-Luc Godard: The Future(s) of Film: Three Interviews 2000/2001* (Berlin: Gachnang & Springer, 2002), 60.
2. Though Godard's perspective has flexed to accommodate more fully America's continued and far more alarming political mobility, his recent comments demonstrate his continued frustration over the freedom with which American ideology roams the planet. Just prior to the shooting of *Notre musique*, Godard told Frédéric Bonnaud, "The Americans say they are defending themselves by traveling around the world and going into other people's countries." Godard continues, turning back to America's *cultural* imperialism, saying, "In a way, the cinema I know, the one I live in, has always felt like the cinema of an occupied country. And the occupier has always been Hollywood." See "Occupational Hazards: JLG at Work, as told to Frédéric Bonnaud," *Film Comment* (Jan/Feb 2005): 37–41.
3. For reasons having largely to do with traffic jams, Laderman and Sargeant and Watson, for example, attend to *Weekend*. There seems to be, in both of these works, an acknowledgment of Godard's interest in automobile but little desire to plumb the depths of this interest or to examine its impact on the wave of American films that followed from Godard. John Orr, in a chapter called "Commodified Demons II: The Automobile," is more generally interested in the role cars play in

Godard's work and the films that arise from Godard's automotive passions. See John Orr, *Cinema and Modernity* (Cambridge, Polity Press, 1993), 127–54. His chapter “The Absent Image and the Unreal Object” (86–107) is similarly concerned and begins to articulate the road's centrality in international postwar films that contemplate notions of home and displacement.

4. See Wheeler Winston Dixon, *The Films of Jean-Luc Godard* (New York: SUNY Press, 1997), 18. Though more whimsically hyperbolic, Godard's statement also resembles Corrigan's ideas regarding generic hysteria.

5. See, for example, Dennis Turner, “Breathless: Mirror Stage of the Nouvelle Vague,” *Substance* 12 (1983): 50–63.

6. While Baudrillard's writing frequently returns to the subject, the concept is most explicitly laid out in *Simulacra and Simulation*, trans. Sheila Faria Glaser Ann Arbor: University of Michigan Press, 1994.

7. Dudley Andrew, ed., *Breathless* (New Brunswick: Rutgers University Press, 1995), 14. For more on the noir elements of the film, see also Steve Smith, “Godard and Film Noir: A Reading of *A bout de souffle*,” *Nottingham French Studies* 32, no. 1 (March 1993): 65–73. Smith's suggestion that “Godard does not so much imitate as enact the process of imitation thorough the story of a perilous and fatal attempt to imitate” (67) is especially relevant here.

8. Andrew, *Breathless*, 14.

9. Quoted in David Sterritt, ed., *Jean-Luc Godard: Interviews* (Jackson: University Press of Mississippi, 1998), 97. The phrase “I'm living more than I'm moving” is in the original, though I suspect, given the larger context and the opacity of the phrase itself, that Godard should be quoted as saying that he is “living more when he is moving.”

10. Journalism and a more generalized notion of “the press” are ideas that occur with regularity in the films of Godard, who was himself a journalist (of the film-critical sort) before his entrée into the cinema. Sam Fuller, another journalist (of the yellow sort)-turned-filmmaker and a director very near the center of Godard's referential universe, also frequently invoked the imagery of the press in his films. Wim Wenders's *Kings of the Road*, in its frequent images of newspapers, has both directors in mind. In the work of all three filmmakers, the press arises as an earlier example of media-mobility and the rapidity of modern communication. This idea and its connectedness to automobility is brilliantly expressed in Arthur Penn's *Bonnie and Clyde*—where publicity is a catalyst for sustained mobility—and is updated for the late twentieth century in Oliver Stone's similarly media-obsessed *Natural Born Killers* (1994).

11. Unless otherwise noted, all quotations refer to the English Language continuity script, reprinted in Dudley Andrew, ed., *Breathless*. Michel's gesture references a Bogart tic that is seen only occasionally in his feature

roles but turns up with some regularity in publicity and newsreel images. The actor, who famously had a hard time deciding what to do with his hands, fidgeted even more, for example, in footage of his late 1940s Committee for the First Amendment activities.

12. Robert Kolker, *The Altering Eye: Contemporary International Cinema* (Oxford: Oxford University Press, 1983), 176.

13. Of course, Godard's stylistic experimentation became, in due time, conventional in its own right. By the mid-1960s, Madison Avenue had invested so deeply in what it perceived as a new, more youthful visual grammar that TV ads from the period seem overcome with jarring edits. See Dudley Andrew, ed., *Breathless*, 11. This process of mainstreaming (and selling) also had a profound effect on American cinema of the period. The ripples of what we might rather narrowly call “Godardian” form extend into our contemporary images as well, affecting, by way of Richard Lester, the rock video aesthetic to be sure, but more centrally affecting what has become the road movie's dominant form. Hyperbolic and overstated as they are, Oliver Stone's formal explosions in *Natural Born Killers* are Godardian in reverse, commenting on the commercial culture that appropriated Godard's structure and the manner by which this culture has seduced another generation of viewers-turned-consumers.

14. Michel Marie, “It really makes you sick!” Jean-Luc Godard's *A bout de souffle* (1959), *French Film: Texts and Contexts*, ed. Susan Hayward and Ginette Vincendeau (New York: Routledge, 1990), 207.

15. For a nearly comprehensive cataloging of the various critical approaches to Godard's editing, see Richard Raskin, “Five Explanations for the Jump Cuts in Godard's *Breathless*,” *POV: A Danish Journal of Film Studies* 6 (Dec. 1998): 141–53. Perhaps most valuable for its plea not to sacrifice one reading in favor of another, Raskin's list also indicates the fascination surrounding this singular formal decision.

16. Raskin identifies some of the key “metaphorical” readers of Godard's editing, critics for whom the jumpcuts are directly connected to Michel's fractured perspective. See, for example, Bosley Crowther, “Breathless,” *The New York Times*, February 8, 1961, Section 1. See also Luc Moulet, “Jean-Luc Godard,” *Cahiers du cinéma* (April 1960): 25–26. For a more nuanced reading, though one that, as Raskin points out, fails to supply adequate evidence, see Annie Goldmann, *Cinéma et société moderne* (Paris: Denoël/Gonthier, 1971/1974), 85–86.

17. As our next chapter will demonstrate, the elusiveness of these desires will be picked up by Dennis Hopper in *Easy Rider*, a film with the tagline “A man went searching for America and couldn't find it anywhere.”

18. Michel Marie, “It really makes you sick!” 209.

19. *Ibid.*, 211.

20. Andrew, *Breathless*, 8.

21. Quoted in Wheeler Winston Dixon, *The Films of Jean-Luc Godard*, 16.

22. Quoted in David Sterritt, ed., *Jean-Luc Godard: Interviews*, 100.
23. I should interrupt myself briefly to explain the apparent "ease and plentitude" of my own argumentative movement. As I have indicated elsewhere, the examples I have chosen to explore in *Road Movies*, my particular case studies, are not unique but exemplary. Not only could or should other Godard films be considered in this context, but the films of Federico Fellini, especially *La Strada* (1954), fit well into this paradigm. Fellini's film, even in its casting of Anthony Quinn, seems to raise questions about American mobility. The films of Michelangelo Antonioni come to mind as well. Antonioni was every bit as motion-obsessed as Godard, though always, because of the expansive emptiness that is so central a part of his form, less likely to be accused of celebrating rapidity or spontaneity. *Zabriske Point* (1969) is not only a road movie (like *L'avventura* [1960], like *The Passenger* [1975]), it is a film set in the United States, soaked in and critical of the hypocrisy of its own era. And the examples are not just European in origin. Satyajit Ray, most especially in the Apu trilogy (1955–59), expresses a deep commitment to exploring the idea of literal travel and the mobility of, here, *Western* culture.
24. This moment, of course, is another rupture in the film's narrative skin, one that works in coordination with the film's highly self-conscious (albeit entirely convenient) film and film-critical population: Godard himself, Jean-Pierre Melville, André S. Labarthe, Jean Domarchi, Philippe de Broca, Jean Douchet, and Jacques Siclier all appear in the film and are all filmmakers and/or film critics. Though they are not credited in the film itself, Dudley Andrew's continuity script identifies these key figures. See Andrew, *Breathless*, 32.
25. *Ibid.*, 52, emphasis mine.
26. Michel's relationship to the camera is similar to the brief, though important, relationship between Jim Stark (James Dean) and Buzz (Corey Allen) in Nicholas Ray's *Rebel Without a Cause* (1955). In Ray's film, a "chickie run" between the young men establishes "manhood," with tragic consequences. In Godard's film, Michel and the camera seem emmeshed in their own "chickie run," and the reasons seem similar. As Buzz tells Jim, "You gotta do something." The camera seems to pose a similar, though non-verbal, command to Michel.
27. Quoted in Andrew, *Breathless*, 165.
28. *Ibid.*, 111.
29. *Ibid.*, 7.
30. Howard Hawks's *El Dorado* would not appear until 1967, but the legend of the Promised Land of gold was very much in circulation in 1959 and would later attract Werner Herzog to Peru to shoot *Aguirre, Wrath of God* (1977). The legend is relevant also to Godard's film,

- which, after all, is about two characters in search of their own mythic land: Patricia seeks to exist in a mythic Paris, and Michel searches for some equally mythic cinematic version of America.
31. Andrew, *Breathless*, 11.
32. *Ibid.*, 15.
33. Fuller appears some years later in Godard's *Pierrot le fou*.
34. Dennis Turner, "Breathless: Mirror Stage of the Nouvelle Vague," *SubStance* 12 (1983): 50–63.

Chapter 4

1. Nancy Hardin and Marilyn Schlossberg, eds., *Easy Rider: Original Screenplay by Peter Fonda, Dennis Hopper and Terry Southern Plus Stills, Interviews and Articles* (New York: Signet, 1969), 11. I should note, also, that Hopper is now far more articulate and significantly less romantic about the director's role generally and his own role specifically on *Easy Rider*. Kenneth Bowser's film, *Easy Riders, Raging Bulls* (2003) finds Hopper discussing in remarkably frank terms his fortune in being aided by the talent that surrounded him and in being given, in spite of his admitted excesses, free rein on a project that was not guaranteed to succeed.
2. David Laderman's *Driving Visions* explores many of these films.
3. Again, I have singled out the French New Wave and Godard specifically in spite of, for example, Hopper's marked interest in the thematically similar cinema of Michelangelo Antonioni. Hopper's emerging grasp of cinematic modernism, in 1969, seems to have been confined to Godardian experiments in editing and was less involved in the contemplative study of mise-en-scene that was the hallmark of Antonioni's work.
4. Laderman's *Driving Visions* explores the idea of drift as it is filtered through Leo Charney. Reduced—problematically I think—to a sense of aimlessness and wandering, the idea becomes central to Laderman's thesis that the road movie has become, post-*Easy Rider*, less politically engaged. Tracing Charney's idea to its Barthesian roots, however, the road's seductive capacities, similar to the seductive power of the Barthesian text, emerge in a manner that foregrounds the cinema's longstanding use of the road as *false* temptress. See Leo Charney, *Empty Moments: Cinema, Modernity, and Drift* (Durham: Duke University Press, 1998).
5. Roland Barthes, *The Pleasure of the Text*, trans. Richard Miller (New York: Hill and Wang, 1975), 6.
6. Barthes' concept of the drift owes much to the Situationist International's understanding of the *dérive*—a favorite play-form of SI and its predecessor organization, the Lettrist International. Libero

- Andreotti describes the process as "the art of wandering through urban space" (38). See Libero Andreotti, "Play-tactics of the Internationale Situationistes," *October* 91, (Winter 2000): 36–58.
7. Barthes, *The Pleasure of the Text*, 19.
 8. *Ibid.*
 9. For more on the nostalgic and nationalistic uses of landscape in the film, see Barbara Klingler, "The Road to Dystopia," Steven Cohan and Ina Rae Hark, eds., *The Road Movie Book* (New York: Routledge, 1997), 179–203. Jennifer Lynn Peterson traces the roots of this impulse in "The Nation's First Playground: Travel Films and The American West, 1895–1920," *Virtual Voyages: Cinema and Travel*, ed. Jeffrey Ruoff (Durham: Duke University Press, 2006), 79–98. And this particular landscape features rather prominently in Baudillard's *America*, as well.
 10. André Bazin, "The Western, or the American Film Par Excellence," *What is Cinema? Volume II*. (Berkeley: UC Press, 1971), 141.
 11. *Ibid.*, 140.
 12. The article is reprinted in the notes accompanying the laser disc version of the film.
 13. Tom Burke, "Will Easy Do It for Dennis Hopper?," Hardin and Schlossberg, eds., *Easy Rider: Original Screenplay*, 16.
 14. *The Last Movie* contains a film within a film directed by Sam Fuller, favored director of Jean-Luc Godard and Wim Wenders. The gesture, in Hopper's hands, seems only to mimic the French director (Fuller appears in *Pierrot le fou* [1964]). Wenders casts Fuller in *The American Friend* (1977), *The State of Things* (1982), and *The End of Violence* (1997). This interplay suggests the policy of exchange and borrowing that exists within the road genre.
 15. Dennis Hopper, "Into the Issue of the Good Old Time Movie Versus the Good Old Time," Hardin and Schlossberg, eds., *Easy Rider: Original Screenplay*, 11.
 16. For a highly articulate study of 1960s cinematic politics that answers far more than its albeit quite important titular question, see Mark Shiel, "Why Call Them 'Cult Movies'? American Independent Filmmaking and the Counterculture in the 1960s," *Scope: An Online Journal of Film Studies* (May, 2003), <http://www.scope.nottingham.ac.uk/article.php?issue=may2003&id=260§ion=article&q=mark+shiel>
 17. Quoted in Eric Rentschler, ed., *West German Filmmakers on Film: Visions and Voices* (New York: Holmes & Meier, 1988), 43–44.
 18. Unlike its function in Saussurean semiology, here the sign, while understood, effectively truncates communication. See Ferdinand De Saussure, *Course in General Linguistics* (Perru: Open Court, 1986).
 19. Lee Hill, *Easy Rider* (London: British Film Institute Publishing, 1996), 54.
 20. Peter Biskind, *Easy Riders, Raging Bulls: How the Sex-Drugs-and-Rock 'n' Roll Generation Saved Hollywood* (New York: Simon and Schuster,

1998), 70. Kenneth Bowser's 2002 documentary film borrows its name from and claims to be based on Biskind's book and should be consulted as well, though its tone is far more uncritically adoring and runs very near the territory of hero worship.

Chapter 5

1. See Jeffrey Ruoff, "The Filmic Fourth Dimension," *Virtual Voyages* (Durham: Duke University Press, 2006), 12.
2. Robert Kolker and Peter Beicken, *The Films of Wim Wenders: Cinema as Vision and Desire* (Cambridge: Cambridge University Press, 1993), 1–2. Kolker and Beicken's examination is singular both for its clarity and its coverage and remains the central critical source on Wenders. See also Alexander Graf, *The Cinema of Wim Wenders: The Celluloid Highway* (London: Wallflower Press, 2002). Where Kolker and Beicken usefully cast a wide net, Graf works more closely, guided by a singular and deeply important question (a question the filmmaker and this author obsess over as well) regarding what might best be called the cinema's narrative drive. The resulting text is more a sustained and quite convincing argument than a critical overview and compliments its predecessor (which, oddly, is scantily referenced) quite nicely. Roger E. Cook and Gerd Gemünden's *The Cinema of Wim Wenders: Image, Narrative and the Postmodern Condition* (Detroit: Wayne State University, 1997) also provides a useful overview.
3. Michael Covino, "A Worldwide Homesickness," *Film Quarterly* (Winter 1977–78): 9–19.
4. Kolker and Beicken, *The Films of Wim Wenders*, 4.
5. Roland Barthes, *Mythologies*, 19.
6. Kolker and Beicken, *The Films of Wim Wenders*, 22.
7. Pinball machines, featured in many of Wenders's films and with which Wenders spent much of his youth, function on exactly this logic of "betweenness." Pinball machines provide an interesting metaphor for Wenders's cinematic world, which typically focuses on characters attempting to "stay in play" in a world where events and obstacles occur randomly.
8. Wim Wenders, *The Logic of Images: Essays and Conversations*, 16 (brackets mine).
9. Like the "no vacancy" scene in *Easy Rider*, signs here are mutually understood. Here, however, the pre-verbal serves to establish rather than further sever community.
10. The legacy of Volkswagen, especially the company's commercial relationship to Nazism, is here quite literally sunk. The Beetle's Germanic roots make it an impossible vehicle for either of the film's characters, who are undone, at least in part, by their uncomfortable relationships to their nation and its history. Later in the film, at a lunch counter at a

- VW plant, Robert decides to join Bruno in his drifting repairman's journey.
11. Gerd Gemünden, in "On The Way to Language: Wenders' *Kings of the Road*," comments on the non-verbal linguistic playfulness of this scene and hints at the politics of desire that seem to inform it. His analysis, however, leaves out the critical openness of this desire's subject/object relationship and fails to recognize the fact that language is one of the scene's desirable objects. See Gerd Gemünden, "On the Way to Language: Wenders' *Kings of the Road*," *Film Criticism* XV, no. 2 (Winter 1991), 16.
 12. Robert Kolker and Peter Beicken, *The Films of Wim Wenders*, 71.
 13. For more on the fascinating history of Bibendum, see the company's excellent and surprisingly thorough historical website at: <http://www.michelin.com/corporate/front/templates/affich.isp?codeRubrique=99&lang=EN>. By the company's own account, Bibendum was more than a corporate mascot; he was something of a pop-cultural icon whose visibility signified in very specific ways, ways that moved (the company would like us to believe) beyond product sales.
 14. Roland Barthes, *Camera Lucida: Reflections on Photography*, trans. Richard Howard (New York: Hill and Wang, 1981), 82–90.
 15. *Ibid.*, 5
 16. For a detailed analysis of the film's interest in the idea of language, see Timothy Corrigan, "Wender's [sic] *Kings of the Road*: The Voyage from Desire to Language," *New German Critique* 24–25 (Fall/Winter 1981–82): 94–107. See also Gerd Gemünden, "On the Way to Language: Wenders' *Kings of the Road*," 13–28.
 17. Kolker and Beicken, *The Films of Wim Wenders*, 78.
 18. *Ibid.*, 54
 19. Key also is the shape of this device and its symbolic association with German military history generally and Nazism in particular. The connection is never commented upon, but the film's occasional referencing of German cinematic fathers—the pictures of Fritz Lang that appear in the film—and Wenders's acknowledged uncomfortable relationship to German images indicate that the association is working in the background.
 20. "The American Dream," quoted in Wim Wenders, *Emotion Pictures: Reflections on the Cinema*, trans. Sean Whiteside in association with Michael Hofmann (London: Faber and Faber, 1989), 144.
 21. A mobile home also figures prominently in Wenders's *The State of Things* (1982).
 22. For a smart reading of this notion of American mobility in New German Cinema, see William Beard, "American Madness," *Yearbook of Comparative and General Literature*, 40 (January 1992): 59–74. See also Eric Rentschler, "American Friends and New German Cinema: Patterns of Reception," *New German Critique* 24–25 (Fall/Winter 1981–82): 7–35.
 23. For more on the historical context of the New German Cinema, its political investments, and young German culture's relationship to American popular culture, see Timothy Corrigan, *New German Film* (Austin: University of Texas Press, 1983). Eric Rentschler's *West German Film in the Course of Time: Reflections on the Twenty Years since Oberhausen* (Bedford Hills: Redgrave Publishing Company, 1984) is also a useful overview, as is John Sanford, *The New German Cinema* (New York: Oswald Wolff, 1980).
 24. Wim Wenders, "The Men in the Rodeo Arena: Lusty," *Emotion Pictures*, 114–15.
 25. Bruno's process of concealment and his subsequent return to the place of his birth are interestingly related to Sigmund Freud's ideas regarding the uncanny, *das unheimliche*. In his work on the uncanny, Freud recognizes the ambivalence of the term. See Sigmund Freud, "The 'Uncanny,'" *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, trans. James Strachey (London: Hogarth Press, 1997), 224. Bruno's journey to the house where he lived alone with his mother functions according to both of Freud's definitions. On the one hand, it is a journey back to the familiar; back to the womb, as it were. The *mise-en-scène* of this portion of the journey is, in fact, strangely womb-like—shrouded in fog, concealed. On the other hand, it is a terrifying moment, where multiple layers of concealment are exposed. Bruno's connection to the past is called to the surface, as is his connection to the maternal, which in the Freudian sense is always simultaneously comforting and terrifying.
 26. Wim Wenders, "Kings of the Road," *The Logic of Images*, 13.
 27. Quoted in Nancy Hardin and Marilyn Schlossberg, *Easy Rider: Original Screenplay by Peter Fonda, Dennis Hopper and Terry Southern Plus Stills, Interviews and Articles* (New York: Signet, 1969), 28.
 28. Kolker and Beicken, *The Films of Wim Wenders*, 59.

Chapter 6

1. My ideas about the film and about Stone more generally owe a great deal to Robert Kolker's chapter on Stone—whom he pairs with fellow road film maker Arthur Penn—in *The Cinema of Loneliness*. See Robert Kolker, *The Cinema of Loneliness*, 3rd ed. (Oxford: Oxford University Press, 2000).

2. Roland Barthes, *S/Z*, Richard Miller, trans. (New York: Hill and Wang, 1994), 3.
3. Gavin Smith, "Oliver Stone: Why Do I Have to Provoke?" *Sight and Sound* (December 1994): 10.
4. Gary Crowder and Richard Porton, "The Importance of a Singular, Guiding Vision: An Interview with Arthur Penn" *Cineaste* 20, no. 2 (1993): 9.
5. Smith, "Oliver Stone" 12. Few critics, in fact, neglect to mention Stone's legendary heavy-handedness. For a smart, contemporary review of the film, see Nick James, "Natural Born Killers: Film Review," *Sight and Sound* (March 1995): 44–45. For a somewhat more typical summation of Stone's style, see Jon Katz, "Natural Born Killjoy?" *Wired* (December 1994): 126–33.
6. While both films are certainly in some way "about" the aftermath of the Vietnam War, it is perhaps this critical gesture toward the media that sets Stone's film apart. In the years following the "crisis" in the Gulf, Stone poignantly critiques "the first" multimedia war.
7. Smith, "Oliver Stone," 12.
8. *Inland Empire* (2006) is less concerned with the physical image of the road.
9. I am not alone in my identification of this tendency. See, for example, Michel Chion, *David Lynch* (London: British Film Institute, 1995), 92, for a discussion of the strange familial politics of *Blue Velvet*. Chion also contends that *Wild at Heart*, aside from being a film emmeshed in the plot of *The Wizard of Oz*, is "a film of childhood" (138). See also Charles Drazin, *Charles Drazin on Blue Velvet: Bloomsbury Movie Guide No. 3* (London: Bloomsbury, 1998), for a discussion of "families" (50–51) and *The Wizard of Oz* (172–76). I should note, however, that despite their learnedness, both books suffer for their imitation of Lynch's own organizational strategies and the subject of his 1968 short film *The Alphabet*. The strategy confuses and creates the artificial "feeling" that things are connected by virtue of their fitting into their alphabetical categories. For a more scholarly approach to Lynch's work through *Lost Highway*, and one that attempts to get at the heart of the sometimes confusing gender politics of Lynch's work, see Martha Nochimson, *The Passion of David Lynch* (Austin: University of Texas Press, 1997). Additionally, my *Two Lane Blacktop vs. The Wizard of Oz* dichotomy is itself overstated, though usefully so. What's at issue, I think, has more to do with public perception—Hellman's film as rebellious, anti-social, and the story of Dorothy in *Oz* as wholesome. As we've seen throughout, however, these perceptions often lose sight of the common thread that runs through both films; a thread that, in both films, effectively returns viewers to the structures the characters appear to flee from.

10. David Breskin, *Inner Views* (Boston: Faber and Faber, 1992), 92.
11. See Chris Rodley, *Lynch on Lynch*, Revised Edition (New York: Faber and Faber, 2005), where Lynch can be found talking about (but not connecting) everything from his family life to, more recently, his interest in the location of the road.
12. For an interesting discussion of the "maternal energies" at work in *The Elephant Man*, see Martha Nochimson, *The Passion of David Lynch* (131–38). See also David Breskin, *Inner Views* (70–71). Here, when asked about the "oedipal thing" happening in his films, Lynch identifies the familial obsessions contained in *The Elephant Man* and, as Breskin notes, becomes somewhat defensive over Breskin's attempts to find this connection across his body of work, stating that "it could just be a coincidence" and adding, "How much is something inside me? I think the inside-you part dictates a lot." (71). Lynch's choice of words here is interesting in that they conjure up birthing images themselves—ideas residing inside of the artist.
13. Drazin, *Charles Drazin on Blue Velvet*, 51.
14. The second portion of this title is a quote from David Lynch from his interview with David Breskin (72). Lynch, in defense of artistic abstraction and works of art that create the same sort of confusion that life offers up, uses the cliché verbally here and participates in it visually in *The Straight Story*.
15. Brendan Lemon, "Even Auteurs Need a Break from Themselves," *New York Times*, October 10, 1999.
16. Kevin Jackson, "The Straight Story: Film Review," *Sight and Sound* 9, no. 12 (December 1999): 58.
17. Breskin, *Inner Views*, 55–56.
18. Thomas Elsaesser, "The Pathos of Failure," in *The Last Great American Picture Show: New Hollywood Cinema in the 1970s*, ed. Thomas Elsaesser, Alexander Howarth and Noel King (Amsterdam: Amsterdam University Press, 2004), 279–92.
19. See *Charles Drazin on Blue Velvet*, 64–66, for more on Lynch's interest in Edward Hopper. It is Hopper's capturing of an America so real as to be unreal (as in Baudrillard), I think, that Lynch finds so captivating.
20. Jackson, "The Straight Story," 58

Epilogue

1. Antonioni's metaphorical use of travel in this film and elsewhere, in fact, holds as central a place as Godard's in the history of vehicularity's critical function in the cinema. For an excellent and smartly contextualized reading of the Italian road movie more generally and its own considerable international influence, see Kerstin Pilz, "Dreams of Escape:

- Variations of the Italian Road Movie," *Romance Studies* 21, no. 2 (July 2003): 140–52.
2. Murray's work for Wes Anderson (*Rushmore*, *The Life Aquatic*) and in Sofia Coppola's *Lost in Translation* establish him as something of an iconic mid-life wanderer, a status Jarmusch clearly capitalizes on.
 3. Alexander Payne's *Sideways* (2004), with its premarital chaos and tidily ironic marital ending is a poor but widely popular film that, nonetheless, moves in the same direction as Jarmusch's film. This direction even more blatantly descends, in Payne's case, from the happily hokey road-elopement films explored at the beginning of this book, films that begin with the illusion of institutional escape only to find the outlaws themselves re-absorbed, surrounded by in-laws.
 4. Though not released in theaters in the United States at the time of this writing, Kiarostami's latest feature endeavor, *Tickets* (2005), features sections directed by Britain's Ken Loach and Italy's Ermanno Olmi, as well. In step with Kiarostami's larger transportation interests, the film is organized around three stories taking place on the same inter-city train traveling between Central Europe and Rome.
 5. Jarmusch's work with Wenders's cinematographer Robby Müller and his relationship with Finnish road movie director Aki Kaurismäki is suggestive of this international interplay.
 6. I am especially grateful to Azar Nafisi for her role in organizing "Encounters With Kiarostami," a month-long series of screenings and dialogues with the director held between March and April of 2001 at the Freer Gallery of Art, The National Gallery of Art, and the Johns Hopkins University School of Advanced International Studies (SAIS) in Washington, DC. The series introduced me to a number of rarely screened Kiarostami films and, along with his collection of photography, made abundantly clear his unyielding interest in the metaphorical richness of the road. See Mir-Ahmad Mir-Ehsan and Abbas Kiarostami, *Abbas Kiarostami: Photo Collection*, trans. Claude Karbassi (Tehran, Iranian Art Publishing, 2000), for a photographic and poetic journey through Kiarostami's road obsession.
 7. Nassia Hamid, "Near and Far: Abbas Kiarostami with Nassia Hamid," *Sight and Sound* 7, no. 2 (February 1997): 24.
 8. André Bazin, "De Sica: *Metteur en Scène*," *What is Cinema? Volume II* (Berkeley: University of California Press, 1971), 65–66.
 9. See Rudolf Arnheim, "The Complete Film," from *Film as Art* (1957), reprinted in *Film Theory and Criticism* (New York: Oxford University Press, 2004), 183–86, and "Film and Reality," from *Film as Art* (1957), reprinted in *Film Theory and Criticism*, 322–31.
 10. Shobini Chaudhuri and Howard Finn, "The Open Image: Poetic Realism and the New Iranian Cinema," *Screen* 44, no. 1 (Spring 2003):

- 38–57, though not focused exclusively on Kiarostami, also traces the layers of influence in Iranian cinema, paying particular attention to Neorealism and the French New Wave. Key to their analysis is the treatment of time and place in each movement.
11. See Godfrey Cheshire, "How to Read Kiarostami," *Cineaste* 25, no. 4 (2000): 13.
 12. *Ibid.*
 13. Hamid, "Near and Far," 24.
 14. Laura Mulvey in an article on Kiarostami written for *Sight and Sound* around the time of *Taste of Cherry*'s British opening, explains this road/cinema connection in terms that focus on the degree to which both structures function to record human existence and labor is a critical factor within this process. She also identifies the preservational capacity of both the cinema and the road—a similarity that, I think, Kiarostami himself is both aware of and intrigued by: Roads, like film, record and contain human activity, human mobility. See Laura Mulvey's "Kiarostami's Uncertainty Principle," *Sight and Sound* (June 1998): 27.
 15. Like Godard's quip regarding guns and girls, the "origins" of this quote are fantastically difficult to trace, cropping up as it does in a number of interviews, essays, etc. One very early instance occurs in Miriam Rosen, "The Camera of Art: An Interview with Abbas Kiarostami," *Cineaste* 19, nos. 2–3 (Fall 1992): 40.
 16. *Ten*, a deceptively simple though highly conceptual film, has generated a good deal of critical thought, some of it Kiarostami's own. See Mehrnaz Saeed-Vafa and Jonathan Rosenbaum, *Abbas Kiarostami* (Urbana: University of Illinois Press, 2003) for a personal overview of Kiarostami's work and its context. The book includes interviews with the filmmaker where he specifically discusses *Ten*. Geoff Andrew's *10* (London: British Film Institute, 2005) is a thoughtful analysis of the film that attends both to the director's interest in the road and in his interest in the very act of "direction." Kiarostami's own *10 on Ten* (2004), which Andrew discusses, is the filmmaker's own pedagogical, cinematic journey through his own process. It is also yet another in a series of Kiarostamian road movies.
 17. See Godfrey Cheshire, "Abbas Kiarostami: Seeking a Home," *Projections: A Forum for Filmmakers* 8 (1998): 217.
 18. Each dramatic unit in the film is marked by a number, counting down from ten, and a counter-clockwise, animated wipe. On the soundtrack, a whirring, projector-like nose punctuated by singular bell-ringing lends to the film's overall suggestion of time passing.
 19. Zavattini's oft-quoted and never cited dictum is relevant to Kiarostami's cinema and to the cinema of the road more generally. See David Cook, *A History of Narrative Film*, 4th Edition (New York:

- Norton, 2004), 355–67, for an accessible account of Zavattini's influence on Neorealism.
20. Jonathan Rosenbaum, discussing this early work and its peculiarly appealing didacticism, connects this to Brecht's "Lehrstücken" or learning plays. See Saeed-Vafa and Rosenbaum, *Abbas Kiarostami*, 9.
21. Geoff Andrew, 10, 46.

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