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CIKUI3 - OCONNOR GONZALES

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This study of autobiographical writing and its reflection of personal and national identity analyzes the different ways in which these authors balance individual American identity with collective identities and reinvent their familial, cultural, and national engenderings. In each of the works discussed, a private geography - a psychological map, a myth, an ideology, or a fiction - is posited, while its author explores claims to the ownership of memory, history, and the self.

Alphabetically arranged entries include discussions of individual authors, literary movements, institutions, notable texts, literary developments, themes, ethnic literatures, and "topic" essays.

This volume, the second of two, contains the proceedings of the Shepard conference organized in Brussels, 28-30 May 1993, by the Belgian-Luxembourg American Studies Association and the Free University of Brussels.

This study looks at the cultural legacy of the sixties through ten creative figures who came of age during the Vietnam War.

This exceptional collection explores the mutual concerns of dramatic theater, film, and those who comment on them. *Plays, Movies, and Critics* opens with an original play by Don DeLillo. In the form of an interview, DeLillo's short play works as a kind of paradigm of the theatrical or cinematic event and serves as a keynote for the volume. DeLillo's interview play is accompanied in this collection by interviews with theater director Roberta Levitow, Martin Scorsese, and film/theater critic Stanley Kauffmann. Other contributions include a critical look at the current American theater scene, analyses of the place of politics in the careers of G. B. Shaw and Luigi Pirandello, a compelling reading of Chekhov's "The Seagull", a detailed inquiry into the obsessions that energize the works of Sam Shepard, provocative reinterpretations of the films *Mean Streets* and *The Sheltering Sky*, and a translation of André Bazin's important piece on theology and film. Contributors. André Bazin, Robert Brustein, Bert Cardullo, Anthony DeCurtis, Don DeLillo, Jesse Ward Engdhal, Richard Gilman, Jim Hosney, Mame Hunt, Jonathan Kalb, Stanley Kauffmann, Jody McAuliffe, Mary Ann Frese Witt, Jacquelyn Wollman, David Wyatt

In this new edition of the widely-acclaimed *Modern American Drama*, Christopher Bigsby completes his survey of postwar and contemporary theatre and brings the reader up to 2000. While retaining the key elements of the first edition, including surveys of those major figures who have shaped postwar American drama, such as Eugene O'Neill, Tennessee Williams, Arthur Miller, Edward Albee, David Mamet, and Sam Shepard, Bigsby also explores the most recent works and performances: these include plays by established dramatists such as Miller's *The Ride down Mount Morgan* and Albee's *Three Tall Women*, as well as works by relatively new playwrights Paula Vogel, Tony Kushner, and Terrence McNally among others. Bigsby also provides a new chapter, 'Beyond Broadway' and offers an analysis of how theatre has formed and influenced the millennial culture of America.

From a 1974 motorcycle crash in upstate New York my memoir was born. Seven years of diary writing was the only medicine helping me through confusion and memory loss. Slowly the friendship of storytelling filled the diaries with life's struggles, victories and lost love. Lyric writing naturally flowed out one snowy night and a goal, a dream came alive. Traveling to California in 1982 my hopes of a songwriting career thrived for seven years then faded away without knowing God. Through a glorious supernatural gift of God's grace on 8-20-1989 He brought me into His family. After four years of struggling spiritual growth and recording the love of God, I flew home to New York in 1993. Stories increased proclaiming the truth of how Jesus saves and changes lives. Love for God grew through my writing as perseverance blossomed into full dedication. Thankfully telling about God's love, trials and blessings is one more privilege in life, this path through time.

A new edition with a foreword by Wim Wenders. *Motel Chronicles* reveals the fast-moving and sometimes surprising world of the man behind the plays that have made Sam Shepard a legend in the theatre. Shepard chronicles his own life birth in Illinois, childhood memories of Guam, Pasadena and rural Southern California, adventures as ranch hand, waiter, rock musician, dramatist, and

film actor. Scenes from this book form the basis of his play *Superstitions*, and of the film (directed by Wim Wenders) *Paris, Texas*, winner of the Golden Palm Award at the 1984 Cannes Film Festival. *Hawk Moon* is a collection of more than fifty monologues, short stories and poems - Shepard's first. One of America's most acclaimed writers and actors reflects on growing up in America, rock and roll, the sex of fishes, and other topics. Shepard displays his virtuosic sense of the rhythms of the American landscape.

With McDonalds in Moscow and Disneyland in Paris and Tokyo, American popular culture is spreading around the globe. Regional, national, and ethnic cultures are being powerfully affected by competition from American values and American popular forms. This literate and lively study explores the spread of American culture into international cinema as reflected by the collision and partial merger of two important styles of filmmaking: the Hollywood style of stars, genres, and action, and the European art film style of ambiguity, authorial commentary, and borrowings from other arts. Peter Lev departs from the traditional approach of national cinema histories and discusses some of the blends, overlaps, and hegemonies that are typical of the world film industry of recent years. In Part One, he gives a historical and theoretical overview of what he terms the "Euro-American art film," which is characterized by prominent use of the English language, a European art film director, cast and crew from at least two countries, and a stylistic mixing of European art film and American entertainment. The second part of Lev's study examines in detail five examples of the Euro-American art film: *Contempt* (1963), *Blow-Up* (1966), *The Canterbury Tales* (1972), *Paris, Texas* (1983), and *The Last Emperor* (1987). These case studies reveal that the European art film has had a strong influence on world cinema and that many Euro-American films are truly cultural blends rather than abject takeovers by Hollywood cinema.

For Hirschman, the political is the most lyrical. This fine selection of his poetry embodies both.

The authors trace the development of one of the most well-known directors of the New German Cinema that flourished in the 1970s and early 1980s. Examining Wim Wenders' career from his early film school productions through his mature works of the 1970s, this book also analyses the most recent works, as well as the themes and preoccupations that unite his oeuvre. As the authors note, Wenders' works have been profoundly influenced by American films, especially the 'road movie' genre. His own work often features characters who are always on the move, in an attempt to capture a glimpse of their identity and place in the world. They also represent a generation of postwar Germans seeking to redeem themselves and the history of their country by turning to American popular culture, particularly its music and movies.

"*Motel Chronicles*" reveals the fast-moving and sometimes surprising world of the man behind the plays that have made Sam Shepard a live legend in the theater. Shepard chronicles his own life birth in Illinois, childhood memories of Guam, Pasadena and rural Southern California, adventures as ranch hand, waiter, rock musician, dramatist, and film actor. Scenes from this book form the basis of his play *Superstitions*, and of the film (directed by Wim Wenders) *Paris, Texas*, winner of the Golden Palm Award at the 1984 Cannes Film Festival.

The men in plays such as Arthur Miller's *Death of a Salesman* or Sam Shephard's *True West* are often presented as universal; little attention is given to the gender dynamics involved in the characters. This work looks at how contemporary playwrights, including Miller, Shepard, Eugene O'Neill, David Mamet, and August Wilson, stage masculinity in their works. It becomes apparent that male playwrights return often to the issues of troubled manhood, usually masked in other issues such as war, business or family. The plays indicate both the attractiveness of the model of traditional masculinity and the illusive nature of this image, which all too often fractures and fails the characters who pursue it. O'Neill's play *The Hairy Ape* and the character Yank receive much attention.

Sam Shepard is arguably America's finest working dramatist, as well as an accomplished screenwriter, actor, and director. Winner of a Pulitzer Prize, he has written more than forty-five plays, including *True West*, *Fool for Love*, and *Buried Child*. Shepard has also appeared in more than fifty films, beginning with Terrence Malick's *Days of Heaven*, and was nominated for an Academy Award for his performance in *The Right Stuff*. Despite the publicity his work and life have attracted, how-

ever, Shepard remains a strongly private man who has said many times that he will never write a memoir. But he has written intensively about his inner life and creative work to his former father-in-law and housemate, Johnny Dark, who has been Shepard's closest friend, surrogate brother (they're nearly the same age), and even artistic muse for forty-five years and counting. Two Prospectors gathers nearly forty years of correspondence and transcribed conversations between Shepard and Dark. In these gripping, sometimes gut-wrenching letters, the men open themselves to each other with amazing honesty. Shepard's letters give us the deepest look we may ever get into his personal philosophy and creative process, while in Dark's letters we discover insights into Shepard's character that only an intimate friend could provide. The writers also reflect on the books and authors that stimulate their thinking, their relationships with women (including Shepard's anguished decision to leave his wife and son—Dark's stepdaughter and grandson—for actress Jessica Lange), personal struggles, and accumulating years. Illustrated with Dark's candid, revealing photographs of Shepard and their mutual family across many years, as well as facsimiles of numerous letters, *Two Prospectors* is a compelling portrait of a complex friendship that has anchored both lives for decades, a friendship also poignantly captured in Treva Wurmfeld's film, *Shepard & Dark*.

This illustrated volume covers the career of Sam Shepard, the provocative American playwright, scriptwriter, actor, and director, through an introductory survey followed by in-depth analyses of representative selections from the one-acts (*Action*, *States of Shock*), experimental collaborations with Joseph Chaikin (*Savage/Love*), and by now classic family plays (*Buried Child*, *A Lie of the Mind*). It ranges from Shepard's unpublished adaptation of Marlowe's *Doctor Faustus* through the textual variants and political context of *Operation Sidewinder* to Robert Altman's movie version of *Fool for Love*, besides offering brief comparisons with fellow dramatists (Albee and Beckett) and visual artists (Edward Weston, Marsden Hartley). Several performance analyses supplement the textual criticism and provide a sample of European directorial approaches. Together, these takes offer a composite picture of an artist whose output over the past forty years has turned him into a figurehead of twentieth century drama, studied and produced all over the world with a keen eye for his idiosyncratic and critical view of what it means to be American.

The ultimate guide for bong-hitting movie buffs, with over 420 entries—plus contributions from Snoop Dogg, Cheech & Chong, Margaret Cho, and more. From the authors of *Pot Culture*, *Reefer Movie Madness* is the most extensive guide ever to movies for and about stoners, going well beyond Harold and Kumar and Pineapple Express. In addition to entries on more than 420 films, there are contributions and Q&As from actors, movie directors, musicians, and celebrities, including Jason Mraz, comedian Andy Milonakis, Snoop Dogg, Doug Benson, and Cheech & Chong. *Reefer Movie Madness* covers it all, from pot-fueled comedies and druggy dramas to sci-fi flicks and 1960s artifacts to documentaries, musicals, and blockbusters—including lots of photos, sidebars, and lists.

Author Meaghan Morris asks how feminist culture critics can participate in political struggles about history. Questioning both contemporary cultural theory that imagines a world "beyond" history and feminist approaches to culture that minimize questions of economy, class, and nation, Morris argues that history created by popular culture is never truly "national" in scale or force. 11 photos. The *Palgrave Handbook of Script Development* provides the first comprehensive overview of international script development practices. Across 40 unique chapters, readers are guided through the key challenges, roles and cultures of script development, from the perspectives of creators of original works, those in consultative roles and those giving broader contextual case studies. The authors take us inside the writers' room, alongside the script editor, between development conversations, and outside the mainstream and into the experimental. With authors spanning upwards of 15 countries, and occupying an array of roles - including writer, script editor, producer, script consultant, executive, teacher and scholar, this is a truly international perspective on how script development functions (or otherwise) across media and platforms. Comprising four parts, the handbook guides readers behind the scenes of script development, exploring unique contexts, alternative ap-

proaches, specific production cultures and global contexts, drawing on interviews, archives, policy, case study research and the insider track. With its broad approach to a specialised practice, the Palgrave Handbook of Script Development is for anyone who practices, teaches or studies screenwriting and screen production.

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Motel Chronicles reveals the fast-moving and sometimes surprising world of the man behind the plays that have made Sam Shepard a living legend in the theater. Shepard chronicles his own life birth in Illinois, childhood memories of Guam, Pasadena and rural Southern California, adventures as ranch hand, waiter, rock musician, dramatist and film actor. Scenes from this book form the basis of his play *Superstitions*, and of the film (directed by Wim Wenders) *Paris, Texas*, winner of the Golden Palm Award at the 1984 Cannes Film Festival. ". . . essential reading. A scrapbook of short stories, autobiographical reveries, poetry and photographs, Motel Chronicles is full of verbal delights, as well as insights into its author's entire canon. Whether Mr. Shepard is reminiscing about his parents or daydreaming about cherished movies and cars of his youth, he speaks in pungent and ethereal language that remakes our West. Read in conjunction with the plays, Motel Chronicles also helps demystify the origins of Mr. Shepard's psychological obsessions and desolate frontier iconography."—Frank Rich, *New York Times* "If plays were put in time capsules, future generations would get a sharp-toothed profile of life in the U.S. in the past decade and half from the works of Sam Shepard."—Time "Sam Shepard is a shaman—a New World shaman. Sam is as American as peyote, magic mushrooms, Rock and Roll, and medicine bundles."—Jack Gelber Sam Shepard (1943) is a playwright, actor, author, screen writer and director whose work is performed on and off Broadway and in other theaters across the country. In 1979, he received the Pulitzer Prize for Drama for his play *Buried Child*. In 1983, he was nominated for an Academy Award for Best Supporting Actor in *The Right Stuff*. His other famous works include *True West*, *A Lie of the Mind* and *Curse of the Starving Class*. *Fool For Love* & the *Sad Lament of Pecos Bill* by Sam Shepard was also published by City Lights Publishers.

Travel the Southern California coastline from San Diego to Santa Cruz with Leo, a man on a mission, and "Little Mike", his unintentional canine companion. Enjoy the wondrous beaches, quiet coves and a tale crafted so cleverly you'll reach for your car keys to meet them in San Simeon. What people are saying, "...the story has all the great things you want in a book...mystery, romance, lost souls being found, interesting characters, happy ending, the acknowledgement of what differences pets make in our lives." Dr. Dawn Ziegler, DVM, CAC, San Diego, California

Sam Shepard is one of America's most prolific dramatists, as well as a screenplay writer, memoirist, and successful film actor. His irreverent, satirical, and nostalgic treatment of American popular culture has attracted a cult following as well as the re

Playwrights have been depicting Hollywood as a cultural desert and an industry of profit-driven philistines ever since the early days of the movies. This collection of original essays covers the period from the 1920s to the present but concentrates on such contemporary playwrights as David Mamet, Sam Shepard, David Rabe, Arthur Kopit, and Adrienne Kennedy. A substantial proportion of the volume is devoted to a discussion of the way in which these authors deconstruct Hollywood myths to reveal painful social and psychological issues in American life, providing a deeper and darker picture than the simple satires of movie-making in the 1920s and 1930s or Odets's comparison of the commercially debased Hollywood with the higher, purer art of the theatre. To complete and further complicate the picture, the volume concludes with essays on the African American experience, gay writers, and feminist writing as seen through the lens of Marlane Myer's *ETTA JENKS*. It is obvious that the legitimate stage remains a watchdog and constant critic of what is possibly the world's most powerful cultural phenomenon This book will be eagerly read by all students of film, theatre, and 20th century literature.

Cultural studies has emerged as a major force in the analysis of cultural systems and their relation to social power. "Rather than being interested in television or architecture or pinball machines themselves - as industrial or aesthetic structures - cultural studies tends to be interested in the way such apparatuses work as points of concentration of social meaning, as 'media' (literally)", according to John Frow and Meaghan Morris. Here, two of Australia's leading cultural critics bring together work that represents a distinctive national tradition, moving between high theory and detailed readings of localized cultural practices. Ethnographic audience research, cultural policy studies, popular consumption, "bad" aboriginal art, landscape in feature films, style, form and history in TV miniseries, and the intersections of tourism with history and memory - these are among

the topics addressed in a landmark volume that cuts across myriad traditional disciplines.

These issues consist of the edited Proceedings of the Shepard conference, organized by the Belgian-Luxembourg American Studies Association and the Free University of Brussels (VUB), which took place in Brussels, 28-30 May 1993. It will be of interest to undergraduates and postgraduates, professors, critics, theater practitioners, writers and those with a keen interest in the fields of literature, theater studies and cultural studies.

Few American playwrights have exerted as much influence on the contemporary stage as Sam Shepard. His plays are performed on and off Broadway and in all the major regional American theatres. They are also widely performed and studied in Europe, particularly in Britain, Germany and France, finding both a popular and scholarly audience. In this collection of seventeen original essays, American and European authors from different professional and academic backgrounds explore the various aspects of Shepard's career - his plays, poetry, music, fiction, acting, directing and film work. The volume covers the major plays, including *Curse of the Starving Class*, *Buried Child*, and *True West*, as well as other lesser known but vitally important works. A thorough chronology of Shepard's life and career, together with biographical chapters, a note from the legendary Joseph Chaikin, and an interview with the playwright, give a fascinating first-hand account of an exuberant and experimental personality.

In this study of space and place, Sally Bayley examines the meaning of 'home' in American literature and culture. Moving from the nineteenth-century homestead of Emily Dickinson to the present-day reality of Bob Dylan, Bayley investigates the relationship of the domestic frontier to the wide-open spaces of the American outdoors. In contemporary America, she argues, the experience of home is increasingly isolated, leading to unsettling moments of domestic fallout. At the centre of the book is the exposed and often shifting domain of the domestic threshold: Emily Dickinson's doorstep, Edward Hopper's doors and windows, and Harper Lee's front porch. Bayley tracks these historically fragile territories through contemporary literature and film, including Cormac McCarthy's *No Country For Old Men*, Lars Von Trier's *Dogville*, and Andrew Dominik's *The Assassination of Jesse James By The Coward Robert Ford* - works that explore local, domestic territories as emblems of nation. The culturally potent sites of the american home - the hearth, porch, backyard, front lawn, bathroom, and basement - are positioned in relation to the more conflicted sites of the American motel and hotel.

By affirming the relativity of the American historical imagination, political theorist Michael J. Shapiro offers a powerful polemic against ethnocentric interpretations of American culture and politics. *Deforming American Political Thought* analyzes issues that range from the nature of Thomas Jefferson's vision of an egalitarian nation to the persistence of racial inequality. Shapiro offers a multifaceted argument that transcends the myopic scope of traditional political discourse. *Deforming American Political Thought* illustrates the various ways in which history, architecture, film, music, literature, and art provide approaches to the comprehension of diverse facets of American political thought from the founding to the present. Using these seemingly disparate disciplines as a framework, Shapiro paints a picture of American political philosophy that is as distinctive as it enlightening. Shapiro explores the historically vital role of dissenting points of view in American politics and asserts its continuing importance in today's political landscape. Exploring such diverse works as slave narratives, contemporary films, genre fiction, and blues and jazz music, Shapiro reveals that there have always been dissenting voices casting doubt on the moral purpose and exceptionalism of the American mind. An unprecedented inquiry into American politics, *Deforming American Political Thought* will surely serve to reinvigorate discussions about the essence of American political thought.

Now, for the first time, the screenplay of Wim Wenders' cult classic film, loosely based on Sam Shepard's *Motel Chronicles*, is available in trade paperback. Filmed in the American southwest, Paris, Texas is the contemporary story of a man's journey, actual and psychological, toward the recovery of his past. The film starred Harry Dean Stanton, Nastassja Kinski, Dean Stockwell, and Aurore Clement.—Cover

Scrutinizing the critical tendency to label texts or writers as "postmodern", scholar Stephen Watt argues that "reading post modernly" merely implies reading culture more broadly. In contemporary drama, Watt considers postmodernity less a question of genre or media than a mode of subjectivity shared by both playwright and audience. 6 illustrations.

Dai finestrini di una macchina, ai bordi delle leggendarie highways, una terra selvaggia e arcaica sfilava sotto la linea dell'orizzonte. È l'America. Non quella nevrotica delle metropoli - con i suoi edifici vertiginosi, le sue leggi, il suo galateo urbano - ma quella rude e polverosa delle periferie del

mondo, dove l'unica regola è dettata da un primitivo spirito di sopraffazione. Qui l'uomo discende direttamente dalla pietra e dai peyote, dalla scorza dura degli arbusti secolari. Di tanto in tanto - lungo i chilometri d'asfalto - in una vecchia baracca, in un recinto, in un motel, si mettono in scena le rappresentazioni rituali di un mondo impenetrabile e violento: bestie scuoiate, ceffi piegati dalla fatica del lavoro, vecchi fantasmi che riportano alla memoria i traumi d'infanzia sanguinose. Motel Chronicles raccoglie frammenti autobiografici e allucinazioni, poesie e fotografie, riferimenti a film e canzoni che hanno segnato l'immaginario collettivo, dando vita a un'opera in grado di trattenere, nelle sue parole, alcune delle suggestioni più significative della cultura occidentale. Geniale interprete del cinema e del teatro contemporaneo, Sam Shepard torna a visitare i luoghi cruciali della sua vita ed esaurisce, con una scrittura irrequieta, i registri linguistici più veri di un popolo difficile e variegato: dalla California al Texas, dai saloni dove risuona la musica dei jukebox alle stalle riempite dal nitrito dei cavalli, dalle sperimentazioni espressive dei Beat al gergo ruvido dei cowboy. Lungo tutto il viaggio, una sola e inesauribile massima: si vive per conoscere se stessi.

Focusing on key texts, leading scholars explore how Hollywood has given an enduring life to the classics of Broadway theater.

Humphrey Bogart, Gary Cooper, Clark Gable and Spencer Tracy had an immense impact upon popular culture. Included in this book are quotations from nearly six hundred literary works—novels, short stories, plays, poems and some nonfiction books—by nearly three hundred authors over the last eighty years, illustrating a diverse and contextually rich multitude of references to both the actors themselves and to a majority of their films. An overwhelming number of allusions have been found to such unforgettable classics as *It Happened One Night*, *Boys Town*, *Gone with the Wind*, *Beau Geste*, *The Maltese Falcon*, *Casablanca*, *High Noon* and *Inherit the Wind*. The authors whose works are quoted here include a large number of highly acclaimed American writers: F. Scott Fitzgerald, John O'Hara, Budd Schulberg, Herman Wouk, J. D. Salinger, James Jones, James A. Michener, Jack Kerouac, Charles Bukowski, Kurt Vonnegut, John Updike, Philip Roth, William Styron, Don DeLillo, Thomas Pynchon, Tim O'Brien and Paul Auster—and a host of foreign writers, such as Julio Cortázar, Umberto Eco, Romain Gary, Herman Koch, Stieg Larsson, Alan Sillitoe and Markus Zusak. "This is a brilliant book . . . to see the impact that my father, along with the other three seminal stars of Hollywood's golden age, had outside the film world is both enlightening and astounding. I think my father would find it an honor to be included. . . . A must have for anyone who loves movies and loves literature." — Stephen Humphrey Bogart About the Author: Henryk Hoffmann was born and educated (M.A. in English Philology) in Poznań, Poland, where he worked as an English teacher, translator and interpreter. Having immigrated to the USA in 1992, he kept teaching (Latin, German, English and History) and started writing reference books related to film and literature, such as "A" *Western Filmmakers: A Biographical Dictionary of Writers, Directors, Cinematographers, Composers, Actors and Actresses*—his first publication. Hoffmann is an active member of the *Western Writers of America* and lives, with his wife Betsy, in Lititz, PA. This book, a result of many years of painstaking research, is unlikely to hit a bookstore near you since the publishing house is rather small, but it's still a must-have reference book for any fan of American cinema and culture. Written by Henryk Hoffmann, it brings together hundreds of literary references fiction writers have made in their work to four American stars: Humphrey Bogart, Gary Cooper, Clark Gable and Spencer Tracy (and puts each reference in context). What emerges is a nearly 1000-page panoramic view of world and American literature and its close ties to the mythology of the movies. The book is now available also on Kindle for \$9.95. -- Michał Oleszczyk

This comprehensive analysis traces Sam Shepard's career from his experimental one-act plays of the 1960s to the 1994 play *Simpatico*. *Curse of the Starving Class*, *Buried Child*, *True West*, *Fool for Love* and *A Lie of the Mind* are all examined in depth. Concentrating on his playwriting, this book charts Shepard's various developments and shifts of direction, and the changing contexts in which his work appeared. Engaging, informative, and insightful, *The Theatre of Sam Shepard* is the definitive source on the works of this innovative and original writer.

The American Roadside in Émigré Literature, Film, and Photography: 1955-1985 traces the origin of a postmodern iconography of mobile consumption equating roadside America with an authentic experience of the United States through the postwar road narrative, a narrative which, Elsa Court argues, has been shaped by and through white male émigré narratives of the American road, in both literature and visual culture. While stressing that these narratives are limited in their understanding of the processes of exclusion and unequal flux in experiences of modern automobility, the book works through four case studies in the American works of European-born authors Vladimir Nabokov, Robert Frank, Alfred Hitchcock, and Wim Wenders to unveil an early phenomenology of

the postwar American highway, one that anticipates the works of late-twentieth-century spatial theorists Jean Baudrillard, Michel Foucault, and Marc Augé and sketches a postmodern aesthetic of western mobility and consumption that has become synonymous with contemporary America.