

On the Road

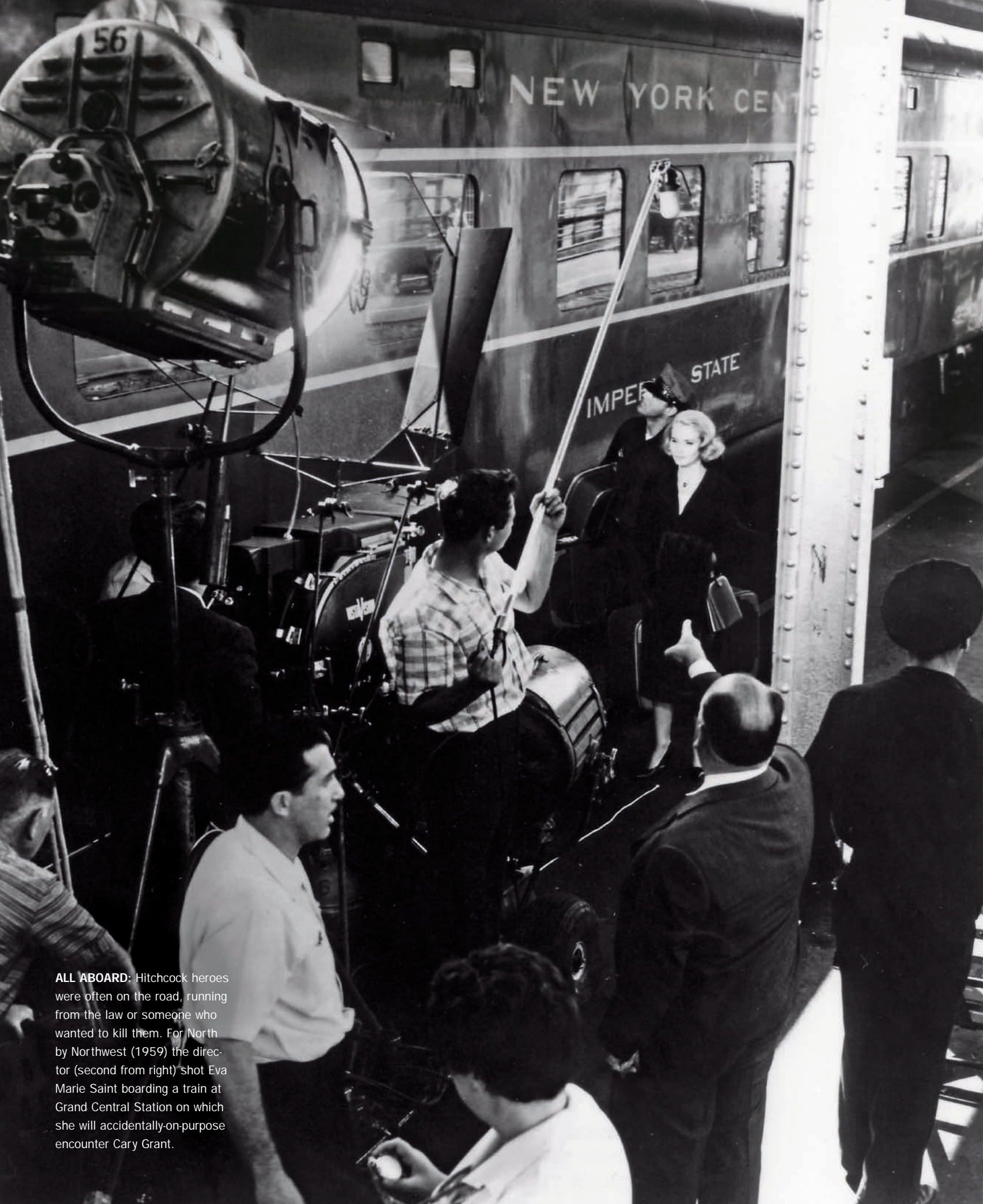
Hitting the road—for self-discovery, financial necessity, or just for fun—has long been a part of the American character. For over 80 years, films have captured our personal odysseys. Here are some of those trips.



WILD GOOSE CHASE: (opposite) Director Stanley Kramer (center front) shot the final chase scene of his 1963 epic (192 minutes) *It's a Mad Mad Mad Mad World* from the California incline overlooking the Pacific Coast Highway in Santa Monica. (above) Terry Gilliam directs Johnny Depp in Hunter S. Thompson's *Fear and Loathing in Las Vegas* (1998). Gilliam employed wide angles and vivid colors to make the film seem like a drug trip.



Photos: AMPAS



ALL ABOARD: Hitchcock heroes were often on the road, running from the law or someone who wanted to kill them. For *North by Northwest* (1959) the director (second from right) shot Eva Marie Saint boarding a train at Grand Central Station on which she will accidentally-on-purpose encounter Cary Grant.



BORN TO BE WILD: One of the most influential movies of its time, *Easy Rider* (1969) helped usher in the New Hollywood era. Much of the film was shot outdoors with natural light and director Dennis Hopper (left), with co-star Peter Fonda, reportedly said at the time that was because "God is a great gaffer."



ELVIS AND MARILYN: Nicolas Cage jumps parole with girlfriend Laura Dern and heads for California, the destination of many road movies, in David Lynch's *Wild at Heart* (1990). Lynch (in black shirt) called it "a really modern romance in a violent world—a picture about finding love in hell."

Photos: (top) BFI; (bottom) Everett Collection, Inc.; (opposite) AMPAS



ROAD QUILL: Joel McCrea (left), with co-star Veronica Lake, is a filmmaker who hits the road to discover the real America in Preston Sturges' Sullivan's Travels (1941). Sturges (second from right) got the idea for the film from stories of the hobo life he heard from actor John Garfield.



KILLING TIME: David Duchovny (left) is a grad student researching serial killers on his way to the Coast when he meets the real thing with Juliette Lewis (right) and boyfriend Brad Pitt in Dominic Sena's Kalifornia (1993). The car is a rare 1960s Lincoln Continental four-door convertible.



CRASH LANDING: In a gender reversal from traditional road films, Susan Sarandon (second from left) and Geena Davis are gal pals on the lam from the law in Thelma and Louise (1991). Director Ridley Scott (left) was inspired by the look of Terrence Malick's Badlands.



RIDING THE RAILS: Director Hal Ashby (bottom) and DP Haskell Wexler created the dusty, brown glow of the Depression for the Woody Guthrie biopic, Bound for Glory (1976). Shot on locations around Bakersfield and Stockton, it was the first film to use a Steadicam for moving scenes.



GOING POSTAL: Goldie Hawn and William Atherton (center) steal their son back from foster parents and hijack a cop's Dodge patrol car in Steven Spielberg's The Sugarland Express (1974). The film was the first to use a tracking shot and 360-pan within a car, and Spielberg kept the Dodge.



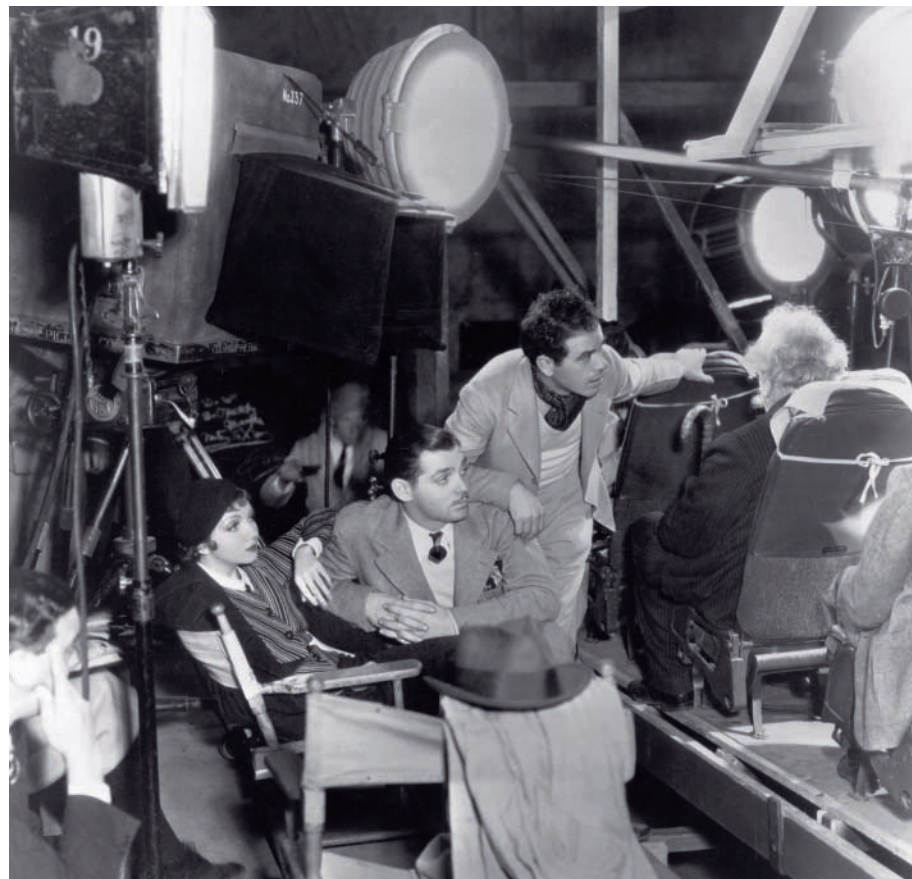
SEA LEGS: The seven "road" films made by Bob Hope and Bing Crosby from 1940 to 1962 were a bit of a misnomer: They were shot largely in California and on the backlot. In Hal Walker's (on crane) Road to Utopia (1946), the boys set out for the gold rush in Alaska.

Photos: (top) AMPAS; (bottom left) AMPAS; (bottom right) Photofest

Photos: AMPAS



FLIGHT CANCELLED: John Hughes (right) captured the nightmare of holiday travel in *Planes, Trains & Automobiles* (1987) starring Steve Martin (left) and John Candy as a mismatched couple thrown together by necessity. The crew had to build an airline terminal and rent 20 miles of train track.



MAGIC BUS: Frank Capra (center) directs a scene on a bus in *It Happened One Night* (1934) as stars Claudette Colbert and Clark Gable look on. The film is often credited as the first screwball comedy, and with its unprecedented five major Oscars, helped lift Columbia out of the ranks of Poverty Row.

Photos: (top) AMPAS; (bottom) Photofest; (opposite) AMPAS



HARD TIMES: Oakie Tom Joad (Henry Fonda, in car) and his family migrate to California in John Ford's *The Grapes of Wrath* (1940). Ford (in chair) banned all perfume and make-up from the set, feeling it was inappropriate for the somber tone of the picture. Actual migrants were paid five bucks to appear in a caravan scene.