

Highway Tinsmiths. *Road Movies in the 21st Century*

Among the modifications and developments that have taken place at Escribanía Magazine, it gives us great pleasure to present the first dossier (of many more, we hope) that assembles a group of writings about *road movies*. Its novelty is in the *Hojalateros* section, as a monograph. This particular genre undeniably originated in America, thus the respective texts share a common thread. It could be said that the road and the journey allow for shared transit.

On this occasion, the monograph is the result of the work of students from the School of Social Communication and Journalism, with which Escribanía is affiliated. The different texts were written as classwork for the *Basic Cinematography* course that is currently in my charge. As such, I would like to acknowledge my students' commitment to push their writings beyond formal course requirements. Not all of the writings are published. Only a few are conferred this honor, owing to the care conferred upon with the topic under study and the space permitted in this section. I thank each of them for believing in this small writing project on the seventh art.

Why the *road movie*? Why not? This decision responds to an interest in exploring a genre that, despite its proximity (these kinds of films are easily accessed), is not afforded in-depth analysis at our latitude. Additionally, the interest was to review a group of representative films, all made in a shared timeframe: the twenty-first century. Thus, we believe that we can offer a panorama of the genre, through an analysis of ten movies, and simultaneously summarize that which has occurred in *road movies* in recent years.

As they are associated with the 1960s, *road movies* suppose a change in the life of the hero. With a variation associated with automobiles (and other types of vehicles that provide freedom of movement), this archetype, initially, acquires a new tone regarding the great American highways. The famous Route 66, which stretches from coast to coast, serves as a setting for stories that involve a new form of nomadism, with variants that may well escape in search of the promised land. With its origins in films such as *Bonny and Clyde* (1967) by Arthur Penn, or *Easy Rider* (1969) by Dennis Hopper, novels such as *On The Road* (1957), by Jack Kerouac, or musical lyrics like *Queen of the Highway* (1970) or *Riders on the Storm* (1971) by *The Doors* are all associated. What is interesting is that all of these nuances lend substance to genre definition, which, with the passage of time, crosses borders and settles new areas.

To end this short presentation, suffice it to say that the films selected are mostly American, with the interspersal of a few Latin American films. This does not, however, imply that the genre lacks an equivalent in Europe and Asia. Here, the focus is on movies

similar to those which specialized critics would consider indispensable. The proposed organization is simple: A chronological criterion is employed, which begins in the year 2000 and ends in 2017. There are ten road movies. Nine students and a teacher. One journey shared through cinema.

CARLOS FERNANDO ALVARADO DUQUE
Director of Escribanía