

Lost Highway(1997)

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Lost Highway was directed by David Lynch as his first feature film since *Twin Peaks: Fire Walk with Me* (1992), a prequel to his television series *Twin Peaks* (1990-1991).[3] He came across the phrase "lost highway" in the book *Night People* (1992) by Barry Gifford.[4] Because Lynch knew the writer very well and had previously adapted his novel *Wild at Heart* (1990) into a film by the same name,[5] he told him that he loved the phrase as a title for a movie. The two agreed to write a screenplay together,[6] having their own different ideas of what *Lost Highway* should be. They ended up rejecting all of them.[6] Lynch then told Gifford that, during the last night of shooting *Fire Walk with Me*, he had a thought about videotapes and a couple in crisis.[6] This idea would develop into the first part of the film until Fred Madison is put on death row. Lynch and Gifford then realized that a transformation had to occur and another story, which would have several links to the first one but also differ, developed.[6] It took them one month to finish the script.[6] At the 1997 Stinkers Bad Movie Awards, *Lost Highway* was nominated for Worst Picture and Worst Director, but lost to *Batman & Robin* in both categories.[47] At the 1998 Belgian Film Critics Association, the film was nominated for the Grand Prix award, but lost to *Lone Star*. [48] **MPAA Rating:** R.

Runtime: 134 mins

Director: David Lynch

Writer: David Lynch; Barry Gifford

Cast: Bill Pullman; Patricia Arquette; John Roselius

Genre: Mystery | Thriller

Tagline: A lost road on the edge of strange...

Memorable Movie Quote: "Fucker gets more pussy than a toilet seat."

Theatrical Distributor: October Films

Official Site: -lost-highway

Release Date: February, 1997

DVD/Blu-ray Release Date: October 11, 2022

Synopsis: We've met before, haven't we?" A mesmerizing meditation on the mysterious nature of identity, *Lost Highway*, David Lynch's seventh feature film, is one of the filmmaker's most potent cinematic dreamscapes. Starring Patricia Arquette and Bill Pullman, the film expands the horizons of the medium, taking its audience on a journey through the unknown and the unknowable. As this postmodern noir detours into the realm of science fiction, it becomes apparent that the only certainty is uncertainty.

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