

WARNING: There are SPOILERS to the "Twin Peaks" TV series and the movie "Twin Peaks: Fire Walk With Me". If you have not seen ALL of "Twin Peaks" and do not want to see any spoilers, do not read any of these messages.

The movie "Twin Peaks: Fire Walk With Me", a prequel to the "Twin Peaks" TV series, was released in the United States on August 28, 1992, and was shown around the country for several weeks. It was just released on videotape in the US (January 6).

The movie has two main parts:

- 1) events concerning the death of Teresa Banks, one year before the death of Laura Palmer
- 2) the final week of Laura Palmer's life

Many TP fans were disappointed that some of their favorite characters from the TV series did not appear in the movie. Early reports had indicated that nearly all of series regulars went to Washington for the filming of the movie.

Others commented that the movie lacked continuity and seemed to have abrupt cuts and scene changes.

Comments from series/movie writer and coproducer Robert Engels indicated that the film, as conceived, written, and shot, was quite a bit longer than the released film:

From: hagstrop@oberon.mathcs.carleton.edu (Paul Hagstrom)
Newsgroups: alt.tv.twin-peaks
Subject: Robert Engels at the Mpls premiere of FWWW (a spoiler or two--
nothing big)
Date: 1 Sep 92 00:32:39 GMT
Lines: 93

Interesting -- apparently nobody on this group was one of the people who was fortunate enough to attend the screening in Mpls at which Robert Engels (co-author of FWWW, for those who don't recognize the name, which I may have misspelled, but I don't think so) spoke. He did clear up a few things that people have wondered about since our Internet connection went down, so I'll try to fill y'all in on what he said:

First, the movie was, in uncut form, about 3:40, in contrast to the measly 2:09 that it pulled in at in the theatres. He said that they expect to distribute the uncut version eventually on laserdisc, but the folks in charge would n't let

them get away with a movie that long, apparently. Who the "folks in charge" are, exactly, I'm not sure, but it wasn't Robert Engels, anyway. Apparently, what got cut was mostly from the first half -- Keifer's part was, as the story goes, hilarious. There was a lot of funny stuff going on that just got chopped. It seems that he spent a lot of time going over what things must cost, although we only got the tiniest glimpse of that (he mentioned once what the police department must have cost). He also was quite keen on looking into every one of the casket-things in the morgue, but that was cut. The scene at 3

(or 4) in the morning at the diner had some stuff in it that was cut too: all of that flickering blue light came from people trying to torch open a safe, and there were a few other obscurish jokes that were fully explained in the uncut version, but left to speculation in the cut version. Robert Engels had thought

that it wasn't possible to read the guy's button, but a lot of people in the theater had managed to see it in the brief glimpse we got of it -- I assume that it is made the object of more central focus in the uncut film. Anyway, all in all, I'm very much looking forward to seeing that 3:40 version.

Second, the movie seemed to be very much designed around the casting that they had available. Donna had to be substituted -- no way around that, in my view, anyway, since they were supposed to be best friends. Robert Engels did say,

though, that he thought that it was rather "sleazy" on the parts of a lot of the actors involved (and I think we're talking about Donna & Audrey, but I think this applies to quite a few) that they refused to make a movie with the man who essentially created their careers. I don't think he was happy with the

fact that they did not have the entire cast at their disposal at all. Cooper's part, for example, was so brief because they only had Kyle for about two weeks -- he had some other commitments -- so, they really didn't have much that they could do with him. Apparently, the movie was shot entirely in a year.. not bad. Anyway, a lot of other things, like David Bowie's character, seemed to be "escape hatches" for the next movie..

Third, in regard to my last comment, Robert Engels said that there will be another movie and that it will be post-series -- ASSUMING that FWWW does well enough. He said that it has already pulled a profit in Japan (i.e. they no longer have to worry about breaking even), but he hedged a little bit on saying

anything for certain (understandably). He acknowledged that there were a lot of loose ends still (which got a bit of a laugh from the audience), and he speculated a little bit about the next movie. Again, it sounded like it was very much grounded in what cast members were available -- He said that they HAD

to try to get one of the four people who knew what was going on: Cooper, Windham Earle (or however you spell his name), Major Briggs, or .. somebody else. Sorry, folks.. I've forgotten. Anyway, the point is this: it really matters more who has time to make a movie than what David Lynch WANTS to do. He hoped that they would be able to do something with David Bowie's character, although the way he mentioned it, it sounded like it would be kind of a last resort if all of the people that they want fall through. It sounds like Cooper

will NOT be doing the sequel (which has an estimated time of commencement in a couple of years -- Robert & David will be doing some other project next, and they don't plan to think about the next TP movie until that project is out of the way). What Robert Engels said was that Kyle did not want to become another

"James T. Kirk" -- which he quickly pointed out DIDN'T happen to every actor, and gave another example which was lost in the recesses of my memory soon afterwards, but it was convincing enough anyway.

In fact, point the Fourth, is that when Robert Engels was talking about writing with David Lynch, he said that they didn't have at the forefront of their thoughts to keep everything in line with what was going on in the TV series. He did admit that there was a very definite "thing going on underneath" that he

and Lynch knew about and planned around, but he made it sound like he wouldn't be surprised in the least if there are discrepancies between the series and movie, and even more importantly, he wouldn't care. He said that he and David Lynch know what the meaning of the white mask that the little boy was wearing was, but that it wasn't all that important what THEIR interpretations were -- that people were supposed to draw those conclusions for themselves, and perhaps

differently. When the question "What did the white mask mean?" was posed to him a little while later, Robert Engels laughed and said, "I can't tell you that."

What else of interest was there? I think I hit most of the parts that seemed relevant. It was interesting to hear him talk about it, and he seems pretty pleased with the end result. Me, I just can't wait for the Laserdisk and the sequel.. not that I think we'll ever get a very clear idea of what David Lynch himself thinks is going on. I got the impression that there wasn't going to be

a third movie, but that may be just because the second movie is all the farther they want to think at the moment.

If I think of something else that he mentioned that I forgot, I'll follow this up -- perhaps another posting will jog my memory, and perhaps somebody else was

there that just hasn't posted..

--

schmotsignature.

Paul Hagstrom

(hagstrop@carleton.edu)

From: nad@cray.com (Ned Deily)
Newsgroups: alt.tv.twin-peaks
Subject: Re: Robert Engels at the Mpls premiere of FWMW (a spoiler or
two--nothing big)
Date: 1 Sep 92 04:40:21 GMT

In article <la5eh7lNnsam@news.bbn.com> hagstrop@oberon.mathcs.carleton.edu
(Paul Hagstrom) writes:

> What Robert Engels said was that Kyle did not want to become another
> "James T. Kirk" -- which he quickly pointed out DIDN'T happen to every actor,
> and gave another example which was lost in the recesses of my memory soon
> afterwards, but it was convincing enough anyway.

His example was Sean Connery (i.e. there was life after 007).

Ned

Fortunately, while we wait for the complete version to be released on
laserdisc, a copy of the original shooting script with all of the original
scenes is available (see ordering information at the bottom of this message).
This gives us a glimpse of what Lynch intended to present, and actually (in my
opinion) comprises a more cohesive film. The scenes with the missing
characters are there, as well as some important scenes that tie directly into
the pilot episode of TP. Also, the missing scenes provide references to other
lines and scenes that were in the theatrical release.

In the following messages, I have provided the text of the scenes from the
shooting script that were missing or different from the theatrical release.
Any errors, as well as any typos or wordos, are most likely my fault, unless
followed by "[sic]".

SPOILER WARNING: If you have not seen ALL of the TV series episodes and the
movie, there are definite spoilers in these scenes. You have been warned.

SPACE WARNING: There are 8 parts to this file, each about 500 lines (except
the last part). The whole thing takes about 4000 lines, 135K, or about 65
printed pages. I also have a 195K PostScript file containing all parts on
numbered pages (left- and right-handed for back-to-back printing). If you
are interested in this, send me mail and indicate what size "chunks" your
mailer can handle.

I welcome your comments on these scenes and hope it will engender renewed
discussion on FWMW on alt.tv.twin-peaks and/or rec.arts.tv.

For those who wish to order their own copy of the FWMW shooting script, it can
be ordered from:

Pix Poster Cellar
1105 Mass Ave, #10
Cambridge, MA 02138
617/864-7499
toll free 1-800-666-7499

It costs around \$20, plus postage and handling. FYI, they also carry copies
of Lynch's script for his unproduced film, "Ronnie Rocket," which is rumored
to star Michael Anderson (the Little Man from Another Place).

Enjoy!

-- Jim Pellmann (jgp@rational.com) 1/15/93

These scenes are from the "Shooting Draft" of FWMW dated August 8, 1991.

I've tried to list the scenes that are missing from the actual movie, based
on the American release (I realize that that Japanese and European releases
may be slightly different). I've also tried to include notes from the script
that answer questions that have been brought up on the net.

For descriptions and dialogue of the scenes that ARE in the movie, refer

to Ed Nomura's (enomura@ucsd.edu) comprehensive TP timeline (posted 9/24/92), covering both the movie and all TV episodes.

Except for my comments in [] and for summarizing scenes in () that are the same in the movie, the descriptions are verbatim from the script.

Scene 1: (Fade in to shot of Teresa Banks' body wrapped in plastic drifting along in Wind River, Deer Meadow, Washington, as in the movie.)

[Ed. No mention of TV screen getting axed.]

Scenes 2-9: (Gordon calling Chet, Gordon and Sam meeting Chet at the airport, dance by Lil, all as in the movie.)

[Ed. Two women being handcuffed in the school bus scene are described as prostitutes. Man being arrested is the bus driver. Airport meeting takes place inside the airport, in the security lounge.]

Scene 10-12: Chet decoding Lil's dance for Sam, flashback to Lil's dance.

(Chet and Sam are driving down the road.)

DESMOND: Gordon said you were good. The tailored dress is our code for drugs. Did you notice what was pinned to it?

STANLEY: A blue rose.

DESMOND: Very good, but I can't tell you about that.

Stanley rides along quietly for a while.

MISSING DIALOGUE:

STANLEY: What did Gordon's tie mean?

DESMOND: What? That's just Gordon's bad taste.

STANLEY: Why couldn't he have just told you all these things?

DESMOND: He talks loud. And he loves his code.

STANLEY: I see. He DOES talk loud.

DESMOND: Gordon would not have sent us to Deer Meadow without thinking it was a high priority situation.

STANLEY: It MUST be a high priority situation.

END OF MISSING DIALOGUE

[Ed. Answers why the code was used and why FBI agents were called in for what is otherwise a local murder case.]

Scenes 13-15: (Deer Meadow Sheriff's Station, all as in the movie.)

MISSING SCENE:

As Desmond and Stanley walk to the adjoining morgue they see a pile of steel bars similar to the one Desmond saw Cable bending in the picture.

END OF MISSING SCENE

Scenes 16-18: Chet and Sam in the morgue.

... as Chet is reviewing the file on Teresa:

MISSING DIALOGUE:

As Desmond is doing this, Stanley takes out his "special machine." Desmond looks up from his work and notices.

STANLEY: Solved the Whiteman case with this.

[Ed. During the airport scene, Gordon tells Chet that Sam cracked the Whiteman case.]

DESMOND: That's what I heard.

STANLEY: No one could find those splinters without a machine like this. And no one has a machine like this.

DESMOND: That's good.

STANLEY: Yes, it is good.

(Looks around)

What do you think is in these other drawers?

DESMOND: I don't know, Sam.

STANLEY: Maybe later we could take a look.

DESMOND: Sure, but let's finish up with this first.

END OF MISSING DIALOGUE

[Ed. When Sam uses the machine to find the letter T under Teresa's fingernail, the script calls it 'the Whiteman instrument'. Desmond says Teresa lived in the Canyon Trailer Park. In the movie, it is the Fat Trout Trailer Park.]

Scenes 19-21: Sam and Stanley visit the diner.

Chet and Sam talk with Jack ('Say GOODBYE to Jack' pin). Another guy in the room is working on a light that keeps buzzing and shorting out. He doesn't really know what he's doing so he is poking at the wiring.

[Ed. Paul Hagstrom (hagstrop@oberon.mathcs.carleton.edu) said that Robert Engels said "all of that flickering blue light came from people trying to torch open a safe".]

MISSING DIALOGUE:

JACK: Had the FBI here once before. Back in the fifties when Hap was running the place.

DESMOND: Where's Hap?

JACK: He's dead--good and dead.

DESMOND: Sorry to hear it.

JACK: He didn't suffer.

END OF MISSING DIALOGUE

(Chet asks about Teresa, Jack points him towards Irene)

JACK: Now her name IS Irene and it IS night. Don't take it no further than that. There's nothin' good about it.

[Ed. Joke referring to song, "Goodnight, Irene"?]

(Chet and Sam move over to counter.)

MISSING DIALOGUE

IRENE: Take a look around. There's nobody in this place--you're meetin' the reason why. What'll it be?

DESMOND: How come Jack lets you work here?

IRENE: Jack and I are united in holy matrimony.

DESMOND: Say no more.

Stanley is casing the restaurant as Irene pours them a couple of cups of coffee.

END OF MISSING DIALOGUE

DESMOND (showing credentials): Federal Bureau of Investigation, Special Agent Chet Desmond. I'd like to ask you a few questions about Teresa Banks. Jack said you knew her. How well?

IRENE: She only worked here a month. Nice girl. Never seemed to get here on time though. Ask me, she has a little problem with ...

(makes a sniff to indicate a "cocaine problem")

MISSING DIALOGUE:

Came looking for a job with a friend of hers. Pretty girl. Could've have been her sister.

DESMOND: What happened to her?

IRENE: There was only one job. Teresa took the job. Her friend took a hike. Never saw her again.

END OF MISSING DIALOGUE

DESMOND: Did you ever see Teresa take cocaine?

IRENE: No.

(Rest of scene is as in the movie, including old man who knows "shit from shi nola".)

MISSING SCENE:

Scene 22: Outside the diner.

As Desmond and Stanley head towards their car.

DESMOND: I think we should see the sun rise at the Canyon Trailer Park.

[Ed. see note in Scenes 16-18 about trailer park name.]

STANLEY: Are you speaking to me in a code?

DESMOND: No, Sam, I'm speaking plainly and I mean just exactly what I say.

STANLEY: In that case, we should go to the Canyon Trailer Park.

Irene walks past them and towards the parking lot.

STANLEY and DESMOND: Thanks, Irene. Good ... (catch themselves)
Good morning.

STANLEY: Thank god it is morning.

END OF MISSING SCENE

Scenes 23-28: At the Canyon Trailer Court, investigating Teresa's trailer.

(They wake up park manager Carl Rodd, as in the movie.)

CARL: Mrs. Simmons owns the trailer and she lives in town. Teresa rented it about a month ago.

MISSING DIALOGUE:

DESMOND: Did she have someone with her?

CARL: Right. She had a friend with her. The friend took off.

DESMOND: Was there an argument?

CARL: Not that I know of. But arguments do happen, don't they?

DESMOND: Yes they do. Did she have visitors?

CARL: No, hey, I already told this whole damn thing to Sheriff "Not-Quite-Able" ...

Here's the trailer now.

END OF MISSING DIALOGUE

(They enter trailer and look around as in the movie.)

Desmond notices her personal effects on the dresser, but no ring.

MISSING DIALOGUE:

DESMOND: You better dust this place, Sam.

STANLEY: I'll get my kit.

Stanley walks towards the car. He writes in his notebook.

STANLEY (to himself): 5,600 dollars.

[Ed. continuing the pricing obsession he first showed in the Sheriff's station.]

Inside the trailer, Desmond notices a picture on the wall, takes it down, and looks at it through his magnifying glass, and sees the ring on Teresa's finger. Stanley returns.

DESMOND: Take a look at this.

STANLEY: She's wearing a ring.

Stanley studies it.

DESMOND: My guess is there isn't enough detail in the photo to get an idea of the design on the ring, but we should do a blowup of this anyway.

STANLEY (squinting at the picture): May I see the magnifying glass, Agent Desmond?

(takes a look, then looks at Desmond)

There doesn't seem to be enough detail in the photo to ascertain the design on the ring.

END OF MISSING DIALOGUE

Carl leans in from outside.

CARL: I'm gonna make myself some Good Morning America. You want some?

(Rest of coffee scene is as in the movie.)

A woman sticks her head into the trailer. She has an ice pack over one eye and a load of idle curiosity. Desmond notices her.

DESMOND: Did you know Teresa Banks?

She just nods in the negative and leans back out.

[Ed. The shot of the utility pole, and Carl's lines about "I've already gone places. I just want to stay around." are not in the script.]

MISSING DIALOGUE:

Behind her is Deputy Cliff, who looks into the trailer.

[Ed. Cliff Howard is the deputy whose nose Chet tweaks in the sheriff's office.]

CLIFF: Hey, how's J. Edgar doin'?

(to Carl:) Bet you appreciate them bustin' your mornin' in half, eh, Carl? Bet they woke you up.

CARL: They're only doing their job.

DESMOND: What are you doing here in the trailer court, Deputy?

CLIFF: Maybe I just live here, what do you think about that?

DESMOND: Can I ask you where you were the night Teresa Banks was murdered?

CLIFF: You can tell J. Edgar that I was at a party and I got fifteen fuckin' witnesses.

CARL: Maybe if you did a little less partyin' that little girl would still be alive?

CLIFF: Is that right, Mr. Jack Daniels?

DESMOND: Did you know Teresa Banks?

CLIFF: Got a couple of cups of coffee at Hap's from her. That's it. By the way, where do you get off questioning a lawman? I could ask you the same question.

DESMOND: No you couldn't.

Chet steps towards Cliff who loses his balance and has to step off the trailer steps.

Desmond stands in the doorway of the trailer and watches Cliff get into his car and drive to work.

Stepping away from the trailer, Desmond spots something underneath. He bends down and retrieves a Titleist golf ball.

DESMOND: Is there a golf course around here?

CARL: Not a lot around here, no. Got some clubs, but not very many fellas with balls.

Desmond drops the ball in a plastic bag and gives it to Stanley who puts it in his kit. Desmond turns to Carl.

DESMOND: Thanks for your help, Carl. Sorry we woke you up.

CARL: That's alright. I was having a bad dream. I was dreamin' about a joke with no punchline.

Desmond and Stanley nod to Carl and walk to their car.

STANLEY: I couldn't help but notice that you had a suspicion that Deputy Cliff was the murderer. You did think that, didn't you, Agent Desmond?

DESMOND: He's not the murderer.

(after a beat)

But he is a bozo.

STANLEY: Yes, he is like a clown.

Desmond walks around the car to the driver's side and gets in.

END OF MISSING DIALOGUE

Scenes 29-32: Chet and Sam return to the sheriff's office to retrieve the body.

(Confrontation between Chet and Sheriff Cable is as in the movie.)

DESMOND: Teresa Banks had a ring. Any idea what happened to it?

CABLE: We got a phone, here, that's got a little ring.

MISSING DIALOGUE:

DESMOND (turning to Stanley): Sam, get the body and put it in the van.

(to Cable:) Sheriff Cable, where were you on the night Teresa Banks was murdered?

CABLE (flexing the muscles in his arms): My alibi is as strong as these bands of steel.

(He reaches out and stops Stanley from going out to get the body. Cable smiles menacingly at Desmond.)

Cliff told me you asked him the same thing. Why don't we step around back and we'll have our final "discussion" outdoors?

Cable exits followed by Cliff and the giggling secretary.

STANLEY (coming close to Desmond): When he says, "Discussion," how do you take that, Agent Desmond?

DESMOND: I don't take it, Sam. I give it.

Desmond, Cliff, Stanley, Cable, the secretary and the FBI van driver all have stepped outside by a pile of iron bars.

[Ed. See note in scenes 13-15 about iron bar.]

CABLE: Now, J. Edgar, I'm going to take off my badge, here. Do you mind?

(takes his badge off)

The only way you're going to get that body is over mine.

(He picks up a steel bar and bends it ala the picture in his office.)

(to Desmond:) You try that, you little monkey.

DESMOND: I think I'll take off my badge as well.

Desmond takes his coat and badge off. Cable takes his shirt off and Desmond follows. Cable is bare-chested and Desmond is in FBI-issue underwear.

Desmond goes to pick up an iron bar and Cable hits him with a sucker punch. As Desmond backs away from this, Cable rushes at him. Desmond stops him with a few well placed punches to the face. Cable falls down and Desmond stands over him. Chet picks up the steel bar and bends it. He then tosses the bar away.

Cable stands up and rushes at Desmond who flips and flops him around. Cable tries one more grand roundhouse punch which Desmond expertly ducks.

DESMOND (eyeing Cable's glass jaw): This one's comin' from J. Edgar.

Desmond blasts him in the jaw and Cable goes over--lights out, all systems down.

The no longer giggling secretary and Cliff stand and stare. Desmond looks at them.

DESMOND: Who's next?

After a moment of unbearable humiliation, they shuffle away.

END OF MISSING DIALOGUE

Dissolve to Stanley and the driver finishing loading the body into the van. Desmond and Stanley talk.

DESMOND: Take the van back to Portland, Stanley. I'm going to take one more look at the trailer park.

They walk towards the van until Stanley stops.

MISSING DIALOGUE:

STANLEY (confidentially): One thing that has been troubling me. That lamp at the diner. Do you think they were working on it for aesthetic reasons or was their work due to faulty wiring?

[Ed. see description of lamp in scenes 19-21)

DESMOND: Faulty wiring.

STANLEY: Aesthetics are subjective, aren't they, Agent Desmond?

(extends his hand)

I'm Sam Stanley. If you ever need me.

DESMOND: Thanks, Sam, for the good work. You have a good eye for detail.

STANLEY: We do notice things, don't we, Agent Desmond?

END OF MISSING DIALOGUE

STANLEY: Are you going back to the trailer part for the Blue Rose?

Desmond smiles at Stanley as they shake.

MISSING DIALOGUE:

As Stanley enters the van, Desmond can barely make out what Stanley says as he points to the driver.

STANLEY (very muffled): 83,000 dollars.

[Ed. Another pricing remark--see scenes 23-28.]

END OF MISSING DIALOGUE

Scene 33. Chet back at the trailer court.

Desmond is standing in front of Teresa's trailer with Carl.

CARL (motioning behind and to the right of Teresa's trailer):
And that's Deputy Cliff's trailer over there. The red one.

CHET: Right.

CARL: I'll be in my trailer if you need me.

[Ed. No mention of the shot of the utility pole or the woman who wants her "goddamn hot water" from Carl.]

Carl walks away towards his trailer. Desmond walks over and around Cliff's red trailer. He gets a strange feeling. He looks past Teresa's trailer to the edge of the trailer park ...

MISSING ACTION:

... where he sees a hand appear in the window of a trailer. Then the hand disappears.

END OF MISSING ACTION

Desmond walks to that trailer. He knocks on the door but no one answers. He looks under the trailer and sees a mound of dirt with a small indentation at the top. In the indentation is Teresa Banks' ring. As he reaches out and touches it, he disappears.

MISSING SCENES:

Scene 34. Gordon Cole's office in Philadelphia.

Cole and Albert Rosenfeld talk.

COLE: EVERY SYLLABLE OF EVERY WORD IS THE SOUND OF TWO HANDS CLAPPING. IS THAT WHAT YOU SAID, ALBERT?

Albert: Six to eight hands clapping. I was referring to the possibility of a little silence.

The phone rings and Cole answers it.

Scene 35. Philadelphia FBI offices

Agent Dale Cooper, in the doorway across the hall, talks to Diane in the next room. While he talks, he does some isometrics against the door frame.

COOPER: I know you haven't changed your hair and I've seen that beautiful dress before, but I must say Diane, you look sensational today.

Diane says something else that we cannot hear.

COOPER (enjoying this): No, I am not trying to buy time. It's Thursday and I know you have changed something in this room ... and this time you've done very well.

(stalling)

And I am going to tell you exactly what it is ... in a moment ... you have moved ...

(snaps his fingers)

Got it! It's the clock, you've moved it 12 inches to the left.

(a laugh)

Another triumph for the dashing agent Cooper. And you, Diane, now have to clean the coffee cup, get fresh ground coffee from Sally and make a damn great pot of coffee.

Cooper with a triumphant smile walks over to join Cole and Albert. But Cole's stern look takes his smile away.

COOPER: What is it, Gordon?

COLE: COOP, AGENT CHET DESMOND HAS DISAPPEARED. GONE LIKE THE WIND IN DEER MEADOW.

Scene 36. Sam Stanley's apartment in Spokane.

All around the walls of Stanley's apartment are work benches with adding machinery on top of them. In the middle of the room is a portable plastic pool, with milky white water and crystallized salt formations clinging to the sides like quartz rocks. From one odd

Looking piece of machinery there are wires which extend into the pool.

Cooper's eyes go to the pool and back to Stanley as Sam talks about Desmond.

STANLEY: Agent Chet said he wanted to check the trailer court one more time. He had me drive the van with the body bag back here. Which we did. It was 105 miles.

COOPER: Anything else?

STANLEY: Did Gordon show you a woman named Lil?

COOPER: I'm up to speed, Stanley.

STANLEY: Agent Chet wouldn't tell me what the Blue Rose meant.

COOPER: And neither will I.

STANLEY (understanding): Oh, alright.

(reflecting)

You know, I liked Agent Desmond. He had his own M.O.

Stanley turns to one of his work tables and shows Cooper the Whiteman machine.

[Ed. See scenes 16-18 about Whiteman machine.]

STANLEY: I cracked the Whiteman case with this.

COOPER: (trying to stop him): Stanley, I heard all about it.

STANLEY: No one could've found those splinters without a machine like this and no one has a machine like this.

COOPER: Tell me about the letter.

STANLEY: Take a look at this. Chet and I found it under Teresa Banks' ring fingernail.

Cooper looks under the microscope to see the letter they found on Teresa.

COOPER: And no one found the ring?

STANLEY: No, sir, we did not.

Cooper straightens up from the microscope. Stanley extends his hand.

STANLEY: I'm Sam Stanley, if you ever need me.

END OF MISSING SCENES

[Ed. In the movie, scenes 37-38 come after scene 56.]

Scenes 37-38. Cooper at the trailer park.

Carl Rodd shows Cooper to Teresa's trailer.

MISSING DIALOGUE:

CARL: GOD! I'm beginning to lose faith in the United States Government and that includes the telephone system. Don't you folks talk to one another? That's her trailer over there and I haven't touched a god damn thing.

END OF MISSING DIALOGUE

CARL (continued): Agent Chet Desmond come by a second time and asked to see Deputy Cliff Howard's trailer (gestures to the red trailer) ... which I showed him. I went back to my trailer (gestures back to his) ... after that, I never

saw him again.

COOPER: Thank you, Carl.

Cooper starts walking in the opposite direction from Cliff's trailer picking up the same odd vibe that struck Desmond.

CARL (turning back): That's not the way to Cliff's trailer.
I told you.

COOPER: I am not going to Cliff's trailer.

CARL: Well, where are you going?

COOPER: I am going over here.

CARL (coming along with him): God damn, you people are confusing.

(Rest of scene is as in the movie, with Cooper questioning Carl about the trailer tracks, Carl telling about the Chalfonts, Cooper finding "Let's Rock" on Chet's car, and telling Diane he thinks the killer will strike again.)

Scene 39. Shot of Twin Peaks sign.

MISSING CAPTION:

TWIN PEAKS ONE YEAR LATER
EXACTLY SEVEN DAYS BEFORE THE MURDER OF LAURA PALMER

[Ed. The script calls for on-screen captions at the beginning of each of the days. I believe these captions were used in the Japanese and European releases of the film. The film was even advertised as "Fire Walk With Me: The Last Seven Days of Laura Palmer".

It is not clear why these captions were removed from the US release. I think they add greatly to the narrative.]

Scene 40. Shot of Laura Palmer walking down the sidewalk.

Scenes 41-54. FBI headquarters, Philadelphia

(Cooper tells Gordon it is 10:10 on February 15th and he is worried about today from his dream, as in the movie.)

(Cooper does the first round with the surveillance camera, as in the movie. But only the first at this point.)

MISSING SCENE:

Buenos Aires hotel. Nice sunny day. The city in all its glory.
On screen it reads:

BUENOS AIRES

Phillip Jeffries checks into the hotel.

HEAD CLERK: Here's your key, Mr. Jeffries. I hope you enjoy your stay here at the Palm Deluxe.

(grabs a note)

This is for you. The joven ... ah ... young lady ... she left it.

Rings the bell. A bellhop appears. Young, sweating, and eager. Jeffries hands him the key.

BELLHOP: 612 -- very nice.

He picks up Jeffries' bag and heads for the elevator.

END OF MISSING SCENE

(Back at FBI headquarters, Cooper does second round:)

Cooper stares at the monitor which still shows an empty hallway.

[Ed. Script does not call for Cooper's hand or arm showing in the second round, as some on the net have reported seeing.]

Cooper runs back out the door into the hallway. Behind him at the end of the hall a door opens and PHILLIP JEFFRIES WHO MOMENTS AGO WAS IN BUENOS AIRES enters the hallway headed towards Cooper, but Cooper doesn't see him because he is staring intently into the camera as he has done twice before.

[Ed. Text in CAPS above is in italics and underlines in the script.]

Cooper races into the room and stares into the monitor. This time Cooper is amazed to see himself staring into the camera, and behind him is Phillip Jeffries coming towards him and the camera. On the screen Jeffries walks past Cooper.

COOPER (shouting): Gordon!

Cooper runs into Gordon's office.

JEFFRIES/FBI OFFICE SCENE:

[Ed. Because the audio is so hard to untangle in the movie, I'm not sure which of the following dialogue may be missing or different.

In any case, where the script calls for Jeffries' dialogue to precede the convenience store scene, in the movie the two are intercut.]

As Cooper gets to Gordon's office, Albert and Cole are standing there staring bug eyed at Phillip Jeffries.

COLE: PHILLIP!

Albert stands up.

ALBERT: PHILLIP!

Jeffries moves into the room. Cooper steps into the office.

COOPER: Phillip?

COLE: COOPER, MEET THE LONG LOST PHILLIP JEFFRIES. YOU MAY HAVE HEARD OF HIM AT THE ACADEMY.

Jeffries stares at the threesome.

JEFFRIES: I'm not going to talk about Judy. Keep Judy out of this.

COOPER: But ...

Cole calms Cooper.

COLE: STAND FAST, COOP.

JEFFRIES (pointing at Cooper): Who do you think that is there?

ALBERT (trying to calm Jeffries): Suffered some bumps on the old noggin', eh, Phil?

COLE: WHAT THE HELL DID HE SAY?

(pointing at Cooper)

THAT'S SPECIAL AGENT DALE COOPER.

(focusing on Jeffries)

ARE YOU OKAY, JEFFRIES? WHERE THE HELL HAVE YOU BEEN?

JEFFRIES: I want to tell you everything, but I don't have a lot to go on. But I'll tell you one thing: Judy is positive about this.

ALBERT: How interesting. I thought we were going to keep Judy out of this.

Jeffries stumbles to a chair.

JEFFRIES: Listen to me carefully. I saw one of their meetings. It was above a convenience store.

ALBERT: Whose meeting? Where have you been?

COLE: FOR GOD SAKES, JEFFRIES, YOU'VE BEEN GONE DAMN NEAR TWO YEARS.

JEFFRIES: It was a dream.

(takes Albert by the arm)

We live inside a dream.

ALBERT: And it's raining Post Toasties.

JEFFRIES (shouting): NO. NO. I found something ... in Seattle at Judy's ... And then, there they were ...

Albert is about to say something, but is stopped by Cole's gentle pressure on his arm.

JEFFRIES: They sat quietly for hours.

Cut to the room above the convenience store.

Six people in a large, barren, filthy room. Cheap plastic storm windows flap in the cold wind. In the foreground the Man from Another Place (Mike) and BOB sit at a formica table. Behind them on plastic torn chairs huddle Mrs. Tremond and her grandson. Two big woodsmen with full beards sit quietly.

FIRST WOODSMAN (subtitled): We have descended from pure air.

MAN FROM ANOTHER PLACE (subtitled): Going up and down. Intercourse between the two worlds.

BOB (subtitled): Light of new discoveries.

MRS. TREMOND (subtitled): Why not be composed of materials and combinations of atoms?

MRS. TREMOND'S GRANDSON (subtitled): This is no accident.

MAN FROM ANOTHER PLACE (subtitled): This is a formica table. Green is its color.

He touches the table.

FIRST WOODSMAN (subtitled): Our world.

MAN FROM ANOTHER PLACE (subtitled): With chrome. And everything will proceed cyclically.

SECOND WOODSMAN (subtitled): Boneless.

MIKE [sic] (subtitled): Yes, find the middle place.

Bob begins to scream with anger.

BOB (subtitled): I HAVE THE FURY OF MY OWN MOMENTUM.

TREMOND'S GRANDSON [sic] (subtitled): Fell a victim.

The Man From Another Place raises his hand.

MAN FROM ANOTHER PLACE (subtitled): Fire Walk With Me.

Bob claps his hand and a circle of fire appears in the room.

BOB (subtitled): Fire Walk With Me.

THROUGH THE CIRCLE

We see the RED ROOM.

Bob crawls into the Red Room and Mike [sic] starts to yell and leaps in after him.

SECOND WOODSMAN (subtitled): Thus time moves on.

[Ed. No mention in the script of the masked man jumping around, or that Mrs. Tremond's grandson has a mask, or the monkey face.]

Cut back to the FBI office.

JEFFRIES: I followed.

Jeffries begins to cry quietly at his table.

JEFFRIES (to himself): The ring ... ring ...

MISSING DIALOGUE:

COLE (hinting): ALBERT, I'LL TAKE THAT SECOND MINERAL WATER.

After a hesitation, Albert get the "message" and discreetly leaves the room.

COLE: PHILLIP, LET'S CALM DOWN AND GET ALL OF THIS INTERESTING STORY ON PAPER.

Cole tries to raise someone on the intercom but it doesn't seem to have any juice.

COLE (into the speaker): HELLO ... HELLO

He is getting nothing. The static begins to build on the intercom. The wiring in the wall and the fluorescent lights start to hum as well.

COLE: LET ME HEAR SOME GOOD NEWS. MY DEVICE IS FAULTY. WHERE THE HELL IS THE SOUND IN THIS THING?

(pounds on the intercom)

MAYDAY ...

Hearing "May," Jeffries turns and stares at a calendar on the wall. Move into Jeffries.

JEFFRIES: May? 1989?

Closeup of Jeffries staring at the calendar. It is 1989.

Cooper looks out of the room to see if anyone is coming to help Cole who is still trying to get the intercom to work. The static grows even louder.

COLE: WHAT ... AM I ALONE?

Cole turns back to Jeffries. BUT THERE IS NO ONE THERE. JEFFRIES IS GONE. Papers from Cole's desk are now sticking to Jeffries' chair.

END OF MISSING DIALOGUE

COLE: HE'S GONE.

COOPER (coming back into the room): What?

COLE: ALBERT, COME BACK HERE. HE'S GONE. CALL THE FRONT DESK.

ALBERT (on the phone): I've got the front desk right now. He never was here. No record of him entering the building ... and the doctors should be here any minute.

[Ed. In the movie, Albert says here: "News flash from Deer Meadow. Agent Chester Desmond has disappeared.]

COLE (frustration building): GREAT. I, MYSELF, AM GOING TO BE READY FOR THEM.

COOPER: What's going on?

Albert rushes back into the room.

MISSING DIALOGUE:

COLE: QUICKLY MEN ... WORD ASSOCIATION, COOP. WHAT ARE YOU THINKING ABOUT RIGHT NOW?

COOPER: Teresa Banks.

COLE: ALBERT?

ALBERT: Tylenol.

COLE (to Cooper): WHY ARE YOU THINKING ABOUT TERESA BANKS, COOP?

COOPER: It was a year ago today that Teresa Banks was killed. I'm wondering if the murderer will ever kill again.

COLE: ALBERT, WHY TYLENOL?

ALBERT: No offense, sir, but after a day with you it is mandatory.

END OF MISSING DIALOGUE

END OF JEFFRIES/FBI OFFICE SCENE

MISSING SCENE:

Scene 55. Buenos Aires hotel corridor.

Jeffries is suddenly standing in the second story hallway of the Buenos Aires Palm Deluxe Hotel. The wall behind him is seared black and smoking. A terrified maid is whimpering and scampering away from Jeffries trying to stave away an epileptic fit. She is looking at him like he is the devil personified.

The bellhop had run further away, but has turned back to see Jeffries reappear. He is afraid to come any closer.

JEFFRIES (to Bellhop): Hey ... hey ...

BELLHOP (half crying): Oh, Mr. Jeffries. De shit it come out of my ass! Santa Maria, where did you go?

They stare at each other as the blackened wall continues to smoke.

END OF MISSING SCENE

Scene 56. Surveillance room.

Cooper and Cole sit in front of the monitor. Cooper plays back the surveillance tape. It shows Jeffries coming up behind Cooper. Then moving past him. Cooper turns to Cole.

COOPER: He was here.

MISSING DIALOGUE:

COLE: But where did he go? And where is Chet Desmond?

END OF MISSING DIALOGUE

Scene 57. Laura walking down the sidewalk.

MISSING CAPTION:

THURSDAY - SEVEN DAYS BEFORE

(Laura stops at Donna's house and picks up Donna, as in the movie.)

Scene 58. Laura and Donna walking down the sidewalk.

MISSING DIALOGUE:

LAURA: If I am going to get through math today, you're going to have to bring me up to speed quick.

DONNA: You didn't do your homework?

LAURA: Noooo ...

DONNA (a pal): Okay, this test is going to be about the theorems I told you about last week. You remember the ...

LAURA: Don't tell me now. Tell me right before the test. I won't be able to remember long enough.

DONNA: You graduating this year will be proof that miracles happen.

LAURA: Thanks.

Laura tweaks Donna's cheek.

DONNA: James called me last night looking for you.

LAURA: When?

DONNA: The usual, 9:15.

LAURA: He probably wanted to drive over.

DONNA: Were you with Bobby? Or are you two still fighting?

LAURA: No, and yes. I don't know what I'm going to do about Bobby. I know he is seeing someone else and that's okay with me, and he thinks I'm seeing someone else and that's not okay with him.

DONNA: Are you going to tell him about that "someone else"?

LAURA: I don't know what to do.

DONNA: You know what your problem is?

(smiles)

You're just too adorable ...

LAURA (smiles back): You know, I think you're right. I'm just too adorable.

Donna grabs her and shakes her shoulders.

DONNA (sing-song): Laura Palmer, you're just too adorable.

LAURA (joining her, laughing): I'm just too adorable. I'm just too adorable.

They continue up the sidewalk laughing.

END OF MISSING DIALOGUE

[Ed. Bobby and Mike do not encounter them on the sidewalk in the script, as they do in the movie.]

MISSING SCENE:

Scene 60. Twin Peaks High School

As Laura and Donna walk in, five of their admirers watch Laura and Donna with love and worship. They sing a kind of pining but cool CHANT with knees bent and arms outstretched.

ADMIRERS: Laura ... Donna ... Laura ... Donna ...

They continue down the hall. A cool Mike Nelson snaps his fingers at Bobby for Donna to come to him. Without missing a beat, Donna changes directions. Mike has to hustle to catch up with her.

MIKE (putting his arm around Donna): That's why you need a real man, babe, you're too tough to handle.

DONNA: And you're the real man?

END OF MISSING SCENE

DIFFERENT SCENE:

Scene 61. Outside the girls' bathroom.

James Hurley moves up behind Laura and pushes close to her.

LAURA: James ...

JAMES: Laura, I'll meet you at 2:30 after phys. ed.

LAURA: Okay.

James smiles and walks off. Laura enters the girls' room.

END OF DIFFERENT SCENE

Scene 62. Laura snorting coke in girls' room (as in the movie).

[Ed. In the movie, scene 63 appears after we see Laura and James meet in scene 64 and after seeing the clock showing 2:30.]

Scene 63. Bobby saunters into school --late as usual, kisses the glass case with Laura's picture (as in the movie).

Scenes 64-65. Laura and James in custodian's room.

Clock shows 2:30.

MISSING DIALOGUE:

JAMES: Laura, do you love me?

LAURA: Yes, I love you. I've told you, but it doesn't really matter.

JAMES: Why? It does.

LAURA: No, it doesn't ... just kiss me.

JAMES: It does matter.

END OF MISSING DIALOGUE

JAMES: We're in love.

(Rest of scene, including "gobble, gobble" line, is as in the movie.)

Scene 66. Laura and Bobby outside the high school (as in the movie).

[Ed. No mention in the script of Bobby's dance and weird-moving students seen in the movie.]

Scene 67. Laura and Donna talking in living room of Hayward house.

MISSING DIALOGUE:

Laura and Donna are laying down, eating nuts, not speaking.

Eileen Hayward rolls through the living room in her wheelchair and makes a quick check of the nut supply.

LAURA: Hi, E.H.

EILEEN (with a nod to Laura): L.P.

(to Donna): D.H.

DONNA: Mom H.

Eileen motors out.

END OF MISSING DIALOGUE

(Rest of scene, including discussion of Bobby, James, and Mike, is as in the movie, except:)

DONNA: Do you think that if you were falling in space, you would slow down after a while, or go faster and faster?

LAURA: Faster and Faster. For a long time you wouldn't feel anything. Then you would burst into fire ... forever ...

EXTRA DIALOGUE (in movie, but not in script):

LAURA (continued): ... and the angels wouldn't help you, 'cause they've all gone away.

END OF EXTRA DIALOGUE

Scenes 68-71. Laura comes home, goes to her bedroom.

MISSING ACTION:

She goes to her "public" diary which she keeps on her desk. Opens it to page one, takes out a packet full of cocaine. Like a pro she takes out a "cocaine gadget" from her purse and takes a snort. Then another. Big sigh of relief.

END OF MISSING ACTION

(Rest of scene, including getting "secret" diary and finding pages missing, is as in the movie.)

MISSING SCENES:

Scene 72. Palmer house entrance.

Laura runs down the steps nearly colliding with her mom, Sarah Palmer, coming down with a load of groceries. A cigarette in her mouth.

SARAH: Laura, honey ...

(smoke getting into her tearing eyes)

Cigarette ... cigarette ...

Laura takes it out of her mouth.

LAURA: Can I take the car?

SARAH: Sure honey, what's the hurry?

LAURA: I forgot my books at school.

Laura runs from the house.

SARAH: Laura.

LAURA: What?

Laura looks back to see her mom dangling the car keys in front of her. Laura comes back to get the keys, still holding the burning cigarette. Sarah sternly takes the cigarette from Laura's hand. As they make the exchange:

SARAH: You'll never be a smoker if you don't start. I mean it.

Takes a drag. With barely a nod, Laura is gone.

END OF MISSING SCENES

Scene 73. Laura speeds through Lotown in her mom's '56 Roadmaster Buick.

Scenes 74-75. Laura in Harold Smith's apartment.

(The dialogue for the first part is as in the movie.)

...

She allows the feeling of Bob to come over her and she begins to scream. Harold steps back, but Laura grabs him. We see his face and a horrifying expression on hers.

LAURA: FIRE WALK WITH ME.

[Ed. Script does not mention closeup of Laura's face, all in white, with black teeth, as seen in the movie.]

She buries herself on his shoulder.

LAURA (whispers): The trees ... the trees ...

They break.

LAURA: You have to hide the diary, Harold. You made me write it all down. He doesn't know about you. You'll be safe.

MISSING DIALOGUE:

She stares at Harold. Her eyes widen, terrified with suspicion.

LAURA: You're not Bob, are you, Harold? If you are, you can kill me right now. Kill me right now, if you are.

HAROLD: Laura, no. I'm not. I'm not Bob.

(begins to shake and cry)

Poor Laura. I wish I could help you.

He holds her.

LAURA: I hate him, I hate it. Sometimes I love it. But now I'm afraid. I am so afraid.

HAROLD: But you're strong Laura ... so much stronger than I ... How can I help you? I can't. I can't even go outside.

END OF MISSING DIALOGUE

(Rest of scene is as in the movie, as she leaves and says she doesn't know when she can come back, maybe never.)

MISSING SCENES:

Scenes 76-77. In the car outside Harold's apartment.

Laura goes out to the car.

Laura starts the car and takes a snort of cocaine.

Laura pulls out onto the highway. We stay with her watching her

face--struggling with the prospects of the terrifying future.

Scene 78. Palmer dining room

Laura rushes in to find her mom setting the table. Sarah stops and stares at Laura.

SARAH: You lied to me about those school books. I found them upstairs on your bed.

LAURA (suspicion and paranoia): What were you doing in my room?

SARAH: I was looking for that blue sweater that you borrowed which I found balled up in the bottom of your closet. Now why did you lie to me? Where did you go?

LAURA: I had to see Bobby. I know you really don't like Bobby, but there was a problem and I didn't think you would understand.

SARAH: Oh, honey, you don't have to lie to me. Ever. You can tell me anything. I'll understand.

LAURA: I'm sorry, Mom.

SARAH: Now hurry, dinner's almost ready. Your father says he's starving.

Scene 79. Palmer dining room

Laura is already at the table. Sarah puts the rest of the dinner on the table and sits down just as Leland enters from the kitchen. He is pretending he is a giant. Using a voice like a giant.

LELAND (big giant voice): Hello, Laura. Hello, Sarah. Where's my axe?

(singing) "I'm hungry."

SARAH: Oh, Leland.

LAURA (embarrassed): Dad.

LELAND (suddenly speaking Norwegian): Hyggelig a mote dem. Jeg Heter Leland Palmer.

Translation is: How are you? My name is Leland Palmer.

Laura and Sarah stare at him.

LELAND: The Norwegians are coming next week and I want you to learn to say what I just learned in Norwegian. So you can talk to them. I want you to learn to say, "Hello, my name is Leland Palmer."

LAURA: But my name isn't Leland Palmer.

SARAH: Neither is mine. And can't we talk about something serious for a change?

LELAND: This is serious. Mr. Benjamin Horne's got a delegation of Norwegians coming in next week and I want both of you to learn to introduce yourself. Sarah, you first.

Leland repeats his phrase for Sarah's benefit.

LELAND: Hyggelig a mote dem. Jeg Heter Leland Palmer.

Sarah stumbles through it.

SARAH: Hyggelig a mote dem. Jeg Heter Sarah Palmer.

Leland repeats his phrase back to her. Extends his hand in a friendly handshake.

LELAND: Good. We'll practice some more. Laura, now you try it.
Laughingly, Laura does the same thing.

LAURA Hyggelig a mote dem. Jeg Heter Laura Palmer.
After Laura is done.

LELAND: All together now ...
Leland extends a hand to each of them. An air of insanity seems to come over the Palmer dining room as they all begin to laugh hysterically and talk in broken Norwegian.

Scene 80. Laura's room.

The clock reads: 11:30. Laura's hands open the window and release the screen. Laura silently sneaks out the window and down the side of her house.

Scene 81. Side of the highway.

A big semi comes to a stop at a wide spot in the road. Laura climbs into the truck.

Scene 82. Inside the truck.

The trucker smiles. Eager.

TRUCKER: Friend of Leo's, right? Partyland?

Laura begins to unbutton her blouse. Turns and sneaks a toot of cocaine.

TRUCKER (catching her): Wait a minute, Leo says this is my party.

Laura puts her hand between his legs.

LAURA: If you can fuck and drive, the party starts right now.

Momentarily taken aback, the trucker stares at her. Laura takes his hand and puts it on the gear shift.

LAURA: You shift that one. This one's mine.

She climbs over on top of him.

Scene 83. Truck exterior.

The stack blows. The truck rolls away onto the road. We watch it as it moans into the distance--the sound slowly diminishing and fading.

Natures' nighttime sounds take over. Finally, we hear the HOOTING OF AN OWL.

END OF MISSING SCENES

[Ed. Script does not show scenes with Laura in her room, and the fan turning, seen in the movie.]

Scenes 84-85. FBI office, Philadelphia.

MISSING DIALOGUE:

Albert and Cooper.

ALBERT: Cooper, the ooze of mumbo jumbo is rising up above our heads. Do you honestly think Cole's practice of word association works?

COOPER: The very fact that we are talking about word association means we are in a space that was opened up by our practice of word association. The world is a hologram, Albert.

ALBERT: Yes, it's a great big psychedelic circus ride, isn't it, Cooper?

COOPER: Albert.

ALBERT: You said "Teresa Banks," so you think something is going on somewhere in the world right now that is connected with her murder?

COOPER: Yes. Either right now or right when I thought it. The name and memory of Teresa Banks is haunting me.

END OF MISSING DIALOGUE

COOPER: Lately I have been filled with a knowingness that the murderer will strike again. Because it is only a feeling, I am powerless to stop it. And another thing, Albert, when the next murder happens, you will help me solve it.

(Rest of scene, with Cooper describing victim, and that she is "preparing a great abundance of food", is as in the movie.)

Scenes 86-89. Double R Diner.

MISSING CAPTION: FRIDAY - SIX DAYS BEFORE

(Scene begins as in the movie, with Norma asking Shelly to help Laura with the Meals on Wheels.)

With a little squeeze of the hand and a gentle shove, Norma moves Shelly towards Laura who is at the end of the counter.

MISSING ACTION:

The door opens to the diner and Ed and Nadine Hurley come in. Nadine stops when she sees Norma.

NADINE: I changed my mind, I don't want any coffee, Eddie.

Nadine goes out. As she walks past Ed, he looks at Norma and makes a "what can I do?" gesture.

ED: Sorry, Norma.

Ed goes out.

END OF MISSING ACTION

(Rest of scene with Laura getting picture from Mrs. Tremond and her grandson and running off, are as in the movie.)

DIFFERENT LINE:

GRANDSON: He's looking for a book with pages torn out. He's walking towards the hiding place. He's moving under the fan now.

[Ed. No mention in the script of "the man behind the mask" as in the movie. This and the missing description of the masks in the convenience store make me think the whole mask thing was added after this script was written.]

MISSING DIALOGUE:

Shelly goes back inside to Norma.

SHELLY: Laura just took off. She asked me to do the run today. Should I do it?

NORMA: What's wrong with Laura? Yeah, sure, take a look around. There's no one here anyway.

SHELLY: You're right. There's no one here.

NORMA: There's no one here.

SHELLY: Norma, are you alright?

Norma just turns away and picks up some dirty dishes.

NORMA: Come back as soon as you can.

SHELLY: If Leo comes here, he won't believe that I am out doing the Meals on Wheels.

NORMA: Don't worry, Shelly, I'll handle Leo.

Shelly leaves the diner.

In the empty diner, Norma walks over and sits in a booth. She studies the empty diner. After a while, the cook, Toad, calls from the kitchen. A distant forlorn call.

TOAD: Kind of quiet.

Closeup on Norma, as she starts to cry.

END OF MISSING DIALOGUE

Scenes 90-93. Laura comes home, walks through house, sees Bob, and runs from the house, all as in the movie.

Scenes 94-95. Laura runs from the house, falls to her knees in neighbor's yard.

(Beginning of scene, with Leland leaving the house and Laura frantically whispering "It can't be him" is as in the movie.)

MISSING SCENES:

Laura is coming apart, sobbing. Behind her, on the sidewalk, a neighbor has noticed her.

WOMAN: Laura ...

A closer look reveals how upset Laura is.

WOMAN: What ... Laura, are you alright?

Laura turns away so the woman can't see her crying. The woman takes a couple of steps off the sidewalk onto the grass.

LAURA (trying to hold it together): I ... lost my necklace ... it must have fallen.

Laura mimes that she has found her gold half-heart necklace. She pretends to be clasping her gold half-heart necklace which was already around her neck.

LAURA (clumsily): Oh, here it is.

Woman moves back to the sidewalk.

WOMAN: Well, I'm glad you found it, darling.

Slowly, Laura stands and moves away--leaving Mrs. Tremond's picture on the grass under the tree.

Scene 96. Laura stands in front of her house. Terrified.

Scene 97. House interior. No Bob. She listens to the house ... stands in the entrance way.

Scene 98. Living room. Laura listens. Hears nothing.

Scene 99. Stairs and hallway. She stops and stares at the fan and then slowly makes her way up the stairs towards her room.

Scene 100. Laura's room. No Bob in her room. The dresser is back in its place. Laura races out.

Scene 101. Laura races down the sidewalk.

END OF MISSING SCENES

Scene 102. Laura and Donna at the Hayward house.

Donna answers the door. Laura stands there out of breath.

DONNA: Laura?

LAURA: Donna, are you my best friend?

DONNA: Of course ...

Laura dives toward Donna and into a hug.

DONNA: What is it Laura? What's wrong?

MISSING DIALOGUE:

LAURA: I just want a friend. Just one friend for just one minute ...

DONNA: Laura, how about one friend for the rest of your whole life?

LAURA: Yes, that's what I want. Thanks, D.

DONNA: Okay, L.

(looks into Laura's eyes, a step toward confronting something unspoken)

I am your friend ... always. But sometimes ... lately ... I feel that you don't like being around me because I am so uptight.

(off Laura's look)

No, I am uptight. I hate it. I don't want to be this way, but Laura I don't ... I mean ... I'm your friend no matter what way you are.

LAURA: You know, even when I think about your face I get happier.

They go and sit down on the couch.

DONNA: Do you want to talk?

LAURA: No, I want to smoke.

She digs for a cigarette in her purse.

DONNA: I'm a mess today, too.

(takes a breath)

I'm thinking about doing it with Mike. What do you think?

LAURA (still looking for a cigarette): Donna, you're such a crack-up. You don't even like Mike. Is this what you are going to do to show me you are not uptight?

DONNA: This is about sex, not like.

(yells to the kitchen)

Mom, Laura's here and I think I will have one of those huckleberry muffins.

(to Laura) You want a muffin?

LAURA: If I can smoke it.

DONNA: You want a muffin?

LAURA: Donna, you ARE a muffin.

They hear Doc Hayward in the kitchen. He walks in with a magician's handkerchief. With a flourish, he tries to pull something out of it. Instead, he stands there empty-handed.

DOC: The red rose. Where is the red rose?

(frustrated) You know the light at Sparkwood and 21? It worked right there. I just did it right there.

Laura finds a cigarette finally and lights it.

DOC (stands and stares at Laura smoking): Why is it that you can't smoke at your home and I'm a doctor and I don't allow smoking in my home and I let you smoke in my home?

LAURA (smiling her killer smile): Because you love me so much.

DOC: I do love you, you little smoking whipper snapper.

Eileen Hayward brings out the muffins on her lap in her wheelchair. All four have muffins.

EILEEN: These muffins each have at least seven full huckleberries in them.

While eating, Doc takes out a piece of paper and stares blankly at it. The girls exchange glances about what Dad is doing as they chew on the muffins. Doc is struggling.

DONNA: Dad, what in the world are you doing?

DOC: What the hell is this?

Donna peeks over his shoulder.

DONNA: It's a prescription.

DOC: It is?

DONNA: Dad.

DOC: My handwriting is so bad that now I can't even read it. You girls better hurry up and graduate from high school so you can take care of me.

DONNA and LAURA: We'll take care of you.

They go over to Doc and give him a knuckle rub. Eileen laughs along with the two girls. The phone rings and Doc gets it.

DOC (on the phone): Yep, she's right her, Leland ...

(to Laura) It's for you. It's your father.

Laura goes tentatively to the phone.

LAURA: Hello ...

LELAND'S VOICE: Time to come home for dinner, honey.

Laura hangs up the phone.

LAURA: I gotta go.

Donna leads Laura to the door. There is something wrong and Donna is beginning to feel it. Donna tries to cheer her up.

DONNA: Goodbye, Muffin.

LAURA: No, you're the muffin.

Laura leaves. As Donna closes the door, Laura calls back to her.

LAURA: No, you're right. I am the muffin.

[Ed. See the Party and dialogue in scenes 135-136.]

END OF MISSING DIALOGUE

Scenes 103-104. Laura returns home, where Leland is at the dining room table ready for dinner. "Fingernail" and bathroom scenes are as in the movie.

Scenes 105-106. 10:35 PM. Laura at her desk, Leland and Sarah in their bedroom.

[Ed. There is no mention of Leland, angrily rocking back and forth, as was seen in the movie.]

Sarah and Leland get ready for bed. Leland stops, stands frozen for a moment, then begins to cry.

SARAH: What is it, Leland?

Leland can barely speak.

MISSING DIALOGUE:

LELAND: I can't remember the last time that I told Laura that I loved her.

Sarah goes to Leland. They embrace, tenderly, across the many years of their strained marriage.

SARAH: Well, honey, go in and tell her now.

END OF MISSING DIALOGUE

(Rest of scene, with Leland in Laura's room, is as in the movie.)

Scene 107. Laura's bedroom.

[Ed. No mention in the script of Laura looking at the angel picture on her wall.]

After Leland leaves, Laura remembers something.

Cut to Mrs. Tremond's picture. The picture lies there in the night dew under the tree in the neighbor's yard.

[Ed. See scenes 94-95.]

MISSING SCENES:

Scenes 108-110. Outside of Palmer's house.

Laura goes down the trellises and runs across the lawn, into the neighbor's yard.

Laura hunts around the tree for the picture, finally finds it. She runs back towards her house.

Cut back to Laura's room.

Laura climbs through the window and hangs the picture on a little hook on the wall...

END OF MISSING SCENES

... and crawls into bed.

Scenes 111-116. Laura's dream.

(Moving into the picture, seeing Mrs. Tremond, moving through second doorway, and seeing Mrs. Tremond's grandson, is all as in the movie.)

DIFFERENT ACTION:

Mrs. Tremond's grandson is holding his hands above him as if he is grasping an imaginary glass ball. As we move towards the space between his hands, a ring of fire appears there and we move through that into the Red Room.

END OF DIFFERENT ACTION

(Man From Another Place walks in, goes to table with ring on it, and Cooper enters, all as in the movie.)

MISSING DIALOGUE:

MAN FROM ANOTHER PLACE: Is it future? Or is it past? ...

END OF MISSING DIALOGUE

MAN FROM ANOTHER PLACE (cont.): ... Do you know who I am? ...
I am The Arm ... And I sound like this ...

(MFAP makes "Indian Whooping sound" [sic], picks up ring, and Cooper warns Laura not to take it, all as in the movie.)

Back in Laura's room, she is in a somnambular state and is half awakened by a noise. She tries to move her left arm, but it has fallen asleep. She moves it with her right arm.

Special effect: the noise sounds as if someone is calling her name.

Laura turns to her right to see who it is, then turning back to her left SHE DISCOVERS ANNIE BLACKBURN LYING IN BED WITH HER. Annie has blood around her mouth. She tries to raise herself and strains to speak.

[Ed. The words in all caps above are italicized in the script.]

ANNIE: My name is Annie. I've been with Laura and Dale. The good Dale is in the lodge and he can't leave. Write it in your diary.

Pan to Laura's door. Her mother calls her name. The sound is distant and mournful.

Laura looks toward her door, then turns back to ANNIE BUT SHE IS GONE. Filled with fear, she looks down and in her hand is Teresa Banks' ring. She screams.

Again, her attention is drawn to her door and her mother's distant call. Still holding the ring, she gets out of bed and goes to her door and slowly opens it.

It is dark on the other side of the door.

In the doorway, Laura gets a strange feeling in back of her and turns to look at Mrs. Tremond's picture. There in the picture is Laura (herself) in the doorway looking back into the darkened rooms where Mrs. Tremond and her grandson were.

Cut to Mrs. Tremond's picture. In the picture, Laura turns around in the doorway of the picture and looks down at her room.

Cut to picture's POV of her room. Laura see herself asleep in her bed.

Closeup of Laura. Morning. She wakes up from her dream. Trying to clear her head. Looks at the photo and nothing is there--looks like the day before. She looks in her hand and the ring is gone.

Laura gets out of bed and goes to Mrs. Tremond's picture hanging on the wall. She stares at it. She slowly takes it off the wall ...

MISSING ACTION:

... and places it in the trash. Trembling, she does two lines of cocaine.

END OF MISSING ACTION

MISSING CAPTION:

SATURDAY - FIVE DAYS BEFORE

DIFFERENT SCENE ORDER:

[Ed. In the movie, scene 117 appears before scene 185 (the morning after Bobby kills Cliff Howard).]

Scene 117. Front of Palmer house - morning.

James comes by on his bike. He beeps out a signal on the bike's horn. After a beat, Laura runs out to him.

JAMES: Where were you last night? We were supposed to get together.

MISSING DIALOGUE:

JAMES: You didn't show up.

LAURA: You were supposed to show up. Maybe I wasn't.

JAMES: We were supposed to be together.

LAURA: How can I be together if I'm not together?

END OF MISSING DIALOGUE

JAMES: You're on something again, aren't you?

LAURA: James ...

JAMES: When am I going to see you?

Leland comes out the door of the house. Looks at Laura and James. Laura can feel him staring.

LAURA: I gotta go.

James just looks at her, then guns his bike and roars away.

Laura walks back to the front door where her father stands.

MISSING DIALOGUE:

LELAND: Who was that?

LAURA: A friend from school.

LELAND: A special friend?

END OF MISSING DIALOGUE

Laura looks at her dad, eyeball to eyeball for a moment. Then she walks past him to the stairs.

END OF DIFFERENT SCENE ORDER

MISSING SCENE:

Scene 118. The stairway.

The fan turns slowly as Laura goes up the stairs.

BOB'S VOICE: Laura.

Laura's head snaps around.

LAURA: No ... No, go away.

BOB'S VOICE: I'm glad you let me talk to you. You used to not let me talk to you.

LAURA: Go away. I am not talking to you.

BOB'S VOICE: I want you.

Sarah Palmer is at the bottom of the stairs.

SARAH: Laura?

Laura jumps.

SARAH: Laura, now I can't find that blue sweater. Did you take it again?

[Ed. See scene 78.]

LAURA: Mom ... what are you wearing?

Sarah looks down. She is wearing the sweater that she is looking for.

SARAH: My god, I am going to have another breakdown. God, god.

LAURA: Mom, take it easy.

Laura starts down the stairs towards her mother.

SARAH: No, no ... this can't be happening.

Laura holds her mother.

LAURA: Mom, you're not having a nervous breakdown.

Sarah pulls away from Laura and wanders into the living room. Laura watches her go, feeling helpless.

END OF MISSING SCENE

Scene 119. Johnson's kitchen.

Leo Johnson is ragging on Shelly. He is down on his hands and knees, showing her how to scrub the floor.

MISSING DIALOGUE:

LEO: Someone who knows how to clean knows where the object was before she started cleaning and then that object goes back to its exact same spot. Shelly, I know where everything in this house is. Sometimes on the road I mentally go through this whole house and picture where every item is.

SHELLY: Lay off the bennies, Leo.

LEO: Anybody can clean the surface of an object, but dirt can find its way anywhere. To really clean, you have to scrub below the surface.

(shouting)

WHERE THE DIRT IS, SHELLY.

He scrubs more.

LEO: That's one thing you are going to learn, Shelly - HOW TO CLEAN. It takes scrubbing, Shelly. There is no easy way.

END OF MISSING DIALOGUE

LEO: THIS IS WHERE WE LIVE, SHELLY.

SHELLY: As if I didn't know.

(Rest of scene, with Leo answering the call from Bobby, is as in the movie.)

Scenes 120-122. Phone conversation between Bobby and Jacques, setting up the drug deal, all as in the movie.

Scenes 123-125. Laura drinking in her living room, Donna arrives and wants to join her.

DONNA: Where are you going?

LAURA: No place, fast.

(a warning) And you're not coming.

DONNA: Come on, Laura. I'm your best friend.

MISSING DIALOGUE:

LAURA (change of subject): Isn't tonight the night you're going to do it with Mike?

[Ed. See scene 102.]

END OF MISSING DIALOGUE

DONNA: Laura, aren't you going to fix me a drink?

Laura shoots her a look.

DONNA: Where are the cookies?

LAURA: You mean Fred and Ginger?

DONNA: Dancing.

Donna looks around at all the ashtrays filled to the rim with butts.

DONNA (looking at the cigarettes): If I had a nickel for every cigarette your mom smoked, I'd be dead.

LAURA: Gotta go, Donna. I'll call you tomorrow.

Laura leaves the house. Donna trails behind.

Laura gets into her mom's Roadmaster and takes off. Donna watches her go and gets in her car and follows.

MISSING SCENE:

Scene 126. Inside the Roadmaster.

At the first stop sign, Laura takes another hit of cocaine.

END OF MISSING SCENE

Scene 127. Outside the Roadhouse, Laura meets the Log Lady.

LOG LADY: When this kind of fire starts, it is very hard to put out.

The Log Lady touches her. Her hand is cooling on Laura's head. Laura moves in behind it. Pushing the cool hand into her face and forehead.

MISSING DIALOGUE:

LAURA (whispers): Margaret?

END OF MISSING DIALOGUE

LOG LADY: The tender bows of innocence burn first and the wind rises--then all goodness is in jeopardy.

They look into each other's eyes. The Log Lady turns and leaves.

Scene 128. In the Roadhouse.

As Laura comes in, she makes eye contact with Jacques Renault, who is behind the bar. Laura sits at a table.

Jacques nods to a couple of burly truckers who come over to Laura with drinks. One of them slides her a fifty with a packet of cocaine inside.

[Ed. Laura's first line in the movie: "So you want to fuck the homecoming queen" is not in the script.

TRUCKER: Let's go around the world, babe.

LAURA: This isn't going to get you to Walla Walla.

They all take a drink.

TRUCKER: You do go all the way, don't you, little girl?

LAURA: Sooner or later.

Laura reaches below the table, grabbing him hard by the balls.

LAURA: You willing to go all the way? Huh? You wanna do it for me?

MISSING DIALOGUE:

LAURA (cont.): All the way for me means ALL THE WAY--DEAD.

END OF MISSING DIALOGUE

The trucker turns a couple of shades towards white. Donna comes in just as a beautiful song of lost love begins.

Laura and Donna see each other. As the truckers toss down bourbons and beer chasers, Laura gets lost in the song and starts to cry. Donna just stares at her from the other side of the Roadhouse.

[Ed. In the movie, Donna listens to the song and cries before the truckers approach her.]

(Rest of the scene, until all four leave the Roadhouse, is as in the movie.)

MISSING SCENES:

Scenes 129-130. In the truckers' car.

The car barrels down the highway. It's a beat-up Chevy Biscayne, with a hot monster engine under the hood.

Tommy drives sitting next to a case of ice cold beer. Donna and Laura sandwich Buck in the back seat. Donna takes a long swig of beer. Laura hides a hit of cocaine from Donna.

DONNA (to Laura, a little afraid): What are you doing?

LAURA: Nothing.

Laura laughs at Donna, then holds a beer up to show Donna, then turns and French kisses Buck. Donna reaches forward to the front dash and turns the radio up full blast. Buck and Tommy start to whoop and yodel like cowboys.

Buck does an Indian whoop in Laura's face. Laura freezes in horror.

Scene 131. Flashback to the Red Room.

The Man From Another Place (The Arm) yodels. [sic]

Scene 132. Back to the car on Highway 21.

Slowly Laura reaches over and touches Buck's face and arm. Buck uncorks another yodel. The fear leaves Laura.

DONNA (to Laura): I'm goin' for it.

Donna starts making out with Buck.

Scene 133. Exterior of border truck stop.

Tommy takes the car like a rocket into the parking lot and does a complete three-sixty before rocking to a stop. Several big rigs shadow the lot. They all pop out of Buck's car sporting "long necks."

Laura takes a hit of cocaine and looks up to see Donna watching. Buck circles Donna with his big arm and puts a toot under her nose.

DONNA: No.

(turns to Laura): I don't need to take this to be your friend.

LAURA: YES YOU DO, DONNA. What a downer you are!

BUCK (pointing to skid marks behind a heat popping car): Hey, Tommy, Jacques beat us here.

TOMMY: Hold on, I'm chokin' the farm fed.

Tommy stands in the lot with his back to them, pissing.

Scene 134. Inside border truck stop.

The front room is a bar and restaurant with about three patrons. Above the bar is a sign that reads:

CAN - A - DO and U.S. OF FUCKIN' "A"

The bartender presses a release underneath the counter that allows Laura to take her three friends through a door over which a sign hangs announcing in red neon letters:

PARTYLAND

END OF MISSING SCENES

Scenes 135-136. Partyland.

[Ed. Although these scenes are essentially similar to the ones in the movie, I've included the script here, as there are some slight differences and there are comments noting things which are not all apparent in the movie. There are also several important missing pieces of dialogue, noted below.]

The group enters a large room with the filthiest wall to wall carpet imaginable. In the back corner is a small stage. On it, a three piece hell-metal band is building up toward oblivion. The lead singer is dressed in a buffalo skin complete with at least half the buffalo head and horns. He wears spray painted, day-glo orange cowboy boots.

Some half-dressed girls and cowboys are dancing to the band. In darkened corners away from the stage, other groups are racing the band to oblivion.

Laura leans over to Donna, noticing her shocked look.

LAURA: Don't expect a turkey dog in here.

Jacques Renault comes up to the group.

JACQUES: Hey, slow pokes, guess what? There's no tomorrow.

He grabs Laura up and gives her a big, sloppy wet kiss.

JACQUES: Baby, you know why? Cause it'll never get here.

LAURA: Hey, Jacques ...

JACQUES (slurred): No "Jacques." I am the Great Went.

[Ed. See Laura's line in the woods in scene 213.]

LAURA (for Donna): I am the Muffin.

[Ed. See scene 102.]

JACQUES: And what a muffin you have.

The two truckers laugh with Jacques. He mimes a gun with his right hand and pointing it to his forehead pulls the trigger with a weak, slack cheeked puff sound.

JACQUES (slurred): I am as blank as a fart.

Laura winks at Buck as he secretly drops a red depth charge into Donna's beer.

LAURA: Hey, Donna, chug-a-lug.

As the cowboys gather around and begin to chant, both Laura and Donna chug down their drinks. They finish and Laura smiles and pushes Donna onto the dance floor.

They start to dance expertly and smile at each other. Soon Buck and Tommy cut in, separating the two.

Buck dances Laura over to another of his buddies. The two of them start to unbutton Laura's blouse as they dance.

The hell-metal band kicks into high gear. In the pulsating red and black light, Donna sees Laura, now topless, dancing and kissing with Buck and his friend. Donna stops. Jacques sweeps in.

JACQUES: Oh, Laura's friend. I am "The Great Went."

Jacques holds her head in his huge hands.

JACQUES (cont.): There is no tomorrow.

From Donna's POV, we see the room spinning.

Dissolve to later ...

A completely stoned Donna is being danced around by Tommy, who is falling in love with her. Through some dancing legs and feet, she spots Laura's blouse on the floor. Teetering, she leans over, picks up the blouse, and ties it around her waist.

Ronette Pulaski, flying high, makes her way through the crowd to Laura. They spot each other and give each other a hug.

RONETTE: You smell nice.

LAURA: Haven't seen you since I was thrown out of One Eyed Jacks.

RONETTE (trying to focus on Laura): What else did we do together?
Oh, I remember ...

(trying to dance with Laura) Hey, you know what? It's been a year. She's been dead a year ... she's been dead a year.

Jacques comes up to them.

JACQUES: The party twins. My high school sandwich. Let's put some meat inside ...

The three of them move around together.

RONETTE: She's been dead a year.

JACQUES: Who?

RONETTE: Teresa ...

LAURA: Teresa Banks? Yeah, a whole year ...

RONETTE: Yeah, she was going to get rich ... she was blackmailing somebody ...

JACQUES: That's right. She called me. She even asked me what your fathers looked like ...

LAURA (jolted): What? She asked about my father?

MISSING DIALOGUE:

JACQUES: But it wasn't him ... she was after a huge guy, six foot four with a broken nose. She said he looked just like a boxer ... Speaking of sandwiches ... I think Bobby was arranging something for you ...

(gets an idea) Speaking of arrangements ...

(louder) SPEAKING OF ARRANGEMENTS ...

END OF MISSING DIALOGUE

JACQUES (cont.): Why don't you two come up to the cabin this week? Leo and I know that Santa Claus is coming to town ... Thursday.

Ronette, Laura, and Jacques sway with distorted smiles.

RONETTE and LAURA (as they hug and almost kiss): Okay, Jacques.

LAURA (turning to kiss Jacques): "The Great Went"

Buck and another friend move in on Laura and Ronette. Buck pushes Laura down on the carpet and gets on behind her. His friend does the same to Ronette. The two girls find themselves face to face.

RONETTE: Here we go again. Like we're back at One Eyed Jacks.

LAURA (moaning with pleasure): Oh, god. It sure is.

Ronette looks over Laura's shoulder.

RONETTE: Shit, is that Donna Hayward?

Laura looks across the rug through dancing legs and sees Donna's head tilted way back with some new cowboy on top of her.

MISSING DIALOGUE:

Closeup of Laura's face.

BOB'S VOICE: SEE WHAT WE CAN DO TO DONNA?

LAURA (screaming): NO! GOD, NO ...

END OF MISSING DIALOGUE

Laura stumbles and runs to Donna, grabbing Jacques on the way.

LAURA (screaming to Jacques): Get her out of here ... get her out.

He doesn't seem to be listening.

LAURA (shouting): JACQUES ...

Laura falls full of panic to Donna.

LAURA: Donna, what are you doing?

Rips her blouse off her waist. Donna is completely gone. Laura shakes her and screams into her face.

LAURA: Don't ever wear my stuff, don't ever wear my stuff. Never.

DONNA (mumbling): Okay, I won't wear your stuff ... Why can't I wear your stuff?

LAURA: Jacques, help me get her home. NOW!

Jacques lifts Donna up and Laura follows Jacques and Donna out of Partyland. Donna continues to mumble.

DONNA: I won't wear your stuff.

(Laughing) I promise.

LAURA (crying, holding Donna's hand): Not you, Donna, not you.

MISSING SCENES:

Scene 137. Outside a Twin Peaks church - Sunday morning.

MISSING CAPTION:

SUNDAY - FOUR DAYS BEFORE

Folks filling out of church. A couple strolling down the sidewalk. A happy dog bounds about.

Scenes 138-139. Big Ed's Gas Farm and the Hurley House.

Out in the yard of the Hurley house, Ed Hurley tries to skin a deer which is hanging off a branch of a tree. He is not having much luck and is not showing much enthusiasm either. Nadine Hurley comes storming out of the house with her own very large butcher knife--very upset with Ed's progress.

NADINE: Ed ... Ed

(pushing him away) I'll take over here.

Ed backs off and Nadine dives in slicing.

NADINE: You were cutting this deer like a sissy ... Sit down and watch while I do it. AGAIN. THIS YEAR.

Ed slowly backs into the house.

Ed joins his assistant, Sparky, and they stand in the living room, gazing out the window at Nadine ferociously skinning the deer.

ED (with a wink): Works every year ...

They laugh.

SPARKY: Sure wouldn't work at my house. My wife couldn't take the wrapper off a Twinkie.

Scene 140. A clearing in the woods.

Sheriff Truman and Josie Packard break from a kiss. Smiling, Truman goes back to gently strumming his guitar.

TRUMAN: Josie, I think we should go public.

JOSIE: That would be wonderful, but it's only been a year since Andrew died.

TRUMAN: What are you afraid of? What people think?

JOSIE: I don't want to offend the customs of your country.

TRUMAN: Believe me, Josie, you would not offend the customs of this country. For instance, I don't eat fish eyes.

JOSIE: Fish eyes?

TRUMAN: Even if it offended someone, I wouldn't eat a fish eye.

JOSIE (smiling): Why wouldn't you eat a fish eye, Harry?

TRUMAN: I saw a guy eat a fish eye once in Seattle. He was digging through his food with his chopsticks for about five minutes until he found the fish eye and he dropped it into his throat. I guess it must have gotten stuck in his uvula because right away he started to have trouble. His throat began to flutter there like there was a wind blowing. And he couldn't swallow and they rushed to him and loosened his collar and they were asking him if he was alright and he started to turn blue and his eyes started to roll back into his head and he still couldn't get the fish eye out and they tried to do a Heimlich maneuver. I went over to him as they were preparing to do an emergency tracheotomy. They were over him with a knife when he suddenly shot the fish eye out of his throat and right onto the ceiling. Splat! It just stuck up there and spread out. It was about the size of a half dollar. And that's why I don't ever eat fish eyes.

He plays the guitar for Josie. Then stops.

TRUMAN: I'm not saying it's right or wrong. It's just the way I feel. It's the custom thing I was thinking of. In America, we don't use any part of the fish but the meat just to the side of the insides. We throw away the tail, the rest of the insides, and the head.

JOSIE: I understand.

TRUMAN: We throw away the WHOLE head.

Scene 141. Motel room.

Philip Gerard, the one-armed man, in a deep sweat, kneels in front of a circle of twelve lit candles, fighting for air and struggling to hear something.

END OF MISSING SCENES

Scenes 142-144. Hayward living room.

Donna and Laura sit across from one another on the couch.

MISSING DIALOGUE:

DONNA: I can't remember anything about last night. Is there something I should remember?

LAURA: No, you should forget about last night.

DONNA: Laura, I am your friend.

LAURA: I know you are, and you don't have to do anything crazy to prove it.

DONNA: You're not mad at me?

LAURA: No.

DONNA: I feel so bad. I had nightmares all night long.

(studies her friend) They all knew you at that place.

LAURA: What can I tell you?

DONNA: How did the car get back here?

LAURA: WE got it back, that's all.

END OF MISSING DIALOGUE

DONNA: How did I get in the house? How did I get into my bed?

LAURA: I can't help you there.

[Ed. in the movie, this line is "Life is full of mysteries, Donna."]

DONNA: Was I wearing something of yours and you got mad at me?

MISSING DIALOGUE:

LAURA: All my things have me in them.

END OF MISSING DIALOGUE

LAURA (cont.): I don't want you to be like me.

DONNA: But I love you, Laura.

LAURA: And I love you, too. But don't wear my stuff.

DONNA: Why do you do it, Laura?

MISSING DIALOGUE:

LAURA: Cause I like it.

END OF MISSING DIALOGUE

She takes Donna's head into her hands and kisses her.

Cut to Leland. He is standing at the other end of the room. As he stares at the girls we move in on his face.

(Rest of scene, with Leland's flashback to the motel room, seeing Laura and Ronette on the bed, and Leland and Laura leaving Donna's house, are as in the movie.)

Scenes 145-157. Laura and Leland in Leland's car.

(Beginning of scene, with Philip Gerard, the one-armed man, coming up behind them, tearing around the intersection and facing them, is as in the movie. It's hard to say whether Gerard's dialogue was different in the movie, so here is how it appears in the script.)

GERARD: You stole the corn. I had it canned above the store.

(shouting at Laura) Miss, the look on her face when it was opened. There was a closeness. Like the formica table top.

The thread will be torn, Mr. Palmer, the thread will be torn.

(holding up his hand with the ring on his little finger) It's him. It's your father.

Laura can't make this out over the noise.

[Ed. No mention of the intercut shot of the black dog barking, as seen in the movie.]

(Gerard taking off, Leland pulling into service station, are as in the movie.)

LAURA: Dad, are you all right?

Flashback to Palmer house, Leland is looking at Fleshworld magazine. Leland finds a picture of Teresa Banks. He whispers.

LELAND: Teresa Banks. You look so much like my Laura.

MISSING SCENE:

Leland dials the phone.

Cut to Teresa Banks in a Blue Diamond City Motel room. She is talking on the phone.

TERESA: That sounds like fun ... Where did you see my picture? ...
Okay, come to the Blue Diamond City Motel ... Yes, that's
just your side of Blue Diamond City ... I'll be there.
Room one two three ... Right, as in "get ready."

END OF MISSING SCENE

(Scene with Leland and Teresa in bed, Leland asking to party with
"Teresa's girlfriends" next time, Leland covering her eyes and asking
her who he is, is as in the movie.)

(Cut back from flashback to present, dialogue with Laura and Leland in
the car: "Who was that? He looked familiar." etc. is as in the movie.)

(Flashback to Leland's next visit to motel, seeing Laura and Ronette
on the bed, giving money to Teresa and leaving, is as in the movie,
except there is NO mention of Mrs. Tremond's grandson, or anyone
with a mask, jumping around the parking lot as Leland leaves.)

(Cut back from flashback to present, dialogue with Laura and Leland in
the car: "Did you come home during the day last week?" etc. is as in the
movie.)

MISSING SCENE:

Flashback to Blue Diamond City Motel, Teresa watching with her head cocked
as Leland hurries off.

Cut to Roadhouse, Jacques is on the phone.

JACQUES: Hey, Teresa ... what?

TERESA'S VOICE: What does Ronette's father look like?

JACQUES: A short guy ... heavy set ... balding ...

TERESA'S VOICE: What does Laura Palmer's father look like?

JACQUES: Very handsome ... wavy black hair. He looks like a movie
star.

Cut to pay phone, where Teresa is talking.

TERESA (into phone): No, this was a big huge guy. Six four ...
Nose broken ... like he was a boxer.

Teresa hangs up the phone and redials, smiling as though she has won the
lottery.

Cut to Leland's office. Leland answers the phone.

LELAND: Hello?

TERESA'S VOICE: Hey handsome, this is your little party girl.

Closeup on Leland's face. His jaw tightens.

Cut back from flashback to present, Leland pulls the car into the Double
R Diner. Sarah stands out front waving.

SARAH (calling): Where were you two?

END OF MISSING SCENE

Scenes 158-162. Laura's room. 8:00 that night.

(Laura recalls the one-armed man yelling at her, remembers his ring,
remembers the Man From Another Place giving her the ring in her dream,
remembers Teresa's ring, as in the movie.)

MISSING DIALOGUE:

Flashback to Blue Diamond City Motel room, with Laura and Ronette, as

Teresa enters the room.

TERESA: The guy split.

Teresa sits down between them and brings them close to her in a sexual embrace. Teresa brushes away some hair that has fallen over her face. As she does this, Laura sees the same ring.

TERESA: I guess it's just us girls.

Cut back from flashback to Laura's room.

LAURA (to herself): The same ring ...

Laura is jolted by Bob's voice.

BOB'S VOICE: That's not important. I will tell you what is important. The fan will soon be starting.

LAURA: Who are you? Who are you REALLY?

BOB'S VOICE: I am the One who wants to breathe through your nose and taste through your mouth.

END OF MISSING DIALOGUE

Scenes 163-165. Palmer living room.

(Scenes of Leland pacing in the living room, and flashback to killing Teresa, are as in the movie, except the script says Leland kills her in the woods, rather than in her trailer.)

MISSING SCENE:

Scene 166. Palmer dining room. Morning.

MISSING CAPTION:

TUESDAY - TWO DAYS BEFORE

Laura sits at the dining room table, eating her breakfast. Leland pokes his head in.

LELAND (cheerfully): Don't forget: it's Johnny Horne's birthday today.

END OF MISSING SCENE

Scene 167. Laura's room. Minutes later.

(Laura does her last cocaine, puts the empty packet in her diary, as in the movie.)

Scene 168. High school.

(Scene with Bobby and Laura talking about the "big score" tonight, is as in the movie.)

MISSING DIALOGUE:

Laura takes off down the hall. Rounding another corner, she sees James coming towards her. James looks around to see if the coast is clear, and seeing it is, moves close to her.

JAMES: I've got to see you.

LAURA: Not now.

JAMES: This afternoon?

LAURA: Okay.

(remembering) Oh god, it's Johnny Horne's birthday today.

JAMES: What about tonight?

LAURA: I can't tonight.

JAMES: What's going on?

LAURA (freaking out): I just can't, James. I can't do it.

Laura keeps going. Donna comes around next to James. Together they watch Laura walk away.

END OF MISSING DIALOGUE

MISSING SCENES:

Scenes 169-170. Great Northern Hotel, Benjamin Horne's office.

Open on Laura's picture on top of Ben Horne's desk. Then discover that Leland is staring at Laura's picture.

Wider, we see Ben trying to blow up a large rubber Indian for his son Johnny. Sylvia and Jerry Horne stand nearby supervising.

Johnny comes up one inch in front of Leland's face.

JOHNNY: Happy birthday, Johnny.

LELAND: Happy birthday, Johnny.

Johnny moves to one inch in front of Jerry's face.

JOHNNY: Happy birthday, Johnny.

JERRY: Happy birthday, Johnny.

Ben reacts to a huge moccasin print in the middle of the birthday cake in the middle of his office floor.

BEN: Why did we have to have the party here in my office?

SYLVIA: Because Johnny wants it in your office. What's so "private, private" about your office, anyway? Why can't we have the party in your precious office?

JERRY: It's a lovely place for a party, Ben. And look at the new decorations Johnny's provided.

They look down and see Johnny's foot completely ringed in white frosting roses. Frosted footprints trail behind him everywhere.

Johnny goes one inch in front of Laura's picture.

JOHNNY: Happy birthday, Johnny.

Leland looks again at Laura's picture. He looks up at Ben.

LELAND (oddly confrontational): Don't you have a picture of Audrey, Ben?

That sets Sylvia off again.

SYLVIA: Don't you have a picture of your own daughter, Ben? Where's Johnny's picture?

(exploding) And where's MY picture I gave you?

BEN: At the photographer's studio getting a gold frame with floral monograms of your birthday and our wedding vows.

Johnny moves one inch in front of Ben.

JOHNNY: Happy birthday, Johnny.

BEN (trying not to explode): Happy birthday, Johnny.

JERRY: Johnny, Johnny ... Let your Daddy and your Uncle and Leland talk.

(turning to Ben) Ben ... Leland, we can play the French against the Norwegians. What do the French love more than anything?

LELAND (part of Jerry's presentation): Boating?

JERRY: No.

LELAND: Hiking?

JERRY: No.

LELAND: Eating?

JERRY: You'd think so.

LELAND: Sex?

JERRY: You're getting warmer.

LELAND: Trees?

JERRY: Exactement. They are nuts about wood. They get goofy over trees.

SYLVIA: I've never heard anything like this before. The French liking wood anymore than anyone else likes wood. Are you three crazy?

LELAND: Sarah's cousin is French and she can't stop talking about the trees around here.

JERRY: History is on our side, Ben. It's no accident that the great explorers were named Hennepin, Nicolle, Marquette.

LELAND: They were looking for wood.

SYLVIA (exasperated): Oh ...

As they talk, Johnny circles the blowup Indian and with a mighty bang pops it with his tomahawk. Bang!

Scene 171. Twin Peaks Sheriff's Station, conference room.

Tommy "the Hawk" Hill, Truman, and Andy Brennan.

HAWK: Joey just called in. Bernie, the mule, left Canada about an hour ago.

TRUMAN: Then stop watching Jacques and let's set a trap for Bernie.

ANDY: He's coming in on foot.

TRUMAN: That's right, Andy.

(looks at him, waiting)

I guess you're saying there's an awful lot of trails for us to cover.

ANDY: No, I was thinking what a long hike Bernie has to make.

HAWK (sensing an "Andy" situation): I'll get on it.

Scene 172. Ben's office.

Laura quietly lets herself in. Ben looks up, happy to see her.

LAURA (very quiet): I just wanted to say "Hello."

BEN: You missed the party. Look at my office. Come here.
He wiggles a packet of coke in front of her and she steps to him.

BEN: For a kiss.

LAURA: Sure, I'd do a lot more than that for it.

BEN: Sssshhh, your father's in the next office. You should've seen him get upset at Johnny's party about your photo here.

LAURA: He's always been jealous of you. You know that.

She moves in closer and kisses him. He responds.

Scene 173. Highway 21. Night.

Bobby roars through the night with his radio blasting.

Scenes 174-176. Palmer house.

In Laura's bedroom, the clock reads 10:59. We move across to get a glimpse of Laura going out the window.

Two houses away from the Palmer's, Bobby's car skids to a stop and Laura jumps in.

Scenes 177-178. Bobby's car.

Whipping down a country road, Laura and Bobby are tooting coke as they fly through the night.

BOBBY: We got to wait until midnight. But I got plenty here to make it. And I got plenty of dough ... (pats the money that sits next to him) ... for Bobby and Laura's BIG SCORE!

He does a big clown laugh. Laura erupts with giggles. They toot up some more. Bobby tromps on the gas.

Scenes 179-180. Same country road.

Pete Martell's powder blue pickup passes them going the other way. We stay on the pickup as it pulls into Big Ed's Gas Farm. Big Ed comes out to meet Pete.

ED: Hey, Pete. Can't believe your tank's dry up at the mill.

PETE: No ... hell no. Just got in the truck, started drivin', looked down at the gauge and saw a big "E" starin' at me.

ED: You know what that Big "E" stands for? Big Ed's Gas Farm.

PETE: Yep. You're right. That's why I'm here.

ED: What'll it be?

PETE: Fill 'er up.

ED: You got it.

PETE: I haven't got it yet.

Ed laughs.

ED: Nice night.

PETE: Yep ...

(Long pause)

Yes ...

(another long pause)

... it is.

Ed starts to clean his windshield. Pete points out something on the windshield.

PETE: You missed somethin', Ed.

ED (moving around, trying to see it): I did? I don't see anything.

PETE: Yeah ... look in here. Look at it from this angle.

Ed puts his head inside the truck.

ED: I see it.

(reaches up to touch) Hell, it's on the inside, Pete.

(flips him the rag) The inside is your territory.

Pete starts to clean the inside of his windshield while Ed returns to work on the outside.

PETE (as he cleans): Even this heavy work beats being at home with the ball and chain.

ED: Brother, I hear you talkin'.

END OF MISSING SCENES

Scenes 181-183. Bobby and Laura in the woods.

(This scene, with the drug deal and Bobby shooting Cliff Howard, the deputy from Deer Meadow, is as in the movie.)

MISSING SCENES:

Scene 184. Palmer house, fan and stairway.

We see the fan spinning. Then, cut to the fan's POV down on Laura entering the stairwell. We drift down on Laura.

BOB'S VOICE: I want to kill through you.

Laura stops cold on the stairway.

LAURA (looking up): No.

BOB'S VOICE: I want you to kill FOR ME.

LAURA: No. Never. You'll have to kill me.

BOB'S VOICE: I want you to kill FOR ME.

Extreme closeup on Laura, looking up petrified.

[Ed. In the movie, scene 117 (James and Laura in front of the Palmer house) appears here.]

Scene 185. High school. Morning.

We see the trophy case with Laura's homecoming queen picture within.

MISSING CAPTION:

WEDNESDAY - ONE DAY BEFORE

Bobby catches up with Laura in front of her locker. He shows her the ten thousand they were going to use to pay for the drugs last night.

BOBBY: Babe, I'm on my way out to the woods to divvy up the product. Put this cash in your safety deposit box ...

(whispers) It's ten thousand dollars.

LAURA (acting real serious): You killed Mike.

Bobby is about to get really pissed when Laura starts laughing again. Bobby fights to stay in control.

BOBBY: I'm not going to give you this if you don't stop laughing. It's not one god damn bit funny.

Laura stifles her laugh with all her might. Bobby hands her the money. After a beat, Laura starts to laugh, but stops herself again by biting her lip. Bobby is furious and scared. Laura covers her mouth. Bobby breaks again.

Scene 186. The woods.

Bobby's car skids to a stop. Bobby jumps out and pops the trunk. He unwraps the big bag of cocaine from a blanket. He tears a little hole in it to enjoy a taste test. The second it touches the tongue, he panics and frantically takes a deeper test.

BOBBY (screaming): LAXATIVE!

He sprays and throws the powder every which way in a rage.

BOBBY: SSSSHHHHIIIIITTTT!!

END OF MISSING SCENES

Scenes 187-188. Laura's bedroom. Night.

Laura lies in bed. She leans over to the bedside table and snorts a line.

MISSING SCENE:

The phone rings and startles her. She answers it.

Intercut with Dr. Jacoby's office. Jacoby is on the phone.

JACOBY: Laura, you didn't come and see me today.

LAURA (in a whisper): I couldn't. It was Johnny Horne's birthday. I promised I'd be with him. I told you not to call me here.

JACOBY: A little trouble with your parents is the least of your worries and something I am certainly willing to put up with.

LAURA: I'm not.

JACOBY: Did you make me a tape?

LAURA: I already made you two tapes.

JACOBY: Laura, you have to deal with ALL of this.

LAURA: I'm dealing with it, Doc. Big time. Maybe I'll make you a tape tomorrow. Good night.

JACOBY: Send me a kiss.

She hangs up.

END OF MISSING SCENE

Scenes 189-194. Leland and Sarah's bedroom.

(Scenes with Leland drugging Sarah, Sarah seeing white horse, Leland turning on fan, Bob coming in through Laura's window, moving on top of Laura, and Laura recognizing her father, are all as in the movie.)

Scenes 195-196. Palmer house, dining room. Morning.

Closeup on bowl of soggy cereal.

MISSING CAPTION:

LAST MORNING

(Scenes with Leland asking Laura what's wrong, Laura going to her room, Leland following, Laura warning Leland to stay away from her, are all as in the movie. Last note:)

Laura leaves the room. We stay on Leland. His face changes. He knows she knows and he knows what he has to do.

Scenes 197-198. Laura in school.

(Laura's distorted day from hell, as in the movie.)

MISSING SCENE:

Scene 199. Palmer dining room. Night.

MISSING CAPTION:

LAST NIGHT

A plate of asparagus. The mashed potatoes and the roast beef have been mostly eaten.

Laura and her mother sit, eating alone.

LAURA: I hate asparagus.

SARAH: Sure you do, it's good for you.

They eat in silence.

LAURA: Where's Dad?

SARAH: Ben asked him to stay late to plan for the Norwegians.

LAURA: If it's okay with you, I'm going to Bobby's to do my homework.

SARAH: It's a school night ... back by nine.

END OF MISSING SCENE

Scenes 200-202. Briggs house.

MISSING DIALOGUE:

Mrs. Betty Briggs lets Laura in the front door.

LAURA: Hi, Mrs. Briggs ...

BETTY: Hi, Laura, Bobby's in the basement.

LAURA: Right where he belongs, right?

Garland Briggs chuckles off screen.

Laura comes downstairs and sees Bobby lying on the floor. His hands are covering his eyes.

LAURA (concerned): What's up, Bobby?

Laura sits down next to him.

BOBBY: Bad news, kid, it was baby laxative.

LAURA: What was?

BOBBY: The stuff we got last night.

LAURA: Baby laxative? We can't snort baby laxative.

BOBBY: No shit ...

(whispers) We killed a guy for baby laxative.

LAURA: What is the world coming to when you kill a guy for baby laxative?

BOBBY: Don't get funny with me again.

LAURA: I'm not ... Bobby, I'm gonna need some more stuff. I mean it. I'm out.

BOBBY: Yeah, and I'm gonna need that ten thousand dollars back.

LAURA: Sure, but I can't get it till after school tomorrow.

BOBBY: Let's ditch this place and party.

END OF MISSING DIALOGUE

LAURA: Not tonight. Just give me something to take home to hold me over till tomorrow.

BOBBY: Why? Why not? Where are you goin'?

(Rest of scene, with Bobby giving Laura coke and pills, is as in the movie.)

MISSING SCENES:

Scene 203. Briggs living room.

As Bobby and Laura come back upstairs, Mr. Briggs [sic] is reading aloud to Mrs. Briggs from the book of Revelations. As Bobby hears this, he turns to Laura and makes a look of horror which says, "Can you believe I live here?" Laura smiles.

Bobby takes Laura to the door. He gives her a small kiss "good night". After she leaves, he cuts back through the living room and just as he clears the room, he lights up.

BRIGGS (looking up from the Bible): Robert, put out the cigarette.

And Briggs returns to the Bible.

Scenes 204-205. Sheriff's station, interrogation room.

Sheriff Truman and Andy sit at the small table with doughnuts and coffee. Andy monitors the radio. Lucy Moran cuts through on the intercom.

LUCY (over the intercom): Sheriff Truman?

Truman hits the intercom button.

TRUMAN: Yes, Lucy?

LUCY (over intercom): Mrs. Packard called and said she heard what she thinks could be a prowler outside her house.

TRUMAN: Okay, Lucy. I'd better get on up there.

He releases the intercom button. But Lucy continues to talk over the intercom.

LUCY'S VOICE: It's probably raccoons, which is what it was last week ...

TRUMAN (to Andy): You stay here and monitor the radio. Let me know right away, if you hear from Hawk.

LUCY'S VOICE: And last week I thought of the same thing.

ANDY: Okay, Sheriff Truman.

LUCY'S VOICE: Raccoons remind me of my aunt who lives in Wyoming where they have raccoons, too.

Truman stands up, puts on his gun and leaves. Lucy's voice continues as we watch Andy sit there alone.

LUCY'S VOICE: She couldn't get rid of her raccoons because she made the big mistake of feeding them albacore tuna. I don't know why she fed them albacore tuna. And albacore tuna is so expensive.

(voice raising an octave) Sheriff Truman, how did you get up here?

Over the intercom, Andy hears Lucy make a small hysterical cry. He stands and runs from the room. We stay on the intercom. Lucy's voice continues.

LUCY'S VOICE: Andy? Are you there? I am very confused. Who am I talking to? Andy, are you there?

Lucy gets up from the intercom.

LUCY: Maybe I'm alone.

(whispers, frightened) Andy ... where did Andy go?

She races from her station and collides with Andy coming up from the interrogation room. They both scream.

END OF MISSING SCENES

Scenes 206-209. Palmer house.

(Scenes with Laura saying good night to her mother, doing lines of cocaine in her bedroom, getting phone call from James and agreeing to meet him in fifteen minutes, and sneaking out her bedroom window, as in the movie.)

[Ed. No mention in the script of Laura looking at the angel picture on the wall in her bedroom and seeing the angel disappear.]

MISSING ACTION:

As Laura sneaks out, she sees her dad coming home. Leland comes out of the car. Laura ducks into some bushes and hides. Leland stops in the middle of the yard sensing something. He looks right at where Laura is hiding. She can't tell if he can see her or not.

Closeup on Laura. She hears James' bike coming in the distance.

LAURA (frantically to herself): Go inside ... go inside.

James' bike sounds closer and closer. Leland turns, opens the front door and goes into the house.

END OF MISSING ACTION

James drives up. Leland's face appears looking out the front window. Laura jumps on the bike behind James and off they go.

Scenes 210-212. James and Laura in the woods.

(This scene is essentially the same as in the movie. A few minor differences:)

. . .

LAURA: What about this, James?

She lifts her hand and gives him the finger. James ignores the finger and kisses her, but she's gone ice cold.

LAURA: I think you want to take me home now, James.

MISSING DIALOGUE:

She leads him back to the bike. He won't start it.

LAURA: Oh, quit crying. I've had enough of your fucking caring.

He kicks the bike to a start. Behind him, Laura watches and silently starts to cry.

On the bike, Laura and James make their way down to Sparkwood and Twenty One.

Laura leans way back on the bike.

Laura's POV: Looking up at the trees as they fly by in a dark blur.

LAURA: The trees ... the trees ...

END OF MISSING DIALOGUE

Laura screams with agony and tries to get off as they approach the light. Laura falls off as they skid to a stop.

JAMES (confused and terrified): Laura ...

Laura crawls back up and puts her hands around James' neck.

LAURA (from far away she screams): JAMES, I LOVE YOU.

For a moment she focuses on him. She looks like the Laura that James loves--innocent and beautiful.

Laura turns and see the woods. It pulls her. She releases her hold on James and runs into the waiting darkness.

The red light swings in the wind above James. It turns green, but he doesn't move. When the light turns red again, James guns the engine and lifts the bike up on its back tire. James screams, then roars down the road away from us.

Off to the side of the road lies Doc Hayward's wilted red rose.

[Ed. See Doc's failed magic trick in scene 102.]

Scene 213. Packard logging road.

Laura runs up through the woods. At the Packard logging road, Laura meets Jacques, Leo, and Ronette all standing around Leo's red Corvette.

JACQUES: Right on time, baby.

MISSING DIALOGUE:

LAURA: Buy me a ticket to The Great Went.

[Ed. See Party and dialogue in scenes 135-136.]

JACQUES: We're on our way, baby.

LAURA: Let's go ALL the way.

[Ed. See Laura's line in the Roadhouse in scene 128.]

They pile into Leo's 'vette and peel out down the dirt road.

END OF MISSING DIALOGUE

Scenes 214-220. Jacques' cabin.

(Although this scene is essentially the same as in the movie, there are a few minor differences. The complete text of the script is below.)

The foursome is getting roasted and toasted--very high.

Jacques starts to tie Laura up with some light rope.

LAURA (drugged, screaming): Don't tie me up tonight. Don't tie me up.

Jacques and Leo laugh. Jacques starts to tie Laura up while Leo holds her. Laura struggles and screams, begging them not to do it. With Laura tied up, Leo starts to tie up Ronette.

Dissolve to later. Both girls are half naked and have been tied up. Waldo the bird is screeching. Jacques is straddling Laura and is hurting her badly.

MISSING ACTION:

Leo puts a One Eyed Jacks thousand dollar poker chip in her mouth.

LEO: Bite the bullet, baby.

END OF MISSING ACTION

Like a ghost, Leland appears in the window. No one sees him.

Laura continues to scream.

MISSING ACTION:

Leo gets up and goes for the bottle of bourbon. He takes a swig and then steps back to Jacques and Laura.

LEO (referring to Laura): Let me have a little of that.

JACQUES (pointing at the bourbon): Let me have a little of that, baby.

Leo holds the bottle tight. Jacques stands up and decks Leo with his big French Canadian paw.

END OF MISSING ACTION

He grabs the spilling bottle from the floor and stumbles outside.

When Jacques comes out of the cabin, Leland trips him, grabs the bottle and breaks it over Jacques' head, knocking him out cold.

Leo hears the crash and comes outside. He sees Jacques bleeding on the ground. He panics and weaves down the hill to his Corvette and takes off.

Leland goes into the cabin.

MISSING ACTION:

His smiling eyes are on Laura while he rapes Ronette. Laura watches as her fear drives her to hysteria.

Cut to Log Lady's cabin. In the darkness, the Log Lady holds the log and listens. She hears distant screams. The camera moves down her leg to reveal her tattoo, beet red and burning.

END OF MISSING ACTION

Cut to a trail through the woods. Philip Gerard, the one-armed man, runs like a madman up the trail towards Jacques' cabin.

Cut to pathway leading from the cabin. With the face of the devil, Leland double time marches Laura and Ronette out the cabin door and through the woods.

LAURA (screaming, pleading for her life): DADDY ... DADDY ...

Gasping for breath, Gerard arrives at the cabin too late. He stares at the open doorway. Jacques lies passed out at his feet. Gerard cocks his head straining to hear something. He hears distant screams.

MISSING DIALOGUE:

GERARD: Bob, I can hear you singing.

END OF MISSING DIALOGUE

Scenes 221-226. The train car.

(Although this scene is essentially the same as in the movie, there are a few minor differences. The complete text of the script is below:)

Leland hauls the two girls into the train car.

He slides the door shut and it is completely quiet.

Bob and Leland are going in and out like breathing. The two girls shudder in the corner as he circles them.

Leland grabs Laura and begins to wrap the twine around her arms, bending the arms back.

LAURA (whispers): Are you going to kill me?

Cut to the woods. Gerard is tearing through the woods. The wind comes up, carrying with it cries and screams and the sounds of BOB.

Cut back to the train car. Leland hoists Laura up so that she hovers facing the floor a foot off the ground. He places a mirror on the floor directly under her face.

In the mirror, Laura sees herself turn into Bob. Leland screams into space.

[Ed. In the movie, we see the Little Man from Another Place laughing in the Red Room.]

LELAND: DON'T MAKE ME DO IT.

LAURA: NO, YOU HAVE TO KILL ME.

[Ed. In the movie, Leland is holding the pages torn from Laura's diary, and says "Your diary ..."]

LELAND: I always thought you knew it was me.

LAURA (to Bob in the mirror): NO! YOU CAN'T HAVE ME.

(to Leland) KILL ME.

[Ed. In the movie, Ronette prays, sees the angel, and the ropes on her hands are released.]

Gerard arrives outside. He bangs on the train door.

GERARD: LET ME IN. LET ME IN.

The door opens a little bit because Ronette is pushing it with her feet. Gerard reaches up to help her when suddenly she flies over his head having been hit.

Ronette hits the ground, her unconscious head bent back at an odd angle.

[Ed. In the movie, we see the ring dropped/tossed on the train car floor. Not clear where it comes from. Laura puts it on. Leland/Bob screams "NO!"]]

Extreme closeup on Gerard, as he listens to the sounds of murder inside the train car.

Cut to inside the train car.

Laura screaming.

Knife entering flesh.

Bob screaming.

Bloody knife through the air.

Leland screaming.

[Ed. In the movie, we see the Little Man from Another Place laughing in the Red Room.]

Cut back to outside the train car. Extreme closeup of Gerard. Gerard leans in to take a look and steps back laughing.

MISSING DIALOGUE:

He yells out for Bob to hear.

GERARD: THAT'S HIS OWN DAUGHTER YOU'RE KILLING.

END OF MISSING DIALOGUE

He continues to laugh and runs away from the train car.

A few moments later, Leland stumbles out of the car carrying the body of Laura Palmer wrapped in a plastic shroud. Leland's shirt is puffed out--a bloody towel is inside.

Scene 227. The woods and river.

Leland/Bob lowers the plastic shrouded Laura into the river.

Scene 228. Glastonbury Grove.

Leland stumbles to the center of Glastonbury Grove and stops. A frightening wind carries haunting music.

MISSING ACTION:

He digs into his pockets for the pages torn from Laura's secret diary. He tosses them and the bloody towel to the wind.

END OF MISSING ACTION

He goes to the center of the circle of the twelve sycamore trees. The red curtains appear and he passes between them, entering the Red Room.

Scene 229. The Red Room.

(This scene in the script is slightly different from the movie. The complete script is below:)

MISSING ACTION:

It is not empty. Gerard is just leaving the other side of the room.

Leland walks through the Red Room after him. He walks down a corridor AND INTO THE RED ROOM AGAIN.

END OF MISSING ACTION

There on the other side of the room, Leland sees Gerard and The Man From Another Place sitting side by side in a chair facing him.

Leland stops when he sees them. He divides. One half becomes Bob--opaque. The other half floats up and becomes Leland--transparent.

[Ed. In the movie, scene 230 of Laura floating in the river, appears here.]

Bob reaches up and grabs Leland's wound.

Extreme closeup on Leland's wound. Bob heals Leland's wound.

Gerard and The Man From Another Place speak in unison.

GERARD/THE MAN FROM ANOTHER PLACE (subtitled) (in unison):
Bob, you're not going home without me. I want all my

garmonbozi a (corn).

[Ed. In the movie, the above line is spoken BEFORE Bob heals Leland. We then see:

- blood splattered on the floor, blood disappears from floor
- a mouth (of the Man from Another Place?) eating/sucking creamed corn off of a spoon (shot in reverse)
- the monkey face from scene 53 (the convenience store), its mouth moves slightly and very faintly we hear "Judy"
- scene from TP pilot episode where Sheriff Truman pulls back plastic to reveal Laura's face

None of this is in the script.]

Scene 230. Water's edge by the Packard Sawmill - dawn.

At high tide Laura Palmer's body is floating up to and bumping against the logs.

[Ed. High tide on a river?]

MISSING SCENES:

Scene 231. Glastonbury Grove.

On screen it reads:

TWO MONTHS LATER

Scene 232. Hospital emergency ward - night.

Annie is being brought in on a stretcher. A nurse talks to a paramedic as they rush her towards the emergency room.

NURSE: What happened?

MEDIC: I don't know. Sheriff Truman just brought her in from Glastonbury Grove.

Scene 233. The Red Room.

The Man From Another Place stands with Cooper.

MAN FROM ANOTHER PLACE: Is it future? Or is it past? ... Do you know who I am? ... I am The Arm ... And I sound like this ...

The Man From Another Place puts his hand in front of his lips and makes an Indian whooping sound.

[Ed. This same scene appears in Laura's dream, see scenes 111-116.]

COOPER (looking at the table): Where is the ring?

MAN FROM ANOTHER PLACE: Someone else has it now.

COOPER: That would indicate that it's the future.

MAN FROM ANOTHER PLACE: The later events have never been kept a secret.

COOPER: Where am I? And how can I leave?

MAN FROM ANOTHER PLACE: You are here and there is no place to go ...

A pause.

MAN FROM ANOTHER PLACE (shouts): BUT HOME!

The Man From Another Place begins to laugh uncontrollably.

Scene 234. Hospital room - night.

A nurse mops the sweat from Annie's forehead. Annie tries to get through

to her.

ANNIE: My name is Annie. I've been with Laura and Dale. The good Dale is in the lodge and he can't leave. Write it in your diary.

[Ed. This same line appears in Laura's dream, see scenes 111-116.]

The nurse pats Annie's forehead and takes her hand. We see TERESA/LAURA'S RING on Annie's ring finger. The nurse gently slides the ring off Annie's finger.

Scene 235. Another room in the hospital.

The nurse enters. With an anticipatory smile, then a selfish laugh, she puts the ring on her finger.

Scene 236. A hotel room in the Great Northern - night.

Doc Hayward and Sheriff Truman watch the door of the bathroom anxiously.

TRUMAN: Coop ... Coop ...

DOC: Cooper, are you alright?

Not getting any response, Truman breaks open the door.

Scene 237. Inside the bathroom.

Cooper, in his pajamas, lies on the floor. The mirror above the sink is shattered, with blood all over it and the sink. Cooper smiles up at them strangely.

COOPER (smiling strangely): I slipped and hit my head on the mirror. The glass broke as it struck my head.

(Laughs) It struck me as funny, Harry. Do you understand me, Harry, it struck me as funny.

DOC: You are going right back to bed.

Doc and Truman help Cooper up.

COOPER: But I haven't brushed my teeth yet.

Cooper smiles at the uneasy pair.

END OF MISSING SCENES

Scene 238. Black Lodge/Red Room [sic]

[Ed. This is confirmation that the Red Room is the Black Lodge (in addition to the scene in the TV series finale, where Windom Earle's voice, through Sarah, tells Col. Briggs that "I'm in the Black Lodge with Dale Cooper").]

(This scene in the script is shorter and slightly different than in the movie. The complete script for this scene is as follows:)

Laura is sitting in a chair. As the end credits begin ...

We move back to see that Laura is sitting in Cooper's lap in the same chair.

Fade out to:

THE END

END OF SCRIPT

[Ed. In the movie, we see:

- Laura sitting in the chair, Cooper next to her, his hand on her shoulder, Laura looks upset/concerned/unhappy
- there is a flashing white light

- Laura looks up in awe
- Cooper looks down on Laura
- Laura's expression changes to happiness/laughing/crying
- we see an angel floating above them, eyes closed, hands clasped in prayer (these last two are alternated several times)
- we pull back and up towards the ceiling, seeing Laura and Cooper, with the angel superimposed over them
- fade to Laura's face, end credits roll superimposed over it

None of this is in the script.]