

## David Lynch "Eagle Scout Missoula Montana" - a guide

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## Introduction

This publication is intended to serve as a guide to references and resources available on David Lynch and his work.

The film and television projects for which Lynch is best known are covered in detail but I have also tried to introduce the broader scope of his creative output, encompassing activities such as painting, photography, sculpture, music, furniture design, computer game design, directing commercials and more.

The document is as comprehensive as I could make it using the resources available at the BFI National Library. The vast majority of material mentioned is held at the BFI but I have included some items which fall outside of the collection. Where this is the case I have indicated it.

The articles selected are those which provided new information or a fresh perspective, irrespective of the nature of the publication in which they appeared. Mainstream entertainment magazines have been given the same consideration as specialist technical or academic titles.

Those articles which were especially short have been omitted unless they contained particularly important details.

A large volume of foreign language articles pertaining to Lynch, particularly those in French, exist within the BFI National Library but in this publication only English language journal/newspaper articles have been covered.

Foreign language books are included.

I attempted to locate references for each of Lynch's projects but this has not been possible in every case. Some of the titles included have little or no supporting information, particularly if the project was more marginal or unrealised, whereas others have plenty. This imbalance is a reflection of the material held by the BFI and is not necessarily indicative of what is in wider circulation.

A small number of the articles included were too lengthy to read, given time constraints, but elsewhere I have described the subjects covered by each article to enable readers to pinpoint the most relevant information.

Finally... it is important to stress that a lot more material, comment and opinion on Lynch's work exists on the web.

## Biographical Details

**David Lynch**

**Nationality:** American

**Born:** Missoula, Montana, 20 January 1946

**Education:** High School in Alexandria, Virginia; Cocoran School of Art, c.1964; Boston Museum School, 1965; Pennsylvania Academy of Fine Art, 1965-69; American Film Institute Centre for Advanced Studies, studying after Frank Daniel, 1970

## Bibliography

**\*Denotes titles which are not in the BFI National Library collection at the time of compiling this bibliography**

**ANDREW, Geoff**

**Stranger Than Paradise: Maverick filmmakers in recent American cinema**

Prion, 1998. vi, 374p. illus. index.

ISBN 1853752746

See pp.39-72

The chapter devoted to Lynch is little more than a collection of synopses and scant reviews of each of Lynch's films. Offers little insight but perhaps useful to gain an overview of the Lynch canon.

**ALEXANDER, John**

**The films of David Lynch**

Charles Letts & Co, 1993. v-ix. 206p. illus. filmog. bibliog. index.

(Letts film makers)

ISBN 1852383607

Analytical yet readable source particularly useful as a starting point for those little acquainted with Lynch's oeuvre. The introduction outlines Lynch's influences and details some of his recurring themes. Included is a synopsis and a sizeable commentary for the majority of Lynch's film and TV output up to 1992. Some lesser-known works are not covered.

**ATKINSON, Michael**

**Blue Velvet**

BFI Publishing, 1997. 80p. illus. (mostly col.). credits. bibliog..

(BFI modern classics)

ISBN 0851705596

A detailed analysis of Lynch's most celebrated film. There are plenty of stills (sadly poorly reproduced) and an extensive list of credits appears in the back.

**CHION**, Michel

**David Lynch**

British Film Institute, 1995. illus. filmog. bibliog.  
ISBN 0851704573

Well researched and revealing monograph, possibly the definitive work on Lynch prior to Chris Rodley's *Lynch on Lynch*. Sections 1-4 explore Lynch's output in chronological sequence, section 5 *Lynch Kit* is a glossary of Lynchian themes and preoccupations and Section 6 comprises a detailed, though not comprehensive, filmography for the period up to 1992, plus an annotated bibliography. The visual side of the book is disappointing, stills being reproduced only in black and white.

**DIXON**, Wheeler Winston

**The films of Freddie Francis**

The Scarecrow Press, 1991. 304p. illus. bibliog. filmog. index.  
(Filmmakers series)  
ISBN 0 8108 2358 6

See pp.7, 8, 20, 143-146, 150-152.

There isn't much mention of Lynch in this book but it's worth a look for the cinematographer's take on *The Elephant Man* and *Dune* and to get a sense of the relationship that exists between Lynch and Francis.

**DRAZIN**, Charles

**Blue velvet: Bloomsbury movie guide no. 3**

Bloomsbury, 1998. 186p. [16] plates.  
ISBN 0747538891

A lovingly researched, witty and insightful book. The section *Lynch, David (b.1946)* provides a condensed overview of his career.

\***FROST**, Scott

**The Autobiography of FBI Special Agent Dale Cooper – My Life, My Tapes**

Penguin Books

A spoof autobiography of the *Twin Peaks* character.

\***GIFFORD**, Barry

**The Wild life of Sailor and Lula**

Grove Press, 1996.

Features the novella *Wild at Heart*, which was adapted by Lynch for the screen.

\***HERAS**, Artur and **MCKENNA**, Kristine

**David Lynch (paintings and photography)**

Palau Dels Scala/Diputacion Provincial De Valencia, 1992.

Exhibition catalogue featuring colour plates of numerous art-works by Lynch which are not included in the book *Images* or any of the other illustrated titles.

**HIRSCH**, Foster

**Detours and Lost Highways**

Limelight editions, 1999. 398p.; illus. bibliog. filmog. index

See pp. 20, 102, 165, 174-177, 313

Given that reference is made to a Lynch film in the title, and a still from the film graces the cover it's odd that such little space is devoted to him inside. The only place where any significant mention of Lynch is made is in Chapter 4 *The Boys in the Back Room* where *Blue Velvet* is discussed.

**HOBBERMAN**, Jim

**Vulgar Modernism: writing on movies and other media (Culture and the Moving Image)**

Temple University Press, 1991. 346p.

ISBN: 0877228647

The book wasn't available at the time of compiling this bibliography but it is known that some analysis of *Dune* and other Lynch films is contained within.

**KALETA**, Kenneth C.

**David Lynch**

Twayne Publishers, 1993. 206p. bibliog. filmog. index .

ISBN 0 8057 9323 2

A detailed analysis of Lynch's life and work. Especially interesting for the insights it provides on his early years as an art student, a topic which is rarely touched upon elsewhere.

**LAVERY**, David

**Full of Secrets: critical approaches to Twin Peaks**

Wayne State University Press, 1995. 281p. appendices. bibliog. index.

ISBN 0814325068

Highly analytical yet engaging throughout, this collection of thirteen essays scrutinises the Cult TV series from a range of perspectives. Amongst the offerings is a feminist interpretation, and an essay which focuses on the music used in the series.

**LE BLANC**, Michelle and **ODELL**, Colin

**The Pocket Essential David Lynch**

Pocket Essentials, 2000. 281p. appendices. bibliog. index. –

ISBN 0814325068

An excellent little book, it's amazing how much information is crammed into so few pages. Lynch's career is run through chronologically with very few gaps. By reading this one small book you can become something of an expert on Lynch.

**LEVY**, Emanuel

**Cinema of outsiders: the rise of American independent film**

New York University Press 1999. vii-xiii, 600p.; [32] plates. appendices. index. bibliog.

ISBN 0 8147 5123 7

See pp.2, 7, 14, 34, 52, 54, 57, 58, 64-74, 75, 99, 101, 105, 126, 185, 192, 202, 211, 218, 230, 232, 247, 391, 502, 508.

Chronicles the development of contemporary independent cinema from the late seventies onwards. Lynch is mentioned frequently throughout the book but pages 64-74 focus on him exclusively.

**LOPATE**, Phillip

**Totally Tenderly Tragically: Essays and criticism from a lifelong affair with the movies**

Doubleday 1998. ; 384p. index

ISBN 0 385 49250 2

See pp. 144-146, 262

Contains a scathing three-page review of *Wild at Heart* which describes the film as juvenile, shallow and little more than a fashionable fad.

**LYNCH, David and GIFFORD, Barry**

**Lost Highway**

Faber and Faber, 1997. vii-xxii. 144p. illus.  
ISBN 0571191509

The screenplay, accompanied by black and white stills from the film. The introduction is an assemblage of extracts taken from an interview with David Lynch conducted by Chris Rodley. The full-length interview is included in the book *Lynch on Lynch* (see below) and it is recommended that this original version be consulted. The text which appears here has been adapted and the extracts are linked differently.

**LYNCH, David**

**Images/David Lynch**

Hyperion, 1994. - 191p. illus.  
ISBN 078686060X

Illustrated from cover to cover with no accompanying text, it features rarely seen works by Lynch alongside better-known images from his films. The quality of the reproductions is frustratingly poor given the nature of the book, many of the images being reproduced only in black and white.

**LYNCH, Jennifer**

**The Secret Diary of Laura Palmer**

Penquin Books, 1990. 241p  
ISBN 0 14 014944 9

A post-*Twin Peaks* interpretation written by Lynch's daughter.

**LYONS, Donald**

**Independent Visions: A critical introduction to recent American Film**

Ballatine Books, 1994. - ix-xiv. 337p. [8] plates. filmogs. index.  
ISBN 0345382498

See pp.175, 191, 205-220, 309-311.

Significant mention is made of David Lynch in Chapter seven *From the North West and Canada*. The author skims through the 'highlights' of Lynch's career and offers his highly subjective viewpoint along the way. Seemingly intent on making his copy entertaining the author has neglected to get his facts straight, creating a piece that in places is inaccurate and misleading. The filmography which appears in the back is selective.

**MCNELLY, Willis E**

**The Dune encyclopedia**

Corgi, 1984 526p. illus. bibliog;  
ISBN 0 552 99131 7

The complete, authorised guide and companion to Frank Herbert's *The Dune Chronicles* - the series of novels which inspired the film *Dune*. Contains thousands of entries and cross-references.

**MULVEY, Laura**

**Fetishism and Curiosity**

BFI Publishing, 1996. - ix-xv. 188p. index.  
ISBN 0851705472

See pp.138-153

A highly analytical reading of *Blue Velvet* focussing on the ways in which the film relates to Oedipal myth. The author draws upon the theories of Freud, Propp, Goux and others.

**NAHA, Ed (ed.)**

**The Making of Dune**

Target, 1984. - 299p. illus

ISBN 0 426 19641 4

Tells the story of the mammoth sci-fi production, charting it's progress from pre-production through to completion and beyond. The book examines the film from a range of perspectives, is packed full of black and white stills and features interviews with producers, designers, cast and crew as well as Lynch himself.

**NOCHIMSON, Martha P.**

**The Passion of David Lynch: wild at heart in Hollywood**

University of Texas Press, 1997. vii-xiv, 272p. illus. bibliog. index.

ISBN 0 292 75565 1

Highly analytical and rather pretentious. A challenging read to say the least.

**PACE GALLERY**

**Drawing into Film: Directors Drawings. [catalogue of an exhibition held from 26 March - 24 April 1993]**

The Pace Gallery, 1993 104p. illus. Filmogs.

ISBN 1 878283 30 8

See pp.76-79

Features three drawings by Lynch which appear to be preparatory sketches for the films *Eraserhead* and *Dune*.

**RICHARDSON, Tim**

**The Vision of David Lynch**

Unpublished typescript, 1989. 113p. illus. bibliog. filmog

Looks at how Lynch's 'vision' manifests itself in the films *Eraserhead*, *The Elephant Man*, *Dune* and *Blue Velvet*.

**SWEENEY, Mary and ROACH, John**

**the Straight story: a screenplay**

Hyperion, 1999. 156p.

ISBN 0 7868 8564 5

Just the screenplay, no introduction, no filmography.

**RODLEY, Chris (ed.)**

**Lynch on Lynch.**

Faber and Faber, 1997. vii-xiii, 269p. illus. filmog. bibliog. index.

ISBN 0571195482

Provides insight into the world of a notoriously guarded artist and manages to capture a flavour of his personality. The bulk of the text is transcribed interview, supported by critique and some background information at the start of each chapter. Incorporates some interesting illustrations plus television credits and an extensive filmography.

**RODLEY, Chris (ed.)**

**David Lynch: entretiens**

Cahiers du Cinema, 1998. . 189p.; col. illus. filmog.

ISBN 2 86642 224 4

French translation of *Lynch on Lynch* with the added advantage of some lavishly reproduced images. Includes colour plates of paintings by Lynch which, although fewer in number, are better presented here than in the book *Images*. Also included are photographs of Lynch on set and at home.

**ROSSELLINI, Isabella**

**Some of me: Isabella Rossellini.**

Randon House, 1997. 179p. illus. (some col.).

ISBN 0679452524

See pp.22-23, 67-71, 90, 110-118, 141.

This quirky autobiography features several anecdotes about Rossellini's ex-lover Lynch and provides an intimate perspective on the artist. Included are some photographs of Lynch and his artwork.

**\*MOLDERS, Olivier**

**Eraserhead, un film de David Lynch.**

Yellow Now, 1997.

**\*VARIOUS**

**David Lynch: Paintings and Drawings.**

Museum Of Contemporary Art, 1991.

**\*VINGE, Joan D**

**The Dune storybook**

Sphere Books, 1984 [Unpaged]. col.illus;

**WILLIS, Sharon**

**High Contrast: Race and Gender in Contemporary Hollywood Film**

Duke University Press, 1997. ix, 266p. index.

ISBN 082232041X

See pp.22-24, 131-157, 197

Chapter 4 *Do the wrong thing: David Lynch's perverse style* questions the representation of women and people of ethnic and racial exoticism in Lynch's films with particular scrutiny directed towards *Wild at Heart*. Lynch is portrayed as a failed auteur cunningly utilising stylistic devices and shock tactics to deflect attention away from the misogynistic and racist content of his films.

**WOODS, Paul A.**

**Weirdville USA: the obsessive universe of David Lynch**

Plexus, 1997. 192p. illus. filmog. bibliog.

ISBN 0859652556

This book appears to have been pieced together from a wide range of secondary sources rather than any direct interview with Lynch or his collaborators. At points the author seems to be using the book as a platform for his own creative writing. The colloquial prose can make for frustrating reading for someone interested only in retrieving facts but there are lots of details present for those who are persistent enough to sift for them.

**YOUNG, Cathleen**

**Isabella Rossellini: Quiet Renegade.**

St. Martin's Press, 1989. - 186p. plates. bibliog. Index

ISBN 0 312 02591 2

See pp. 7-8, 10, 11-20, 42, 47, 48, 72, 100-101, 139, 149, 160-161, 165-166, 169.

A sentimental biography in which much emphasis is placed on *Blue Velvet* and the relationship which blossomed between the film's director and female lead.

**\*Zizek, Slavoj**

**The Art of the Ridiculous Sublime: On David Lynch's Lost Highway (Occasional Papers (Walter Chapin Simpson Center for the Humanities),1.)**

University of Washington Press; ISBN:0295979259

**Journal/Newspaper articles about David Lynch in chronological order where available** (General articles rather than those relating to specific projects)

**\*Denotes those articles which aren't indexed on SIFT (the BFI's filmographic database) but are held on microfiche in the BFI National Library**

**\*NEW MUSICAL EXPRESS**

21 August 1982, pp.24-25

**Out to Lynch**, by Kristine McKenna

*"It would be great if you could knock movies out and have them be great but I think they really do take a lot of time and you can't get depressed and weirded out about it."* - David Lynch

Interview with Lynch which amongst other things reveals his architectural tastes and which figures from history he most admired.

**AMERICAN FILM**

Vol.10. No.3. December 1984, pp. 44-48, 50

**Dreamscapes**, by Hal Hinson

*"DUNE is not high-tech sci-fi, like most of the outer space stuff you see. Everything looks old, like it's been around for a while."* - David Lynch

Analytical article which tracks Lynch's development from his early low budget shorts through to the \$43 million DUNE. Particular emphasis is placed upon the director's intuitive approach.

**FILM COMMENT**

Vol.21. No.1 Jan/Feb 1985, pp. 55-56

**Three guys in three directions**, by Jeff Griswold

*"Creations are an extension of yourself, and you go out on a limb whenever you create anything. It's a risk, yet it's so rewarding"* - David Lynch

A short yet revealing interview in which Lynch talks of the difficulties of expressing himself verbally and the problems this posed whilst working within the studio system. He expresses a preference for an intuitive rather than an intellectual approach, talks about the importance of the soundtrack in his films and states his admiration for the work of Brian Eno with whom he collaborated on *Dune*.

**SIGHT AND SOUND**

Vol.56. No.2 Spring 1987, pp. 101-104

**The Heart of the Cavern**, by Sean French

*"Abominable things these machines - you can't reason with them."* - Dr Frederick Treves in *The Elephant Man*

Provides a synopsis and a review of each of Lynch's feature films from *Eraserhead* to *Blue Velvet* and combines this with the director's own views about each project.

## **MONTHLY FILM BULLETIN**

Vol.54. No.639 April 1987, pp.99-104,126-128

### **Crude Thoughts & Fierce Forces**, by Richard Combs

*"I love Rear Window because it has such a mood and even though I know what's going to happen, I love being in that room and feeling that time. It's like I can smell it..."* - David Lynch  
Pages 100-104 consists of the above article but also included is a review of *Blue Velvet* on page 99 and a single page interview/career breakdown on page 128. The main article begins by pointing up the apparent contradiction of Lynch's persona versus his artistic voice. Innocence is identified as an ever-present theme in Lynch's films and as a characteristic of Lynch himself. The author asks whether the movie brat tag can be applied to Lynch in view of his film school credentials and suggests ways in which the study of cinema may have influenced Lynch. Links are made between Lynch's early animations and East European figures such as Lenica Borowczyk and Svankmajer whilst his transition from obscurity to the mainstream is likened to Roger Corman and the Kuchar Brothers. Lynch cites the city of Philadelphia as his key influence and the article looks at other filmmakers who have links with the city.

## **AMERICAN FILM**

Vol.14. No.6 April 1989 pp.12

### **The Angriest Painter in the world**, by Richard Gehr

*"Because I come from film, people now kind of only want me to do one thing in life. But for me, painting is serious business."* - David Lynch  
Looks at the comic strip *Angriest Dog In The World* which Lynch created, and reviews an exhibition of Lynch's paintings.

## **\*SUNDAY TIMES SECTION 2**

22 July 1990, pp.7

### **A film-maker takes a five-frame bite at the absurdities of American life**, by Sam Kiley

*"The dog who is so angry he cannot move. He cannot eat. He cannot sleep. He can just barely growl."* - Prologue for *The angriest dog in the world*  
A short article which looks at Lynch's absurdist comic strip for the *LA Reader*.

## **\*SUNDAY TIMES MAGAZINE**

12 August 1990, pp.17-19, 21, 23

### **Lynch Pinned**, by Bryan Appleyard

*"Isabella told me that she wanted to play a character whose eyebrows joined together"* - David Lynch on Isabella Rossellini's role in *Wild at Heart*  
Examines Lynch's professional and personal life and features quotes from an interview conducted shortly after Lynch won the *Palme d'Or* for *Wild at Heart*

## **\*ROLLING STONE**

6 September 1990, pp.58,60,62-63, 98-100.

### **The Rolling Stone Interview with David Lynch**, by David Breskin.

*"I was sort of embarrassed that my parents were so normal"* - David Lynch  
A lengthy article in which Lynch talks about his childhood, his fear of, and interest in, decay, how meditation quelled his anger and his preoccupation with people's afflictions.

## FILM COMMENT

Vol.27. No.1 January/February 1991, pp.18-21

**Curse of the Cult People**, by J. Hoberman and Jonathan Rosenbaum

*"Lynch's development parallels the go-for-broke ecological and economic philosophy of this country during the Reagan years. You burn up the ground under your feet and you basically use up whatever you've got."* - Jonathan Rosenbaum

The two authors discuss the 'Midnight Movie' in the context of the book they wrote in 1983 and they chart the development of cult films since then. Comparisons are made between *Twin Peaks* and *Wild at Heart*.

## \*OBSERVER MAGAZINE

2 June 1991, pp.5

**The America Nightmare**, by Tom Shone

*"I put it all down to the two Davids, Byrne and Lynch, which is just what I'd like to do to them for their insidious influence on a generation of film-makers and writers."* - Tom Shone

The author pleads to be saved from the hackneyed symbols of suburban life peddled by the likes of Lynch.

## \*GUARDIAN SECTION 2.

16 August 1993, pp.13

**Adidas earns those stripes again**, by Nicholas Ind

*"Cult film directors don't make TV advertisements. They tend to be too iconoclastic and anti-consumerist."* - Nicholas Ind

Reveals details of a TV commercial directed by David Lynch.

## HOLLYWOOD REPORTER

Vol.328. No.29 24 August 1993, pp.S21,S24,S26

**Like a drug...**, by Andy Klein

*"Sound is almost like a drug. It's so pure that when it goes in your ears, it instantly does something to you."* - David Lynch

Lynch enthuses about music and sound effects stating his admiration for composers such as Hermann and Waxman and filmmakers Tati, Wilder and Kubrick. The article focuses on the relationship between Lynch and composer Badalamenti and refers to earlier collaborations with Alan Splet and the band Toto. Lynch describes how he became involved in sound mixing and explains why he uses music on set.

## SCREEN INTERNATIONAL

No.1011, 9 June 1995, pp.24

**Executive Suite: David Lynch**, by John Hazelton

*"I don't know why it happens. I'm looking for stuff, thinking, sitting in my chair going as fast as I can. But until it hits you, and hits you hard, you really can't do anything."* - David Lynch

Reveals how and why Lynch used his own money to back Michael Almereyda's *Nadja*. *Lost Highway* is mentioned as a forthcoming project and Lynch talks about the struggle to find a financial backer for his long cherished *Ronnie Rocket*.

## METRO

No.105. 1996, pp.51-55

**Colouring in David Lynch's Cinema**, by John Conomos

*"Lynch's cinema has many connections to Surreal cinema, not least because it manifests image-sound textures, thematics, characters, events and narrative conventions that relate it to the complex dialectic existing between surrealism, cinephilia and cult films."* - John Conomos

Aims to contextualise Lynch's cinema in terms of the pervasive legacy of Surreal cinema.

## **ICON**

Premier Issue April 1997, pp.60-71

**The Icon Profile: David Lynch**, by Chris Rodley

*"The more darkness you can gather up, the more light you can see too."* - David Lynch

Lengthy and revealing article which covers much the same ground as *Pretty as a Picture: the Art of David Lynch*, a documentary film from 1997 made by long term Lynch associate Toby Keeler. Included in the text are quotes from Lynch and his friends and loved ones, which shed light on Lynch's personal, as well as professional, life.

## Filmography in chronological order with journal/newspaper references where available

### **SIX MEN GETTING SICK**, US 1967 *Director/Animator/Photographer/Editor*

Six abstracted figures appear in outline. Their internal organs become visible, and their stomachs fill with a brightly coloured substance, which travels up to their heads, causing them to vomit. - Chris Rodley *Lynch on Lynch*

### **THE ALPHABET**, US 1968 *Writer/Director/Animator/Photographer/Editor/Sound-Designer/Songwriter*

A girl lies on a pristine white bed surrounded by darkness, listening to the sound of children chanting their ABC's. Individual letters flourish in the sunlight as a male voice sings about learning the alphabet. A life form is born, but a plant sprinkles letters over it and it collapses in a bloody mess, scattering red dots over the girl and her bed. The letters of the alphabet appear one by one in the darkness. The girl reaches for them, as a female voice tells us that she has learnt her ABC. The girl is then tethered in a network of plant-like tentacles before writhing in pain. As she thrashes around in her bed she violently vomits blood over the virgin white sheets. - Chris Rodley *Lynch on Lynch*

### **MONTHLY FILM BULLETIN**

Vol.54. No.639 April 1987 pp.126

**The Alphabet**, by Philip Strick

*"Without the guidance of 'Eraserhead' and 'Blue Velvet', however, it must be admitted that most observers would initially interpret the exercise as nothing more than a typically obscure product of film-school folly."*

Synopsis and short review

### **THE GRANDMOTHER**, US 1970 *Director/Producer/Animator/Editor/Sound-Designer/Photographer*

At turns beaten and neglected by his parents, a lonely boy explores the vast darkness of a torment-filled family home. He discovers a mysterious bag of seeds in the attic and plants one on a bed piled high with earth. The seed produces a large plant, the roots of which take over the bed. Continually in trouble with his parents for wetting the bed, the boy visits his secret plant, which finally bursts open producing a kindly woman, who befriends the boy. However she soon falls ill. The boy's parents laugh at his apparent distress. The old woman now dead, the boy returns to his room and he too transforms into a plant. - Chris Rodley *Lynch on Lynch*

### **MONTHLY FILM BULLETIN**

Vol.54. No.639 April 1987 pp.127

**The Grandmother**, by Philip Strick

*"Lynch's family portrait in The Grandmother expresses so violent a contradiction to what he has described as his "golden childhood" that any reading of the film as autobiography is at first firmly discouraged."*

Synopsis and short review

### **VOICE**

26 April 1983, pp.51

**Mom and Dad Won't Stop Barking**, by Renee Shafransky

*"There's matricide, patricide, and a bit of The Exorcist in all of this."*

Short uncomplimentary review.

**AMPUTEE**, US 1974 *Director/Writer/Producer/Actor*

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A woman sits, reading and composing a letter in her head. The correspondence apparently concerns a tangled emotional web of various relationships and misunderstandings. A doctor enters. He sits down in front of her, quietly treating and dressing the stump ends of her legs, both severed at the knee. The woman continues to work on her letter, without acknowledging either the doctor or the treatment in progress. - Chris Rodley Lynch on Lynch

**ERASERHEAD**, US 1976 *Director/Producer/Writer/Editor/Production Designer/Special Effects/Co-Sound Designer*

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In the depths of The Planet, a Man pulls levers. Images implying conception and birth occur. We surface. On arriving home at this strange, squalid apartment in the midst of a desolate industrial landscape, Henry Spencer is told by a neighbour that his girlfriend Mary has invited him for dinner at her parents' home. Once there, he discovers that he has fathered a premature 'baby', which is still at the hospital. Mary moves in with Henry but soon returns to her parents, unable to sleep through the 'baby's' constant crying. Henry fantasises about a lady who appears on a stage inside his radiator. She sings about Heaven, while stamping on strange worm-like creatures. The 'baby' falls ill and, having been seduced by his neighbour, Henry fantasises about being on the radiator stage. His head is pushed off by the 'baby' growing inside him and is taken to a workshop to be processed into pencil-top erasers. Henry finally kills the baby, causing a cosmic catastrophe. The Planet explodes, despite the efforts of The Man at its centre, pulling levers in vain. In a blinding white flash Henry meets the Lady in the Radiator in what might be the afterlife. They embrace tenderly. - Chris Rodley Lynch on Lynch

**\*SOHO WEEKLY NEWS**

20 October 1977

**Eraserhead: Is there Life after Birth?**, by Stephen Saban and Sarah Longacre.

*"There's a guy, a projectionist, who will not see this film, and he couldn't stand to see the film I made before this, The Grandmother. It would do something to him inside that he could not stand."* - David Lynch

Places much emphasis on Lynch's reluctance to explain his work and his preference for allowing the audience to make its own interpretations. Interspersed with quotes from Lynch and his then wife Mary.

**TIME OUT**

No.467. 30 March 1979, pp.21

**The Nuclear Family Mutates**, by Chris Auty

*"Eraserhead is a macabre re-write of Un Chien Andalou"*

Brief review.

**\*VILLAGE VOICE**

7 June 1994, pp.62

**A Divide Erased**, by John D. Thomas

*"Eraserhead also had immediate and lasting effects on me. Back at college I started wearing my girlfriends' skirts to class and I would pen stream of consciousness editorials for the school paper."*

Oddball review written shortly after the re-release of *Eraserhead* in which Thomas reveals how, on its original release, the film united him with his parents.

**HEART BEAT**, US 1979 *Cameo Actor*

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Lynch made a cameo appearance as a painter (providing his own paintings) in this film by John Byrum but his role was edited out in the final cut.

### **THE ELEPHANT MAN, US 1980 Director/Writer/Sound-Designer**

1884. Intrigued by a freak show advertised as the *Elephant Man*, ambitious surgeon Frederick Treeves pays the unpleasant owner, Bytes, for a private viewing. Appalled and excited by what he sees, he convinces Bytes to agree to a secret examination at the London Hospital. On realizing that his charge - John Merrick - has been badly beaten, Treves admits him as a patient, despite Bytes's threats. Discovering that Merrick is not the imbecile he thought, Treves begins to educate him in order to make a good impression on senior surgeon Carr Gomm and thereby ensure his stay at the hospital. Merrick becomes a figure of fascination in high society, sparked by the personal interest of actress Madge Kendal. A permanent home at the hospital is secured by royal intervention, but Merrick is tormented by the nightly visits of low-life acquaintances of the night porter, who pay for a look at the monstrous celebrity. Merrick disappears, returning to Bytes and the circus, but is liberated by the other 'freaks' when he is badly treated. Now fatally ill, Merrick returns to Treves and sees Madge Kendal in pantomime before laying his heavy head down to die. - Chris Rodley *Lynch on Lynch*

### **FILM QUARTERLY**

Vol.34. No.4. Summer 1981, pp.21-25

**Reviews: The Elephant Man**, by Bruce Kawin

*"Indeed Lynch goes well out of his way to put Merrick in a French freak show, to have him repeatedly and violently abused, to display his humiliation."* - Bruce Kawin

Lynch's *The Elephant Man* is compared to the play of the same name. The article also addresses the way in which theatre is inherent to the story

### **DISABILITY AND SOCIETY**

Vol.9. No.3. 1994, pp.327-342

**The Elephant Man (David Lynch, EMI Films, 1980): an analysis from a disabled perspective**, by Paul Anthony Darke

*"...Lynch seems to follow the Romantic idea that to make someone interesting one must make them ill..."*

Analysis of Lynch's film using Foucault's ideas on normalisation and medicalisation to show how the film dehumanises and objectifies its subject.

### **\*ROLLING STONE**

3 November 1980

**Visionary from Fringeland**, by Henry Bromell

*"I want to make art popular. I want to make good films that I can really get into and love doing, and yet that people will like. I just worry if that is possible."* - David Lynch

Interview with Lynch in which *The Elephant Man* forms the main basis of the discussion. Lynch explains how he coped with the pressure of working with John Gielgud and Anthony Hopkins and what steps he took to research Victorian England.

### **\*SPECTATOR**

18 October 1980

**Grotesquerie**, by Peter Ackroyd

*"It was perhaps to be expected. The director, David Lynch was previously responsible, for a kind of punk epic which included, amongst other things, the birth of a monstrous child."* - Henry Bromell

Very uncomplimentary review, criticising almost every aspect of the production, and only begrudgingly concedes that John Hurt's performance was convincing.

## \*SCOTSMAN

20 October 1980

### **Society and the disfigured**, by David Hearst

*"As I walk along the street I always take special notice of other faces - in them I see the full range of emotions, horror, pity, commiseration, wonder, fear and above all that look that says, 'I won't look but I must take a little peep'"* - a skin disfigurement sufferer.

Focuses on claims made by disfigurement therapists that the film will promote voyeuristic excitement and encourage audiences to regard sufferers as freaks.

## **DUNE**, US 1984 Director/Screenwriter/Cameo Actor

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*10,991. The desert planet Arrakis (Dune) is the universe's only known source of the spice melange, which prolongs life, expands consciousness and allows travel through space and time. Emperor Shaddam IV administers both the spice trade and the various vested interests of the individual planets in this matter, under the direction of the Supreme Being. The Emperor assigns the House of Atreides, led by Duke Leto, to administrate Dune, thereby ousting its previous governors, the Harkonnens, led by Baron Vladimir. This is both a plot between the Emperor and the Harkonnens to wipe out the Atreides and a plan to depose the Emperor himself by Baron Vladimir's nephew, Feyd Rautha. No sooner have Leto, his son Paul and his concubine Jessica landed on Dune than they are betrayed. Leto is killed, but Paul and Jessica escape and are rescued by the Fremen, mysterious desert nomads. Doses of the spice have already heightened Paul's skills and revealed to him an interplanetary conspiracy spanning ninety generations to produce a super being. Now accepted by the Fremen as their long-awaited messiah, destined to mount a holy war that will restore the fertility of Dune, Paul leads them into battle on their giant sandworms. Harkonnen and Imperial forces vanquished, Paul finds himself master of Dune, the spice and the universe - the super being himself.* - Chris Rodley Lynch on Lynch

## **PREVUE**

No.56, July/August 1984, pp.54-60

### **The Master Builders of DUNE**, by Patricia Riddle

*"Hey-a Tony Masters, have I gotta film for you! Big-a budget, a year on-a location - this-a film is so good, you gonna pay me to do it,"* - Tony Masters' recollection of a phone conversation with producer Dino DeLaurentiis.

Looks at the work of production designer Tony Masters.

## **CINEFANTASTIQUE**

Vol.14.No.4/5.September 1984, pp.28-50, 55-91

### **David Lynch's Dune: A journal**, by Paul M. Sammon

*"There's a rigorously uncompromising aspect to David Lynch, a sense of obsession, a seething in the skull beneath the Eagle Scout smile. I never see Lynch complain as permanent worry lines slowly erode his face."*

A lengthy and highly illustrated piece written by the journalist hired as a special promotion agent by the studio. It reveals many details about the production but less about the director himself.

## **TIME OUT**

No.743, 15 November 1984, pp.15-19

### **DUNE: The Movie that Cost the Earth**, by Richard Rayner

*"I got real nervous, I don't quite know why. After all, what's at stake? Just a few years of my life. And my future career. And the careers of a lot of other people. And a lot of money."* - David Lynch on the sneak preview of *Dune*.

Features an interview with a nervous Lynch on the occasion of the first sneak preview of *Dune*. The article also features quotes from novelist Frank Herbert and producer Dino de Laurentiis which reveal details about earlier attempts to bring *Dune* to the screen.

## **AMERICAN CINEMATOGRAPHER**

*Vol.65. No.12. December 1984, pp50-61*

### **Photography and Visual Effects for Dune**, by Paul Mandell

*"I never say no to David on anything, but when he wants something too dark, you have to put the brakes on."* - Cinematographer Freddie Francis

Highly technical article in which cinematographer Freddie Francis and other key crew members talk about the challenges faced during the production.

## **AMERICAN CINEMATOGRAPHER**

*Vol.65. No.12. December 1984, pp.62-64,66,68,70,72*

### **Alan Splet and Sound Effects for Dune**, by Ric Gentry

*"My feeling is that if somebody has got the imagination, they'll figure a way to do something no matter what the limitations are."* - Alan Splet

Interview with sound designer and long term Lynch collaborator Alan Splet. Splet talks about his role as sound supervisor on *Dune* and reminisces about earlier collaborative ventures with Lynch. The article goes into considerable detail about the equipment and techniques used to build the soundtrack for *Dune*.

## **PREVUE**

*No.58. February/March 1985, pp.56-63,77*

### **The Warrior Director of Dune**, by Brendan Strasser

*"We lived cheap, but the city was full of fear."* - David Lynch on Philadelphia

Goes into considerable detail about *Dune* and provides an overview of Lynch's earlier film making experiences.

## **CINEFEX**

*No.21. April 1985, pp.24-71*

### **The Shape of Dune**, by Janine Pourroy and Don Shay

*"After the failure of Jodorowsky's Dune, I thought to myself, 'Well that's it Frank; nobody's ever going to crack this book.'" - Frank Herbert*

Reveals how Lynch's *Dune* first came into being and charts the development of the production. Lavishly illustrated with behind the scenes photographs and stills from the film.

## **CINEFANTASTIQUE**

*Vol.15. No.3. July 1985, pp.46*

### **An unintelligible chaos of names, faces, stilted dialogue**, by Bruce Crouchet

*"For all it's drawbacks, 'Dune' displays one unassailable virtue: it is so bad that audiences can safely ignore it and hope for a day when skilled craftsmen will bring Herbert's legendary opus to a life it so richly deserves."*

According to Crouchet *Dune's* score is "annoyingly intrusive", "lacks emotional resonance", and overall the film is prone to "unintentional hilarity" and can best be described as a "Christmas Turkey". Tony Masters' set designs are the sole aspect of the production to receive praise.

## **CINEFANTASTIQUE**

*Vol.19. No.1/2. January 1989, pp.108,119*

### **The Complete Dune**, by Dennis Fisher

*"not the film I envisioned."* - David Lynch on the expanded *Dune*

Introduces a new expanded television version of *Dune* and reveals how Lynch had his name removed from the credits because of his dissatisfaction with the changes made.

## VIDEO WATCHDOG

No.33. 1996. pp.40-53

### **Building the Perfect DUNE: Part 1**, by Sean Murphy

"...the screenplay is listed as the work of Judas Booth (a name suggestive of assassination, as well as betrayal). So I guess we know where David Lynch stands on the subject." - Sean Murphy on the TV version of *Dune*.

Compares the theatrical release of *Dune* with the expanded "Alan Smithee" TV version and Lynch's original screenplay. Includes excerpts from the screenplay.

## VIDEO WATCHDOG

No.34. 1996. pp.42-55

### **Building the perfect DUNE: Part 2**, by Sean Murphy

"Of course without the editorial guidance of David Lynch, the TV can never be considered canon, but the extra footage gives us an estimate of how much material of value is really missing from the theatrical version."

Part two of an extended essay comparing theatrical and expanded TV versions of *Dune*. This final part discusses added TV footage and how it affects storyline and character.

## \*NEW YORKER

24 December 1984, pp.74,77-78

### **The Current Cinema: David and Goliath**, by Pauline Kael

"It doesn't take long to realise that basically this isn't a David Lynch movie - it's *"Dune."*

Entertaining review, which although sympathetic to the challenges faced by Lynch is nevertheless critical of the film. Kael's view is that Lynch is "being a good boy" diligently directing what turns out to be "a solemn big budget version of *Up in Smoke*".

## **BLUE VELVET**, US 1986 Director/Writer

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"A dream of dark and troubling things." - David Lynch

Lumberton, USA. Returning from visiting his father in hospital, Jeffrey Beaumont discovers a severed human ear, which he delivers to the secretive detective Williams. William's eavesdropping daughter, Sandy, tells Jeffrey that it may be connected to a night club singer Dorothy Vallens. With Sandy's help, Jeffrey breaks into Vallens's apartment and witnesses her sexual humiliation and violation by Frank Booth. Jeffrey suspects that Frank holds her child and her husband - whose ear he has cut off - hostage. He becomes involved with the masochistic Vallens, and is badly beaten up by Frank after being taken to Ben's, where Vallens's child is held. Jeffrey confesses his discoveries to Detective Williams, later realising that the policeman's partner is also involved with Frank in a drugs-related murder. Sandy and Jeffrey are now in love, but Vallens turns up in the street outside Jeffrey's house, naked and beaten, and spills the beans about their affair. Jeffrey returns to Vallens's apartment and finds the bodies of her husband and Detective Williams's partner. Frank returns to kill him but is shot dead by his prey. Jeffrey awakens in his garden. His father is talking to Detective Williams. Sandy calls him to lunch. Dorothy embraces her son. - Chris Rodley *Lynch on Lynch*

## \*NEW YORKER

22 September 1986

### **The Current Cinema: Out There and In Here**, by Pauline Kael

"...what ensues rings so many bells in your head that you may get a little woozy."

*Blue Velvet* is described as the work of a genius naif, a film full of aural-visual humour and poetry despite its 'wobbly' plot and 'bland' dialogue. Kael likens Lynch's output to the avant-garde filmmakers of the 20's and 30', artists who like Lynch were trained painters. The author notes the similarities between *Blue Velvet* and *Eraserhead* particularly with regard to the fusion of natural and industrial noises on the soundtracks.

## **FILM COMMENT**

Vol.22. No.5. Sep/Oct 1986, pp.32-35

**Out to Lynch**, by David Chute

*"I believe that films should have power, the power of good and the power of darkness, so you can get some thrills and shake things up. And if you back away from that stuff, you're shooting right down into lukewarm junk."* - David Lynch

Original and thought-provoking critique of *Blue Velvet* interspersed with quotes from Lynch. It highlights the themes of light and dark, death and decay, common to Lynch's films and looks at the way in which Kyle MacLachlan's character in *Blue Velvet* functions as a Lynch alter ego. Lynch points out the differences between his films and the films of John Waters and expresses a fondness for the writings of Kafka.

## **AMERICAN CINEMATOGRAPHER**

Vol.67. No.11. November 1986, pp.60-64, 66, 70, 72, 74

**Blue Velvet - Small Town Horror Tale**, by Ron Magid

*"It's a real American film and it starts, because it's so personal to me, with that first image of blue skies and a picket fence and the roses and the angle looking up."* - David Lynch

Focuses heavily on the technical aspects of the production and the collaboration between Lynch and Director of Photography Fred Elmes. Provides insight into how certain effects were created and details the difficulties faced and how they were overcome.

## **\*THE LONDON STANDARD**

18 November 1986, pp.7

**Porn in a Smart Suit**, by Alexander Walker

*"...it will no doubt raise at least an eyebrow at it's London opening early next year."*

Walker regards *Blue Velvet* as pornography in disguise. He emphasises the highly visible nature of sexual phenomena in present-day Britain and America and draws our attention to the historically recurring theme of a disaster that besets society, coinciding with a heightened interest in sex.

## **SCREEN INTERNATIONAL**

No.585.31 January 1987, pp. 12

**Success as smooth as velvet**

*"I always figure that, when things are mysterious, that's fine. But when things are confusing, pretty soon the audience flips out and you've lost them."* - David Lynch

A short article which provides insights into Lynch's relationship with producer Dino De Laurentiis and actor Dennis Hopper.

## **\*THE FACE**

February 1987, pp.16, 18-19, 21

**Blue Movie**

*"You idiot, my friend said to me, she is Ingrid Bergman's daughter!"* - David Lynch

Review of *Blue Velvet* featuring quotes from an interview with Isabella Rossellini and Lynch which took place shortly before they announced their romantic involvement. *Blue Velvet* is described as a "...lurid tale of murder, violence and sado-masochism" which "...evokes a kind of primordial fear in the viewer." and constitutes "...a major attack on American morality".

## TIME OUT

No.863. 4 March 1987, pp. 16-18

**Blue Murder**, by Anne Billson and Geoff Andrew

"My daughter was eight when she saw 'Eraserhead', and when she came out she said 'Dad, that is definitely not a film for kids'" - David Lynch

Anne Billson discusses *Eraserhead* and *Blue Velvet* in the context of cult movies and questions the portrayal of an abused woman in the film *Blue Velvet*.

In the second part of the article Geoff Andrew expands on the theme of brutality towards women and claims that the scenes of humiliation and degradation in *Blue Velvet* are held up as spectacle. He accuses Lynch of lacking in moral awareness and urges film audiences not to be taken in by Lynch's 'Bug eyed look at humanity'.

## INTERVIEW

Vol.17. No.3 March 1987, pp.78-80

**David Lynch**, by Gerald L'Ecuyer

"I don't think I want to know so much...I don't want to unravel that ball of twine..." - David Lynch

Revealing interview in which Lynch discusses issues surrounding *Blue Velvet*. He talks about his reaction to criticism, how he came to gain full artistic control for *Blue Velvet*, how Isabella Rossellini came to be cast and his feelings towards Dennis Hopper.

## POST SCRIPT

Vol.8. No.3. Summer 1989, pp.2-17

**"Now it's Dark": The Child's Dream in David Lynch's Blue Velvet**, by James F. Maxfield

"I'll send you a love letter. Straight from my heart, F\*\*ker. You know what a love letter is? It's a bullet from a f\*\*kin' gun, F\*\*ker. You receive a love letter from me, you're f\*\*ked forever." - Frank Booth in *Blue Velvet*

Analytical article which attempts to explain *Blue Velvet*

## LITERATURE FILM QUARTERLY

Vol.18. No.3. 1990, pp.160-166

**Down the Yellow Brick Road: Two Dorothys and the Journey of Initiation in Dream and Nightmare**, by James Lindroth

"Instead of following Fleming's lead of drawing monsters into the light of day, Lynch joins them in their hiding places where light is replaced by lurid shadow." - James Lindroth

Exploration of how Victor Fleming's *The Wizard Of Oz* and Lynch's *Blue Velvet* relate to one another in the context of 'dream films'.

## LITERATURE FILM QUARTERLY

Vol.18. No.3. 1990, pp.167-172

**Dantean Imagery in Blue Velvet**, by Janet L. Preston

"The film's implication, then, are that its Beatrice is tainted, and thus the future of its Dante, who is in her hands is uncertain."

Looks at how *Blue Velvet* shares common themes with Dante's works such as *Inferno*

## LITERATURE FILM QUARTERLY

Vol.18. No.3. 1990, pp.173-178

**Blue Velvet Once More**, by C. Kenneth Pellow

"Ultimately, narrative logic is the criterion that renders this film unsuccessful."

In response to an earlier essay, which was felt to be too complementary, the author attempts to redress the balance. The 'blunders' which Lynch apparently commits in 'both his script and in his direction' are in the areas of 'sequence, causation and consistency'.

## **GENDERS**

No.13. Spring 1992, pp.73-89

**Postmodern Misogyny in Blue Velvet**, by Jane M. Shattuc

*"...a number of feminists have championed 'Blue Velvet' and its post-modern aesthetics even though the film exudes violence towards women."*

Explores a range of post-modern interpretations of *Blue Velvet* particularly those with a feminist slant.

## **FOTOGENIA**

No,1. 1994, pp.302-306

**Noir in color**, by Leonardo Gandini

*"The opening sequence does in fact introduce us to a world dominated by chromatic elements which pervade the stereotyped fences, red roses, yellow tulips, blue sky."*

*Blue Velvet* is one of several films discussed in this article which focuses on the manner in which the hyper-realistic properties of colour translates the black and white chiaroscuro which characterised the classic Noir films.

## **SCREEN**

Vol.35. No.4. Winter 1994, pp. 374-393

**Blue Velvet: a parable of male development**, by Lynne Layton

*"The narcissistic nightmare in Lynch's parable of male development - the wish to dominate an omnipotent/impotent father - is symptomatic of an inability to mourn the losses of narcissistic blows."*

A feminist analysis of David Lynch's *Blue Velvet* which makes reference to Freud's Oedipal theory and its feminist reinterpretations.

## **INTERVIEW**

Vol.26. No.2. February 1996, pp.88-91,111

**Isabella Rossellini interviewed**, by David Furnish

*"I didn't care about the way they photographed my body - I wanted to look like a piece of meat"* - Isabella Rossellini

Isabella Rossellini talks about beauty, and briefly comments on the image she created for her role in *Blue Velvet*.

## **ZELLY AND ME, US 1988 Cast**

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Lynch stars alongside Isabella Rossellini and plays a character called Willie.

Phoebe is an orphan being raised by her grandmother Coco. When her grandmother realises that Phoebe cares more for her nanny and the gardener than herself, she dismisses them and begins punishing Phoebe. Her nanny, Zelly draws up a plan to rescue Phoebe.

## **HOLLYWOOD REPORTER**

Vol.300. No.44. 27 Jan 1988, pp.3, 12

**Film Review: Zelly and Me**, by Duane Byrge

*"...savvy filmgoers may expect, based on the Rossellini-Lynch pairing on the marquee, something more bizarre and dark."*

A review which highlights the pairing of Lynch and Rossellini who star in the film.

## **INTERVIEW**

*Vol.18. No.4. April 1988, pp.54-67*

**Isabella**, by Peter Stone

*"You'll do anything for David Lynch because he's always there, playful, supportive, naïve, kind."* - Isabella Rossellini

A lengthy interview with Rossellini in which Lynch is mentioned frequently, particularly in the context of *Zelly and Me`* and *Blue Velvet*.

## **LE COW-BOY ET LE FRENCHMAN**, US 1988 *Director/Writer*

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The Wild West. A gathering of ranchers, headed by Slim, see a strange sight approaching. They lasso a creature in a beret, who speaks a bizarre language. It is a Frenchman called Pierre. They wonder if he is a spy, but as he doesn't speak English and they don't speak French, communication proves difficult - added to which Slim is very hard of hearing. The Frenchman is carrying a basket of treasure: a bottle of wine, a baguette, Gauloise cigarettes, a mussel, a ripe Camembert, French Fries and some miniature Eiffel Towers. Some girls arrive with beers and a party ensues - the cowboys join the French girls and the cowgirls party with Pierre. They sing 'Home on the Range', and exclaim 'Vive la France!'

## **TWIN PEAKS PILOT**, US 1989 *Director/Executive Producer/Co-Writer*

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The pilot of the television series which was released as a feature.

Twin Peaks, Washington. The dead body of beautiful homecoming queen Laura Palmer is found washed up on the shore of the logging town. Special Agent Dale Cooper is sent to investigate, befriendng the local lawman Sherrif Harry S. Truman. Laura's father Leland is involved with shady businessman Benjamin Horn in attempting to sell land in Twin Peaks to a delegation of Swedish bankers for the development of a health spa. Cooper discovers the letter 'R' under one of Laura's fingernails, linking it to the murder of a young girl Teresa Banks a year earlier. Cooper and Truman soon discover that Laura was leading a double life: taking cocaine and possibly involved in prostitution, with her friend Ronnette Pulaski, who is also missing. Pulaski turns up, deeply traumatised, and is admitted to hospital. Laura's mother Sarah suddenly has a vision of someone she saw in her daughter's bedroom the morning of her disappearance. A mysterious one-armed man contacts Cooper. They rendezvous in the hospital where the man introduces Laura's killer, the mysterious and demonic Bob, who is shot. Twenty-five years later, Cooper is in a strange red room with the dead Laura Palmer. She whispers in his ear while a little man dances to music. - Chris Rodley *Lynch on Lynch*

## **WILD AT HEART**, US 1990 *Director, Screenplay*

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Cape Fear. Liberated from a two-year prison sentence for manslaughter, Sailor takes off with his sweetheart Lula. Her mother, Marietta, hell-bent on keeping them apart, persuades her ex-lover, private detective Johnnie Farragut, to find them. En route to New Orleans, Lula tells Sailor how her father died by setting himself on fire (Sailor had been driver to Marietta's associate, drug dealer Marcello Santos). Marietta then solicits Santos's help in the search for the runaways. He agrees on condition that he kills Farragut and contacts drug baron Mr Reindeer, who puts out contracts on Sailor and Lula. A remorseful Marietta joins Farragut in New Orleans, but he is killed by Reindeer's crippled hireling, Juana. On the way to Big Tuna, Sailor reveals to Lula that he had witnessed Santos's murder of her father. Discovering that Lula is pregnant, Reindeer's henchman Bobby Peru talks Sailor into taking part in a hold-up (a set-up for his murder). However Peru is killed, and Sailor is back in prison. On his release, Lula takes her son Pace to meet his father. Initially beset by self-doubt, Sailor is inspired by a fantasy from *The Wizard of Oz* to return to her. - Chris Rodley *Lynch on Lynch*

## THE LISTENER

Vol.123. No.3164. 10 May 1990, pp.28-31

**Call of the Wild**, by Graham Fuller

"There are moments as an actor when you get these very strange, connected impulses that you are tempted to censor, but David often recognises them as useful and lets you try them out"-Willem Dafoe

Features quotes from Willem Dafoe, Laura Dern, Lynch and his daughter Jennifer. Lynch regrets that *Eraserhead* took so long to make and talks about his obsessions with industry and flesh. Mentions a rumour circulating at the time that Lynch and Dennis Potter might collaborate on a film of DM Thomas's *The White Hotel*.

## \*TODAY

21 May 1990, pp.12-13

**Obsession that Drives Beautiful Isabella to a New Low**, by Ivan Waterman

"She's been battered, bruised and sexually savaged in his films - and now he has turned her into a depraved slut..."

Isabella Rossellini is asked why she is willing to play such depraved characters and Lynch is accused of being an abusive boyfriend.

## \*EVENING STANDARD

23 August 1990, pp.26-27

**Artificial Heart**, by Alexander Walker

"the work of a man who has been given a prize before he's even graduated"

According to Walker the 1990 Palme d'Or winner is unoriginal, formulaic and formless.

## TIME OUT

No,1044. 22 August 1990, pp.14-16

**Out to Lynch**, by Alex McGregor

"David makes every movie experience like Disneyland. It's like a ride in an amusement park. You come in and everybody has a blast." - Actress Laura Dern

Lynch insists that the American public understand surrealism and denies that it was a commercial decision to give *Wild at Heart* a happy ending. The article includes quotes from Laura Dern and Nicholas Cage

## CITY LIMITS

No.464. 23 August 1990, pp.16

**The Lynch Mob**, by Steve Goldman

"Feelings and intuition are the most important things to me," - David Lynch

Nicholas Cage, Isabella Rossellini and Barry Gifford share their views about the film whilst Lynch reveals how excessively violent scenes were cut as a result of mass walk outs during test screenings. Two shorter articles appear alongside: *Change of Heart*, by Mark Finch, which looks at script changes and *Geek Watching*, a review by Jonathan Romney.

## EMPIRE

No.15. September 1990, pp.72-79

**Wild at heart...weird on top**, by Richard B. Woodward

"Ruthie, have a smoke, drink your beer and when they drive up, look over casually, don't look at the camera, no matter what."- David Lynch on set

On set report with quotes from Harry Dean Stanton, Isabella Rossellini, Jennifer Lynch, Gary S. Levine (a vice president at ABC) and Lynch's childhood friend Jack Fisk.

Lynch expresses concerns about his diet, discusses his experiences in Philadelphia and reveals how he deleted a scene from *Wild at Heart* for fear of being locked up.

## SIGHT AND SOUND

Vol.59. No.4. Autumn 1990, pp.277

**The Good, The Bad & The Ugly**, by Jonathan Rosenbaum

*"Lynch uses Gifford's novel with kinky additions chiefly as an armature and a come-on for a series of lurid imaginings."*

Rosenbaum is very complimentary of Gifford's novel but highly dismissive of Lynch's adaption for the screen. *Eraserhead* is held up as a creative highpoint for Lynch whilst his subsequent work is regarded as a dilution of his talents.

## FILM COMMENT

Vol.26. No.6. November/December 1990, pp.59-62

**Dead Heat on a Merry-Go-Round**, by Kathleen Murphy

*"All of Lynch's work-like Hitchcock's- can be described as emotionally infantile. But when he's in perverse touch with his mommy-Muse, the authenticity of his unweaned (and probably not yet toilet trained) vision is unimpeachably compelling."*

*Wild at Heart* is compared with Lynch's earlier pictures and with Sidney Lumet's *The Fugitive Kid*.

## LITERATURE FILM QUARTERLY

Vol.23. No.1. 1995, pp.6-13

**Wild at Heart Three Ways: Lynch, Gifford, Bakhtin**, by Michael Dunne

*"...Gifford-like Lynch himself-is committed to the stylistic strategy that Bakhtin calls dialogism: the assumption that all utterances inescapably engage in dialogue with other utterances, present and absent, and that, furthermore, all of these possible utterances carry traces of their former social contexts."*

Applies Mikhail Bakhtain's theories of "dialogism" to the novella and the filmed version of *Wild at Heart*.

## FILM AND HISTORY

Vol.26. No.1. 1995, pp.6-13

**Too Long in the Wasteland: Visions of the American West in Film, 1980-1990**, by Douglas W. Reitinger

*"As in tune with popular culture as David Lynch and Barry Gifford can be, it is hard to believe that here they are not playing with the generic conventions of the Western movie."*

*Wild at Heart* is one of the films discussed in this special feature on the American Frontier in film.

## THE CABINET OF DR. RAMIREZ, US/DL 1991 Executive Producer

A film with a music soundtrack but no dialogue. Loosely inspired by the 1919 film *The Cabinet of Dr. Caligari*.

Stockbroker Matt witnesses the gory murder of his black co-worker and roommate Bruce. His boss is taken away in handcuffs by under-cover agents. His estranged girl friend encounters homeless derelict Cesar, and has romantic nightmares about him which seem to come true. Cesar is in the power of the mysterious Ramirez, another derelict.

**TWIN PEAKS FIRE WALK WITH ME, US 1992** *Director/Executive-Producer/Screenwriter/  
Cast/Sound-Designer*

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Washington State. FBI agents Chester Desmond and Sam Stanley investigate the murder of prostitute Teresa Banks. Desmond unearths significant clues before mysteriously disappearing. Psychic agent Dale Cooper predicts that the killer will strike again. Later, in Twin Peaks, homecoming queen Laura Palmer is dating both Bobby Briggs, supplier of her cocaine, and biker James Hurley. She tells best friend Donna Hayward that she is being violated by Bob, a demonic figure. When Donna follows Laura to a seedy club run by Jacques Renault, she is drugged and molested. Laura begins to realise that Bob and her father Leland are the same being. After witnessing Bobby's hot-headed shooting of a corrupt deputy, Laura is visited by Annie, a bloody vision from the future, who tells her that Dale is trapped in the Lodge. When James refuses to accept Laura's confession of her secret life, she joins hooker Ronnette Pulaski, Jacques and local thug Leo Johnson in an orgy. Left tied up, the girls are found by Leland/Bob. Dragging them to a disused railroad car, he abuses and kills Laura. She is posthumously transported to the Lodge where she has a vision of an angel. - Chris Rodley  
*Lynch on Lynch*

**The press book for *Twin Peaks Fire Walk with Me* is available on microfiche at the BFI National Library.**

Includes a synopsis and a shooting diary for the film.

#### **CINEMA PAPERS**

No.89. August 1992. pp.26-31

##### **David Lynch's *Twin Peaks: Fire Walk With Me*, The Cannes '92 Press Conference**

*"I'm not a real film buff. Unfortunately, I don't have time. ...I become very nervous when I go to a film because I worry so much about the director and it's hard for me to digest my popcorn."* - David Lynch

A transcript of a press conference given by David Lynch on the topic of *Twin Peaks: Fire Walk with Me*. Lynch was booed and hissed as he entered the press conference and was questioned about the violent nature of his films and his reluctance to explain his work.

#### **SIGHT AND SOUND**

Vol.2. No.7. November 1992, pp.53-54

##### ***Twin Peaks: Fire Walk with Me*, by Kim Newman**

*"Fire Walk with Me* succeeds in showing the sour heart that has always lurked beneath the onion leaves of the show"

A review in which Newman accuses Lynch of deliberately choosing to alienate fans of the TV series and describes *Fire Walk with Me* as Lynch's cruellest film since *Eraserhead*.

#### **\*TIME OUT**

18 November 1992, pp.26-27

##### **Naked Lynch**, Geoff Andrew

*"Lynch's banal persona sometimes seems calculated to emphasise his strangeness."*

A short interview in which Geoff Andrew asks some searching questions in an attempt to find out if Lynch's weird persona is merely a construct to disguise a lack of fresh ideas.

#### **INTERVIEW**

Vol.24. No.3. March 1994, pp.106, 119

##### **A New Peak for Sheryl Lee**, by Graham Fuller

*"I never really thought of Laura as sexual because she's a victim of abuse."*

Sheryl Lee talks briefly about her portrayal of Laura Palmer in *Twin Peaks*.

**NADJA**, US 1994 *Executive Producer/Cameo Actor*

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Lynch makes a brief appearance as a mortuary attendant.

Story about vampire Nadja set in New York. Nadja has an incestuous passion for Edgar, her bedridden twin brother. Edgar is in love with his nurse and is unaware that her uncle Van Helsing has already killed Dracula and is now tracking his evil twin children...

**FANGORIA**

No.146. September 1995, pp.13-16, 67

**Exploring the Bite Life with Nadja**, by Michael Almereyda

*"We had financing at one point that fell apart, and David bravely paid for it."*

Reveals how Lynch's generous financial support enabled the project to flourish. Lynch's acting role as a morgue attendant is also briefly discussed.

**CINEFANTASTIQUE**

Vol.27. No.2. November 1995, pp.44-45, 61

**Vampire Girl: David Lynch backs an art film Roger Corman style**, by Lawrence French

*"one of the best independent, new wave directors in America."* David Lynch on Michael Almereyda

Reveals how Andre Breton's 1928 book *Nadja* provided the inspiration for the project and how Roger Corman's low budget, fast paced approach to film making was emulated.

**SIGHT AND SOUND**

Vol.6. No.4. April 1996, pp.49-50

**'Nadja'**, by Kim Newman

*"David Lynch pops in for a cameo as a morgue attendant. though his customary weirdness means that when he is hypnotised into serving the vampire, it's hard to tell the difference."*

A luke warm review which describes the film as 'slow to watch' and offers little praise for Lynch's acting performance.

**LUMIERE ET COMPAGNIE: PREMONTIONS FOLLOWING AN EVIL DEED**, FR/ES/SE

1995 *Director*

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To mark the Lumière brothers centenary, an original Lumière camera and home-made film stock were put in the hands of a cross-section of forty contemporary directors. Each director and his or her chosen location is identified, followed by footage of the director at work - and then - what they were shooting. Each film lasts 52 seconds, had to consist of a single, unedited shot and be filmed in 'natural' light without sound.

Three policemen approach the body of a young boy lying in a field. A woman sits at home: she looks anxious. A garden tableau of three beautiful women stir. A group of monstrous beings in overalls wander through a factory while a naked woman, completely submerged in a tank of water, struggles. The police arrive at a home. A man stands and the woman answers the door... Chris Rodley *Lynch on Lynch*

**\*GUARDIAN**

21 December 1995, pp.11

**Silents are golden**, by Peter Lennon

*"Give forty directors, including Spike Lee, Wim Wenders and David Lynch, the earliest ever film-making equipment and what do you get?"*

Explains the challenge faced by the directors invited to partake, and describes some of the resulting films including the one made by Lynch.

## FILM COMMENT

Vol.33. No.3. May/June 1997, pp.72-75

**The Future of the Invention**, by Michael Atkinson

*"It can best be described as another, characteristically Lynchian, but completely free-standing portrait of a divided consciousness."*

Lynch's 52 second film is described as a "confrontational and hallucinatory mini-movie" with a "fleeting, malevolent force". A brief synopsis is included.

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## CRUMB, CA 1995 *Presenter*

Documentary about the popular comic-book artist Robert Crumb and his family.

## \*NEW MUSICAL EXPRESS

8 July 1995, pp.24

*"He told me he got two-thirds of the way through and decided he was going to star Charles in his next film. He was going to write a screenplay just for him but, at the end of the film, you find he killed himself"* - Terry Zwigoff on Lynch's reaction to the video footage.

Reveals how director Zwigoff pleaded with Lynch to make a financial contribution in return for an executive producer credit and how Lynch was charmed by Robert Crumb's melancholic brother Charles.

## SIGHT AND SOUND

Vol.5. No.7. July 1995, pp.34-35

**Drawing it Out**, by Michael Eaton

*"We also realise why this film is 'presented' by David Lynch, who could only envy and never hope to invent such grotesque psychosexual dysfunction"*

Focuses mostly on Robert Crumb and the manner in which he is presented in the film. The only mention of David Lynch comes when the author expresses the opinion that Lynch

## SIGHT AND SOUND

Vol.5. No.7. July 1995, pp.44

**Crumb**, by Jonathon Romney

*"The most worrying aspect of 'Crumb' is that it carries the credit 'David Lynch presents'"*

A positive review of the film which looks particularly at how Robert Crumb differs from his brothers Charles and Maxon. Aside from making the point that Lynch's credit might lead audiences to expect some 'invented weirdness' there is no further mention of Lynch or his involvement in the project.

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## LOST HIGHWAY US1996 *Co-Writer/Director/Co-Producer/Re-recording Mixer/Sound Designer/Furniture Designer/Location Owner*

Los Angeles Jazz saxophone player Fred Madison suspects that his wife, Renee, is being unfaithful. Mysterious video tapes of their house, shot from both outside and then inside (while they sleep), begin to arrive anonymously, and Fred meets The Mystery Man, who plays tricks on him. Later, on one of the video tapes, we glimpse what looks like a butchered Renee. Arrested for murder, Fred experiences a series of blinding headaches. The next day, garage mechanic Pete Dayton awakes in Fred's cell, unable to explain how he came to be there. Released, Pete suspects that things aren't quite right. His girlfriend, Sheila, speaks enigmatically about how he seemed to change on a certain night. Pete then meets Alice (who looks similar to Renee), girlfriend of gangster Mr Eddy. They begin a passionate affair. Alice convinces Pete to rob Andy, a porn video maker, so they can get away. Andy is accidentally killed and they flee to the desert and the Lost Highway Hotel. With the police now on Pete's trail, Alice suddenly rejects him. He is replaced by Fred. Armed with a video camera, The Mystery Man reappears, as does Mr Eddy - who is killed by Fred. Sirens blazing, police cars chase the screaming Fred along a dark desert highway. - Chris Rodley *Lynch on Lynch*

## **SIGHT AND SOUND**

Vol.6.No.7. July 1996, pp.6-10

**David Lynch: Mr Contradiction**, by Chris Rodley

*"It's a matter of finding something that you're in love with. You fall in love with the material and you're excited about it. Otherwise you'd never be able to sustain the trip."*- David Lynch

On set report which describes the sets and Lynch's method of working. Actresses Patricia Arquette and Natasha Gregson Wagner discuss the complexity of their roles and editor girlfriend Mary Sweeney talks about Lynch's development as an artist

## **FILMMAKER**

Vol.5.No.2. Winter 1997, pp.52-53

**911 David Lynch, Phone Home**, by Stuart Swezey

*"The world is getting louder every year, but to sit and dream is a beautiful thing."* - David Lynch

Lynch explains the appeal of 40's film noir and provides a definition of 'psychogenic fugue' a term which has reverberation with the *Lost Highway*. Rodley likens Patricia Arquette to Elisabeth Short (Black Dahlia murder case) and it is revealed that Lynch is fascinated by the case and became aware of the resemblance whilst shooting the film.

Lynch talks about his love of making furniture and reveals how some of his designs appear in the film.

## **CINEFANTASTIQUE**

Vol.28. No.9. March 1997, pp.48-49

**Lost Highway: Surrealism meets Film Noir**, by Steve Biodrowski

*"David and I have the same idea about going to a movie, which is that you enter a dream state and suspend everything; you have to surrender to this, not go in trying to be hypercritical or analytical."* - Barry Gifford

Gifford and Lynch talk independently about their collaboration on *Lost Highway*. Lynch explains how the term lost highway first appeared as dialogue in Gifford's novella *Night People* and how it was these two words, coupled with a dream Lynch had, which inspired the film.

## **AMERICAN CINEMATOGRAPHER**

Vol.78.No.3. March 1997, pp.34-42

**Highway to Hell**, by Stephen Pizzello

*"That roast beef has gone through a strange metamorphosis, It was bigger when I started, but one day a squirrel came by and took a big chunk out of it. I'm kinda workin' with it."* – David Lynch

Lynch discusses his creative processes and the concept of "psychogenic fugue" related to his film *Lost Highway*. Production/Costume designer Patricia Norris talks about her long running collaboration with Lynch and Cinematographer Peter Deming discusses his lighting style, film stock and shooting techniques for the film.

## **CINEFANTASTIQUE**

Vol.28. No.10. April 1997, pp.32-41, 62

**David Lynch on Lost Highway**, by Frederick Szebin and Steve Biodrowski

*"you never find Martin Scorsese or Sidney Pollack walking up to you and saying, 'Okay, turn and look at me. Now tell me how you're going to say the line.' And I start to turn to the actor that I'm working with, and Lynch says, 'No, no, no! Look at me! Say it to me!' Directors don't do that. They let you work off the other actor."* - actor Robert Blake

A lengthy discussion of *Lost Highway*, including interviews with Lynch, actor Robert Blake, producer/editor Mary Sweeney, cinematographer Peter Deming and writer Barry Gifford.

## CINEACTION

No.43. July 1997, pp.32-39

**Lost Highway: Unveiling Cinema's Yellow Brick Road**, by Reni Celeste

*"Lost Highway' takes the road film one toll further around the loop to reveal the mad dislocation that was already implicit in that American journey."*

Analysis of *Lost Highway* in relation to narrative and critical philosophy.

## STARBURST

No.228. August 1997, pp.27-29

**Bill Pullman: Lost and Found**, by Helen Barlow

*"I can't stand it when people say that David has a sick mind, because it's not true, not at all."* - Bill Pullman

Pullman reveals that he wanted to play the central role in *Blue Velvet* and how he feels mysteriously connected to Lynch. He likens *Lost Highway* to Antonioni's *Zabriskie Point* and explains how his role in *Lost Highway* enabled him to overcome a childhood fear.

## SIGHT AND SOUND

Vol.7. No.8. August 1997, pp.6-10

**Voodoo Road**, by Marina Warner.

*"David Lynch's new 'Lost Highway', with it's shadow stealing and spirit doubling, goes beyond the suburban surreal of 'Blue Velvet' to the edge of identity itself."*

A discussion of *Lost Highway* with particular emphasis placed upon the film's themes of identity and the idea of a personality that is fluid and ephemeral.

## INTERVIEW

September 1997, pp.158-161

**Patricia on the Prowl**, by Graham Fuller

*"There's all these naughty women in the Bible, so I thought one of those characters as Salome and the other as Jezebel."* Patricia Arquette

Arquette talks briefly about *Lost Highway* and the challenge of playing a femme fatale.

## FILM IRELAND

No.61. October/November 1997, pp.40-41

**Lost Highway**, by Des Traynor

*"...in a hundred years' time, when all the second hand, second rate copyists who now inhabit Hollywood are long dead and gone and forgotten, it is Lynch film makers and film lovers will look back to and revere, as we now look back to and revere certain originators and innovators of the cinema like Eisenstein or Bunuel."*

Traynor claims that analysis of Lynch's films is futile because their objective is to embody a truth which cannot be articulated in any other way

## FILM WEST

No.30. October 1997, pp.32-33

**Lost Highway**, Garin V. Dowd

*"There is much in David Lynch's Lost Highway which is thoroughly conservative and unchallenging."*

Dowd applies theorist Paul Virilio's term *trajectif* to *Lost Highway* and disputes Lynch's talents as a film maker.

## **VIDEO WATCHDOG**

No.43. 1998, pp.26-35

**Kiss Me Doubly: Notes on David Lynch's *Lost Highway***, by Tim Lucas

*"Lynch seems to be at once acknowledging that he, like most important artists, has basically one story to tell over and over, in different ways, while also investigating the mystery of why this should be."*

Lucas scrutinises *Lost Highway*, drawing attention to the film's easily overlooked suggestive details. Emphasis is placed upon the soundtrack and how its multitude of layers suggest a subconscious in sound.

## **METRO**

No.118. 1999, pp.46-50

**Lost in Darkness and Confusion: *Lost Highway*, Lacan, and Film Noir**, by Thomas Caldwell

*"Lynch has pushed the usual Oedipal themes and stylistic elements of film noir to the limits by portraying the world through the eyes of Fred Madison- a misogynist schizophrenic."*

Caldwell attempts to decode *Lost Highway* by employing the psychoanalytic principles of Jacques Lacan's theories.

## **METRO**

No.118. 1999, pp.52-56

**Black Noise: *Lost Highway* and the Lexicon of Neo-Noir**, by Rose Capp

*"Lynch gets down and dirty with the noir vernacular, recasting the visual and verbal lexicon to contest some fundamental verities of the form."*

Analyses *Lost Highway* in the context of classic film noir and neo-noir genres.

## **ARCHITECTURAL REVIEW**

Vol.70. No.1. January 2000, pp.50-54

**LA and the Architecture of Disaster**, by Jonathan Bell

*"In Lynch's world the city doesn't have to answer for society's ills; the ills adapt themselves to their surroundings."*

Los Angeles as a city of freeways and disaster zones, exemplified by David Cronenberg's *Crash* and David Lynch's *Lost Highway*.

## **CINEMA JOURNAL**

Vol.39. No.2. Winter 2000, pp.51-73

**Finding Ourselves on a *Lost Highway*: David Lynch's Lesson in Fantasy**, by Todd McGowan

*"Lost Highway suggests, in other words, that we should treat every film as if it were 'Lost Highway'."*

Psychoanalytic reading of *Lost Highway* which suggests that its 'difficulties' derive from the way Lynch separates desire and fantasy into two different impulses making it more "normal" than mainstream Hollywood and thus more disturbing.

## **SOME YO YO STUFF, 1997 *On-screen participant***

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Ten minute film profiling Don Van Vliet.

## **THE STRAIGHT STORY US/FR/GB1999 Director/Sound Design**

Laurens, Iowa. Alvin Straight, a frail old man who walks using sticks and lives with his daughter Rose. One night, during a raging thunderstorm, Alvin discovers that his estranged brother Lyle has suffered a stroke. Determined to patch up their relationship, Alvin decides to visit him. The trouble is that Lyle lives 500 miles away in Mount Zion, Wisconsin, and 73 year old Alvin is legally unable to drive a car due to his poor eyesight. Undaunted he hatches a plan - he will drive his Rhoda lawn mower. Sadly the Rhoda is not up to the task and splutters to a halt outside Grotto. Reunited prematurely with his daughter, Alvin's stubbornness knows no bounds, so he approaches Tom the Lawn Mower Dealer to fix him up with a new vehicle - a 66' John Deere riding lawn mover, with a top speed of 5 miles per hour, from Tom's personal collection. Setting off once more, Alvin's epic but leisurely journey sees him reuniting a runaway hitchhiker with her family, coming last in a race with cyclists and encountering a woman who has an unwanted ability to make deer act like lemmings in front of her car. As the landscape begins to undulate, his trusty mower goes out of control and he is forced to wait for it to be repaired. Hagglng with the Olsen twins so that he can afford the bill, Alvin sets off again, crossing the Mississippi and slowly approaching his brother's home. After drinking his first beer in years, Alvin makes the final stage of the journey and is re-united with his brother. - taken from *The Pocket Essential David Lynch*, by Michelle Le Blanc and Colin Odell

**The press book for The Straight Story is available on microfiche at the BFI National Library.**

Includes production notes and a profile of the filmmakers and cast.

### **\*GUARDIAN SECTION 2**

19 November 1999, pp.6-7

**Mr Weird plays it Straight**, by Jonathan Romney

*"Y'know, there's many different stories, and when I translate ideas into film, they pass through my own machine. If there were 10 different directors who made the same script, it'd be 10 different films."* - David Lynch

Mentions some of Lynch's sideline activities which he calls "idea machines for films". These include designing a coffee table for a Swiss company and an unsuccessful attempt to create a CD-ROM game called 'Woodcutters from Fiery Ships'. Brief mention is made of *Mulholland Drive*.

### **AMERICAN CINEMATOGRAPHER**

Vol.80. No.11. November 1999, pp.16-22

**Production Slate**, by David E. Williams

*"I suppose the great thing is, when I get on this sort of film, in a strange way I become one of the actors."* - Freddie Francis

Cinematographer Freddie Francis describes his work on *Lost Highway*.

### **ENTERTAINMENT WEEKLY**

No.511. November 1999, pp.36-38

**Straight Arrow**, by Jeff Jenson

*"You know the way I figure it? I've done everything I wanted to do. Gambled. Done everything. And if I cash in now? I win. I'm the winner."* - Richard Farnsworth

Stuntman-turned-actor Richard Farnsworth talks about his role as Alvin Straight. Co-star Sissy Spacek reveals her admiration for Farnsworth and Lynch explains what it was that made Farnsworth a must have for the role.

## TOTAL FILM

No.36. January 2000, pp.22-24,26

**The Total Film Interview: David Lynch**, by Damon Wise

*"I've always loved hearing sound through a little wind and not being able to really understand it. It also makes me a little bit sad."* - David Lynch

No startling insights but one or two interesting details. Lynch expresses his dissatisfaction with the pilot episode of *Mulholland Drive* and praises *Chinatown* for its 'perfect ending'.

## FILM IRELAND

No.74. February/March 2000, pp.44-46

**The Straight Story**, by Desmond Traynor

*"...there is a feeling abroad in some quarters that David Lynch is what we in Ye Olde Film Critics' Guild refer to as 'a pretentious w\*\*ker'. But from where I'm standing, he looks like one of the few truly independent American filmmakers..."*

Traynor suggests that *Straight Story* serves as a counterpoint to the downbeat *Lost Highway* and speculates that it will come to rival Capra's *It's a Wonderful Life* as the ultimate Christmas feel-good movie.

**BEE**, DL 1999 *Thanks to David Lynch*

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A drama in which a woman lets loose a bee in a car causing the driver to crash.

**MULHOLLAND DRIVE**, US 1999 *Director*

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Mulholland Drive, LA. Two men and a woman in a black Cadillac are hit by a sedan full of teenage joyriders. Before help arrives, the woman manages to stumble off into a vacated apartment. Betty has arrived in LA to become an actress. She is staying in an old Hollywood apartment rented by her Aunt Ruth and under the watchful eye of the proprietor Coco. Betty is a nice girl. She certainly doesn't expect to find an injured stranger, who calls herself Rita, in her new home. Adam, a director, is told that he really should reconsider the casting decisions regarding the lead actress for his latest film. This is enforced by the sinister Castiglione Brothers, who seem to have a hands-on approach to persuasion. Joe is a killer, a very calculating one, a very nasty one, a very unlucky one, who seems to kill half an office to get at one man. He is also on the trail of Rita. - taken from *The Pocket Essential David Lynch*, by Michelle Le Blanc and Colin Odell

## MOVIELINE

Vol.10. No.11. August 1999, pp.68-71

**The ABC of going from the Big Screen to the Small**, by Jeffrey Lantos

*"I was about to leave for the Cannes Film Festival with *The Straight Story*, when my producer Tony Krantz called and said, 'ABC doesn't want *'Mulholland Drive'* for Fall and they don't want it for midseason. They don't want it."* - David Lynch

Career interview with Lynch at a time when he was experiencing frustration over ABC's rejection of the pilot episode of *Mulholland Drive*. Lynch explains his motivation for directing commercials, reveals what he loves about LA and vows never to work in TV again.

**Television credits in chronological order with Journal/Newspaper references where available**

**ARENA: RUTH ROSES AND REVOLVER**, GB 1987 *Host/Narrator*

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Lynch presents a guide to the work of the Surrealists.

**CITY LIMITS**

*No.281. 19 February 1987, pp.14-15*

**The Eye of the Storm**, by John Wrathal

*"Everything is new...Everything should be looked at. There could be clues in it."* - David Lynch

A preview of the television programme about surrealist film which was introduced by David Lynch. The article contrasts the work of the original surrealists in the 1920's with Lynch's films.

**AMERICAN CHRONICLES** (US TV Series, numerous episodes 1990-1992) *Executive Producer/Producer/Co-Director*

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Lynch co-directed the episode *Champions* (1992) - an off beat film about two American sports.

**VARIETY**

*3 September 1990, pp.81*

*"Right off you know that 'American Chronicles' is being brought to you by the makers of 'Twin Peaks'. It's focus on oddball behaviour and those unusual close-ups and camera shots tip you off."*

Short review of the premiere episode of the series, a half-hour programme which investigates the origins of New Orleans' Mardis Gras.

**SATURDAY NIGHT AT THE MOVIES** (GB TV Series 1990) *On-screen participant*

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The programme goes to the set of David Lynch's then latest film, *Wild at Heart*.

Lynch and the two stars, Laura Dern and Nicholas Cage, discuss the film.

**TWIN PEAKS** (US TV Series, various episodes 1990-1991) *Director of episodes 1, 2, 8, 9, 14 and 29/Executive Producer/Co-writer/Cast*

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Twenty-nine episodes, which follow on from the series pilot.

As the investigation into who killed Laura Palmer continues, it's clear that the town of Twin Peaks has many secrets, and many of its inhabitants fall under suspicion. Special Agent Dale Cooper has a mystical vision of Laura Palmer in a red room with the Little Man From Another Place. There is a plot to close down the town's saw mill, engineered by Benjamin Horn, whose daughter Audrey starts her own investigation at One-Eyed Jack's, a nearby whorehouse. Everyone in town is having secret affairs. Cooper begins looking for the mysterious Bob - fingered by a one-armed man known as Mike. News of coded messages from space, and strange manifestations (including a giant) do not bode well. Maddie, Laura's cousin, arrives in town for the funeral but stays to help James (Laura's secret boyfriend) and Donna (Laura's best friend) to solve the mystery. The hair of Laura's father Leland turns white overnight. Maddie is later murdered herself by the demonic Bob, who appears to be Leland in the throes of possession. Finally, Leland is made to realise what has happened to him and confesses to the murder of his daughter. But his possessor, Bob, escapes Leland's body. Agent Cooper is suspended from duty, and is pursued by his ex-FBI partner, the vengeful Windom Earl. Cooper learns more of the existence of The Black Lodge - the mysterious 'other place' where Bob resides. The exact location of a 'doorway' to the Lodge is discovered in the woods; Cooper loses his girlfriend Annie, to it's powers. In the end, he finds himself in its red waiting room, and meets himself. The 'good' Cooper remains trapped in the Lodge, while the 'bad' Cooper returns to Twin Peaks. Bob stares back at him from the mirror... - Chris Rodley  
*Lynch on Lynch*

**\*ROLLING STONE**

22 March 1990, pp.51, 53-54, 120

**Naked Lynch**, by Steve Pond

*"In the basement of a high school near Seattle, David Lynch was building an altar. Not a full-fledged altar - just a little mound of dirt and a pile of found objects and candles designed to look, says Lynch, 'like some strange ceremonies have been taking place here.'"*

Early review of the series which reveals why Lynch/Frost productions was set up and how Lynch coped with the budgetary and time constraints of TV. The article includes quotes from series co-writer Frost and actors Maclachlan and Ontkian.

**HOLLYWOOD REPORTER**

Vol.313. No.46. 21 August 1990, pp.S-36-S-37

**Case Study: 'Twin Peaks'**, by Darlene C. Donloe

*"David and I have a great marriage. We bounce back and forth. And somehow I can see and hear the music even before he's finished telling me what he wants. I just read the script and before I know it, scores pop out."* - Angelo Badalamenti

Angelo Badalamenti talks about his various musical collaborations with Lynch.

**CITY LIMITS**

No.472. 18 October 1990, pp.12-15

...there's a fish in the percolator, by Laurie Pike

*"...10pm on Saturdays, trendy restaurants clear out, night-clubs are devoid of humanity and soho's a ghost town. 'Twin Peaks' is on."*

Investigates the impact of the series on New York inhabitants and includes quotes from Sheryl Lee the actress who played Laura Palmer..

## **RADIO TIMES**

Vol.267. No.3488. 20 October 1990, pp.5-7

**Are you ready for Twin Peaks?**, by Pearson Phillips

*"It's just a regular television show. It's about secrets."* - David Lynch

A general discussion of the series in the context of its UK launch, including a quote from BBC2 controller Alan Yentob. Accompanying the article is a tree diagram which depicts the show's characters and their connections with one another.

## **\*INDEPENDENT**

28 October 1990, pp.16.

**Red Herrings and Cherry Pie**, by Mark Lawson.

*"It's the television series people were talking about the morning before, never mind the morning after."*

Lawson describes Lynch's transition into television as the 'Cultural crime of the century' but is reluctant to praise the series too highly and is doubtful that *Twin Peaks* will have the same impact in Britain as it did in America.

## **\*INDEPENDENT**

10 November 1990, pp.45

**Twin Peaks, cherry pie and damn fine coffee**, by Aaron Sugarman

*"Pies, pies, pies, sighs a pretty blond waitress breezing past with two slices of cherry, a blueberry and a piece of ultra-rich peanut butter pie."*

The author explores the real life locations used in the series and uncovers details about the production.

## **\*GUARDIAN**

27 November 1990, pp.38

**Soft Soap**, by Suzanne Moore

*"There's no doubt about it, Lynch is very good at sex and violence. Nobody does it better."*

Aspersions are cast on David Lynch's portrayal of women in *Twin Peaks*.

## **PRIMETIME**

No.16. Winter1990/1991, pp.20-22

**Peaks of Success**, by Derren Sharpe

*"The series definitely does not insult anyone's intelligence. We have embedded clues for the careful viewers throughout - but it is also rewarding for the casual viewer."* - David Lynch

Takes a look at how the series was received in Britain and quotes UK viewing figures. The article highlights Lynch's habit for using the same actors over and over and observes that the series failed to win any major prizes at the Emmy awards despite being highly nominated.

## **HOLLYWOOD REPORTER**

Vol.316. No.21. 25 February 1991, pp.4,30

**Lynch sends SOS: 'Peaks' 'in trouble'**

*"Twin Peaks, despite all its hype and a loyal cluster of fans, plummeted to the bottom of the A.C. Nielson Co. rankings."*

A statement from Lynch urging fans of the series to save the show by lobbying ABC following the networks decision to place *Twin Peaks* "on hiatus".

## CINEACTION

No.24/25. August 1991, pp.50-59

**Twin Peaks: Mountains or Molehills?**, by Christine Ramsay

*"If we are to understand exactly what is going on in the Lynch funhouse, we must look for the ideology behind the irony, the power structures of masculine privilege beneath the parody."*

In this special issue on feminist film theory criticism, *Twin Peaks* is considered to be a regressive form of art masquerading as ethically substantive and progressive.

## SPECTATOR

Vol.12. No.2. Spring 1992, pp.64-71

**Deconstructing Postmodern Television in Twin Peaks**, by Theresa Geller

*"Twin Peaks continually demonstrates that despite the often considerable violence with which women are treated ...they remain resistant to patriarchal assimilation."*

A discussion of the multiplicity of narratives in the TV series and its articulation of feminist postmodernism.

## FILM QUARTERLY

Vol.46. No.2. Winter 1992/1993, pp.22-34

**Desire Under the Douglas Firs: Entering the Body of Reality in "Twin Peaks"**, by Martha Nochimson

*"Cooper's dream at the end of the third episode suggests that in order to deal with mystery the detective must move between masculinity and femininity in a way that obviates the whole issue of castration fears."*

An analytical piece looking particularly at the character FBI Special Agent Dale Cooper.

## LITERATURE/FILM QUARTERLY

Vol.21. No.4. 1993, [whole issue]

An entire issue devoted to *Twin Peaks* including articles about the narrative, Television Gothic, serial killers, use of mythology and patriotism.

## LITERATURE/FILM QUARTERLY

Vol.25. No.4. 1997, pp.307-311

**"I'm not Laura Palmer": David Lynch's Fractured Fairy Tale**, by Laura Plummer

*"Laura Palmer represents lack - lack of Oedipal resolution, ...lack of agency; she is never removed from her representation as object of desire and violence."*

Analysis of *Twin Peaks* which argues that the series is merely a new treatment of a familiar neo-misogynous plot.

## JOURNAL OF FILM AND VIDEO

Vol.51. No.3/4. Autumn/Winter 1999/2000, pp.5-19

**Gender, Power, and Culture in the Televisual World of Twin Peaks: A Feminist Critique**, by Sue Lafky

*"Even less easy to defend are Lynch's representations of women in 'Twin Peaks' - women who clearly do not live in a progressive "post-feminist" middle America in which the goals of feminism have been attained."*

This article argues that *Twin Peaks* continues a tradition of art that depends upon recurring themes of violence against women.

**[TWIN PEAKS SEASON TWO ABC PROMO], US 1990 Director**

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A promo for *Twin Peaks* which was shown in the week prior to the return of the second series and is a spoof of *The Wizard of Oz*.

Agent Cooper awakes from a nightmare and finds his room containing Deputy Andy Brennan, Catherine Martell, The Log Lady and The Man From Another Place. Cooper tells how he dreamt he was in an awful place, "Saturday Night". A narrator informs us that the series will return on Thursday nights. Cooper passes the good news onto Diane via his trusty tape recorder.

**HOLLYWOOD MAVERICKS, US 1990 On-screen participant/Co-subject of programme**

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Documentary about Hollywood directors who have managed to retain artistic control of their work whilst working within the studio system.

**TIME OUT**

No.1050. 3 October 1990, pp.62, 63

**Rebel Rebels**, by Mark Sanderson

"What do DW Griffith and David Lynch have in common? Or John Ford and Sam Fuller? Or Von Sternberg and Martin Scorsese? The answer, ...is that they are all 'Hollywood Mavericks'. A brief description and review of the television documentary in which Lynch is hailed as a maverick filmmaker.

**JONATHAN ROSS PRESENTS FOR ONE WEEK ONLY: DAVID LYNCH, GB 1990**

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*Subject of programme/Interviewee*

Interview with David Lynch, with film clips and comments from his friends and colleagues.

**TELEVISION TODAY**

No.5712. 4 October 1990

**A real treat as Ross gets[sic]**, [Television Diary Editor]

"Jonathan Ross marks his return to Channel 4 this autumn with a special one-hour documentary on controversial director David Lynch."

A short note which provides some details about the programme including the names of some of the on-screen participants.

**DENNIS HOPPER: MOVING PICTURES, US 1991 On Screen Participant**

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Television documentary looking at Dennis Hopper and his films.

**ON THE AIR , US 1992 Premiere Director/Series Executive Producer/Co-Writer of episodes 1& 6**

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Set in New York in 1957 at the Zoblotnik Television Network, whose Lester Guy Show is its biggest success.

**HOLLYWOOD REPORTER**

Vol.322. No.31. 19 June 1992, pp.10,46

**'On the Air'**, by Miles Beller

"Lynch doing a sitcom! Gadzooks! lets ring up Thomas Pynchon for a revamped 'Brady Bunch.' How about signing Milan Kundera to script a season of 'Roseanne'. The mind reels..."

A short review of *Pilot* the debut episode of the series *On the Air*.

#### **ENTERTAINMENT UK 1992 Interviewee**

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Review of *Twin Peaks Fire Walk with Me* by Molly Parkin, including interviews with David Lynch, and critic Jeff Dawson

#### **MADE IN THE USA INTERVIEWS – DAVID LYNCH GB 1993 Interviewee**

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Director David Lynch talks about: his background in film making and *Eraserhead*; his definition of independent film making; the difficulty of escaping from demands of distributors and others, even in the independent sector; whether independence is a state of mind; the inspiration behind his subject matter; how the long process of film creation can ruin the magic of cinema; producer's influence in the final cut of a film; making *The Elephant Man* and *Blue Velvet*; how he creates the feel of a 'David Lynch' film; his perception of audiences as opposed to the perception major studios have; whether audiences want new material, or comfortable 'tried and tested' tales and images; *Twin Peaks*, working in television, the difference compared to working in film and how he got involved in the project; *Wild at Heart* - how it got off the ground and financed, how he found the story and the central characters' relationship; *The Elephant Man* and how he became the director for it; trying to start a new film project *Ronnie Rocket*; the peaks and troughs in quality independent film output; why current mainstream cinema has lost the energy/excitement that it had in the 1970's and whether it will return; the magic of the cinema experience; whether he sees himself sending a message to mainstream culture and studios; and his future (as an independent film maker).

#### **SURREAL**

Vol.2. No.1. Winter 1994, pp.10-12

**Filmmaker Chris Rodley focuses on independence**, by Jake Bennett and Brian Kay

"...if you can include David Lynch in anything, which is legitimate, it would certainly not be as an independent director in the independent film sector." – Chris Rodley

Profile of filmmaker and Lynch biographer Chris Rodley which looks at the ground covered by his documentary series on American independent film.

#### **HOTEL ROOM US 1993 Executive Producer/Director of Tricks and Blackout/Sound-Designer**

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Trilogy of short stories, all of which take place in Room 603 of the Railroad Hotel in New York City: *Tricks* (set in September 1969), *Getting Rid of Harry* (set in June 1992) and *Blackout* (set in April 1936). - Chris Rodley *Lynch on Lynch*

#### **HOLLYWOOD REPORTER**

Vol.325. No.20. 8 January 1993, pp.10, 22

**'Hotel Room'**, by Andy Klein

"The playlets come across like 'The Hitchhiker' as written by a bad Pinter imitator..."

Klein feels that Lynch is struggling to repeat the success of *Twin Peaks*.

#### **VILLAGE VOICE**

19 January 1993, pp.40-41

**Past Mood Lodging**, by Alyssa Katz

"Look just beneath that winking retro-hipster veneer, and it all falls into place – David Lynch is heir apparent to Aaron Spelling."

A rather negative review of *Tricks* and *Blackout* the two episodes directed by Lynch.

#### **ENTERTAINMENT UK GB [24/06/93] Interviewee**

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Molly Parkin reviews *Twin Peaks - Fire Walk With Me*.

Short interview with David Lynch.

**GIELGUD: SCENES FROM NINE DECADES**, GB 1994 *Interviewee*

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A programme made to mark Sir John Gielgud's 90th birthday. From the stage at the Old Vic, where he first worked in 1921, Gielgud discusses some of his key performances over seven decades.

**DENNIS HOPPER: MOVING PICTURES**, GB 1994 *On-Screen Participant*

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Documentary profile of Dennis Hopper, includes movie clips, photographs and interviews with his associates.

**HOLLYWOOD MEN: The HIGH LIFE**, GB 1996 *Interviewee/Subject of programme*

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Documentary looking at how men deal with success in Hollywood, and how money power and women does not always lead to happiness.

**MOVING PICTURES**, GB 1996, *Interviewee*

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Includes a location report from the set of *Lost Highway*

**PRETTY AS A PICTURE: THE ART OF DAVID LYNCH**, US 1997 *Subject of the Film*

---

Special DVD release on the work of David Lynch, with extra items not included in the theatrical or video release.

**CLOSE UP ON JAMES STEWART**, GB 1997 *Interviewee*

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Daily series celebrating the career of James Stewart. Writer Armistead Maupin and film and television director David Lynch reflect on James Stewart's collaborations with Alfred Hitchcock.

**JAMES STEWART: THE LAST OF THE GOOD GUYS**, GB 1997 *Interviewee*

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A documentary tribute to the film actor who died in July 1997 at the age of 89. Shot on location in Indiana, this documentary spans his career, highlighting the diversity of his film roles and his work under the direction of Frank Capra, Alfred Hitchcock, John Ford and Anthony Mann.

**THE JOHNNY VAUGHAN FILM SHOW**, GB 1999 *Interviewee/Subject of the programme*

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Review of *The Straight Story*, including an interview with David Lynch,

**SCENE BY SCENE: SCENE BY SCENE WITH DAVID LYNCH**, GB 1999 *Subject of Programme/Interviewee*

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Interview with Lynch on the eve of the opening of his new film *The Straight Story*.

## Unrealised projects in chronological order with journal/newspaper references where available

### **ONE SALIVA BUBBLE**, USc.1987-1989 *Director/Executive Producer/Writer*

A train of consequences comedy which failed to find funding. The tale concerns the consequences of a soldier blowing a raspberry at the climax of a particularly poor pee-pee and poo-poo gag, one saliva bubble of which shorts out some important equipment and sets off a twenty-four hour countdown on a secret government satellite. Other characters including a barking mad professor and his socks of many secrets, a group of Texans, Sammy 'The Stomp' (a blues musician) and a troupe of Chinese acrobats. Rival companies A and B are after the professor's ideas. The Heinz company are after a secret sauce and seem to be employing dancing ketchup bottles. Once the satellite has counted down to zero, a beam hits the local airport and causes much of the town to swap identities but, here's the gag, no-one apart from a pet dog can tell. Cue lots of inappropriate people doing very silly things. The plot thickens The plot thickens as we realise with abject horror that there is going to be no cheese. So, with wine and pies it is, but wait the pies are green, the wine red. Zap - the pies are red, the wine is green. Add a wind-up pig/bomb, an ice rink that is in danger of digging to the centre of the earth, acrobatic Texans, confusion between p and pie and a tendency to rely on Heisengerg's uncertainty principle and it is a fairly clear to see why this wasn't given the green light. It would probably have made a damn funny film though... - taken from *The Pocket Essential David Lynch*, by Michelle Le Blanc and Colin Odell

### **RONNIE ROCKET**, c.1987 *Director/Writer*

Ronnie Rocket concerns two worlds. In one a detective is searching for a way to the inner world, his qualification for entry being the ability to stand on one leg, his way blocked by dubious companions, strange rooms, a train and most frightening of all, the Donut Men whose only weakness appears to be concern that their shoelaces run the risk of being undone. Meanwhile, back in a real world, Ronald d'Arte, a terminally ill teenager with acne, is being operated on by Bob and Dan, under the guidance of their join beau Deborah. Problem is their plastic surgery skills aren't that great, culminating in lop sided ears and a shocking red wig for the diminutive patient. To confound matters, Ronnie needs to be plugged in every fifteen minutes and seems to have an affinity with electricity that can cause items to explode or produce beautiful music. He acquires the name Ronnie Rocket. It's at the local school that his career as an electric rockstar accidentally starts - Ronnie's unique abilities make him an ideal dandidate, but things get out of hand due to the emergence of bad electricity. Can our detective friend make it to the inner world? Will Ronnie and the tap dancing, glowing Electra-Cute survive? What's with the triangulator? What if some unscrupulous villain double knots his laces? Oh the suspense. - taken from *The Pocket Essential David Lynch*, by Michelle Le Blanc and Colin Odell

### **HOLLYWOOD REPORTER**

Vol.294. No.2. 6 Oct 1986, pp. 14

**Lynch steering 'Rocket' film as follow-up to 'Blue Velvet'**, by Bill Desowitz

*"It's about the absurd mystery of the strange forces of existence, it's a comedy that's close to 'Eraserhead' because it's in a dark factory world... lots of confusion and intense feelings."* - David Lynch

A short article which introduces *Ronnie Rocket* as a mooted project.

### **HOLLYWOOD REPORTER**

Vol.316. No.16. 15 February 1991, pp.1,55

**Lynch, Bouygues in \$70 mil pic pact**, by Pia Farrell

*"We're interested in long-term collaborations and so is Lynch"* - Bouygues' Pierre Edelman Reveals that construction tycoon Francis Bouygues signed a deal in 1991 to produce Lynch's next three films, *Ronnie Rocket* being the first of these projects.

## Other activities in chronological order

### **A GUARDIAN LECTURE: DAVID LYNCH**, GB 1985 *Interviewee/Lecturer*

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Recording of the Guardian lecture in which Chris Auty interviews director David Lynch, recorded at the National Film Theatre on December 12th 1984.

### **INDUSTRIAL SYMPHONY NO. 1** , 1992 *Director/Co-Producer*

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Live performance which took place at the Brooklyn Academy of Music in 1990

Two lovers talk on the phone. He says that they must part. Heartbroken, she begins to dream... A man falls endlessly in slow motion, his crumpled body gyrating in the air. A near-naked woman writhes over scaffolding, shaking it in frustration before embracing the man's crashed car in a passion of ecstasy. Broken-hearted Girl floats alone. A dwarf in a trilby hat saws some wood while a man with a torch searches the car and the surrounding area. Broken-hearted Girl falls, crashing into the car. A huge cloven hoofed demon with antlers is created. The dwarf gives us a handy recap of events set to music by his tall clarinet-playing twin brother. The heartbroken girl emerges partly from the car and is filmed for television, pleading for her lover's return. Suddenly the air raid sirens go, there are bombers flying overhead and, drifting slowly from the sky, the bodies of baby dolls descend. Broken-hearted Girl drifts up to Heaven, shrouded in a gentle sprinkling of glitter. - Michelle Le Blanc and Colin Odell from *The pocket Essential David Lynch*.

### **SCHOOL OF SOUND**, GB 1998 *On-screen participant*

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Recording of presentations/discussions with Walter Murch and David Lynch from a four-day conference/symposium on sound and the moving image held at the Institut Francais.

### **TRAPHIK**, 1999

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David Lynch stars in episode two of Traphik.com (a streaming video) and is set to appear in episodes five and six.

## Advertising/promotional spots in chronological order

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### **OBSESSION** 1988 *Director*

Four advertisements for the Calvin Klein fragrance.

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### **DANGEROUS** 1991 *Director*

Promotional teaser for Michael Jackson's Dangerous tour.

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### **WICKED GAME** 1991 *Director*

Pop promo for the Chris Isaak song which appeared in *Wild at Heart*.

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### **GEORGIA COFFEE** 1991 *Director*

Four advertisements made for Japanese TV, set in *Twin Peaks* and featuring many of the characters from the series

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### **WE CARE ABOUT NEW YORK** 1991 *Director*

Public service message that addressed the city's rat problem.

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### **WHO IS GIO?** 1991 *Director*

Commercial for the Giorgio Armani Fragrance Gio.

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### **ALKA-SELTZER PLUS** 1993 *Director*

Two commercials

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### **BARILLA PASTA** 1993 *Director*

Commercial.

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### **THE WALL** 1993 *Director*

Commercial for Adidas.

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### **REVEALED, US** 1993 *Director*

Public service message for the American Cancer Society on breast cancer.

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### **THE INSTINCT OF LIFE** 1993 *Director*

Commercial for Jill Sander

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### **SUN MOON STARS** 1994 *Director*

Commercial for Karl Lagerfield fragrance

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### **LONGING**, 1995 *Director*

Promotional video for the Japanese singer Yoshiki.

## **Audiotape collection**

The BFI National Library also has the following audiotape which may be of interest to Lynch researchers.

### **BECTU History Project interview (No.308) with Freddie Francis**

Includes reference to Lynch and related projects.

## **Websites**

### **DavidLynch.com**

<http://www.davidlynch.com>

### **The City of Absurdity – The Mysterious World of David Lynch**

<http://www.geocities.com/Hollywood/2093/lynch.html>

### **LynchNet: The David Lynch Resource (aka The Black Lodge)**

<http://www.mikedunn.com/lynch/>

### **The Complete Twin Peaks**

<http://www.iosin.com/twinpeaks/>

### **The Lynch Link**

<http://www.geocities.com/Hollywood/Lot/8994/index.html>

### **Minutiae**

<http://www.scottressler.com/>

## **Other materials/ Special Collections**

Some press books, stills, posters and unpublished scripts are held in the BFI Collections Department.