

TWIN PEAKS
#004

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ACT ONE

FADE IN:

EXT. THE PALMER HOUSE MORNING

ESTABLISH.

CUT TO:

2. INT. PALMER'S LIVING ROOM - MORNING

The homecoming photograph of Laura Palmer sits on a table next to the sofa.

We see a SKETCH PAD, a portrait of a frightening man, with long, filthy hair. Deputy ANDY BRENNAN sits on the sofa making the sketch. SARAH PALMER sits next to him, describing the man in her vision in a tense whisper. Next to Sarah and holding her hand is DONNA HAYWARD. Behind them stands SHERIFF TRUMAN, studying Andy's work. On a chair beside the couch DOC HAYWARD sits with medication at the ready.

SARAH
His hair was long. Filthy grey on
grey, long hair.

MADELEINE FERGUSON appears quietly behind Truman with a tray of coffee cups. She hands one to Truman and another cup to Doc Hayward. She starts to place a cup in front of Sarah, but with a gentle hand the doctor discourages this.

SARAH (CONTINUED) (CONT'D)
(struggling)
I saw him, by the foot of Laura's
bed. He was like an animal.

The scene is interrupted by a thump at the doorway. LELAND PALMER totters in, unshaven.

TRUMAN
Had you ever seen this man before?

SARAH
No ... never.

Andy looks at Truman, who nods; Andy shows the sketch to Sarah.

SARAH (CONTINUED) (CONT'D)
His face ... oh, God, his face

Sarah's head rocks back on to the top of the sofa. She's starting to lose it.

LELAND
Sarah? Have you told them about the necklace? They'll love that one.

TRUMAN
Necklace?

(Revised 10-23-89, BLUE)

2. CONTINUED:

LELAND
She had two visions.
(winks at them)

TRUMAN
Go ahead, Sarah.

Leland rises and heads unsteadily out of the room.

SARAH
It's night. A flashlight beam moves across the ground then a hand ... a gloved hand ... lifts a rock and takes out a necklace. Broken in half... it was Laura's ...

CAMERA MOVES IN on a frightened Donna.

CUT TO:

3. A TELEVISION

Opening credits of "Invitation to Love." Scarlet red flowing script writes out the title.

ANNOUNCER
... INVITATION TO LOVE ...
CUT TO:
4. INT. SHERIFF'S RECEPTION AREA
- DAY

Lucy sits at her desk glued to a small portable television set.

CUT TO:

5. "INVITATION TO LOVE"

EMERALD, poured into a dress with a plunging neckline, slinks toward CHET.

EMERALD
Don't fight it, Chet.

CHET
I'm still married to Jade. It's wrong.
(he turns away, struggling to control himself)
God ... you're evil ...

EMERALD
For once in your life, Chet, you're exactly right.
(she takes Chet into a passionate kiss)
I want to see my father's will, Chet.
(another kiss. Chet melts)
Get it for me.
CUT TO:
6. LUCY

Entering the station, Andy and Truman cruise up to her window.

(Revised 10/31/89, YELLOW)

6. CONTINUED:

TRUMAN
'Morning, Lucy, what's going on?

LUCY
Thanks to Jade, Jared decided not to kill himself and he's changed his will leaving the Towers to Jade instead of Emerald, but Emerald found out about it and now she's trying to seduce Chet to give her the new will so she can destroy it and Montana's planning to kill Jared
(MORE)

LUCY (CONT'D)
at midnight so the Towers will
belong to Emerald and
Montana, but I think Emerald's
going to doublecross
him and he doesn't know it yet.
Poor Chet.

TRUMAN
What's going on ... here.

LUCY
Agent Cooper is in the conference
room with Dr. Jacoby.

Truman starts for the conference room. Andy hangs back to
talk to Lucy.

ANDY
So I guess Chet's really got his
hands full, huh? ...Lucy, why
couldn't I spend the night last
night?

LUCY
And will you be having coffee as
well, Deputy Brennan?

CUT TO:

7. INT. INTERROGATION ROOM A - DAY

DR. JACOBY and AGENT DALE COOPER sit across the table from
each other. Jacoby
plays idly with a golf ball, practising sleight-of-hand.

COOPER
Was Laura Palmer seeing you because
she was addicted
to cocaine?

JACOBY
I'd like to help you, Agent Cooper.
Maybe there is
some sort of hula we can do around
my doctor-patient
confidentiality.

The blackboard from Episode Two stands behind Cooper. The map
of Tibet looks over Cooper's shoulder. Jacoby rises and
circles towards it. Truman enters. Cooper nods to him.

COOPER
It is safe to say Laura came to see
you because she had problems.

(Revised 10/26/89, PINK)

7. CONTINUED:

JACOBY

Oh my yes.

COOPER

Were her problems of a sexual nature?

JACOBY

Agent Cooper, the problems of our entire society are of a sexual nature.

(studies the map)

Tibet. My abiding interests lie to the east as well, though only as far as Hawaii. Five years post-graduate work. There are sound solutions to our diseased family structures in native Hawaiian culture.

COOPER

So there were problems at home.

JACOBY

The ancient Hawaiians often turned to the soothing rhizome of the ginger plant to ease the pain of profound confusion which, more often than not, was sexual.

COOPER

Ginger is not addictive. Cocaine is.

JACOBY

The fact that Laura Palmer sought medication, no matter how dubious, was actually a positive sign.

COOPER

(frustrated)

Dr. Jacoby, I know that you cared deeply for Laura. Why won't you help us?

JACOBY

I would like to. My own personal investigation, I suspect, will be ongoing for the rest of my life.

(not unaffected)

Laura had secrets. And around those secrets she built a fortress that in my six months with her I could not penetrate. For which I consider myself an abject failure.

TRUMAN

Did she discuss Bobby Briggs and James Hurley?

JACOBY

They were boys. Laura was a woman.

(Revised 10/26/89, PINK)

7. CONTINUED:(2)

COOPER

She had sex with three men the night she died. Were you one of them?

JACOBY

No.

COOPER

(bottom line)

Who killed her, Dr. Jacoby?

JACOBY

(walking a fine line)

The night after Laura died I followed a man Laura had spoken to me about. He was driving a red corvette. I lost him near the Old Sawmill Road. That, gentlemen, is all I can tell you.

Lucy interrupts on the intercom.

LUCYS VOICE

Agent Cooper, there is a Gordon Cole on the phone. He says you're expecting his call and that I should put him through to you, should I?

COOPER
Put him through.
(to Jacoby)
That will be all.

TRUMAN
You'll be in town, Doctor?

JACOBY
I'm planning a pilgrimage to Pebble
Beach, but that's not 'til the end
of the month.
(wiggles his thumb and
little finger)
Hang loose, Houlies.

He's gone. Cooper sets up the speaker phone on the table in
front of a chair.

COOPER
Does Leo Johnson drive a red
corvette?

TRUMAN
Yes.

COOPER
Anything more on Jacques Renault?

(Revised 10-23-89, BLUE)

7. CONTINUED:(3)

TRUMAN
There's an APB on him. His brother
Bernie made bail this morning. I've
put a tail on him.

COOPER
This is my supervisor calling.
(punches in the call on
the speaker)
Good morning, Gordon, how are we
doing?

COLE'S VOICE
(all business)
Coop. Where do you want to start?
The Palmer girl or Albert's new
best friend, Harry Truman.

COOPER
(with a look to Truman)
Laura Palmer.

COLE'S VOICE

Albert has been very busy despite
the handsome shiner.
The twine he found on her upper
arms is a common
household variety: Finley's Fine
Twine.

COOPER

And the twine on her wrists?

COLE'S VOICE

Definately not a match. No ID yet.
And those marks
on her shoulders? Bird bites.
Albert thinks he'll have
specifics this afternoon vis-a-vis
genus and species.

TRUMAN

(over)

Bird bites?

COLE'S VOICE

He'll also be faxing a
reconstruction of the plastic
fragment from her stomach.

COOPER

Tell Albert we're anxiously
awaiting his results.

COLE'S VOICE

Now for the bad news. Coop, I've
got an O.O.J. and an
A.F.O. here from Albert concerning
his mano y mano
with the local Sheriff Truman.

Truman makes a gesture offering to leave. Cooper motions him
to stay.

(Revised 10-23-89, BLUE)

7. CONTINUED:(4)

COLE (CONTINUED)

Albert wants this guy's badge.

We can almost hear Harry's expletive as he goes to the
window.

COOPER

Gordon, here's how it is: you know Albert. In my opinion, Sheriff Truman displayed the patience of a saint in not clocking him a day earlier than he did --

COLE'S VOICE

He wants it filed with the U.S. Attorney --

COOPER

File it under "f" for "forget it" -
-

COLE'S VOICE

Coop --

COOPER

And you tell Albert, if he wants to pursue this I'll fight him all the way up the chain to Washington. I'll talk to you later, Gordon.

Cooper hangs up as Andy enters with his sketch.

TRUMAN

I thanks, I didn't sleep too well last night.

COOPER

Harry, the last thing you're gonna worry about while I'm here is some city slicker I brought into your town relieving himself upstream.

(takes the sketch from
Andy)

This is the man I saw in my dream.

TRUMAN

You saw this man?

COOPER

I had an intuition that my dream and Sarah Palmer's vision were connected. I didn't go with you this morning so I wouldn't influence her. I'm a strong sender.

(he hands the sketch back
to Andy)

(MORE)

COOPER (CONT'D)
The eyes were a bit closer
together.

The intercom buzzes.

LUCY'S VOICE
Deputy Hawk calling in for Agent
Cooper?

(Revised 10/26/89, PINK)

7. CONTINUED:(5)

COOPER
(picks up the phone)
Hawk? ... Right ... stay there.
Follow him if he moves.
(hangs up)
Traveling east on Highway 12, how
long will it take us to get to the
Pine View Motel?

ANDY
Half an hour -

TRUMAN
Ten minutes.

ANDY
Depends which way you go.

COOPER
Hawk's found our one-armed Man.

CUT TO:

8. EXT. ED HURLEY'S GAS FARM - DAY

Re-establish. PAN to the Hurley residence, across the street.
CUT TO:

9. INT. ED HURLEY'S HOUSE - DAY

ED and his assistant, SPARKY, a wizened eager beaver, enter
and tiptoe into the living room
to examine Nadine's rowing machine. The oars are bent like a
"z."

ED
Watch you don't track any grease,
Sparky.
(they kneel down and look
at the machine)
(MORE)

ED (CONT'D)
How the heck could Nadine bend the
thing like that?

SPARKY
That's tempered steel, Edsker.

Ed glances at the window, picks up the phone.

ED
Nadine's still rummaging around out
in the garage. Catch an eye, will
ya, Sparky.

SPARKY
Safe as houses, Edsker.

Ed dials. After a couple of rings his call is answered.

ED
Shelly ... hi, it's Ed Hurley. I
need to talk to Norma.
It's kind of important.

INTERCUT:

(Revised 10-23-89, BLUE)

10. INT. DOUBLE R DINER - DAY

SHELLY JOHNSON has answered Ed's call. As she talks she
watches "Invitation to Love"
on the tube, with the sounds turned down

INTERCUT:

11. "INVITATION TO LOVE"

Chet searches through a pile of legal briefs beside a bed
where JARED sleeps soundly.

SHELLY
You just missed her, Ed. She's left
for Hank's parole hearing.

ED
Shoot. Shelly, when she gets back
could you tell her ...

Sparky sees Nadine approaching. He gives Ed the high sign,
takes out a wrench and moves

back to the rowing machine. NADINE HURLEY enters carrying a breakfast tray.

ED (CONTINUED) (CONT'D)
... you tell Mrs. Milford not to
drive anywhere without an extra set
of lug nuts.

He hangs up the phone and turns to Nadine. She displays the tray, loaded with food, a newspaper, a pot of coffee and a grease gun. Nadine smiles seductively at Ed.

NADINE
Eggs and bacon and sausage and ham
and and whole wheat toast and juice
and coffee. And the sports section,
and a grease gun for working on my
rower.

ED
(confused)
What's the occasion, Nadine?

NADINE
(whispers seductively in
his ear)
I'm gonna get a good lawyer, Ed.

She kisses him. He's alarmed. She whispers.

NADINE (CONTINUED) (CONT'D)
There's a damn good patent lawyer
in Fairvale. Those drape runners
are going to make us a fortune.

CUT TO:

12. EXT. STATE PRISON - DAY

Establish.
CUT TO:

(Revised 10-23-89, BLUE)

13. INT. INSTITUTIONAL CORRIDOR -DAY

NORMA JENNINGS sits pensively on a bench outside the door.
WILSON MOONEY,
the parole officer, emerges from another door to the cell
block.

MOONEY

I've arranged for you to have a
little chat with Hank before the
hearing. He's glad you're here.

(a tad nervous)

Hope I didn't come on too strong
yesterday -

NORMA

I'll be sure to tell him how
helpful you've been, Mr. Mooney.

Mooney moves off. The door to the cell block opens and HANK
JENNINGS is led out by
a GUARD. Hank is forty, good looking in a rough way.
Alarmingly charming. He brightens
as the Guard leads him towards Norma who slowly stands as
Hank reaches her.

HANK

Haven't seen you for awhile, Norma.

NORMA

Been kind'a busy.

HANK

So ... business is good.

NORMA

Yeah.

Pause. Hank seems suddenly, terribly vulnerable.

HANK

Back me up in there, Norma, please.
I gotta get out.
It's starting to put the zap on me,
big time.

NORMA

(pause, a whisper)

You think it's that easy?

HANK

I know I've got no right to ask and
you've got no reason
to believe me, but ... I'll change.
I swear on my life. I
have changed. Give me a chance to
prove it to you.

The Guard steps back in and moves him away. A hint of weakness in Norma's eyes.

CUT TO:

(Revised 10-23-89, BLUE)

14. INT. PAROLE BOARD HEARING ROOM - DAY

Hank sits at a long table with Mooney, across from two BOARD MEMBERS, a middle-aged neatnik and a younger woman with a granite bouffant hairdo. Three other BOARD MEMBERS are spread around the table. Norma sits to one side and watches Hank.

HANK (CONT'D)

I've replayed it my mind a million times. I just don't have any answers. A car in perfect condition goes out of control. A vagrant nobody knows is killed sleeping on the roadside. Why? Why did fate deal me this hand?

MALE BOARD MEMBER

You were not incarcerated for an act of fate, Mr. Jennings.

HANK

I accept that. But it was fate, maybe in an odd way, even luck that sent me to prison. Just as much as that accident.

WOMAN BOARD MEMBER

What is your point?

HANK

That my time here has been good for me. You don't spend eighteen months in a nine-by-five box without facing your life. Without figuring what went wrong with Your life before. Without planning to make it better. Without learning to get down on your hands and knees and pray for a second chance.

(pause)

I know I've got a lot to make up for. The life I destroyed ... and another life I very nearly destroyed.

Hank takes a long loving look at Norma. Board members study her.

WOMAN BOARD MEMBER
Mrs. Jennings, your husband would
be facing a difficult
re-entry. How would you help him?

NORMA
I own the Double R Diner in Twin
Peaks. I can give
him a job. The boss is tough, but
fair.

This gets a slight chuckle from the board.

WOMAN BOARD MEMBER
And you would live together as man
and wife?

Pause. Hank edges his seat forward, it makes a loud scraping
noise. Norma looks at Hank.

(Revised 10/26/89, PINK)

14. CONTINUED:

NORMA
He's my husband, isn't he?

Pause. Hank mouths a silent, "thank you."

MALE BOARD MEMBER
We've got what we need here. We'll
decide what
recommendation to make without the
inmate present.

WOMAN BOARD MEMBER TWO'
We'll let you know by five o'clock
today.

Hank idly rubs a key chain. Its handle is a WHITE DOMINO with
SIX BLACK DOTS.

Hank is led out by the Guard. Norma watches him go.

HANK
(smiles, says quietly)
Catch you later.

15. OMMITED

FADE OUT:

END ACT ONE

(Revised 10-23-89, BLUE)

ACT TWO

FADE IN:

16. EXT. TWIN PEAKS HIGH SCHOOL - DAY

Re-establish. A bell rings.

CUT TO:

16A. INT. TWIN PEAKS HIGH SCHOOL GIRLS' ROOM - DAY

Donna Hayward stands in front of the mirror, looking at herself, brushing her hair. AUDREY HORNE enters and immediately lights a cigarette.

AUDREY

I've been doing some research. In real life there is no algebra.

DONNA

Maybe you should run away and join the circus.

AUDREY

Escape! I've got a better idea. A tall, dark and handsome stranger falls madly in love with me and takes me away to a life of mystery and international intrigue.

DONNA

You mean that FBI Agent? Dream on.

AUDREY

Maybe. Or maybe he'll realize I'm the woman of his dreams because I'm going to help him figure out who killed Laura.

DONNA

Is that so?

AUDREY

Yes. And you're going to help me. Fact: Laura was seeing James Hurley behind Bobby's back.

DONNA
(defensive)
What if she was?

AUDREY
(off her reaction)
So it is true. Fact: Laura had a
sweet tooth for nose
candy.

(Revised 10/26/89, PINK).

16A. CONTINUED:

DONNA
I guess that's not such a big
secret.

AUDREY
Please. I didn't know Laura half as
well as you and I
knew the score; Laura was wild.
Will you help me?

DONNA
(getting into it)
What else have you figured out,
Sherlock?

AUDREY
The morning of the funeral, Dr.
Jacoby's talking to my,
brother Johnny, trying to get him
to go to the funeral ...
(offers a cigarette to Donna who
declines) .
So he tells Johnny that Laura was
in a better place now,
blah, blah, blah and he knows that
... because ... Laura
was his patient.

DONNA
(new information)
Laura was seeing Jacoby?

AUDREY
Mucho de-weirdo, huh? It gets
better. 'Ever heard of
"One-Eyed Jacks?"

DONNA
Isn't that a Western with Marlon
Brando?

AUDREY

No. It's a place up north across
the border. They have
"girls" working there.

Audrey takes a long drag on her cigarette for effect. Donna's
intrigued

DONNA

Are you saying you think Laura was
one of them?

AUDREY

I don't know. But if it's true,
wouldn't you want to
know about it?

DONNA

It sure would explain a few things.

AUDREY

You know, I think about it, I think
about Laura being in a
place like that and I get all
shivery, but it's like a hot
cold, like when you hold an ice
cube on your bare skin
for a long time.

DONNA

Audrey, I'll help you but whatever
we find out, we have
to promise to keep this between
ourselves. Our secret.

AUDREY

It's a deal. And I know exactly
where to start, did you
know Ronette and Laura worked at
the same place.

Donna didn't. The school bell rings for class. Audrey douses
her cigarette in the sink.

AUDREY (CONTINUED) (CONT'D)

The perfume counter of my father's
department store.

Audrey goes out.
CUT TO:

17. EXT. TIMER FALLS MOTEL - DAY

A car door. The door opens and a hand pours the remains of a cup of coffee out of an expensive piece of china. The coffee drips onto the dirt of the parking lot. CAMERA MOVES UP to reveal JOSIE PACKARD behind the wheel. She focuses a camera with a telescopic lens.

CAMERA MOVES BACK to show Josie in her Jaguar outside the motel, parked next to a construction dumpster in the dirt parking lot.

CUT TO:

18. INT. MOTEL ROOM A

CLOSE on a television tuned to "INVITATION TO LOVE." FADE UP on a legal document that reads: "*Last Will and Testament.*"

The document is rolled up and inserted in Emerald's purse. She moves to Chet, who sits, demoralized, destroyed. Emerald gives him a motherly kiss on the forehead.

EMERALD
Good boy, Chet.

CHET
God forgive me.

EMERALD
Chet darling, don't be a fool.
(she pats her purse)
Someday, soon, the Towers will be
all mine.

Doorbell. Chet drags himself to the door. Opens it to discover Jade holding flowers.

(Revised 10-23-89, BLUE)

18. CONTINUED:

CHET
Jade!

JADE
What's wrong?

EMERALD
Hello, sister.

CHET
Emerald, don't -

JADE
(seeing Emerald)
What are you doing here?

EMERALD
I think it's time we all had a nice
talk.

As this plays out there is LOUD ORGASMIC GROANING off camera.

BEN HORNE'S VOICE
Oh ... yes... yes ... there ... yes
...

CAMERA MOVES BACK to reveal CATHERINE MARTELL on the bed
giving BEN
HORNE a post-coital back rub.

CATHERINE
-- I wish I could have seen Josie's
face, opening the safe
to show her lawman Romeo the double
set of books ...
and all she finds is the one I've
been slowly cooking.

BEN
Where's the book that spells
bankruptcy?

CATHERINE
I have more than one hiding place.
My desk, upstairs. A
drop panel in the top drawer. Not
even Pete the poodle
knows about that one.

Catherine takes a sip of wine, turns off the TV set with a
remote.

CATHERINE (CONTINUED) (CONT'D)
I'm famished. I suppose room
service is too much to
ask of this rusticated mildew farm.

BEN
You'd prefer the "Lumber Baron
Suite" at the Great
Northern?

(Revised 10/'31/89, YELLOW)

18. CONTINUED:(2)

CATHERINE

I'd prefer that we get on with
setting the torch to that
damn mill. Because I want ... fill
in the blank.

BEN

(turns over)

Darling, one crosses the border
into arson cautiously or
not at all. When the mill goes up
in smoke, the headline
we're after is "Josie Packard
torches bankrupt mill in
insurance fraud" not "giant weinie
roast in the woods."

CATHERINE

That's fine and dandy. Just bear in
mind, "darling," that
if this opportunity is wasted, or
you in some way ...
disappointment me ...

(some kind of physical
reinforcement)

... they're going to find your
antlers being used as a hood
ornament on a hillbilly's pick-up
truck.

BEN

(slightly nervous smile)

Darling ... Me? Disappoint you?

CATHERINE

Perish the thought.

CUT TO:

19. EXT. MOTEL - DAY

Truman's cruiser pulls up by the dumpster. Josie's car is
gone. Cooper, Truman, and Andy
get out of cruiser. Hawk walks up to meet them.

HAWK

Room 301. Last name is Gerard.

The foursome moves cautiously towards a room. Truman takes
the lead, motions Hawk to go
around to the side. Hawk moves off. They reach the door.
Truman knocks.

TRUMAN
Open up, please, it's the police.

CUT TO:

20. OMITTED

21. EXT. MOTEL ROOM B - DAY

Still no answer from inside. Truman slowly takes out his pistol. Cooper draws his, Andy nervously takes out his gun; he drops it and it DISCHARGES. Cooper glares at Andy. Truman picks up the gun and waves Andy to the back.
CUT TO:

23. EXT. MOTEL ROOM B - DAY

The door is opened by a genial, mild mannered ONE-ARMED MAN, ringing wet from a shower, a towel wrapped around his waist.

GERARD
Sorry, I was in the shower ...
(sees the weapons)

TRUMAN
(not taking any chances)
Sir, please move back into the room
... slowly.

CUT TO:

24. INT. MOTEL ROOM A

Ben picks up his clothes.

BEN
I'm going to give Little Elvis a bath.

He goes into the bathroom. Catherine laughs, then notices something has dropped out of Ben's pants. Catherine crosses and picks it up.

INTERCUT:

25. INSERT

A THOUSAND DOLLAR POKER CHIP from One-Eyed Jack's.

Catherine slow-burns with anger.
DISSOLVE TO:

26. INT. MOTEL ROOM B - DAY

The one armed Man, now in a bathrobe, sits on the bed studying Andy's sketch. Hawk is on the phone holding a wallet.

HAWK
Wants and warrants on a Phillip
Michael Gerard.

The man hands the sketch back to Truman.

GERARD
No sir, never seen that man before.
Sorry. But you
know what? 'Kind of looks like
somebody doesn't he?

Truman walks over to two suitcases that sit by the bed.

TRUMAN
Do you mind if we look in these?

GERARD
Help yourself.

26. CONTINUED:

With a nod from the sheriff Andy moves to the suitcases

COOPER
Mr. Gerard, do you have a friend
named Bob?

GERARD
Bob ... oh, you mean Bob Lydecker.
Sure, Bob's my best friend. I'm on
my western swing, I heard about it,
I'm in town visiting him in the
hospital. Bob's in a coma.

TRUMAN
There was a Lydecker assaulted
three days ago outside a bar in
Lowtown.

GERARD
That's Bob.

COOPER
Any suspects?

TRUMAN
No.

COOPER
Is your friend Bob a doctor?

GERARD
He's a veterinarian. Just about the
best darnn veterinarian
in these parts. Extremely
dedicated. Has his own clinic
about eight years now. No maybe
seven. Let's see ...'81
... I'm still at computer school
... yeah, it's eight years.

COOPER
In my dream he was a regular
doctor.

GERARD
What's that, mister?

Hawk hangs up the phone, hands Gerard's wallet to Truman.

HAWK
He's clean.

TRUMAN
Take a look at his car.

Hawk takes the keys and goes out. Cooper looks at Gerard's
ID.

COOPER
Your middle name is "Michael?"

GERARD
Named after my uncle. Uncle Mike.

COOPER
How did you lose your arm?

GERARD
Car accident. I was on the road
from Memphis to
someplace, selling pharmaceuticals.
Pretty good job,
Smokey Mountains Sales Rep. I had
benefits.

In background Andy's checking Gerard's suitcases. One of them
practically explodes open.
A pile of WORKBOOTS and INSTITUTIONAL SHOES fall out.

GERARD (CONTINUED) (CONT'D)
That's what I'm selling these days.
Everybody needs shoes, don't they?

ANDY
They're all for the right foot.

GERARD
Those are just samples, son. We
mail order all our sales,
two-day delivery guaranteed. And we
could certainly
take care of your departmental
needs, if your interested.

Cooper, with Gerard's wallet still in his hand, reaches
behind Gerard's drivers license, takes
out one of Gerard's cards, and hands it to Truman.

COOPER
The arm you lost, did it have a
tatoo?

GERARD
(strangely distressed)
What is this all about? I'm a shoe
salesman -

TRUMAN
Settle down, he just asked you a
question -

COOPER
If you won't tell us, we can find
out. What did it say?

GERARD
It said "MOM."
CUT TO:

27. EXT. MOTEL - DAY

As Cooper and Andy get into Truman's cruiser, Hawk discretely
motions Truman over to the
dumpster. Hawk kneels down, dips his finger in the spilled
coffee, speaks quietly.

HAWK
Car was staked out when I got here.
It was Josie
Packard.
(they exchange a look.
Truman's puzzled)
(MORE)

HAWK (CONT'D)
And not that it means anything, but
Ben Horne's car was
parked two blocks away.

CUT TO:

28. EXT. LEO JOHNSON'S HOUSE - DAY

Re-establish.

CUT TO:

29. INT. LEO JOHNSON'S HOUSE - DAY

We discover Shelly Johnson and BOBBY BRIGGS in a steamy kiss.

SHELLY
I feel so bad for you.

Bobby gives her a confused look.

SHELLY (CONTINUED) (CONT'D)
I was watching you at the funeral.
My heart was aching, I
wanted to hold you so much.

BOBBY
That James Hurley. He was seeing
Laura behind my
back. I'm gonna fix him.

Another kiss.

SHELLY
Fix me first.

Shelly begins to unbutton Bobby's shirt.

BOBBY
Where's Leo?

SHELLY
Don't worry, bad boy, I can hear
his 'Vette a mile away.

BOBBY
Don't mess around about this,
Shelly, where is he?

(Revised 10-23-89, BLUE)

SHELLY
He took off with his friend, that
creepy Jacques.

BOBBY
Jacques who?

SHELLY
Jacques that Canuck guy who works
at the Roadhouse.

Bobby breaks away from Shelly.

BOBBY
Leo and Jacques.

SHELLY
What's the matter?

BOBBY
I gotta think. I gotta think.

(Revised 10-23-89, BLUE)

29. CONTINUED:

SHELLY
(still on sex)
Think later. I got to be back at
the diner in a half hour.

Bobby makes a decision. Lie.

BOBBY
Shelly, I gotta tell you something.

SHELLY
What?

BOBBY
I've been on to this for a while,
I've been checking it out.
It's pretty bad.

SHELLY
Tell me.

BOBBY
Leo and Jacques are running drugs
across the border.
Cocaine. And they're selling 'em to
kids at school.

SHELLY
Oh my God, I knew it, I knew Leo
was messed up in
something.

BOBBY
I know it's shocking. I think it's
even possible that they
were giving drugs to Laura.

SHELLY
(goes pale)
Bobby? Bobby, I got to show you
something. Oh my
God.

She goes to her secret hiding place behind the cabinet and
takes out I>Leo's bloody shirt.

SHELLY (CONT'D)
This was in Leo's truck, two days
after Laura was
murdered.

BOBBY
You sure this is Leo's?

SHELLY
It's got his initials sewn in the
collar, see? He makes me
sew labels into everything -

(Revised 10-23-89, BLUE)

29. CONTINUED:(2)

BOBBY
Shelly, this ... this could be the
answer to our prayers.

SHELLY
What do you mean?

BOBBY
(takes the shirt)
You don't need to know. I'm gonna
take this. You never
saw it. Say it, "you never saw this
-

SHELLY
I never saw.it.

BOBBY
(mind racing)
Leo is not going to be a problem
for us anymore. You
stay clear of him and don't say
anything --

She lifts her gun out of the hiding place.

SHELLY
I bought this.

BOBBY
You know how to use it?.

SHELLY
I thought you might be able to
teach me.
(getting hot)
Teach me, Bobby. Will you?

Lust.

CUT TO:

30. EXT. THE TWIN PEAKS ECONO SHOPPER - DAY

On Cooper looking ABOVE THE CAMERA.

COOPER
In my dream. Mike said he and Bob
lived above a
convenience store.

Cooper is standing in front of a convenience store, the TWIN
PEAKS ECONO SHOPPER.
Two stories high. Truman stands next to Cooper.

TRUMAN
I'd think you'd be afraid to go to
sleep at night.

Behind them Andy and Hawk get out of Hawk's patrol car.

(Revised 10-23-89, BLUE)

30. CONTINUED:

COOPER.
Andy, would you please go into the
Econo Shopper and
buy some twine?

ANDY
Okay.

CAMERA MOVES UP to a shop above the convenience store. A sign
reads: "Lydecker
Veterenarian Clinic .- Aid to the Beast Incarnate"

CUT TO:

31. INT. THE LYDEKER CLINIC - DAY

Cooper and Truman stand at a counter. Behind the counter
Lydecker's assistant MIDGE
LOOMER looks at the sketch then hands it back to Truman.

LOOMER
Nope. That's not Dr. Lydecker.

COOPER
Does Dr. Lydeker treat birds?

LOOMER
Oh, yes.

TRUMAN
There's a lot of vets in Twin
Peaks.

COOPER
Only one has a best friend with one
arm. Harry, in the
heat of investigative pursuit, the
shortest distance
between two points is not
necessarily a straight line.

Andy enters with a brown bag.

COOPER (CONTINUED) (CONT'D)
Andy hand me that spool of Finley's
Fine Twine.

Amazed, Andy reaches into the bag and takes out ... a spool
of Finley's Fine Twine.

COOPER (CONTINUED) (CONT'D)
Ms. Loomer we're going to have to
confiscate your files.
(to Cooper)
As clear as the signs on the
turnpike. The bird that
attacked Laura Palmer is a client
of this office.

FADE OUT:
32. OMITTED

END ACT TWO

(Revised 10/26/89, PINK)

ACT THREE

FADE IN:

33. EXT. GREAT NORTHERN HOTEL - DAY

Re-establish.

CUT TO:

34. INT. BEN HORNE'S OFFICE - DAY

Ben Horne is on the telephone, looking at a globe.

BEN

-- Jerry, Jer, slow down, I know
you're in Iceland but
where are you in Iceland? ... how
do you spell that? Two
'k's', one 'f', one 'v' ...
(locates it on the globe)
Yeah, I see it, Jerry, are you
drunk? ... what's all that
noise? ... you're in the sauna now
or ... I see ... no, I don't
need to talk to anyone else ...

(Jerry has handed the
phone to an Iclander)
Hello, yes, "qvath sejir" to you
too, sir ... okay, put my
brother back on would you? ... a
joke? sure, go ahead...

(the Iclander tells Ben a
joke)
"... og die panne flak der Mann?"
...

(he laughs along with the
Iclander on other end)
That's hilarious ... put Jerry back
on now, please ...

(Jerry is back on)
Bottom line, Jer: Ghostwood
Estates, are these tundra
tycoons in or out? ... very
encouraging, that and a
quarter'll buy me a piece of ice on
a stick ... you're
flying in when? Tonight? That's
outstanding ... how
many? Fifteen? Do they all need
separate rooms? ...

The intercom buzzes and we hear a SECRETARY'S VOICE.

SECRETARY'S VOICE

Mr. Horne, we've got a situation in
the dining room.

Ben can hear distant strains of "In the Mood" from another
part of the hotel. Ben's alarmed.

BEN

Jerry? Jerry, I've got to go, get those high-rolling snowballs on the plane, I'll see you here in the morning.

He hangs up and heads directly for the door.

CUT TO:

35. INT. GREAT NORTHERN DINING ROOM - DAY

In the bar area, Leland Palmer is dancing what looks to be a cross between the Lindy and the Tennessee Waltz with his SECRETARY, a middle-aged gal in a suit. The Secretary looks to

(Revised 10/31/89, YELLOW)

35. CONTINUED:

Ben, hoping for something just short of gunplay to rescue her. On the other hand, she's a hell of a dancer. Overall, they look good.

LELAND

Dance with me! Dance with me!

BEN

Leland. Leland.

Leland goes into a dance solo towards Ben. Hands him a framed picture. Ben looks at it: a snapshot photo of Laura and Audrey.

LELAND

This was on your desk! Our daughters, together!

Ben pushes his way in between Leland and the secretary.

BEN

Mind if I cut in?

Once in, Ben moves the Secretary away from Leland. Ben lets her out of the room, goes back to Leland and grabs him firmly by the shoulders.

BEN (CONT'D)

Leland. Leland. You gave me that picture, remember?

(Leland comes to a stop)

Calm down. Stop it.

LELAND

She loved dancing. She loved to
dance ... she'd stand on
my shoes ... I taught her ... come
and dance with me ...
... she was a good little dancer
...

He cries. Ben takes him into an embrace. Pats him on the back.

CUT TO:

36. INT. SHERIFF'S STATION RECEPTION AREA - DAY

Cooper, Truman, Andy and Hawk enter carrying files from the veterinarian's, past Lucy at reception. Truman rests his for a moment on Lucy's counter.

TRUMAN

Fellas, take 'em right into the
conference room. Lucy, I
need you to go through these files
and pull out all the
people who own birds.

LUCY

How will I know they own birds?

(Revised 10-23-89, BLUE)

36. CONTINUED:

TRUMAN

It will say so on the cards.

LUCY

Okay, I'll start going through the
files, then.

CUT TO:

37. INT. INTERROGATION A - DAY

Hawk sets his box down and exits. Cooper is about to exit when Andy takes him aside.

ANDY

Agent Cooper? I'm so sorry, I don't
know what
happened, the gun just slipped out
of my hand.

COOPER
Have you ever used your weapon in
the line of duty?

ANDY
No, sir, I haven't. I can't explain
what happened, I've
been feeling a little high-strung -
-

COOPER
It was a lack of preparation. We'll
take care of that.

Truman enters to say:

TRUMAN
Andy, get some ammunition from the
lockbox and meet
us downstairs at the pistol range.

Cooper and Truman exit.

CUT TO:

38. INT. SHERIFF'S RECEPTION AREA - DAY

Andy goes into Lucy's office to retrieve a key. Lucy won't
look at him, slides her chair out of
the way, lets him take the key. Andy's aching.

ANDY
Lucy, did you hear what happened? I
feel so dumb. I
dropped my gun and it went off.

LUCY
(a hint of concern)
Are you okay?

ANDY
Oh, yeah, I guess so, but I ...

(Revised 10-23-89, BLUE)

38. CONTINUED:

LUCY
(remembering the war of
the sexes)
I would like to chat, but I am now
under orders to
(MORE)

LUCY (CONT'D)
examine these files, so if you'll
excuse me please?

She exits. Andy's completely perplexed.

CUT TO:

39. INT. FIRING RANGE - DAY

Cooper, Truman, and Hawk set up at the basement shooting range. There are two targets at the end of corridors for them to shoot at.

COOPER
Laura Palmer's murder was vicious
and calculated.
There's no telling what we'll
encounter bringing a
suspect to ground. After Andy's
accident at the motel I
want to be absolutely certain we're
all comfortable and
confident with our firearms.

Cooper takes out his gun. The other two admire it.

HAWK
Nice piece.

COOPER
Actually it's regular issue, but
I've made some
modifications.
(to Truman)
How long has Lucy been upset with
Andy?

TRUMAN
(thinks he knows how)
Body language?

COOPER
In this case, it was yelling
through a megaphone.

Before Truman can talk about him, Andy arrives with the ammo.

TRUMAN
Six rounds apiece to start with,
Andy.

ANDY
(still with and on Lucy)
Okay.

Andy glumly distributes bullets to the others, who load up.
Cooper slickly arms his own gun
with a clip from his pocket.

(Revised 10-23-89, BLUE)

39. CONTINUED:

COOPER
Care to tell us about you and Lucy,
Andy?

ANDY
Geez, you can tell?

TRUMAN
Not too many secrets left around
here.

ANDY
She won't speak to me and I don't
know what I did and
I don't know why she's doing what
she's doing.

COOPER
(chairing the discussion)
Andy, there are a number of old
saying which might
pertain to this discussion. Suffice
it to say you're up
against the oldest unsolveable
mystery known to man.

ANDY
And I feel like I don't know one
doggone thing.

TRUMAN
It's weird. The mystery's what I
like the most ... and
the less I know the more interested
I get.

A look between Cooper and Truman. Josie.

ANDY
But I just can't figure her out.

COOPER

There's no logic at work here,
Andy. Let that one go.
In the grand design, women were
drawn from a different
set of blueprints.

HAWK

Amen to that.

TRUMAN

Hawk, Andy.

COOPER

Rapid fire.

All four men put on headphone ear protectors. Hawk and Andy
fire six rapid shots down their
separate corridors. Truman hits a button, the targets to
return. They take off their protectors.

(Revised 10-23-89, BLUE)

39. CONTINUED:(2)

TRUMAN

(to Cooper, back to women)
So where do you stand on the
mystery of it all?

Cooper inspects Hawk and Andy's targets.

COOPER

Harry, the way I look at it a
mystery's just a solution
waiting for the right set of facts.
Here, we're dealing
with an area that's closer to a
paradox or an enigma ...
(examining the targets)
Hawk, six of six, two kills, high
marks ... Andy ...
(being delicate)
What you need is practice and
plenty of it. One hour,
three times a week. Harry, you'll
supply the ordinance?

TRUMAN

Whatever it takes.

COOPER

Chin up, Andy.

TRUMAN
 (as he and Cooper prepare
 to shoot)
 Ever been married, Cooper?

COOPER
 No. I knew someone once who helped
 me understand
 commitment, it's responsibilities
 and it's risks

The four put their ear protectors back on.

COOPER (CONTINUED) (CONT'D)
 (alone)
 ... who taught me about the pain of
 a broken heart.

Cooper and Truman fire six shots. Truman hits the button to
 return the targets.

HAWK
 One woman can make you fly like the
 eagle, another can
 give you the strength of a lion.
 But only one in the cycle
 of life will fill your heart with
 wonder and the wisdom
 that you have known a singular joy.

This stops the group.

HAWK (CONTINUED) (CONT'D)
 I wrote that about my girlfriend.

(Revised 10/31/89, YELLOW)

39. CONTINUED:(3)

COOPER
 Local gal?

HAWK
 Darlene Shapiro, PHD Brandeis.
 Legal counsel for the Bureau of
 Indian Affairs.

Cooper whistles in appreciation, then looks at Truman's
 target, as Cooper looks at his.

COOPER
 Harry, one miss, five hits, three
 kills. Excellent.

Truman holds Cooper's. Disappointed.

TRUMAN

I don't see a hit here.

COOPER

I put four shots through the eyes
and one through each
nostril.

Hawk takes the target out of Truman's hands. Holds it up to the light. Cooper has used his six shots to pierce the nostrils and the eyes. Light comes through from behind. The threesome stares in awe. We hear a beep, then Lucy's voice on the intercom.

LUCY'S VOICE

Agent Cooper, I am looking at the files from Dr. Lydecker's? And for instance I have here in the "A's" an Arky, who's a part poodle-part rotweiler, who lives on Maple and belongs to Mr. Rumble, then for example I have an Annette, who is a otter who lives with a family near Elk River

COOPER

We wanted the names of birds

LUCY

I know, but the files are all organized alphabetically

TRUMAN

So go through the bird section --

LUCY

No, no, you don't understand; they're organized alphabetically in the name of the pet.

Cooper and Truman look at each other.

COOPER

We're gonna need some more coffee.
CUT TO:

(Revised 10/26/89, PINK)

40. OMITTED

41. EXT. JAMES HURLEY'S HOME - DAY

A housetrailer in the middle of a lonely lot with a couple of aluminium lean-to's off the house.

The shades on the windows are drawn. James is working on his Harley under a lean-to.

James looks up as a car drives down the driveway to the house. COLLEEN HURLEY exits the car, laughing, carrying a small suitcase. She's forty, gave James his good looks. Her's are on the way out. She waves goodbye to the unidentified MIDDLE-AGED GENT behind the wheel and the car drives off.

Colleen sees James, waves, moves towards him.

COLLEEN

There he is, the fair-haired boy,
where have you been, my
fair-haired boy?

JAMES

I was at school. It's a school day.

COLLEEN

(takes out a flask)
God bless the public indoctrination
system. Keeps the
kids off the streets ... streets
are for street-cars and street-
sweepers ...
(takes a drink)

JAMES

Where'd you go this time?

COLLEEN

Taught a kid in prison once, this
was Ohio, all he wanted
out of life was a job as a San
Francisco street sweeper

JAMES

Ma, you been gone four days.

COLLEEN

Kiddo, here's how it is; when the
muse cries out, we're
helpless to resist. A poem, she
said, four days worth.
Yes, I replied.

JAMES
 (trying to hide his
 feelings)
 Are you okay?

COLLEEN
 Myself, I've been better. The
 poem's pretty good.

(Revised 10/26/89, PINK)

41. CONTINUED:

Takes out a legal pad from the messy suitcase.

COLLEEN (CONTINUED) (CONT'D)
 I learned early on, write it down,
 escape the humdrum
 hand that life has dealt you. Play
 with marked cards.
 (puts on glasses, reads)
 "Poet lariat/Rope, Rope/Bulldogged
 down, Rodeo
 Town/The last of the Sabine Women -
 -"

JAMES
 I don't want to hear this right now
 -

COLLEEN
 " -- Sun goes down, rodeo
 town/Lariat ropes a --"

JAMES
 Stop!

She takes off her glasses, looks at him.

COLLEEN
 Jimmy, are we being rude?

James picks up the flask, pours the remainder in the dirt.

COLLEEN (CONTINUED) (CONT'D)
 Okay, sonny boy, if it makes you
 feel better --

JAMES
 (turns on her)
 You don't know ... anything!

COLLEEN
I know girl trouble when I see it.
Some little logtown
siren's cut you up. I recognize the
wound patterns.

JAMES
(almost laughs)
Yeah, you sure can spot it, Ma.

COLLEEN
Am I right?

An awful, bitter pause.

JAMES
Her name was Laura.

(Revised 10/26/89, PINK);

41. CONTINUED:(2)

COLLEEN
Lash yourself to the mast,
Odysseus.
(lifts her drink)
Eat the lotus. Forget her. Sail on.
(she strokes his face,
compassionate)
The danger for you, my darling boy,
is you'll never
know whether she's an angel or a
harpie sent from hell to
rend your heart, because believe
me, she'll be one or the
other.

James is close to tears. He can't combat this.

JAMES
She was both.

COLLEEN
Ah, but that's the secret, Jimmy
boy. They all are.

James is sickened. He lurches out the door.

CUT TO:

42. OMITTED

43. EXT. DOUBLE R DINER - DAY

Re-establish.

CUT TO:

44. INT. DOUBLE R DINER - DAY

The slow hour at the end of the afternoon. Norma cleans up the counter after a customer, a YOUNG TRUCKER who is just leaving. Norma looks at his tip.

NORMA
Thanks, Toad, I'll get this into my
retirement fund
A.S.A.P.

Shelly hurries in. She storms by Norma, grabs her apron and heads to the kitchen. Norma follows her, catching up with her at the coffee maker. Good-naturedly.

NORMA (CONT'D)
Shelly, you're gonna scare the
customers.

SHELLY
I've got one man too many in my
life. And I'm
married to him. Sound familiar?

NORMA
You think it's time you and Leo
have a talk?

SHELLY
Leo doesn't talk. He hits.
(more)

(Revised 10-23-89, BLUE)

44. CONTINUED:

SHELLY (CONTINUED) (CONT'D)
He was so great at first, you know?
This flashy guy in
his hot car; sure beat sitting in
some stupid classroom ...
we get married and I find out what
he's lookin' for is a
maid he doesn't have to pay ... I
feel so stupid.

Norma gives her a hug.

NORMA

Look at us. Two men apiece and we
don't know what to
do with any of the four of 'em.

SHELLY

(feeling comforted)
How did Hank's hearing go?

NORMA

They said they'd decide this
afternoon.

SHELLY

Have you told him you're going to
divorce him for Ed?

NORMA

When I saw him I ... anyway, he
might not get out this
time around. Guess my plans are a
little ... up in the air.

SHELLY

(cryptically)
Yeah, well, I definitely got plans
for Leo.

Norma tries to penetrate her look. James enters the diner and
goes right to the pay phones.

NORMA

Shelly, you know what we're going
to do tomorrow?
You and I are going to have a Day
of Beauty. Manicure,
haircut, facial, the works. We are
going to be the
knockouts of the Double R- And it's
my treat.

SHELLY

(touched)
Yeah?
CUT TO:
45. JAMES

On the pay phone

JAMES

Donna?

INTERCUT:

(Revised 10/31/89, YELLOW)

46. INT. HAYWARD'S DINING ROOM - DAY

Donna, in high spirits, is on the phone with James.

DONNA

Hi, James.

Behind Donna, Doc Hayward comes out of the kitchen holding a recipe, wearing an apron that reads, "Genius at Work." Donna laughs when she sees him..

HAYWARD

Donna, who the heck ever heard of diet lasagne?

DONNA

Just a sec -- Daddy, please, I'll be right in, it's James -- we're having the church pot luck dinner here tonight.

HAYWARD

Tell him to get over here, I need help. SOS, Mayday, Mayday.

He goes back in the kitchen. She speaks more confidentially.

DONNA

Would you like to come?

JAMES

I don't think I'd be very good company.

DONNA

James, we need to talk. I've found some stuff out; Audrey told me some stuff and Mrs. Palmer saw something --

JAMES

What?

James sees Madeleine Ferguson waiting at the counter talking to Norma.

DONNA
Come over later so I can tell you.
Will you come?

JAMES
Okay. I'm gonna get something to
eat then I'll be over.

STAY WITH James. He hangs up. He looks up and sees ...

INTERCUT:

47. JAMES POV - NORMA AND MADELEINE

NORMA
I think it's ready, let me go
check.

(Revised 10-23-89, BLUE)

47. CONTINUED:

MADELEINE
Thanks a lot.

Practically trembling, James goes up to her. Madeleine looks
up, gives him a friendly smile.

MADELEINE (CONTINUED) (CONT'D)
Hi.

JAMES
Who are you?

MADELEINE
I saw you yesterday at the funeral.
My name's
Madeleine Ferguson. Laura was my
cousin.

JAMES
(still not really with
her)
James Hurley.

MADELEINE
Laura was a month older than me.
Hadn't seen each
other much recently. I live in
Missoula. I'm a
receptionist at a insurance
company?
(instinctively trying to
cheer him up)
Ever been to Missoula?

JAMES
I heard it was nice.

MADELEINE
From who?
(James smiles)
So you can smile. Missoula's not so
bad actually.
(tries another subject)
Did you know Laura well?

JAMES
I thought I did.

Shelly sets Madeleine's order on the counter.

MADELEINE
Thanks a lot.
(to James)
I'm picking up food for my aunt and
uncle. Aunt Sarah
can't cook right now and Uncle
Leland's up half the
night listening to old music and
crying and stuff. But if
I was cooking for them they'd be
doing even worse. You
think I look like Laura?

(Revised 10-23-89, BLUE)

47. CONTINUED:(2)

JAMES
Yes.

MADELEINE
We used to come visit Twin Peaks
when I was a kid. It
was great. We'd pretend we were
sisters. I wished I'd
known her better. It's so sad.

James stares at Madeline. She smiles back, uncomplicated.

MADELEINE (CONT'D)
Well it was nice to meet you, James
Hurley.

James involuntarily begins to reach across death's void for
Laura. Then catches himself.

JAMES
Nice to meet you too.
CUT TO:
48. NORMA

On the house phone near the kitchen.

NORMA
Thanks for calling, Mr. Mooney.

She hangs up, pale, slowly runs her hands thru her hair.
Shelly sees her, stops.

SHELLY
Norma? You okay?

NORMA
Hank got his parole. He's coming home.

They look at each other.

FADE OUT:

THREE

(Revised 10/26/89, PINK)

ACT FOUR

FADE IN:

49. EXT. GREAT NORTHERN NIGHT

Re-establish.

CUT TO:

50. INT. BEN HORNE'S OFFICE - NIGHT

Ben is on the phone again with the Icelandics and Jerry, riding an exercise machine.

BEN
What's that? No, I'm afraid I don't know what you get when you cross a Norwegian and a Swede ...
(a stiff laugh)
That's very good could you put Jerry back on again?
(pause)
Jer, who the hell is that joker?
... damn airplane phones, I can hardly hear you - you're sure he's the boss? ... just
(MORE)

BEN (CONT'D)
make sure they don't take any
eggnog into the pilot ...
the jet's gassed up and waiting on
the runway in Seattle,
hustle 'em through customs, make
the connection and
save me some of whatever it is
they're having ...

Ben hangs up, spins the globe around. He looks up to discover
Audrey standing in his office.

BEN (CONT'D)
Audrey ... I didn't hear you come
in.

Audrey plops down sadly in a chair. Ben sits on the desk,
immediately suspicious.

BEN (CONTINUED) (CONT'D)
What is it this time?

AUDREY
Dad, are you ashamed of me?

BEN
Audrey, you're a ...
(thinks better of total
honestly)
You're my daughter.

AUDREY
I've been thinking about what we
talked about the other
night when you were so mad.

BEN
It's not that I'm ashamed, Audrey,
it's just that I wish I
could depend on you more,
especially during a trying
time like this.

(Revised 10-23-89, BLUE)

50. CONTINUED:

AUDREY
That's what I want to talk to you
about. Dad, I want to
change my life. I've decided I want
to help you with
the family business.
(she has his attention)
(MORE)

AUDREY (CONT'D)

I mean, one of these days you're going to need someone to take over. Obviously, it's not going to be Johnnie.

BEN

Audrey, I wish I could believe

AUDREY

(starts to cry)

Daddy, please, I saw a friend that I've known since childhood cut down like a flower that had just begun to bloom. Life can be so short. There isn't all the time in the world, I see that now. I want ... to change ... my life.

BEN

(trying to stay skeptical)

How, exactly?

AUDREY

I don't need to go to college. You can teach me the business, I'm willing to start at the absolute bottom.

BEN

Well, we've got some guests arriving. You could go upstairs and make some beds.

AUDREY

(tears again)

You still don't believe me --

BEN

Alright, alright, alright. Where would you start?

AUDREY

I think I should start at the Department Store; cosmetics or something. Part-time, at first, 'til I graduate.

Ben comes over to her. Beginning to accept this peace offering.

BEN

You're really serious about this.

AUDREY
You have to start thinking about
the future, Daddy, just
like I am.

(Revised 10-23-89, BLUE)

50. CONTINUED:(2)

BEN
Future?

AUDREY
Our family's future.

This strikes home with Ben. He considers. Wipes tears off
Audrey's cheek.

AUDREY (CONTINUED) (CONT'D)
Please, let me be your daughter
again.

Ben hold his daughter by the shoulders. Stares into her eyes.
They embrace across a decade.
Ben's quite moved. Audrey's eyes are cold. She's looking at
...

INTERCUT:
51. AUDREY'S POV

On Ben's desk Audrey sees the framed photograph of LAURA
PALMER.

RESUME SCENE

Ben's phone rings. Ben breaks the embrace, goes to the phone.

BEN
Ben Horne ...
(covers the mouthpiece, to
Audrey)
I have to take this, sweetheart.

AUDREY
Okay. Thanks so much, Dad.

BEN
Thank you, Audrey.

Audrey smiles sweetly and exits. Ben speaks into the phone.

BEN (CONT'D)
Where have you been? ... Meet me
down by the river near
the mill pond ... half an hour. Be
discreet.

He hangs up.

CUT TO:

52. EXT. SHERIFF'S OFFICE - NIGHT

Re-establish.

CUT TO:

53. INT. INTERROGATION A - NIGHT

Cooper, Truman, Hawk and Andy each stand over one of
Lydecker's files.

(Revised 10-23-89, BLUE)

53. CONTINUED:

ANDY
Here's a bird, "Louis Armstrong."
He's a parakeet.

TRUMAN
Put it with the others.

He adds it to a small pile in the center of the table. Lucy
is heard over the intercom.

LUCY'S VOICE
Agent Cooper, I've got Gordon Cole
on the phone.

Cooper punches Cole up on the speaker phone.

COOPER
Cooper here.

COLE'S VOICE
Coop, Albert's faxing you his
reconstruction of the
plastic object found in Laura
Palmer's stomach even as
we speak.

Truman gestures to Hawk, who leaves the room to retrieve the
fax.

COLE'S VOICE (CONTINUED) (CONT'D)
He's also determined the bites and
marks on her
(MORE)

COLE'S VOICE (CONTINUED) (CONT'D)
shoulders were made by a parrot or
a mynah bird.

COOPER
That narrows it down considerably.

COLE'S VOICE
That's it, you're up to date.

COOPER
Give Albert my thanks.

He hangs up, as Hawk re-enters with a fax transmission.

HAWK
Take a look at this.

He hands it to Cooper, Truman and he look at it.
INTERCUT:

54. INSERT: THE FAX

The fax is a drawing of a POKER CHIP.

COOPER
Something with the letter "j."

(Revised 10/31/89, YELLOW)

54. CONTINUED:

TRUMAN
(putting it together)
One-Eyed Jacks?

A crash from behind them. Andy, holding a card, has dropped a
file drawer.

ANDY
Harry, Agent Cooper, it's a mynah
bird.
A mynah bird owned by Jacques
Renault.

Truman and Cooper look at each other. Hawk immediately gets
on the phone.

COOPER
(greatly satisfied, to the
assembly)
Gentlemen, when two separate events
happen
(MORE)

COOPER (CONT'D)
simultaneously pertaining to the
same object of inquiry,
we must always pay strict
attention.

HAWK
(on the phone)
... uh huh ... has he called in?
Thanks a lot.
(hangs up the phone)
Renault still hasn't been back to
the Roadhouse.

COOPER
Fellas, it's time for a house call.
CUT TO:
55. EXT. RENAULT'S APARTMENT
BUILDING - NIGHT

A rundown apartment building in the Lotown section of Twin
Peaks. Truman's cruiser and
Hawk's squad car are parked outside.

CUT TO:

56. INT. RENAULT'S APARTMENT BUILDING - NIGHT

Second floor. Truman, Hawk and Cooper move cautiously down a
corridor to the door.
Truman is about to knock but Cooper stops him, they listen.
Cooper nods, Truman knocks.

TRUMAN
Mr. Renault, open the door, please,
it's the police.
CUT TO:
56A. INT. RENAULT'S APARTMENT -
NIGHT

Hearing them, Bobby Briggs climbs out a window and out of the
building.

CUT TO:

56 AA.EXT RENAULT'S APARTMENT - NIGHT

Bobby jumps down to the ground and runs off.
CUT TO:

(Revised 10/31/89, YELLOW)

56B. INT. RENAULT'S APARTMENT BUILDING - NIGHT

They hear something from inside. Truman steps back and kicks
the door open. He shouts to
(more)

(Revised 10-23-89, BLUE)

56B. CONTINUED:

Hawk as he and Cooper go in.

TRUMAN (CONT'D)
Hawk, outside!

Hawk runs past them to the window, as Truman and Cooper, guns drawn, check the other rooms. We hear tires SQUEAL from outside.

HAWK
Car's going around the side.

Hawk goes out the window after it.

CUT TO:

57. EXT. RENAULT'S APARTMENT BUILDING - NIGHT

Hawk's car patches out, siren wailing.
CUT TO:

58. INT. RENAULT'S APARTMENT - NIGHT

Empty and ransacked, a one-room efficiency plus a small kitchen. Truman's radio squawks.

HAWK
(on the walkie-talkie)
Suspect's headed south, couldn't
get licence plate.

TRUMAN
(on walkie to Hawk)
Go, go, call for backup if you need
it.

Cooper is putting on a pair of surgical gloves.

COOPER
Harry, let's seal the room and get
forensics.

Cooper opens a floor level kitchen cabinet. Stashed inside is Leo's BLOODY SHIRT.
Cooper carefully lifts it out, looks at the blood, sees initials in the collar.

COOPER (CONT'D)

"L.J."

(flips the shirt to
Truman; thinking)

Leo Johnson. Leo Johnson and
Jacques Renault.

TRUMAN

That's the connection we've been
looking for.

(looking at the blood)

I'll call Doc Hayward, we'll get a
make on this blood.

Truman's radio squawks.

(Revised 10/26/89, PINK)

58. CONTINUED:

HAWK'S VOICE

Harry? ...

TRUMAN

Any luck?

HANK

Negative. Lost him.

TRUMAN

Hawk, let's get an apb to the state
office on Leo Johnson.

Cooper signals a thumbs-up.

CUT TO:

59. EXT. RIVERBANK - NIGHT

A wooded area by the river. LEO JOHNSON stands by his red
Corvette, nervously smoking a cigarette. Looking and waiting.
Ben Home walks out of the woods.

BEN

Nice touch, a bright red sports car
for a secret meeting.

LEO

You don't like it, get somebody
else.

BEN

Hank said you were gifted, I
believed him, but Leo,
your whole approach is misguided.

(MORE)

BEN (CONT'D)

Major career
opportunities staring you in the
face and all you think
about is car wax and chickenfeed
drug transactions.

LEO

Hey, I'm out ten thousand bucks,
maybe that's peanuts to
you, not to me.

BEN

You were in business with a couple
of glue-sniffing squish-heads.

LEO

The Renault brothers? I broke up
their act.

Leo uncovers a tarp revealing the dead body of BERNIE
RENAULT, wrapped in plastic.

LEO (CONTINUED) (CONT'D)

This is Bernie. Jacques' back in
Canada. We had a long talk. He's
staying in Canada. Jacques was the
brains in the outfit. Bernie made
bail this morning on possession.

(Revised 10-23-89, BLUE)

59. CONTINUED:

BEN

Do we know if the late Bernard gave
you up?

LEO

I told him if he ever did I'd kill
him.

BEN

Did he?

LEO

No. He shouldn't have trusted me,
but like I said, Bernie wasn't too
bright.

BEN

One last chance, Leo. Don't
disappoint me.

LEO
The mill?

BEN
Keep it simple. Insurance
investigator should read "arson, "
block letters, about six feet high.

LEO
The deal as we discussed?

BEN
(hands over an envelope of
cash)
The rest on delivery. Not tomorrow
night. Not the night after. The
night after that. Three nights.
Green light. Clear enough?

Leo nods, lights a match off his thumbnail, lights Ben's
cigar.

LEO
Excuse me. I got to take Bernard
for a swim.

Leo hefts Bernard over a shoulder and walks off
CUT TO:
60. EXT. WOODS CLEARING - NIGHT

Pitch dark. Then the beam of a flashlight cuts thru the
night, moving along the ground.

DONNA'S VOICE
But if Mrs. Palmer knows about the
necklace -

JAMES' VOICE
How? How could she know?

(Revised 10-23-89; BLUE)

60. CONTINUED:

Donna and James enter the clearing where they buried the
necklace. James lifts the rock.

DONNA
She said she saw it, she had a
vision and she said she saw
somebody take it.

JAMES
(digging, realizing)
Donna, it's not here.

DONNA
Then that means someone must have
seen us or followed
us here ...

JAMES
But how did Mrs. Palmer know?

DONNA
Laura used to say her mother was
kind of spooky, she
used to see stuff, she'd have
dreams. Laura did too.

An owl hoots. They move closer to one another.

JAMES
Maybe we should tell somebody.

DONNA
You mean the police?

JAMES
If it was the killer, then he knows
that we know

DONNA
James, the police didn't love
Laura. Nobody loved her but us.

JAMES
I don't want anything to happen to
you. I couldn't stand it, I
wouldn't be able to ...

DONNA
(giving him strength)
Nothing is going to happen to me.

JAMES
Just a few days ago we were so
happy. I keep thinking
I'm going to see her, I think I
catch a glimpse of her out
of the corner of my eye, sometimes
it's like I really see
her, at school or the Diner ...

(Revised 10-23-89, BLUE)

60. CONTINUED:(2)

James looks away, she takes him by the shoulders.

DONNA (CONTINUED)

James, look at me ... we're gonna
find out who killed
her. This is about us. We have to
do this for us, not just
for her.

(they kiss)

I want to be with you ...

They kiss again, more passionately.

CUT TO:

61. EXT. BLUE PINE LODGE NIGHT

Re-establish.

CUT TO:

62. INT. BLUE PINE KITCHEN - NIGHT

Dressed in her nightgown, Josie answers a ringing phone.

JOSIE

Hello? ...

INTERCUT:

63. INT. JACQUES RENAULT'S APARTMENT - NIGHT

Truman is on the phone. Behind him the apartment is being
scaled off with yellow tape that
reads "Off Limits - Police Investigation."

TRUMAN

Josie, it's Harry, listen, I just
can't get away, we've got a
break in the Palmer case --

JOSIE

I miss you, I want to talk to you -

-

TRUMAN

I want to talk to you, too, listen,
Josie, were you at the
Timber Falls Motel today?

PETE MARTELL enters the kitchen through the back door,
carrying the mail.

JOISE
(quietly)
I have to go. Call me tomorrow.

She hangs up. Truman looks at the phone, unsettled.

CUT TO:

64. ON JOSIE

As Pete sits at the counter.

(Revised 10/26/89, PINK)

64. CONTINUED:

PETE
Hey, Josie, blow the whistle, it's
quittin' time.

JOSIE
Hello, Pete, how did the shift go?

PETE
(pops a beer)
Cut some wood, made some lumber.
I'm so tired I
could ...

JOSIE
... eat a horse? I made you a
turkey sandwich.

Pete goes through the mail as Josie retrieves the sandwich
and unwraps it.

PETE
Fantastic, Josie. Is Catherine
asleep?

JOSIE
Yes.

PETE
Then gimme some mayo with that.

Josie smiles and gets out the mayo. Pete heavily lathers his
sandwich.

PETE (CONT'D)
Josie, how do you feel about fish?

JOSIE
To eat?

PETE

To catch. The Fishing Association's annual 'do is coming up, you know, I'm the defending champion - (takes a big bite of sandwich, as Josie goes through her mail) - and this year they're adding a Mixed Doubles Division and I thought, if you're interested, what the heck, would you like to partner up with me?

JOSIE

Pete, I don't know the first step about fishing.

PETE

Josie, there's enough fishing in me for both of us.

A letter, has captured Josie's interest. She doesn't respond.

(Revised 10/31/89, YELLOW)

64. CONTINUED:(2)

PETE (CONT'D)

So, what do you think?

JOSIE

Sure, Pete. Let's give it a run at the money.

PETE

Josie, you're my kind'a gal. I'm going to hit the hay.

JOSIE

Sweet dreams, Pete.

PETE

Sweet dreams to you, too, Josie.

Pete exits with his sandwich. Josie opens the letter. She nervously pulls out a piece of paper.

INTERCUT:

65. INSERT: THE LETTER

Blank, with the exception of drawing of a domino, six black dots on a white surface.

65A. THE PHONE

Right beside her rings. She answers.

JOISE

Hello.

HANK JENNINGS' VOICE

Did you get my message?

JOSIE

(looks at the domino)

Yes.

INTERCUT:

66. INT. PRISON CORRIDOR - NIGHT

Hank Jennings on a phone in a dark corridor.

HANK

(ambiguously)

... catch you later.

He hands up. STAY WITH Josie. Her hand trembles.

FADE OUT:

THE END