

TWIN PEAKS

#2.001

story by
Mark Frost and David Lynch

teleplay by
Mark Frost

Scanned by runningdog.

Original formatting duplicated as closely as possible. For clarification all duplicate pages removed. Revised lines are **bold** with new lines enclosed within **[brackets]**. Special note: this is a faithful duplication that includes the original spelling, formatting and series related errors.

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7700 Balboa Blvd
Van Nuys, CA 91406
(818) 909-7900

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ACT ONE

FADE IN:

1. EXT. GREAT NORTHERN HOTEL - NIGHT

Establish.

CUT TO:

2. INT. GREAT NORTHERN CORRIDOR - NIGHT

Looking through the open door into Cooper's room. COOPER lies still on the floor, flat on his back at the foot of the bed.

Looking down the corridor, here comes a ROOM SERVICE WAITER, carrying a glass of warm milk on a tray. He stops at the open doorway, sees Cooper, knocks.

WAITER

Room service.

No response. He enters cautiously.

Cooper's eyes open. He looks up as the Waiter, who is no scholar.

WAITER (CONTINUED)

(grins)

How you doin' down there?

Cooper blinks a few times, dazed and disoriented. Pause.

WAITER (CONTINUED)

Warm milk.

He proudly holds up the glass.

COOPER

(finding his voice)

Could you ... put it on the table?

WAITER

Sure.

The Waiter gingerly steps around him and sets the glass of milk down on the table beside the phone receiver, from where he hears ...

ANDY'S VOICE

Hello? ... Agent Cooper? ... Agent Cooper?

The Waiter looks down at Cooper, then decides to helpfully hang up the receiver.

(CONTINUED)

2. CONTINUED:

WAITER
Hung it up for you.

COOPER
What's that?

WAITER
Hung it up. The phone.

COOPER
Oh.
(pause)
Thank you.

WAITER
No problem.

The Waiter stands in front of him, holding the bill, takes out a pen. Cooper's attention drifts off him, drifts back.

COOPER
Yes?

The Waiter holds out the bill and pen. Cooper takes them, holds them above his chest, trying to focus

COOPER (CONTINUED)
Does this include a gratuity?

WAITER
Yes sir.

Cooper scrawls a signature. The Waiter takes back the bill and pen.

WAITER (CONTINUED)
That milk'll cool down on ya'.

The Waiter smiles, backs up to the door, stops, grins, points a finger. He's figured it out.

WAITER
I heard about you.

Cooper looks at him. The Waiter grins again, gives a small wave and a wink and moves off. We hear his footsteps move do, the coorridor. They stop. Slower footsteps come back.

The Waiter peeks around the corner, looks at Cooper again, grins, shakes his head and moves off. The footsteps recede.

(CONTINUED)

2. CONTINUED:(2)

Cooper takes a cautious deep breath. He closes his eyes, wincing in pain. He turns his head towards the bed, opens his eyes and slowly realizes that, looming above him, a GIANT is sitting on the foot of the bed looking down at him.

The Giant appears to be at least eight feet tall. He's wearing dark pants, a white shirt rolled up at the sleeves and a slender black tie.

GIANT
I will tell you three things.
(pause)
If I tell them to you, and they come true, then will you believe me?

COOPER
Who are you?

GIANT
Think of me as a friend.

COOPER
Where did you come from?

GIANT
(shakes his head)
The question is: where have you gone?

Cooper blinks, ponders.

GIANT (CONTINUED)
The first thing I will tell you is: "The man in the smiling bag."

COOPER
(mumbles to himself, trying, to remember)
"Smiling bag."

GIANT
The second thing is: "The owls are not what you think."

Cooper repeats the words, clinging to them.

GIANT(CONTINUED)
The third thing is: "He points without the proper chemical."

Cooper repeats the phrase to himself.

(CONTINUED)

2. CONTINUED:(3)

COOPER

What, what does this mean?

GIANT

This is all I am permitted to say. If you find these things to be true, I will visit you again. We want to help you.

COOPER

Who's "we?"

GIANT

One last thing: Leo locked inside a hungry horse. By the way, you will require medical attention.

Cooper looks down at his shirt. A bloodstain is slowly spreading across his midsection. He looks back. The Giant is gone. Cooper doesn't move.

COOPER

Holy jumpin' George.

CUT TO:

3. EXT. ONE-EYED JACK'S - NIGHT

Establish. Off the One-Eyed sign ...

CUT TO:

4. INT. ONE-EYED JACK'S BEDROOM NIGHT

CLOSE on AUDREY'S eye, peering out from between the curtains, draped around the fourposter in her room. Audrey stands on the bed. There are two masks on the wall above the headboard.

BEN HORNE enters the room, sees movement behind the curtains.

BEN

Knock, knock.

(pause)

Knock. Knock.

AUDREY

(changing her voice)

Who's there?

BEN

The big bad wolf.

(CONTINUED)

4. CONTINUED:

AUDREY

Go away.

BEN

Interesting.

(takes a moment)

Come on, let's have a look at you.

AUDREY

I'm shy.

BEN

Didn't you know? Everybody's shy. Here at One-Eyed Jack's it's a transitory condition. And an occupational handicap.

He tries to pry the curtain apart for a look, she snaps it shut. He takes out a cigar; having been through this before, he falls back on technique.

BEN (CONTINUED)

But, consider; your first night in a new place, new surroundings, new people -

AUDREY

New wardrobe -

BEN

(warming to the task)

- naturally you are full of questions, anxieties. You're wondering "What's expected of me? how will I be received? will they ... *like me*?" I'm right, aren't I?

AUDREY

Yes.

Ben patrols the perimeter, toying with the curtains, as she moves with him, defending her translucent barrier, trying to anticipate his angle of attack.

BEN

Let's examine these feelings, shall we? What are they if not the natural emotional processes of any living, breathing person who finds herself thrust ... into new circumstances?

AUDREY

(pause)

Could you repeat the question?

(CONTINUED)

4. CONTINUED:(2)

BEN

You're nervous, you're shy, you're frightened: of course you are...

(another thought)

How *exactly* new to all this are you?

AUDREY

You might say ... brand new.

BEN

(the thought cheers him)

Really.

AUDREY

For instance, if I was a bar of soap, I'd still be wrapped in my package.

BEN

(enthusiasm swells)

Alright' fine, now I have to see you ...

He puts his cigar in his mouth, tries to open the curtain again; she thwarts him. He thrusts a hand inside. She slaps it away.

BEN (CONTINUED)

(happy)

A vixen! What's your name?

AUDREY

Queen of Diamonds.

BEN

No, no, no, your real name.

AUDREY

I'm not supposed to tell.

BEN

Did they tell you who I was?

AUDREY

The owner?

BEN

That's right. Tell me your name.

AUDREY

You wouldn't believe me.

(CONTINUED)

4. CONTINUED:(3)

BEN
I'm a liberal thinker.

AUDREY
Prudence.

BEN
Prudence!

AUDREY
I think you should go.

BEN
Do you, Prudence?

AUDREY
Yes I do. I really do.

BEN
All right. (pause)

She listens cautiously. Ben walks to the door, opens and closes it, tiptoes back into the room, towards the bed. He triumphantly throws the curtains open.

BEN (CONTINUED)
'Got you!

She's hiding under the covers, a conspicuous lump. Ben advances.

BEN (CONTINUED)
I'll huff ... and I'll puff ... and I'll blow your house
down!

He yanks the covers away. She's revealed: a mask covers her features.

BEN (CONTINUED)
Aren't you ... something?

He advances further. She retreats. He reaches for her, she slaps his hands away, grabs a pillow and whacks him across the head. He laughs. She's backed against the wall. He reaches for her mask.

BEN (CONTINUED)
Please ... I have to ... see you ...

His hand reaches the mask. An urgent knock at the door. Ben hesitates. Another knock.

(CONTINUED)

4. CONTINUED:(4)

JERRY HORNE'S VOICE

Ben, it's Jer! Brother Ben, we've got a situation!

BEN

So have I.

JERRY HORNE'S VOICE

Ben, it's the M-I-L-L! And we got a big S-N-A-G!
Ring a bell?

BEN

(to Audrey)

Alas, I do have a situation.

AUDREY

Gee, that's too bad.

BEN

(all business, rising, putting on coat)

I like you. You know how to interest a man. That's half
the battle. You've got quite a future in front of you.

AUDREY

That's what everyone keeps telling me.

JERRY'S VOICE

Ben, I'm gonna count to three -

BEN

Coming, Jer!

(straightens his tie, checks the mirror)

Prudence, I'm leaving now, but I'm going to get myself
back up here to see you right away. And next time we'll
play a different game. I'll make the rules. A fun game.
You'll like it. Everybody wins.

He drops some money the table, blows her a kiss and blows out of the room.

Audrey lowers the mask. She's laughing silently, tears running down her face, close to the
edge.

CUT TO:

5. INT. BLACKIE'S OFFICE - NIGHT

Ben and Jerry enter Blackie's office. BLACKIE sits behind her desk, looking worn and
haggard. She has the shakes.

(CONTINUED)

5. CONTINUED:

BEN

How many blips are we dealing with?

JERRY

Two blips: blip number one, they contained the fire in the drying sheds -

BEN

It didn't spread to the processing plant?

JERRY

Just the plywood building, not the main plant.

BEN

Manageable. What's blip number two?

JERRY

Leo the Lip's in the hospital -

BEN

As in morgue?

JERRY

That's a big N-O.

Ben chews on that. Turns to Blackie.

BEN

Keep an eye on that new girl. She didn't come across.

JERRY

This sounds like a job for Jerry Horne -

Taking off his coat, Jerry starts for the door. Ben grabs him by the collar.

BEN

Blackie, you're looking a little the worse for wear ...

She shoots him a poisonous look. He takes a packet from his pocket.

BEN (CONTINUED)

Would you like to fix yourself a cocktail? Or would you rather just say "no?"

BLACKIE

Bastard.

(CONTINUED)

5. CONTINUED:(2)

BEN
What's that, Blackie?

BLACKIE
(humbling herself)
Please.

BEN
And you used to be so pretty.

Ben signals to Jerry, who exits. Ben moves to the door.

BLACKIE
PLEASE.
(he stops, looks at her, she's trembling)
Pretty ... please

Ben tosses the packet onto the desk, shakes his head and exits. Blackie looks at the packet, opens a drawer [plus other drug paraphernalia], takes out a length of rubber tubing and sets it on the desk.

CUT TO:

6. EXT. BURNED MILL - DAWN

Establish. Fire trucks and paramedics dealing with the fire's aftermath.

CUT TO:

7. INT. MILL - DAWN

Details of the ravaged interior. A scorched moose head on a wall. A ruined office. Water and ash dripping into a tea cup. A blackened fire extinguisher,

CUT TO:

8. EXT. MILL - DAWN

PARAMEDICS wheel PETE MARTELL out of the mill, his face covered with an oxygen mask.

They load Pete, into the back of an ambulance. SHELLY JOHNSON is already inside on another gurney, also taking oxygen. SHERIFF TRUMAN stands by the ambulance doors. Pete takes Truman's hand, partially lifts off his mask.

PETE
Catherine?

TRUMAN
Not yet, Pete.

(CONTINUED)

8. CONTINUED:

They look at each other. Pete coughs, they readjust his mask, slide the gurney in, close the doors. The siren starts up, the ambulance drives off.

Truman moves away and is joined by DEPUTY HAWK

HAWK
Josie's not at Blue Pine, she's not at the office -

TRUMAN
Keep looking.

HAWK
Harry, we've looked everywhere -

TRUMAN
(hard)
Keep looking.

DEPUTY ANDY lopes up to them.

TRUMAN (CONTINUED)
Andy, where the hell is Cooper?

ANDY
It's the strangest thing, I was talking to him and he put the phone down and walked away and it sounded like somebody was banging real loud on the door -

TRUMAN
And?

ANDY
And then I heard a sound like somebody falling down and then about a minute went by and somebody hung up the phone.

Hawk and Truman look at each other.

CUT TO:

9. INT. COOPER'S ROOM - DAWN

Cooper's hand reaches out for his tape recorder on the floor not far from where he's lying. His fingertips reach it, gain purchase and drag it back to him. In pain and slightly fumble-fingered he's able to activate the record button, lie back and bring the recorder to his mouth.

COOPER
Diane, it's - I don't know what time it is, Diane, I've been shot. I was out for a while and I can't reach my
(more)

(CONTINUED)

9. CONTINUED:

COOPER (CONTINUED)

watch. The sky's getting light, I can hear birdsong. I'm lying on the floor of my room. There is a great deal of pain and a fair amount of blood. I seem to remember three shots, all to the midsection. I was wearing my vest last night, per Bureau regulations when undercover, but even so, if you can imagine someone dropping three bowling balls on your chest from a height of about nine feet you might begin to approximate the sensation.

(looking at his chest)

On balance, though, being shot is not as bad as I had always imagined it might be. If you can manage to keep the fear from your mind. Then again, I suppose you could say that about almost anything in life: it's not so bad if you can keep the fear from your mind.

(he wrestles with it)

At a time like this, curiously, you immediately think of the things you regret, or the things you would miss. I would like, in general, to treat people with much more care and respect. I would like to climb a tall hill, sit in the cool grass and feel the sun on my face. I wish I could have cracked the Lindbergh kidnapping. I would very much like to make love to a beautiful woman who I had genuine affection for. I would like that very much.

(he has to stop)

All in all, a very interesting experience.

SOUND of running footsteps. Truman, Hawk and Andy appear in the doorway.

COOPER (CONTINUED)

Ah. They're here.

FADE OUT:

END ACT ONE

ACT TWO

10. EXT. CALHOUN MEMORIAL HOSPITAL - DAY

Establish.

CUT TO:

11. INT. CALHOUN HOSPITAL INTENSIVE CARE - DAY

CAMERA MOVES slowly past a row of charts hanging on hooks at a nurse's station: we read the names on the charts:

... Pulaski, Ronnette; Jacoby, Lawrence; Hurley, Nadine; Johnson, Shelly; Martell, Pete; Johnson, Leo ...

A NURSE takes a seventh unmarked chart; off the last hook and CAMERA MOVES with her picking up staying with an extremely tired DOC HAYWARD sitting in a chair. She hands the chart to Hayward. He rises and together they move into an adjoining room ...

CUT TO:

12. INT. INTENSIVE CARE DAY

Hayward and the Nurse enter. Cooper is seated on an examining table. Another NURSE is cutting away his shirt; revealing his bulletproof vest. Truman stands nearby.

COOPER
(pale, shaky but game)
Morning, Doc.

HAYWARD
My God, what happened to you?

COOPER
Three slugs, point blank range.

TRUMAN
You can't remember anything about the shooter.

COOPER
All I saw was that muzzle flash and the next thing I knew I was drifting on Cloud Nine - busy night, Doc?

HAYWARD
Haven't seen this much action since the Elks Club fire in '59 - here we go ...

Doc and the Nurse ease the bloodstained vest off Cooper. He groans. Large ugly bruises are
(more)

(CONTINUED)

12. CONTINUED:

revealed. LUCY enters with a clipboard, thermos of coffee and some mugs, just in time to see the bruises.

LUCY
(a little faint)
Oh boy ...

A little woozy, Truman helps her to a chair.

TRUMAN
Easy there, Luce.

LUCY
Oh boy ...

One of the Nurses partially closes the curtain between the bed and where Lucy is sitting. Lucy pours herself a cup of coffee.

COOPER
Looks worse than it feels Lucy.

HAYWARD
Let's have you lie back.

Hayward and a Nurse help Cooper lie back. We see there's a bullet partially embedded in his midsection near a rib.

COOPER
Doc, I think I picked up a wood tick last night. While trying to scratch it off I adjusted my vest upwards and I think one shot glanced off the edge of my vest.

HAYWARD
(examining the bullet)
Agent Cooper, I'd have to say you're lucky to be alive.

COOPER
I try to tell myself that at least once a day.

LUCY
Coffee?

COOPER
You bet.

TRUMAN
(taking a cup, quietly)
Lucy, Agent Cooper needs to be brought up to date.

(CONTINUED)

12. CONTINUED:(2)

LUCY

Okay.

TRUMAN

Cooper, I'm working on a warrant for Leo. Arrest and search

Truman exits. Hayward is prepping to remove the bullet from Cooper's side.

COOPER

Go ahead, Lucy.

LUCY

Okay.

HAYWARD

I ought to administer an anesthetic.

COOPER

No, just hand me my wallet and say when.

Puzzled, Doc nods to a Nurse, who hands Cooper his wallet.

LUCY

This morning, at around 5:45 a.m. Jacques Renault was found dead in his bed. It appears to be cardiac arrest, which is what happened to my Uncle Walter after he had the accident with the lawnmower, but the cause of death is not yet officially known.

COOPER

Autopsy?

HAYWARD

Soon as we get a minute.

COOPER

Please continue, Lucy.

Cooper watches as Hayward lays out a row of severe looking surgical instruments, including a wicked pliar-like utensil.

LUCY

Doctor Jacoby is resting comfortably after his heart attack, and Ronnette Pulaski is still on life support, which the Sheriff told me you already knew about but that I should remind you.

(CONTINUED)

12. CONTINUED:(3)

COOPER

Thank you.

HAYWARD

You might be able to question Jacoby later today.

LUCY

Shelly Johnson and Pete Martell are in stable condition after they were found inside the mill, which caught fire and burned down, at least a part of it did not the whole mill which is lucky because they had all that lumber inside -

HAYWARD

A few second-degree burns, smoke inhalation -

LUCY

Smoke inhalation, in addition to which I think Shelly is a smoker anyway.

Doc and Cooper look at each other.

LUCY (CONTINUED)

Nadine Hurley is still unconscious and in serious condition because of an overdose of sleeping pills.

COOPER

Accidental?

HAYWARD

(swabbing Cooper's wound)
Ed says she left a note.

COOPER

Damn.

HAYWARD

Ready, Cooper?

COOPER

(nods)
Keep talking, Lucy.

Cooper puts the wallet in his mouth and bites down hard. Hayward picks up the pliers and goes to work.

LUCY

Leo Johnson was found in his house by Deputy Brennan
(more)

(CONTINUED)

12. CONTINUED:(4)

LUCY (CONTINUED)
 with a single gunshot wound to his upper chest. There appears to be a spinal injury associated with this wound, he's just out of surgery and at this time is still unconscious and in critical condition -

Hayward, who's been working vigorously, pulls hard, the bullet comes out and Cooper lets out a yell. Hayward examines the bullet. We see the leg's of a dead tick attached to the end.

HAYWARD
 Hell of a way to kill a tick.

CUT TO:

13. INT. HOSPITAL ROOM - DAY

Truman looks in on ED HURLEY, sitting by the bedside of the unconscious NADINE, holding her hand, watching her with fear and devotion, trying to will her back. Truman respectfully withdraws before Ed realizes he's there.

CUT TO:

14. INT. HOSPITAL ROOM - DAY

Truman enters another room, where a NURSE is tending to Shelly, lying quietly in bed, pale, exhausted, coughing gently every now and then. Truman nods to the Nurse, who exits. Truman sits by the edge of the bed. Shelly manages a weak smile.

TRUMAN
 Hi Shelly.

SHELLY
 Hi. Hope you don't mind if I don't get you coffee.
 (starts to cough. He pats her arm)
 Leo know I'm here?

TRUMAN
 Shelly ...

SHELLY
 (sees the look on his face)
 What? What?

TRUMAN
 Leo was shot last night. He's here in the hospital.

SHELLY
 Oh my God ...

TRUMAN
 It's bad. You should know there's a chance he may not make it.

(CONTINUED)

14. CONTINUED:

SHELLY

Oh my God, what happened?

TRUMAN

We don't know. We found him at your house about an hour ago.

SHELLY

At our house?

Truman nods. Shelly's thinking, eyes darting around, exploring the possibilities.

TRUMAN

Shelly ... we're gonna need to ask you some questions.
(she nods)

Can you tell me what you were doing at the mill?

Tears come to Shelly's eyes.

SHELLY

Would it be okay if maybe ... we could talk a little later? It's just ... you know, with Leo ...

She starts to cry. Truman pats her on the shoulder.

TRUMAN

I understand. You rest up for a while. I'll be back to see you.

SHELLY

Thanks, Sheriff.

Truman rises, exits. Shelly tries to put the pieces together.

SHELLY (CONTINUED)

(under her breath, terrified)

Bobby ... Bobby, help me ...

CUT TO:

15. INT. HOSPITAL CORRIDOR - DAY

Truman exits Shelly's room, sees Ed coming out of Nadine's room. They approach. Ed shrugs, a heartbreaking look of helplessness. Truman gives him a hug.

TRUMAN

I'm sorry.

(CONTINUED)

15. CONTINUED:

ED

She's always been a fighter. I'm betting on her.

TRUMAN

I'd lay money on that myself.

ED

I should have been with her. This wouldn't've happened.

TRUMAN

You can't blame yourself.

ED

But I do, you see. That's the whole problem.

(pulling himself back)

Have you seen James? He ought'a know, I've been trying to get hold of him.

Truman decides not to complicate Ed's emotional state.

TRUMAN

Let me take care of that for you.

ED

Thanks, Harry.

(emotion swelling again)

She knows I'm there. She squeezes my hand when I talk to her. She can hear me.

TRUMAN

'Course she can, Ed. You stay with her. You'll bring her back.

Ed pats him on the back, nods, goes back in, as Truman moves off.

Cooper, walking stiffly, putting on his shirt, is exiting his room further down the corridor, pursued by a distraught Hayward and a confused Lucy.

HAYWARD

- I want to be very clear this is completely against my recommendation -

COOPER

Thanks, Doc, duly noted -

HAYWARD

You've lost some blood, you've got two cracked ribs, some torn cartilage and possibly a bruised lung -

(CONTINUED)

5. CONTINUED:(2)

COOPER

(overlapping)

Lucy, maybe you could run down to the pharmacy and pick me up a large bottle of aspirin - Doc, when the will is firmly invoked the recuperative powers of the physical body are simply extraordinary -

HAYWARD

Harry, I want to go on record, this man should be in a hospital.

TRUMAN

I hear you, Doc -

(to Cooper, search warrant in hand)

We're ready to give Leo's house a top to bottom.

COOPER

Good, let's get to work.

TRUMAN

I guess we can't formally arrest him until he's conscious.

COOPER

Correct. Put a guard on his door, zip up the exits, nothing leaks to the press until we've finished the search.

Cooper stops. Ahead of them, being wheeled out of a room and down the hall by two [ORDERLIES] is a gurney holding a huge figure in a large rubber body bag.

COOPER

What's that?

TRUMAN

That's Jacques.

COOPER

(remembering)

"Shock in a big rubber bag."

TRUMAN

Excuse me?

COOPER

Tell you later. Come on, Harry, we've got work to do: the attempted murder of a federal agent is an extremely serious crime and it barely cracks our top five.

Cooper moves off, a pained, awkward gait. Hayward and Truman look at each other.
(more)

(CONTINUED)

15. CONTINUED:(3)

Truman shrugs and starts after Cooper.

COOPER (CONTINUED)

Harry, if you don't mind, you're going to have to do most of the driving.

As they round the corner, we move to look down a long, empty corridor. We move down it slowly.

DISSOLVE TO:

15A. INT. HOSPITAL ROOM

We move in on RONETTE PULASKI, lying in bed, hooked up to life support. As we get closer, she moves in a way that indicates she's coming out of the coma.

CUT TO:

16. EXT. PALMER HOUSE - DAY

Establish.

CUT TO:

17. INT. PALMER LIVING ROOM - DAY

SARAH PALMER and MADDY FERGUSON are having coffee both lost in private thought. Pause.

MADDY

I had the strangest dream last night.

SARAH

About Laura?

MADDY

I'm not sure. Maybe. I was in a desert. It was hot and dry. There was some kind of animal with me, I couldn't see it but I could feel it breathing on me.

SARAH

What kind of animal?

MADDY

A big cat. I think it was gray. I could see its eyes, yellow and red. Then we were in the woods. It was very dark. I woke up and the window was open. There was a cold wind blowing through the room.

From the other room, loud robust singing approaches.

(CONTINUED)

17. CONTINUED:

LELAND'S VOICE

"Oh, marsey-doats and dosesy-doats and little lambs
eat ivy/A kiddlede ivy too, wouldn't you? ... marsey-
doats and dosesy-doats and little lambs eat ivy/A
kiddledeet ivy too, wouldn't you? ... "

LELAND PALMER enters the room, well dressed in a three-piece business suit, carrying his briefcase. He continues to sing, happy and good-natured, genuinely trying to entertain the two women. His hair has turned completely *white*.

LELAND (CONTINUED)

"Now if the words sound queer and funny to your ear/
A little bit jumped and jivey ...
(moving closer to them)
Say 'Mares eat oats and does eat oats, and little lambs
eat ivy' ...

He kisses them both, grabs his hat, kind of flips it onto his head, picks up an umbrella and exits, still singing ...

LELAND (CONTINUED)

"Oh, marsey-doats; and dosesy-doats; and little lambs
eat ivy/A kiddledeet ivy too, wouldn't you? ... marsey-
doats and dosesy-doats and little lambs eat ivy/A
kiddledeet ivy too, wouldn't you?

Sarah and Maddy look at each other.

FADE TO BLACK:

END ACT TWO

ACT THREE

FADE IN

18. EXT. GREAT NORTHERN HOTEL - DAY

Establish.

CUT TO:

19. INT. BEN HORNE'S OFFICE - DAY

On a television set in the corner, featuring a news story about the burning mill. SOUND of half-spirited Icelander singing from the hall outside. Ben and Jerry appear in the hallway, turn and speak back to the Icelanders in the hall.

BEN

Travel safely, Einer; (Icelandic phrase): next year in Reykjavik!

Ben pulls Jerry into the office, closes the door and barks instructions.

BEN (CONTINUED)

On the bus, on the runway, right up to the plane; no television, no newspapers and make sure the pilot doesn't fly over the mill, until their check clears as far as they're concerned that fire never happened.

JERRY

What fire?

Ben gives him a friendly slap on the cheek.

BEN

(lowers his voice)

Agenda: let's get a location on Catherine, keep our distance, We just want to be sure she's ready to take the fall, I want a complete medical on Leo Johnson's prospects for recovery and a satisfying explanation from Hank Jennings why **that punk [LEO]** isn't being measured for a plot at Ghostwood Memorial Park.

JERRY

Well begun is half done.

The SOUND of the Icelanders is interrupted by the approaching sound of Leland singing "Mare-se-doats." The doors open as he finishes the chorus. Leland spreads his arms, a happy smile on his face, his white hair standing up like a field of albino wheat.

LELAND

I'm back!

(CONTINUED)

19. CONTINUED:

Ben and Jerry stare at him for a long time.

CUT TO:

20. EXT. LEO JOHNSON'S HOUSE - DAY

A lot of police vehicles parked outside.

CUT TO:

21. INT. LEO JOHNSON'S HOUSE - DAY

Full-scale forensics going on in the living room; technicians measuring the trajectory the bullet took through the broken window. Truman examines the bite Leo's axe took out of the wall. Hawk comes out of the bedroom with a small box containing some skin mags, including a few back issues of *Flesh World*, takes them to Cooper, seated stiffly on a chair in the middle of the room. We see two PLAINCLOTHES COPS are carefully dismantling the kitchen in a thorough search.

HAWK

Surprise; *Flesh World*.

COOPER

Good customers must get complimentary subscriptions.

HAWK

Still no cocaine, here or in the truck.

COOPER

We may have to bring in the dogs. Let's get those down to the station.

TRUMAN

I can't figure it; some kind of fight was going on in here.

COOPER

Well they weren't doing the Tennessee waltz.

TRUMAN

But the shot came from outside.

COOPER

He wasn't shot by the person he was fighting with.

TRUMAN

(an idea taking shape)

Two people.

(CONTINUED)

21. CONTINUED:

COOPER

Leo was trying to turn somebody to kindling. The person went down and hit that television; the legs were moved off the depressions in the carpet. Leo advanced, axe raised, the shot knocked him back onto the couch.

TRUMAN

Shelly?

COOPER

Shelly's about ninety-nine pounds soaking wet; that's a big old television.

TRUMAN

Was she the shooter?

COOPER

That depends on when she got to the mill.

Truman nods.

CUT TO:

22. EXT. LEO JOHNSON'S - DAY

Deputy Andy is working the perimeter outside. He looks up to see a government issue car roar up nearby and stop in a cloud of dust. AGENT ALBERT ROSENFELD and his two ASISSTANTS climb out of the car. Andy immediately turns and runs to the house.

CUT TO:

23. INT. LEO JOHNSON'S PORCH - DAY

Andy enters and starts for the door.

ANDY

Harry! Harry! It's Agent Rosenflower!

Andy steps on a loose plank levers up like a shot and WHACKS him in the face. He goes down. Truman comes out onto the porch from the kitchen, just as Albert enters through the outside door. They stare at each other. Andy moans quietly. Albert looks at him.

ALBERT

Another great moment in law enforcement history.

The plank Andy dislodged reveals a cavity under the porch, which Truman is the first to notice. He kneels down to take a look ...

CUT TO:

24.

25. INSERT - THE PORCH CAVITY

Secreted inside is Leo's stash, prominently featuring a couple of kilo bricks of cocaine.

CUT TO:

TRUMAN

As he looks back up at Albert.

TRUMAN

Albert, I guess you were more right than you know.
Good work, Andy.

His nose bleeding, Andy manages a cockeyed grin.

CUT TO:

26. EXT. DINER - DAY

Establish.

CUT TO:

27. INT. DINER KITCHEN - DAY

A small bottle of ammonia or some like chemical is opened. HANK JENNINGS lets the fumes from the bottle drift up into his face. He inhales, his eyes redden and start to redden. He replaces the bottle top and hides the bottle as NORMA JENNINGS enters the kitchen. She's not in uniform this morning.

Hank lets her catch a glimpse of him before turning away.

NORMA

Hank?

Hank grabs a broom and starts to sweep up, trying to hide his "tears."

HANK

Yeah. Hi.

NORMA

What is it?

HANK

Nuthin'. Fine.

She regards him, trust still an issue but today perhaps slightly more on the fence.

(CONTINUED)

27. CONTINUED:

NORMA
(waiting him out)
Uh-huh.

HANK
(pause, stops sweeping)
I can't stop thinking of little Shelly in that burning mill ... and then as if that's not bad enough, she comes out of it to find Leo's been shot? I don't know. I mean I've done some rotten things in my life, I don't pretend to be any saint, I've paid for it, but why do bad things happen to good people? It just ... doesn't seem fair.
(tries to lighten up)
Anyway ...

NORMA
(somewhat noncommittal)
I'm just on my way over to see her.

HANK
Yeah, listen, I was gonna send her some flowers
(takes out some cash)
Maybe you could ...

She takes the money.

NORMA
That's a nice thought.

HANK
Sometimes I guess it *is* the thought that counts.

NORMA
She'll get through this. She's tougher than she looks.

HANK
Yeah. Kind'a reminds me of somebody.

A wistful grin for her benefit. She half-smiles, pockets the money, starts out.

NORMA
She likes snapdragons.

CUT TO:

28. INT. DINER - DAY

Norma busies herself behind the counter for a moment. Behind her DONNA HAYWARD

(more)

(CONTINUED)

28. CONTINUED:

enters the diner, wearing sunglasses, spots Maddy Ferguson sitting at the counter, moves to her and together they move to a booth, maintaining a conspiratorial tone.

MADDY
Is it true about James?

DONNA
He spent the night in jail.

MADDY
Do you think it's because of what we did?

DONNA
Look, we don't know if we "did" anything. My dad says Dr. Jacoby got sick because he was attacked; all we did was send him a tape.

MADDY
Maybe he wouldn't have been attacked if we hadn't.

DONNA
Maybe. Maybe the sun won't come up tomorrow if we wash our hair. Think like that you could go crazy. What's done is done. The only way this won't come back to haunt us is if we keep quiet about what happened last night, because I can promise you that's what James is doing. Get the picture?

MADDY
(feeling a little distant)
Loud and clear.

DONNA
I don't know why they're holding James, I'll try to find out. In the meantime, mum is the word.

MADDY
I heard they caught Laura's killer.

DONNA
If that's true why haven't they made an announcement?

MADDY
That's what Uncle Leland said this morning -

DONNA
Did they come to your house? Did you see it on the news?

(CONTINUED)

28. CONTINUED:(2)

MADDY

No -

DONNA

Then until that happens we still have work to do.

MADDY

Uncle Leland's hair turned white.

DONNA

Really?

MADDY

White as a sheet.

DONNA

That's weird.

Norma sees them.

NORMA

Oh, Donna,. I've got something for you here.

She takes an envelope out from under the counter and moves to the booth.

NORMA (CONTINUED)

This came in the mail for you yesterday.

DONNA

Thanks, Norma.

She looks at it.

INTERCUT:

29. THE ENVELOPE

Addressed to "Donna Hayward, c/o Norma Jennings, Double R Diner"

DONNA (CONTINUED)

That's odd.

DONNA

As Donna examines it, Norma nods, moves off, exits the diner.

MADDY

What is it?

(CONTINUED)

29. CONTINUED:

Donna shrugs, opens the envelope, finds a note inside, printed in block letters.

INTERCUT:

30. THE NOTE

It reads: LOOK INTO THE MEALS ON WHEELS.

CUT TO:

31. INT. ONE-EYED JACK'S BEDROOM - DAY

Audrey, alone in her room, sprawled on the bed playing solitaire. She hums. She cheats.

A knock at the door. A FIFTY-TWO PICK-UP GIRL enters.

AUDREY

Say, when do they put on the feedbag around here? I could eat a bear.

PICK-UP

Kitchen's open twenty-four hours a day.

AUDREY

Yeah? My door isn't. There's no doorknob on my side.

PICK-UP

That's for security.

AUDREY

Whose security?

PICK-UP

All the new girls get this room at first.

AUDREY

(this is interesting)
All of them?

PICK-UP

Until they trust you.

AUDREY

Then what happens?

The Girl likes her and is friendly, but is also clearly operating under some other instructions.

(CONTINUED)

31. CONTINUED:

PICK-UP

Keep asking so many questions and you'll never find out.

AUDREY

They don't like you asking questions?

The Girl gestures to be quiet, nods, points to a small screen in the wall; a speaker. Audrey nods, understanding.

AUDREY (CONTINUED)

(for the speaker's benefit)

I wouldn't normally be so curious, but Jack's is such a first-rate joint I'd like to know more about how it's run.

PICK-UP

(playing along)

This may be your chance to find out; Blackie would like to see you in her office.

AUDREY

(still playing to the speaker)

Hey, great.

They move towards the door.

AUDREY (CONTINUED)

(whispers)

What's your name?

PICK-UP

(whispers)

Nancy.

AUDREY

(still whispering)

Nancy, one more question ...

(pulls on her own bustier)

... don't your boobs start to hurt in this thing?

Nancy covers her mouth to hide her laugh and nods.

CUT TO:

32. INT. BLACKIE'S OFFICE, - DAY

Audrey enters. Blackie, fixed up, looking cool and steely, is getting a shoulder rub from one of the PICK-UPS. Another PICK-UP is kneeling in front of her, rubbing her feet.

(CONTINUED)

32. CONTINUED:

AUDREY
Hey, boss, what's up?

BLACKIE
(let's that pass)
The owner was a little disappointed in your performance last night.

AUDREY
Oh? That's not what he told me.

BLACKIE
He said you were withholding.

AUDREY
Okay, right away, here's my analysis of the guy, he's a big cheese, girls are falling like ripe tomatoes every time he walks into a room. Hey, a steady diet of caviar would eventually kill you, right? I ask myself, what's this guy missing? Conquest, the thrill of victory.

BLACKIE
So you turned tail and made him chase you.

AUDREY
So to speak. You know the guy, am I right?

BLACKIE
(cooly assesses her, then)
Did you find him attractive?

AUDREY
Attractive? Yes. I wouldn't say he was my type exactly.

Blackie rises and insinuates her way right up to Audrey. She touches Audrey's check.

BLACKIE
And who would you say is your type, exactly?

AUDREY
Not you. No offense.

Blackie slaps her hard. Audrey raises her hand to slap back. Blackie catches her wrist.

BLACKIE
Let's get one thing straight between us, princess ...

(CONTINUED)

32. CONTINUED:(2)

AUDREY
(not flinching)
Okay.

Audrey hears the snick of a lock engaging. [**She looks down.**] Blackie's put a handcuff on her wrist.

BLACKIE (CONTINUED)
When you work for me, everybody's your type. Whether
you like it or not.

They look at each other.

FADE OUT:

END ACT THREE

ACT FOUR

FADE IN:

33. EXT. SHERIFF'S STATION - DAY

Establish.

CUT TO:

34. INT. SHERIFF'S STATION - DAY

Cooper, shirt off, ribs heavily taped, sits on the conference table, as Albert Rosenfield examines him, using a stethoscope. Albert's briefcase is open on the table.

ALBERT

How simple can I make it, Cooper? FBI Agent gets shot; FBI Agent investigates. I'm in proximity, working in the Seattle lab, I'm familiar with the underlying case -

COOPER

We don't know that they're related.

ALBERT

Right. You didn't pick up your towels so the chamber maid plugged you.

COOPER

Albert, the point is you're not going to win any local popularity contests -

ALBERT

No, the point is Gordon Cole ordered me back here. We follow orders. Breathe.

(he listens to a breath)

You were shot by a right-handed person, five foot six to ten inches tall, at a distance of less than three feet. I'll have ballistics this afternoon. You're blank on other details?

COOPER

Yes.

ALBERT

I'll take it from here. Meanwhile one of your principal suspects was murdered in his hospital bed, the other was shot in his living room. You tell me: vigilante justice or just clean country living?

(CONTINUED)

34. CONTINUED:

COOPER

Albert, let me ask you something; where does this attitude of generalized unpleasantness come from?

ALBERT

(pause, looks at him)

I'll get back to you.

COOPER

If you don't want both eyes blackened on a regular basis, while you're here I suggest you make some kind of peace with rural life.

ALBERT

Great. After the square dance maybe we can go for a hayride. I'll be at the hospital.

A knock. Andy Brennan enters.

ANDY

Agent Cooper? You wanted to see me?

COOPER

Have a seat, Andy.

Andy sits. Albert packs up his briefcase.

COOPER (CONTINUED)

Andy, I wanted to have a brief chat about the events of yesterday.

ANDY

Okay.

COOPER

When an officer's involved in something like this, it can result in a great number of distractions in the workplace.

ANDY

Uh-huh.

COOPER

The thing to focus on is your daily routine; cling to it. Let it become the tent pole around which you organize your waking life.

(CONTINUED)

34. CONTINUED:(2)

ANDY
(hanging on every word)
Okay.

COOPER
The job can provide the structure you need to survive,
while body and mind are left free to heal the wounds our
work occasionally, inevitably inflicts.

ANDY
(starting to look confused)
All right.

COOPER
Even if committed in the line of duty and in a timely
and heroic fashion, the firing of our weapon, the shooting
of another human being, no matter how villainous the
individual may be, exacts a spiritual and emotional toll
on the officer.

ANDY
(sees the light)
Oh.
(clearing up the misunderstanding)
I thought you were talking about me and Lucy.

Cooper looks at him. At the door, Albert looks at Andy, back at Cooper.

ALBERT
Where do they keep his water dish?

Albert exits.

CUT TO:

35. INT. SHERIFF'S STATION RECEPTION - DAY

Albert exits past Lucy, at the coffee station.

LUCY
Welcome back.

ALBERT
(takes her coffee cup)
For me? You shouldn't have.

Albert exits the station, passing PHILLIP MICHAEL GIRARD, the one-armed man, just entering, muscling in his hefty sample case. He approaches Lucy, back at her desk. **[Behind him comes TOM, the mailman, a small, chatty fellow, carrying the day's load, including a fair]-**

(more)

(CONTINUED)

35. CONTINUED:

[sized box.]

GIRARD

Excuse me, is Sheriff Truman here?

LUCY

He is but he's busy at the moment, may I help you?

[Tom holds up the mail, shows Lucy the box.]

[TOM]

[Got a box here, Luce.]

[LUCY]

[Thanks, Tom, just set it down there on the floor in front
of the desk next to this gentleman.]

[TOM]

[Pretty good-sized box.]

GIRARD

I'm afraid I don't have an appointment.

[TOM]

[(a snoop)]

[Addressed to that Agent Cooper, care of the Sheriff.]
[What do you suppose this could be?]

[LUCY]

[I'm sure I don't know.]

GIRARD

The Sheriff asked me to stop by at my convenience, this
was the first convenient moment.

[TOM]

[Return address Washington, D.C., our nation's capital.]

[LUCY]

[(trying to get rid of him)]

[Thanks, Tom. Put the box down now.]

[TOM]

[I don't think it's fragile, least ways it's not marked]
[fragile.]

[LUCE]

[See you tomorrow, Tom.]

(CONTINUED)

35. CONTINUED:(2)

[TOM]
[You bet'cha.]

[Tom winks and exits.]

LUCY
(to Girard)
Will the Sheriff know what this is regarding?

GIRARD
(a big smile, lifts his case)
I'm here to sell him some shoes.

CUT TO:

36. INT. INTERROGATION ROOM - DAY

JAMES HURLEY sits across from Sheriff Truman. A small tape recorder sits on the table between them. We hear ...

LAURA'S VOICE
(from the tape)
... uh-oh, here comes Mom with milk and cookies ... see you later, Lawrence, bye-bye.

Tape hiss, then silence. Truman turns off the tape.

TRUMAN
You got this tape from Dr. Jacoby's office.

JAMES
Yes sir.

TRUMAN
That's breaking and entering, James.

JAMES
The door was open.

TRUMAN
How did you know Jacoby wouldn't be there?

JAMES
I knocked, nobody answered.

TRUMAN
You were alone?

(CONTINUED)

36. CONTINUED:

JAMES

Yes.

Pause.

TRUMAN

James, maybe you had your reasons. You realize we may not see it that way. Especially with three ounces of cocaine in your gas tank.

JAMES

You know I didn't put that there.

TRUMAN

I know what I'd like to believe. I also know you were seeing Laura the last few weeks, which means you could have been mixed up in anything.

JAMES

Uncle Ed know I'm in here?

TRUMAN

I haven't told him yet.

(pause)

Nadine took an overdose of pills last night. She's in the hospital. Ed's with her. I didn't want to tell him about this.

JAMES

She gonna be all right?

TRUMAN

They don't know yet.

JAMES

Poor Nadine.

TRUMAN

James, if there's anything else you want to tell me, this would be a good time.

JAMES

(thinks, nods)

Laura talks on her tape about a "mystery man."

TRUMAN

The Red Corvette. Leo Johnson.

(CONTINUED)

36. CONTINUED:(2)

JAMES

I think it's somebody else. Not Jacques Renault either.

TRUMAN

Who?

JAMES

I never put it together until I heard the tape, where she said "this guy can really light my fire?" She said something once about a friend of her father's. Somebody she'd known since she was a kid. She said this guy was really into fire.

TRUMAN

What did she mean by that?

JAMES

I don't know. Laura said a lot of nutty stuff. Most of the time it went right by you.

Cooper enters the room, still walking strangely, followed by Hawk.

COOPER

James, let's get right to the point. You found something else in Jacoby's office. I want it. Give it to me.

James looks at Truman, looks back at Cooper. Cooper holds out his hand.

COOPER (CONTINUED)

Come on.

James takes out the half-a-heart necklace, puts it in Cooper's hand.

JAMES

That was with the tape.

COOPER

Very good. Hawk, take James back to his cell.

JAMES

You gonna book me?

COOPER

We're going to talk about it.

Hawk leads James out. Truman stares at him. Cooper examines the necklace.

(CONTINUED)

36. CONTINUED:(3)

TRUMAN
How'd you know he had the necklace?

COOPER
Harry, do you know what they call it when preparation meets opportunity?

TRUMAN
Give me a minute ...

COOPER
Luck. The residue of hard work. Come on, I've got something to show you.

TRUMAN
(as they exit, memorizing)
"Luck is the residue of hard work."

COOPER
That's the ticket.

CUT TO:

37. INT. SHERIFF'S STATION RECEPTION/CONFERENCE ROOM - DAY

Wearing, dark glasses, Donna is standing near the front desk, Lucy's behind the desk, Andy's in the coffee area, as Cooper and Truman come around the corner.

COOPER
Lucy, Andy, I need you in the conference room ...

LUCY
(as she follows them in)
Agent Cooper, Doc Hayward called from the hospital, he said Dr. Jacoby is conscious and that if you wanted to question him now you could come over to the hospital -

They're now in the conference room. The box that came for Cooper in the mail is open on the table.

COOPER
Thank you, Lucy. Is Donna here to see James?

LUCY
Yes.

Cooper nods to Truman, who gets the message and exits the room. Cooper opens the box and empties the contents on the table.

(CONTINUED)

37. CONTINUED:

COOPER

This is every edition of "Flesh World" published in the last three years.

(takes a picture from his pocket, displays it)

This is a picture of Theresa Banks, the first victim of our killer, who you'll recall was found a year ago in the southern part of the state. We already know Ronette and Laura's picture appeared in ads in the magazine -

ANDY

You want us to look for a picture of Theresa Banks.

COOPER

Andy, you're way ahead of me.

Andy smiles pridefully at Lucy, then remembers how upset he is and cancels the look.

COOPER (CONTINUED)

Lucy, we'll be at the hospital.

(takes out his recorder as he exits)

Diane, I've just received the back issues issues of "Flesh World." Good work. It's nice to see some cooperation with the law, especially from a company that preys on human weaknesses -

Andy and Lucy look at each other. Look at the magazines. Any assignment but this.

CUT TO:

38. INT. SHERIFF'S STATION HOLDING CELL AREA - DAY

Hawk unlocks the door, lets Donna into the corridor outside James' cell, then quietly retreats.

DONNA

How you doing?

JAMES

Did you tell them anything?

DONNA

They haven't asked me anything.

She takes out a cigarette. Lights it. James is mildly surprised.

JAMES

When did you start smoking?

(CONTINUED)

38. CONTINUED:

DONNA

I smoke every once in a while. Helps relieve the tension.

JAMES

(doesn't like this)

Uh-huh.

DONNA

So, did you tell them anything?

JAMES

I didn't tell them about you or Maddy.

DONNA

Do they think Leo killed Laura?

JAMES

I don't know what they think. How's Maddy?

DONNA

She's all right. She hasn't said anything either. I heard them say Jacoby's conscious, they're going to question him.

JAMES

Great.

Donna stubs the cigarette out on a bar, peeks at him over the dark glasses.

DONNA

So ... don't you want to kiss me?

They look at each other. James leans forward and kisses her tenderly through the bars; she responds aggressively, grabs him, hot. He pulls back and looks at her, puzzled.

DONNA (CONTINUED)

(slightly teasing)

What's wrong?

JAMES

Nothing's wrong.

DONNA

Or is it just not okay for me to want you?

They look at each other, James a little uncertain. She smiles, pushes her dark glasses back up.

(CONTINUED)

38. CONTINUED:(2)

DONNA (CONTINUED)
Get out soon, James.

She bites his finger and leaves the room. James watches her go.

FADE TO BLACK:

END ACT FOUR

ACT FIVE

FADE IN:

39. INT. HOSPITAL CORRIDOR - DAY

BOBBY BRIGGS sneaks around a corner, avoids a nurse and waits outside the door to Shelly's room. A DOCTOR exits the room. Bobby slips inside ...

CUT TO:

40. INT. HOSPITAL ROOM - DAY

Bobby kicks out the doorstep, closes the door, moves to Shelly's bed. She's lying asleep. Bobby takes a small bouquet from under his jacket, holds it under her nose. She stirs.

BOBBY
Hey, Sleeping Beauty.

She opens her eyes, sees him.

SHELLY
Bobby?

He kisses her. She lets herself be swept up for a moment, then remembers ...

SHELLY (CONTINUED)
Bobby, what are you doing here? What if somebody sees you?

BOBBY
I don't care. I don't care anymore.

SHELLY
Leo's in the hospital. Somebody shot him.

BOBBY
I know. I mean, I heard. What happened to you?

SHELLY
Bobby, he tried to kill me. He knew about us, he took me to the mill. He tied me up and left me there and started the fire - he said he was gonna kill you.

BOBBY
Far chance. Are you all right?

SHELLY
Doctors seem to think so.

(CONTINUED)

40. CONTINUED:

BOBBY

Shelly, the only way you're gonna get out of here pronto is if you let Bobby be your doctor.

(grabs a stethoscope off the bed post)

Now let's just have a look here, miss, shall we?

He lifts her bedclothes, separates her gown, looks down at her.

BOBBY (CONTINUED)

I think you're coming along splendidly.

He breathes once on the stethoscope, erotically places it on her chest.

BOBBY (CONTINUED)

Deep breath ... that's a girl, deep breath ... that's fine ...

He swoops down for a kiss. She responds.

BOBBY (CONTINUED)

I'd say you're on your way to a complete recovery.

They kiss again. She laughs. They hear VOICES in the hallway outside.

SHELLY

You'd better go.

BOBBY

You're my girl.

SHELLY

(the first time she's said it)

I love you, Bobby.

He pauses,

BOBBY

I guess I love you, too.

He puts the flowers in a medical jar by her bedside and quickly splits to the hallway.

CUT TO:

41. INT. HOSPITAL CORRIDOR - DAY

Bobby slips away as Cooper [, ALBERT] and Truman come around the corner. Cooper [Truman] catches a glimpse of Bobby.

(CONTINUED)

41. CONTINUED:

COOPER [TRUMAN]
Bobby Briggs.

TRUMAN [COOPER]
What's he doing here?

COOPER [TRUMAN]
He didn't look sick.

They look at each other. They move on, find Doc Hayward at the coffee bar.

[ALBERT]
[To see this kind of investigative genius at work, this a]
[real treat for me.]

[They look at him and move on. They find Ed Hurley at the coffee bar, across the hall from]
[Nadine's room.]

COOPER
Doc, who was Bobby Briggs visiting?

HAYWARD
I didn't even know he was here.

TRUMAN
How's it going, Doc?

HAYWARD
Thank god for the coffee bean.

COOPER
(pouring one for himself)
Doc, you said a mouthful.

HAYWARD
I still think you ought to be resting.

TRUMAN
How does that saying go, is it no rest for the weary?

COOPER
I thought it was no rest for the wicked.

HAYWARD
I never could get that straight.

Cooper looks in the room across the hall at intensive care, at Ed Hurley, sitting by Nadine's bedside.

COOPER
Excuse me for a moment...

Cooper moves stiffly into the room across the hall.

CUT TO:

42. INT. INTENSIVE HOSPITAL ROOM - DAY

Cooper knocks gently on the doorframe. Ed, seated by the bed, holding Nadine's hand. Ed glances back at him.

ED
Agent Cooper ...

COOPER
(moving to him)
Ed ... how is she [Nadine]?

ED
(almost a whisper)
She's in a coma. They say there's nothing else we can do. She has to want to come back.

Cooper puts a hand on Ed's shoulder.

ED (CONTINUED)
I don't know why I'm whispering ...

COOPER
How are you?

ED
(pause, summing up succinctly)
All I can do is think about the things I should have said or done.

COOPER
Don't be too hard to yourself

ED
I never believed in fate. I always thought you make your own way, you take care of your own and you clean up after yourself.

COOPER
Sound advice.

[ALBERT]
[Farmer's almanac?].

ED
So you see, for me to say to myself now that Nadine's had an appointment with those pills from the get-go ...
(struggling with his emotions)
just to make myself feel better ... that's about as low as a man can sink. I saw this coming and didn't want to believe it. What's worse is, I'm sitting here thinking maybe there's some part of me that didn't want to stop
(more)

(CONTINUED)

42. CONTINUED:

ED (CONTINUED)

her. That's a full load.

COOPER

(nods, pause)

When did you get married, Ed?

ED

Right out of high school. **See**, Norma and I'd been together **all through school [four years]**. Everybody figured we'd get hitched, that'd be that, I barely knew Nadine to say hello to. That spring, one bad weekend, Norma ran off with Hank. I was so twisted up inside I couldn't see straight. When I opened my eyes there was Nadine right in front of me. There was something so ... sweet and helpless about her. We drove all night. Ended up in some little town in Montana, out past Great Falls ... I asked her to marry me, half-joking, half-drunk, half-crazy. It was getting light when we found a Justice of the Peace.

(pause)

Norma, she ... she hadn't even slept with Hank. The look on her face when she found out ...

(pause)

Nadine and I, we went up to my Dad's old cabin, up in Eagle Pass. Honeymoon. I was hoping maybe we'd get around to talking about an annulment, a divorce, anything. But Nadine was so happy.

(pause)

The first day we went hunting pheasant. **Wanted to bag our own dinner**. Nadine was a crack shot. We had two birds already, but I felt good shooting, liked the way the sound echoed and rolled down those hills. I fired. A piece of buckshot skipped off a rock and caught her square in the eye.

(pause)

She laid across my lap as I drove us back to town. She never cried, never blamed me, never hated me for it. 'Couple months later, Norma married Hank.

(pause)

I don't believe in fate. You make your bed. You sleep in it.

Cooper's moved. **Ed strokes Nadine's cheek, moves a strand of hair. A soft knock on the door. [Albert takes out a handkerchief, pretends to dab at his eyes.]**

TRUMAN [HAWK'S VOICE]

Ed? Someone here to see you.

[He turns. James steps into view. We see Hawk in background. Ed and James embrace.]
[Cooper, Truman and Albert withdraw.]

(more)

(CONTINUED)

42. CONTINUED:(2)

He turns. James steps into the doorway. We see Hawk in background. Ed rises. He and James embrace. Cooper withdraws from the room.

CUT TO:

43. INT. HOSPITAL CORRIDOR - DAY

Cooper [, Albert] and Truman walk slowly away. Cooper shakes his head.

TRUMAN
(to Hawk, quietly)
Take James back when they're done.

Hawk nods. Cooper and Truman continue on.

COOPER
Poor Ed. Poor Nadine.

TRUMAN
(says volumes)
Yeah.

They move around the corner.

CUT TO:

44. INT. HOSPITAL ROOM - DAY

Cooper and Truman enter. DR. JACOBY is lying in bed, hooked up to various monitors, but sitting up, rested, alert. Doc Hayward is seated by his bedside. He rises, Cooper takes his seat.

JACOBY
(notices he's moving slowly)
What happened to you?

HAYWARD
I'll see about some coffee.

TRUMAN
Thanks, Doc.

Cooper and Truman take seats beside Jacoby's bed.

COOPER
Dr. Jacoby, I know you've been through quite a bit in the last twenty-four hours. So have I. I don't want to pussyfoot around with you anymore or see any more
(more)

(CONTINUED)

44. CONTINUED:

COOPER (CONTINUED)

magic tricks or hear anymore psychological mumbo-jumbo. I want you to tell us how you came into possession of this

Cooper reveals the half-a-heart necklace. Jacoby is saddened seeing it, holds it gently in his hands.

JACOBY

Shall I start at the beginning?

COOPER

That's as good a place as any.

JACOBY

Laura started coming to see me nine months ago. On her own. Picked my name out of the phone book. I thought, what in the world could be troubling such a bright, pretty girl?

COOPER

And?

JACOBY

Laura was, in essence, living a double life; two people, self-divided, and those two selves were literally at war. A war of attrition. And the part of her that was good and loving was gradually losing ground.

COOPER

Why?

JACOBY

Because the other self was stronger. The last time I saw her, two days before her death, it seemed to me she had reached a kind of peace with herself. I now believe that what she had in fact arrived at was a decision to end her life.

TRUMAN

Suicide?

COOPER

She didn't kill herself.

JACOBY

No. She allowed herself to be killed.

(CONTINUED)

44. CONTINUED:(2)

TRUMAN
I don't understand.

JACOBY
She had reached a point where her good self believed that death was the only way to prevent the other side from complete domination. Death, in this sense, represented a kind of victory.

TRUMAN
Good Lord ...

COOPER
(alert, moving him along)
The necklace ...

JACOBY
As I told you, the night after she died, I followed a man in a red corvette.

COOPER
Leo Johnson.

JACOBY
Correct. He eluded me near the Old Sawmill Road. As I sat there cursing my lack of horsepower, a motorcycle drove by -

COOPER
James and Donna.

JACOBY
Which I discovered after following them, on foot, into the woods. They spoke intently for a while, I couldn't hear them, then they buried something in the ground and drove away.

CUT TO:

45. EXT. WOODS - NIGHT (FROM PILOT)

MOVING POV, a flashlight beam travels along the ground, finds the white rock. A gloved hand reaches down and takes the necklace.

JACOBY'S VOICE
(over)
Unable to quench my curiosity, I dug down and found the necklace. I had seen it around Laura's neck many
(more)

(CONTINUED)

45. CONTINUED:

JACOBY'S VOICE (CONTINUED)
times. Perhaps ill-advisedly, I took it as a keepsake.

CUT TO:

46. DR. JACOBY

Tears in his eyes, looking at the necklace in his hand.

JACOBY
This was her, you see. The necklace. A divided heart.

Pause. Cooper gently takes it from him.

COOPER
(more gently)
One more thing. You were in this room with Jacques
when he was killed.

JACOBY
Yes. Heavily sedated.

TRUMAN
Did you see or hear anything?

JACOBY
I can remember hearing the fire alarm go off.
(tries to think)
That's all, I ... it's all like a dream, I'm sorry. Wait, I
... there was a smell, a peculiar smell.

COOPER
When he died, Jacques voided his bowels.

JACOBY
No. This was like oil. Like scorched engine oil.

Truman and Cooper look at each other.

CUT TO:

47. INT. HOSPITAL CORRIDOR - DAY

Cooper and Truman walk.

COOPER
Harry, let's get a hold of Albert. We'll meet back at
the station. I'm ready to lay the whole thing out.

(CONTINUED)

47. CONTINUED:

TRUMAN
Rocks and bottles?

COOPER
Chalk and the blackboard will be just fine.

They move around the corner out of sight.

TRUMAN'S VOICE
Maybe some doughnuts.

COOPER'S VOICE
That goes without saying.

We PICK UP and STAY WITH Norma, just leaving Shelly's room, calling back to her.

NORMA
I'll come back later and bring you some soup. The food
in this place'll kill you quicker than most diseases.

SHELLY
You know, I got a real sweet tooth, too.

NORMA
I've got some fresh chocolate/peanut butter pie.

SHELLY
Norma, I'm serious: bring the whole pie.

NORMA
Feel better, sweetie.

SHELLY
I do already.

NORMA
Bye-bye.

Norma moves down the corridor. She stops outside Nadine's room, sees Ed at her bedside, holding Nadine's hand. She watches them for a moment, then slowly pulls away from the door.

FADE TO BLACK:

END ACT FIVE

ACT SIX

FADE IN:

48. EXT. DINER - DAY

Bobby Briggs enters the diner, looks around, moves to the counter and hears ...

MAJOR BRIGGS' VOICE

Son?

Bobby turns. The Major is sitting in a booth, enjoying a cup of coffee and some pie, a napkin in his shirt front.

BOBBY

(surprised)

Dad?

An awkward moment.

MAJOR BRIGGS

Would you ... care to join me?

Bobby looks around. No escape.

BOBBY

Yeah, okay.

Bobby slumps into the booth across from his father.

MAJOR BRIGGS

How was school today?

BOBBY

School? Oh. Fine.

MAJOR BRIGGS

That's good.

The Major takes another bite of pie. A brief lull.

BOBBY

How was work?

MAJOR BRIGGS

Work? Work was good.

Another hiatus. More pie.

(CONTINUED)

48. CONTINUED:

BOBBY
Dad?

MAJOR BRIGGS
Yes, son.

BOBBY
What is it that you *do*, exactly?

MAJOR BRIGGS
That's classified.

BOBBY
Oh.

MAJOR BRIGGS
Bobby, would you care for a piece of pie? The huckleberries are particularly delicious today.

BOBBY
No, thanks.

MAJOR BRIGGS
Particularly fresh and delicious.

More pie and a pause.

BOBBY
This is so weird.

MAJOR BRIGGS
Oh, I've been coming here for Norma's pie and coffee for many years. It's a short drive from the base, roughly twelve minutes if the lights are with you. At one time, I was nearly what you might call a habitue.

BOBBY
You don't say.

Finishing his pie, Major Briggs tidily wipes the corners of his mouth, pushes his plate away and folds his napkin.

MAJOR BRIGGS
The gospel truth. Son, may I share something with you?

BOBBY
Not the pie.

(CONTINUED)

48. CONTINUED:(2)

MAJOR BRIGGS

A vision I had in my sleep last night. As distinguished from a dream, which is a mere sorting and cataloguing of the day's events by the subconscious; a vision, fresh and clear as a mountain stream, the mind revealing itself to itself.

BOBBY

Uh-huh.

MAJOR BRIGGS

In my vision I was on the verandah of a vast estate, a palazzo of some fantastic proportion. There seemed to emanate from it, a light from within this gleaming, radiant marble. I ha known this place. I had, in fact, been born and raised there and this was my first return, a reunion with the deepest wellsprings of my being. As I wandered about I noticed happily that the house had been immaculately maintained and there had been added to it a number of additional rooms but in a way that blended in so seamlessly with the original construction one would never detect any difference. Returning to the house's grand foyer, there came a knock at the door. I opened it. My son was standing there. It wasn't you, but in a way it was. He was happy and carefree, clearly living a life of deep harmony and joy. We embraced, a warm and loving embrace, nothing withheld. We were, in this moment, one. My vision ended and I awoke with an overwhelming feeling of optimism and confidence about you and your future. That was my vision of you.

BOBBY

(touched in spite of himself)

Really.

MAJOR BRIGGS

I'm so glad I've had this opporunity to share it with you.

Major Briggs rises and extends a hand. He and Bobby shakes hands.

MAJOR BRIGGS (CONTINUED)

I wish you nothing but the very best in all things.

BOBBY

Thank you.

(CONTINUED)

48. CONTINUED:(3)

MAJOR BRIGGS
I'll see you later at home.

BOBBY
Okay.

Major Briggs moves off to pay his bill. Hank mans the register.

HANK
How was everything?

MAJOR BRIGGS
Exceptional, as always.

HANK
Great.

Major Briggs tips his hat, gives Bobby a happy wave and exits. Bobby waves back, sits in the booth, trying to add this up to a round figure.

Norma enters the diner, clearly upset. She moves behind the counter, starts towards the back.

HANK
How was she? ... Norma?

NORMA
(close to tears)
I can't talk right now.

She disappears into the kitchen. Hank gives a look to Bobby, a conspiratorial shrug ("women") before moving off. Bobby returns it, before remembering where he last saw Hank.

CUT TO:

49. BOBBY'S MEMORY - POV (007)

Looking out the window of Leo Johnson's house at Hank, just after he shot Leo.

CUT TO:

50. BOBBY

Adding up another equation.

CUT TO:

51. EXT. SHERIFF'S STATION - DAY

CUT TO:

52. INT. SHERIFF'S STATION CONFERENCE ROOM - DAY

The blackboard is set up at one end of the room. Truman, Hawk and Andy enter and take seats at the opposite end of the table. A tearful Lucy enters with a platter of doughnuts which she sets down on the table. Everyone takes one.

Cooper looks at his watch. Albert enters the room, sets down his briefcase.

ALBERT
(no apology here)
Oh. Was I late?

COOPER
Have a seat, Albert. Albert, Harry, jump in any time;
we're going to reconstruct the last hours of Laura Palmer.

Cooper flips over the squeaky blackboard. A map of the town featuring a number of symbols, houses, etc. have been drawn on the board.

COOPER (CONTINUED)
Lucy, if you could man the pointer, I need to sit down.

He takes out his collapsible pointer, telescopes it to full length, hands it to Lucy and sits. Lucy stands in front of the board, blows her nose.

COOPER (CONTINUED)
We'll keep this simple, Lucy. When I say something,
you point to it.

LUCY
(weepy)
I'll try my best.

Andy looks pained.

COOPER
On the afternoon of February 23, Laura left school at
approximately 2:30 in the afternoon ...

Lucy points to a drawing of a building with "HIGH SCHOOL" printed beneath it.

COOPER (CONTINUED)
She proceeded by family car to the Double R Diner.

Lucy points, etc.

CUT TO:

53. INT. DOUBLE R DINER - DAY

MOS flashback. Laura picks up two large paper bags from Norma at the counter.

COOPER'S VOICE
(CONTINUED)

... where she picked up nine hot meals and distributed them to nine shut-ins around town as part of the Meals on Wheels program.

CUT TO:

54. INT. CONFERENCE ROOM - DAY

Lucy points to six small "buildings" scattered around the map.

COOPER (CONTINUED)

At the conclusion of which she drove to the Blue Pine Lodge ... where she gave Josie Packard an English lesson.

ALBERT

You might consider making them mandatory for all the townfolk.

(draws stares)

Just a suggestion.

COOPER

Laura then returned home ... she dined with her parents. At 7:00 that evening she drove to Bobby Briggs' house. She and Bobby did homework together until 9:00.

ALBERT

(to Truman, trying to get a rise)

What do you think, Sheriff: trigonometry?

TRUMAN

Bobby claims it was civics.

ALBERT

That seems much more likely.

COOPER

At which Laura drove home.

CUT TO:

55. INT. PALMER LIVING ROOM - NIGHT

MOS flashback. Laura walks through the room, says good night to Sarah, and starts up the
(more)

(CONTINUED)

55. CONTINUED:

stairs.

COOPER'S VOICE
(CONTINUED)

She said goodnight to her mother and went upstairs. A few minutes later she received a phone call.

Sarah looks at the phone.

COOPER'S VOICE
(CONTINUED)

Mrs. Palmer did not see her leave, but according to James Hurley she snuck out of the house on foot and met him here near the Roadhouse on Highway 21 ...

CUT TO:

56. EXT. ROAD - NIGHT

MOS flashback. Laura hops on the back of James bike and they ride off.

CUT TO:

57. INT. CONFERENCE ROOM - DAY

Cooper holds up Laura's diary.

COOPER

In her diary, Laura had written "nervous about meeting "J" tonite." I now believe this was a reference to James Hurley, she was nervous because she planned to tell him she didn't want to see him anymore.

(Lucy sniffles back a sob)

They drove up into the woods near the Old Sawmill road ... their conversation lasted approximately two hours. James drove them back down the hill.

CUT TO:

58. EXT. ROAD - NIGHT

MOS flashblack. James stops the bike. Laura screams something at him and jumps off. He tries to pursue her and she runs away.

COOPER'S VOICE
(CONTINUED)

At 12:30, at the intersection of Sparkwood and 21, Laura jumped off the bike and ran away.

CUT TO

59. INT. CONFERENCE ROOM - DAY

COOPER

This much we know as fact. What follows now is our best reconstruction.

Nods to Albert.

ALBERT

Laura left Sparkwood and 21 on foot, to an unspecified location, where, as prearranged ...

CUT TO:

60. EXT. ROAD - NIGHT

MOS flashback. Laura moves around a dark corner, comes upon Leo Johnson standing next to his Corvette, smoking cigarette. He grabs her, roughs her up a little, indicates she's late. She kisses him. He puts her in the car and they drive off.

ALBERT'S VOICE (CONTINUED)

... she met Leo Johnson, the person who called her earlier. They drove off together.

CUT TO:

61. INT. CONFERENCE ROOM - DAY

LUCY

(reluctant to work for Albert)

Do you still want me to point?

ALBERT

I so wish you would.

COOPER

Yes, Lucy.

ALBERT

Leo Johnson was Laura's source for cocaine. He was also involved in Laura's bunco scheme, come-ins for cash in "Flesh World" magazine, with ads featuring pictures of both Laura and Ronette Pulaski.

He holds up an order edition of "Flesh World" pointing out the item in question.

COOPER

And thanks to Deputy Andy Brennan's fine eye for detail, we now know that an ad featuring a picture of
(more)

(CONTINUED)

61. CONTINUED:

COOPER (CONTINUED)

Theresa Banks, the killer's first victim ran in the six editions of "Flesh World" before her death a year ago. Under Laura's ring fingernail we found the letter "r".

Lucy points to the letter "r" written on the board, then the letter "t."

ALBERT

Under Theresa's ring fingernail was found the letter "t." Positive triangulate linkage.

Andy beams. Lucy sniffles again.

ALBERT (CONTINUED)

Good work, Andy. Woof.

COOPER

Leo drove Laura to a location somewhere near the Pearl Lakes off Highway J, at the foot of the trail leading to Jacques Renault's cabin.

Lucy points again.

COOPER (CONTINUED)

... they met Jacques and Ronnette Pulaski here and climbed the trail to Jacques' cabin, where they were heard passing by the cabin of Margaret the Log Lady. They reached the cabin at approximately one a.m. They partied; drugs and liquor were consumed. Laura was tied up and had sexual relations with both Leo and Jacques. Waldo, Jacques's bird, was let out of his cage and attacked Laura. Leo and Jacques fought. Jacques went outside and passed out. When he came to, Leo and the girls were gone.

Cooper rises stiffly.

COOPER (CONTINUED)

The Log Lady heard a Third Man pass by her cabin, go up the hill. This Third Man witnessed the events in the cabin, watching through a window.

ALBERT

There were footprints outside the one window with a clear view of the room.

COOPER

I believe that after his fight with Jacques, Leo left the
(more)

(CONTINUED)

61. CONTINUED:(2)

COOPER (CONTINUED)

cabin, alone, walked back to his car and drove off. Laura was still tied up when the Third Man entered the cabin.

TRUMAN

It wasn't Jacques *or* Leo?

COOPER

Laura had ten thousand dollars in her safe deposit box. I believe that was drug money she owed to Leo. Leo wouldn't have killed her without first collecting that money. Leo also has an ironclad alibi for the night Theresa Banks was murdered. He was in jail, in Twin Peaks, on an assault charge.

ALBERT

The Third Man took Laura and Ronette to the train car, here, on foot, a mile and half away.

Lucy points.

ALBERT (CONTINUED)

He wore surgical gloves, he was thorough, he was careful. The girls did not struggle until they were inside.

COOPER

Suggesting they knew the man.

ALBERT

They were tied up again at the train car; Laura for the second time, Ronette for the first.

TRUMAN

Finley's fine twine.

ALBERT

A generic household brand, available in most stores. He was also smart.

CUT TO:

62. INT. TRAIN CAR - NIGHT

MOS flashback. Lit by a candle. We see a SHADOWY FIGURE strike Ronette. She falls to the ground. We see the figure advance on Laura. A knife gleams.

(CONTINUED)

62. CONTINUED:

ALBERT'S VOICE

The Man struck Ronette once with a blunt object, knocking her unconscious. Then he killed Laura. He took his time; over an hour.

CUT TO:

63. INT. CONFERENCE ROOM

COOPER

During the course of which, Ronette came to, managed to crawl out of the cabin into the woods and eventually to safety. The Man didn't know or didn't care that Ronette was gone.

ALBERT

He cleaned up. He built a mound of dirt, just as he had with Theresa Banks. He left a note written in Laura's blood. Washed his hands in the rainwater pooled outside. My men also found these outside ...

Holds up an evidence bag containing water damaged scraps of paper.

ALBERT (CONTINUED)

Scraps of paper. Hand torn, scattered around the area. Ink washed away by the rain. Commercial quality.

TRUMAN

From what?

COOPER

(a guess)

Letters? Personal papers?

ALBERT

Attempting to implicate Leo Johnson, he wrapped Laura's body in plastic that was taken from Leo's house or car. He carried the body to Elk River a quarter of a mile away and threw her in.

Lucy is too saddened to point. Cooper points.

COOPER (CONTINUED)

The body floated downriver into Black Lake and washed up outside the Blue Pine Lodge.

CUT TO:

64. EXT. BLACK LAKE - DAWN (FROM PILOT)

The body lying on the rocky shore.

CUT TO:

65. INT. CONFERENCE- ROOM.

Harry, Lucy and the deputies are speechless. Andy starts to cry. Lucy wants to embrace him, realizes she can't and has to leave the room.

ANDY

... I'm sorry.

Harry pats him gently on the back.

ALBERT

It's what we call a three-hankie crime.

ANDY

(finally boiling over)

You think you're so smart - why don't you just shut up!

Everyone's surprised by Andy's outburst, no one more so than Andy. Andy exits. Albert smiles.

TRUMAN

Who's the Third Man?

COOPER

That's the next thing we have to find out.

FADE TO BLACK:

END ACT SIX

ACT SEVEN

FADE IN:

66. EXT. BLUE PINE LODGE - NIGHT

Truman's cruiser pulls up outside.

CUT TO:

67. INT. BLUE. LODGE - NIGHT

Pete and Harry Truman enter. Pete's had better days.

PETE

I sure appreciate the ride, Harry.

TRUMAN

No problem.

PETE

(moving a little slowly)

Smoke inhalation's a nasty business; I feel like somebody taped my lips to the tailpipe of a bus.

Pete sits wearily down at the kitchen counter, wipes his brow.

TRUMAN

Can I get you something to wet your whistle?

PETE

I'm feeling a little reckless; there's be a couple 'a ginger beers in the fridge.

Truman gets the drinks. Pete finds a note the counter, in an envelope addressed to him.

TRUMAN

So Pete ... where the hell is Josie?

Truman sets down the drink on the counter. Pete opens the envelope.

PETE

Maybe this'll tell you.

(reads the note)

"Dear Pete, I had to leave the town on an emergency of business to Seattle. I will phone you when I arrive. Hope you did a good day at the mill; there is ginger beer in the refridge ... love, Josie." There you go.

(CONTINUED)

CONTINUED:

TRUMAN

When did you see her last?

PETE

I didn't see her at all yesterday. 'Note's dated yesterday afternoon.

TRUMAN

No forwarding number? No way to tell her about the mill?

PETE

No. She heads over to Seattle once every three months or so. Want my opinion she goes there to indulge a secret vice.

TRUMAN

What is it?

PETE

(confidentially)

Shopping. Comes back with half a department store.

He chuckles. Sees Truman hasn't moved off his concern.

PETE (CONTINUED)

Guess we're both a little sweet on her.

Truman nods. Next piece of business.

TRUMAN

Pete. We haven't found Catherine.

PETE

Yeah. 'Figured.

TRUMAN

The last place anybody saw her's under fifty tons of twisted steel. It could take weeks to sift through. You can hope for the best, but you ought to prepare or the worst.

Pete nods. It hits him.

PETE

(surprised by the strength of his emotion)

Oh dear...

(CONTINUED)

67. CONTINUED:(2)

TRUMAN
If there's anything I can do to help ...

Pause.

PETE
Always thought I'd be the first to go. If you'd laid odds on the last person standing in a nuclear war I would'a bet on her.

TRUMAN
I'm so sorry.

PETE
No point in mincing words. She was hell to live with. But once there was a little bit of heaven there, too.

TRUMAN
She was tough.

PETE
Oh God. This'll take a while to sink in, I suppose.

TRUMAN
Suppose it will.

PETE
Oh God. I loved her. God help her miserable soul, I loved her.

He breaks down. Truman tries to comfort him. The phone rings. Truman answers it.

TRUMAN
Packard residence.

INTERCUT:

68. INT. GREAT NORTHERN HOTEL LOBBY - NIGHT

The ASIAN MAN we saw checking into the hotel in episode 006 is on a phone in the lobby.

ASIAN MAN
(no trace of in accent)
Could I speak to Josie Packard please?

TRUMAN
I'm sorry, she's not here right now -

(CONTINUED)

68. CONTINUED:

ASIAN MAN
Can you tell me when she'll be back?

TRUMAN
She's out of town. I can try and get a message to her;
who should I say is calling?

The Asian Man hangs up. We stay with him. He thinks. He picks up the phone and dials.

ASIAN MAN
(into phone)
I'd like to place an international call please ... collect to
Hong Kong.

Behind him, elevator doors open; Ben and Jerry emerge. Jerry's carrying a small box. We stay with them.

JERRY
- I read all about it in this French magazine they take
the entire head, they dip it in this kind of blancmange
pudding, roll it in oats, stuff it full of walnuts, hot rocks
and a spice bouquet, wrap it in a papillote, seal the
edges with a sugar glaze and bake it under glass.

BEN
Sounds incredible.

JERRY
It is to die for.

BEN
Have you seen Audrey today?

JERRY
No, I haven't.

They head down the corridor.

CUT TO:

69. INT. BEN HORNE'S OFFICE - NIGHT

Someone's waiting in the office. As Ben and Jerry enter, the figure turns; Hank Jennings.
[ILLICIT MILL LEDGER ON DESK]

BEN
(to Jerry, as they enter)
- open a separate offshore account, see if the sons of
Odin will go for a wire transfer directly to Grand
(more)

(CONTINUED)

CONTINUED:

BEN (CONTINUED)

Cayman -

JERRY

No paper trail.

Jerry sets his box down and starts to carefully open it.

BEN

Not even a ripple; we run the cash through a quick spin and rinse, convert it to bearer bonds which we are prepared to hand over to her as soon as Josie gives us a John Hancock -

(to Hank)

- and where exactly is the fragrant pearl of the East?

HANK

She took a powder last night.

BEN

Prearranged?

HANK

She wanted a little distance between her and the smell of smoke. She'll be back as soon as it blows over.

BEN

Sound strategy. You're keeping a tight leash?

HANK

I gave her something to think about.

BEN

Your other business with her is satisfactorily concluded?

HANK

The short answer is yes.

Jerry offers the contents of his box: candied apples.

JERRY

Boys, a local work of genius: tree-ripened Granny Smith's, dipped in hot, hand-pulled creme caramel, dusted with crushed nuts and a dark coco powder. Enjoy.

They each eagerly take one and bite in. The caramel slows down their speech.

(CONTINUED)

BEN
A phenomenal taste sensation.

JERRY
Huh? Huh?

HANK
Very good.

BEN
(between bites)
Next business: Leo Johnson.

HANK
He's in a coma. Looks like brain damage.

JERRY
With Leo, how could they tell?

BEN
Why isn't he on the last train to the Elysian Fields?

HANK
I caught him center-shot with a .44. Couldn't risk going inside. The neighborhood was hot, I had to sneak past patrols as it was.

BEN
Did he see you?

HANK
Negative. He was chopping wood.

JERRY
Inside?

HANK
Hey. You know Leo.

BEN
(moving on)
What else? Catherine Packard: dead?

HANK
My call put her in the drying shed when it went up.
Sounds like she's buried in the wreckage.

(CONTINUED)

69. CONTINUED:(3)

JERRY

Heat like that they'll be lucky to find teeth.

BEN

Marvelous. If they don't hang the arson on the late, lamented Catherine and her "co-conspirator" Leo I'll give up sex.

JERRY

(finishing his apple)

That's ... confidence.

Hank lifts Catherine's illicit mill ledger off the desk.

HANK

What do we do with the ledger?

BEN

(taking it from him)

Hank ... leave the creative thinking to the brothers Horne. You're a bicep; relax until we say flex ...

Jerry feels Hank's muscle; impressive.

HANK

(enjoying his fellow sociopaths)

You guys.

CUT TO:

70. EXT. PALMER HOUSE - NIGHT

Establish.

CUT TO:

71. INT. PALMER HOUSE - NIGHT

Sarah and Leland are dressed for an evening out. Leland is deftly spinning Sarah around the room with a few light dance steps, humming some public domain tune. Sarah is smiling and enjoying it in spite of herself.

Maddy and Donna watch from the doorway to the room. Leland finishes the dance.

LELAND

Come on, doll, let's paint the town.

(CONTINUED)

CONTINUED:

SARAH
(not complaining)
Leland, I don't know what's gotten in to you.

LELAND
That old black magic's got me in its spell.

SARAH
Something has, that much is for sure.

LELAND
Girls, you should have seen Sarah dance. We used to win all the dance contests down at the Grange Hall; the other couples would see us coming and just walk off the floor.

SARAH
Leland ...

LELAND
It's true - isn't it true?

SARAH
(to Maddy)
We won't be late.

MADDY
Say hi to the Haywards for me.

DONNA
I'll probably see you over there.

Leland gives Maddy a kiss, dances Sarah through the archway towards the front door, humming another tune.

DONNA
(breaking out the smokes)
I half expected him to start dancing up the walls like Fred Astaire.

MADDY
It's nice to see them enjoying themselves.

Donna pulls out a list; they sit on the sofa.

DONNA
So listen, I got hold of the list of Meals on Wheels clients that Laura used to visit. It used to be nine, now it's eight since old Mr. Pendergast died.

(CONTINUED)

71. CONTINUED:(2)

MADDY
What are you gonna do?

DONNA
I told Norma I'd take over the deliveries tomorrow,
I'll spend some time with everybody on her route ...

She unfolds a small town map.

DONNA (CONTINUED)
I put x's on all the addresses. One of these eight
people must have sent me that note; that means they
know something. We just have to figure out who it was.

As Donna concentrates over her map, Maddy feels an odd, disquieting feeling come over her. She tries to shake it off, can't. SOUND of Donna's voice grows fainter.

DONNA (CONTINUED)
Laura never talked much about them. Guess we know by
now that doesn't necessarily mean there wasn't anything
weird about them ...

Maddy turns slowly and looks into the alcove of the living room. Standing there, stock still, is BOB, the grey-haired man we've seen in Cooper's dream and Mrs. Palmer's vision. Maddy's frozen with fear. Donna doesn't immediately notice. Maddy starts to tremble, unable to speak. Bob doesn't move. He just looks at her.

Donna finally notices her distress.

DONNA (CONTINUED)
Maddy? ... Maddy?

MADDY
(turning to her)
Huh?

DONNA
What is it? What's wrong?

Maddy just looks at her, looks back. Bob is gone.

FADE TO BLACK:

END ACT SEVEN

ACT EIGHT

FADE IN:

72. EXT. HAYWARD'S HOUSE - NIGHT

Establish.

CUT TO:

73. INT. HAYWARD'S HOUSE - NIGHT

Dinner is just breaking up in the dining room. Sarah Palmer is helping EILEEN HAYWARD clear the table.

EILEEN

Here, you can just put some of the dishes in my lap.

SARAH

Oh, no, I don't mind, it's no trouble.

LELAND

Now Eileen, I've been looking forward to one of your deserts all day; I hope you won't disappoint me.

EILEEN

Leland, you know me better than that.

SARAH

I'll give you a hand.

Eileen wheels towards the kitchen; Sarah follows.

SARAH (CONTINUED)

Let's put on a pot of decaf.

EILEEN

I've got both if you want regular.

They're gone. Leland looks over at Doc. Doc's got an elbow on the table, propping up his chin. He's sound asleep. His chin slips, he wakes with a start.

LELAND

Long day, Will?

DOC

I feel like I've sat through back to back operas.

LELAND

Terrible about the mill.

(CONTINUED)

73. CONTINUED:

DOC

They say over a hundred and fifty jobs may be lost.

LELAND

Awful.

DOC

(gently probing)

I suppose that opens the door for Ben Horne and his big development plans.

LELAND

(good natured)

As his lawyer, and yours, of course I can't comment.

DOC

As your doctor, Leland, what the hell happened to your hair?

LELAND

Isn't it strange? I woke up this morning, looked in the mirror and there it was, literally changed overnight.

DOC

Considering all you've been through ...

LELAND

It's a funny thing, though. Seeing it I seemed to realize I'd turned a corner somehow. I felt a great deal of sadness still, yes, but it wasn't as overwhelming; I actual physically felt as if a large weight had been lifted from my heart.

DOC

Perhaps it has.

LELAND

Perhaps it has. God, I feel like singing.

DOC

That would be very nice. We always enjoy hearing you sing, Leland.

LELAND

You know me, Will; it was either law school or Broadway.

Eileen and Sarah return from the kitchen, bearing coffee and desert.

(CONTINUED)

CONTINUED:(2)

DOC

Eileen, Leland would like to favor us with a song.

EILEEN

Oh, I'd really enjoy that.

LELAND

(asking for accompaniment)
Sarah?

SARAH

Of course, dear.

EILEEN

Let's move into the living room, shall we?

They do. Doc sits facing the piano. Eileen beside him. Sarah sits down at the piano. Leland whispers something to her, she nods.

LELAND

Excuse me just one second.

Leland disappears into the foyer for a moment. Sarah gets a signal from him and starts to play the intro to "Get Happy."

Leland enters with a hat and cane. He sings "Get Happy," hoofs a little, not inexpertly. Doc and Eileen seem to enjoy it a great deal. As he enters the second verse Leland's tempo picks up and accelerates, heading towards manic. Sarah has trouble keeping up.

Doc and Eileen try to smile through it. At the end of the second verse, at fever pitch, Leland keels over and passes out on the floor. Doc and Sarah rush to him.

SARAH

Oh dear ...

Doc loosens Leland's collar, slaps his checks.

DOC

Sarah, if you could just get me my bag.

Eileen is already wheeling her way to them with it.

EILEEN

Got it right here.

DOC

I'm sure it's nothing serious ...

(CONTINUED)

73. CONTINUED:(3)

Doc rummages through his bag for some smelling salts.

SARAH
(at a bit of a loss)
He's been singing all day. Mostly old songs.

Doc waves some of the salts in front of Leland's nose. He immediately revives, looks up at them all and smiles.

LELAND
I feel fine. I feel fine.

They look at him.

CUT TO:

74. EXT. ONE-EYED JACK'S - NIGHT

Establish.

CUT TO:

75. INT. ONE-EYED JACK'S BEDROOM NIGHT

A frightened and bewildered, and slightly brusied, Audrey lies on her bed.

AUDREY
(a kind of prayer)
Agent Cooper ... are you there? ... I left you a note,
didn't you read my note? ... I slipped it under your
door, you must have seen it ... well, I'm up here at One-
Eyed Jack's, and to be perfectly honest, I think I'm in a
little over my head ...

(fights off her tears)
Not that I can't handle it. I mean, if I'm going to help
you with your investigations, I'm sure I'll be put into
situations a lot dangerous than this on a fairly
regular basis. It's just, you know, the first time out I
wouldn't mind a little expert guidance ...

(changes positions)
Just so you know, there is a connection between Horne's
department store and One-Eyed Jack; it's my father. He
owns the place. A little ball of sleeze named Battis
recruits some of the girls at the perfume counter.
Tomorrow I'm going to try to find out if Laura and
Ronette came up here ...

(moving close to tears again)
I hope you won't think any less of me for trying to help
(more)

(CONTINUED)

75. CONTINUED:

AUDREY (CONTINUED)

you. I promise I only did it with the best intentions.
And if there's anyway in the world you can hear me
tonight ... please help me ...

DISSOLVE TO:

76. INT. COOPER'S ROOM - NIGHT

Cooper exits his bathroom, moving very stiffly. He sits painfully on the side of the bed and takes a handful of aspirins with his glass of warm milk. He picks up his tape recorder.

COOPER

Diane, it's 11:55 p.m., approximately nineteen hours since the shooting incident that nearly caused me to make a premature purchase of the proverbial farm. There's every reason to think I'll make a complete recovery, which I would like to get a good jump out of the blocks on by sleeping solidly for at least eight or nine hours ... a man can only go so long without submitting to a period of rest ...

As he speaks, he puts in his ear plugs.

COOPER (CONTINUED)

... for as we know from experiments performed on American GI's during the Korean War, sleep deprivation is a one-way ticket to temporary psychosis and I'm working on a three day jag. I got so goofy last night as I was lying here wondering whether I was going to live or die that I thought I saw a giant in my room, but perhaps I'll save that story for another time.

(a big yawn)

This is me, room 315 of the Great Northern Hotel,
signing off.

Cooper puts a sleep mask and turns off the lamp. He lies still for a moment. He thinks he feels a weight settle on the end of the bed. He turns, senses something. He lifts the corner of the sleep mask and sees ...

... the Giant is back. Sitting at the end of the bed.

GIANT

Sorry to wake you.

COOPER

I wasn't asleep. I'm not asleep. Then I'm not dreaming.

(CONTINUED)

76. CONTINUED:

GIANT
I forgot to tell you something.

COOPER
You were right about Jacques. The big rubber bag.

GIANT
The things I tell you will not be wrong.

Cooper's about to ask another question. The Giant raises his huge hand to still him.

GIANT (CONTINUED)
Better to listen than to talk.

COOPER
I believe you.

GIANT
Don't search for all the answers at once. A path is formed by laying one stone at a time.

Coopers nods.

GIANT (CONTINUED)
One person saw the Third Man. Three have seen him, yes, but not his body. One only. Known to you. Ready now to speak.

Coopers wants to speak, bites his tongue. Nods.

GIANT (CONTINUED)
One more thing. You forgot something.

COOPER
What?

The Giant waves goodbye to him.

Cooper leans over to turn on the lamp. The Giant is gone.

ANGLE: a wider shot of Cooper sitting up in bed, revealing the note left by Audrey, large in foreground, either under the bed or on a table across the room.

CUT TO:

77. INT. HOSPITAL CORRIDOR - NIGHT

Moving down the silent, dark hallway.

DISSOLVE TO:

78. INT. HOSPITAL ROOM - NIGHT

Moving towards RONETTE PULASKI, lying in bed in intensive care. She stirs restlessly. We move in on her in such a way that indicates we're entering her thoughts ...

DISSOLVE TO:

79. INT. TRAIN NIGHT

FLASHBACK: Ronette's POV; sound and picture distorted and strange. We see what she sees.

Laura kneeling nearby on the floor of the train car.

Two surgically gloved hands frantically forming a small mound of dirt.

Blood dripping.

A hand ripping the half-heart necklace from around Laura's neck.

A finger dipped in blood, writing the note.

A hand picking up a heavy wrench and advancing towards us.

And the wrench is raised threateningly above us.

And we see him. Bob, the grey-haired man. He swings the wrench down at us.

CUT TO:

80. INT. HOSPITAL ROOM - NIGHT

Ronette's eyes open and dart around wildly. She makes a horrible sound. She's out of the coma.

CUT TO BLACK:

END ACT EIGHT