

# TWIN PEAKS

## #2.002

by  
**Harley Peyton**

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### REVISIONS:

July 7, 1990 - BLUE  
July 11, 1990 - PINK  
July 13, 1990 - GREEN  
July 18, 1990 - YELLOW

#2.002

ACT ONE

FADE IN:

## 1. INT. GREAT NORTHERN DINING ROOM - DAY

Morning. CAMERA MOVES slowly through the dining room, a walking POV. AGENT COOPER and ALBERT ROSENFELD sit at a table up ahead.

ANOTHER ANGLE reveals this to be the POV of the ASIAN MAN. He continues, allows a waitress to seat him.

CUT TO:

## 2. INT. GREAT NORTHERN CORRIDOR - NIGHT

Cooper and Albert sit at the table arrayed with breakfast foods. Griddlecakes, orange juice, coffee. Cooper eats, expounds. Albert listens.

COOPER

Buddhist tradition reached the Land of Snow in the fifth century A.D. The first Tibetan king to be touched by the Dharma was Ha-tho-tho-ri gnyan-btsan. He, and all succeeding kings were known collectively as the Happy Generations. Some histories place the King in the water snake year of 213 A.D. Others in 173 A.D. A water-ox year. Amazing, isn't it? The Happy Generations.

Cooper takes a sip of hot coffee, beams. Albert, deadpan, just stares for a very long beat. Then, finally:

ALBERT

Agent Cooper. I'm thrilled to pieces that the Dharma came to King Ho-Ho and the Land of Schmoes. I really am. But right now I'm trying hard to focus on the more immediate problems of our own century. Right here in Twin Peaks.

COOPER

(without malice)

You'd be surprised by the connections between the two.

ALBERT

Color me amazed.

COOPER

(on to business)

Ronette Pulaski has come out of her coma.

ALBERT

And?

(CONTINUED)

2. CONTINUED:

COOPER

I'm thinking Ronette has quite a story to tell, once she regains her ability to speak.

ALBERT

She's not talking.

COOPER

Wakened, but silent. Probably shock.

Cooper pulls two police sketches out of his briefcase. Leo Johnson. And Bob, the long-haired man.

COOPER

(continued)

I intend to show her these.

(re appropriate sketch)

Leo Johnson. And Bob - the man Sarah Palmer saw in her vision. The man who came to me in my dream.

ALBERT

(the usual sour sarcasm)

Has anyone seen 'Bob' on Earth in the last few weeks?

COOPER

Not yet.

Cooper takes a big bite of griddlecake. Albert produces a report, speaks while referring to it:

ALBERT

Fine. I performed the autopsy on Jacques Renault. Contents of the deceased's stomach revealed beer cans, a Maryland license plate, half a bicycle tire, a goat, and a small wooden puppet. Goes by the name of Pinocchio.

COOPER

(delighted)

You're making a joke.

ALBERT

(deadpan)

I like to think of myself as one of the Happy Generations.

(back to report)

The killer snuffed the fat with a pillow. He was wearing gloves. Tape used to bind his wrists was stolen from hospital supply closet. That's all. If Jacques has any secrets he'll be taking them underground.

(CONTINUED)

CONTINUED:(2)

COOPER

The mill?

ALBERT

Preliminaries suggest arson. I nominate Leo Johnson.

COOPER

We need a statement from Shelly Johnson.

ALBERT

Hospital says she's well enough.

(beat)

How do you feel?

COOPER

Me?

ALBERT

I believe it's customary to inquire after the health of one recently plugged with a thirty-eight. Three times.

COOPER

(almost touched)

Thanks for asking.

ALBERT

Don't get sentimental.

COOPER

(back to business)

Who shot me, Albert?

ALBERT

My men are interrogating hotel guests. The usual bumper crop of rural know-nothings and drunken fly fishermen. No leads so far. The world's most decrepit room service waiter remembers nothing out-of-the-ordinary about the night in question. No surprise there. Senor Drool Cup has, shall we say, a mind that wanders. He -

The waitress interrupts, delivers a check. Cooper holds out a hand, signals he'll pay for it. As Cooper signs his name and room:

(CONTINUED)

2. CONTINUED:(3)

COOPER  
I appreciate your coming, Albert. We need the very best.

ALBERT  
(confessing)  
Dedication to duty isn't exactly what brought me here,  
Cooper.

COOPER  
What is?

ALBERT  
Windom Earle.

Cooper reacts with surprise. Muted trepidation.

COOPER  
Agent Earle. He retired.

ALBERT  
To a comfortable chair complete with wrist restraints at  
the local laughing academy.

COOPER  
What happened?

ALBERT  
Nobody knows. Your former partner flew the coop,  
Coop. Into thin air.

COOPER  
(quietly)  
That's not good ...

HOLD ON Cooper for a beat.

CUT TO:

3. INT. GREAT NORTHERN DINING ROOM - DAY

Across the room, someone is watching. It is the Asian Man. He looks long at Agent  
Cooper.

CUT TO:

4. EXT. HOSPITAL - DAY

Establish.

CUT TO:

4. INT. RONETTE PULASKI'S HOSPITAL ROOM - DAY

RONETTE PULASKI gazes at the ceiling with blank expression. ANOTHER ANGLE reveals Cooper and Truman at her bedside. A NURSE in the background. Cooper peers at the girl, then:

COOPER  
Ronette?

The eyes move, nothing else, to acknowledge them.

Cooper produces the two police sketches, preparatory to showing them to her.

COOPER  
Ronette, I'm going to show you some pictures. I want you to tell me if you have seen these men before. I want to know if they are the men that hurt you.

His words spark a memory, the memory brings pain. All in her dark eyes. Cooper holds the sketch of Leo Johnson toward her.

COOPER  
Do you recognize this man?

A long beat. Then a surprise. Ronette's arm lifts into the air, as if separate from the rest of her body. Cooper and Truman react. Ronette gingerly takes the sketch from Cooper, brings it closer to her eyes. As if to better view it. Cooper wonders:

COOPER  
(gently)  
Can you see, Ronette?

Ronette nods, almost imperceptibly. She stares at the sketch for a long, long beat.

TRUMAN  
Do you know him?

A long beat. Ronette proceeds slowly, as though underwater. Finally she nods. Yes.

COOPER  
Is this the man that hurt you?

Another beat. Then, finally ... she shakes her head. No.

(CONTINUED)

CONTINUED:

TRUMAN  
(confirming)

No.

Cooper takes the sketch from Ronette, holds out the second picture. The long-haired man named Bob. Again, Ronette reaches for it, brings the sketch toward her face. Near-sighted, this is the only way she can clearly see it.

SUDDENLY Ronette's entire body seems to seize, her eyes dart about wildly.

COOPER

Ronette.

Ronette drops the sketch, her hand now knifes through the air, jagged motions, up and down, to the side, and up and down. The nurse hurries forward to aid or restrain. But Cooper intervenes.

COOPER

(to Nurse)

Wait.

(to Truman)

She's trying to spell something. Paper.

Truman produces paper and pen, hands them to the girl. Ronette clutches the pen, begins to scrawl.

COOPER

Ronette. Is this the man that hurt you?

Ronette nods furiously as she writes, tears stream down her cheeks. She finishes, holds the paper toward them. Cooper takes it. They read.

ANGLE ON PAPER

Ronette's fearful scrawl. TRAIN. LAURA. TRAIN.

BACK TO SCENE

TRUMAN

The train car.

But Cooper's not listening. He's staring at the sketch of Bob. The hard features. The long flowing hair. Meanwhile, Ronette begins to moan. Softly at first. Then building to a terrified scream.

HOLD ON this tableau. Ronette upon the hospital bed. Cooper, Truman, and the nurse hovering about her.

CUT TO:

6: EXT. ONE-EYED JACK'S - DAY

Establish.

CUT TO:

7: INT. ONE-EYED JACK'S - DAY

The Get Acquainted Room. Early morning ease pervades. Girls lounge in robes, smoke cigarettes. Two blondes play checkers in a corner. A third girl, NANCY, the Pickup seen previously in Audrey's room, **[sits and reads the morning paper.]**

AUDREY HORNE passes through the morning, looking for clues. She sits next to Nancy.

AUDREY

Morning.

NANCY

You say that as if it's news.

Audrey lights up, ignores the rebuff, gestures toward the newspaper.

AUDREY

Well, what *is* news?

NANCY

Cookout at the Packard Mill.

Audrey peers at the banner headline: MILL BURNS. She reacts with unbridled delight.

AUDREY

Wow.

NANCY

Arson maybe.

AUDREY

(knowing)

I'll bet. Nancy, do me a favor?

(off girl's look)

I'm lookin' for somebody.

Audrey produces a photograph torn from a high school yearbook. Ronette Pulaski.

AUDREY

We worked Spokane together. Shriners and stuff.

NANCY

Ronette.

(CONTINUED)

7. CONTINUED:

AUDREY  
(alert)  
You know her?

NANCY  
Sorta. Just a summer girl. She didn't stay long.

AUDREY  
(digging deeper)  
Ronette had a friend. Laura. Ever see them together?

Suddenly: a male voice. It's EMORY BATTIS. Battis enters the Get-Acquainted Room, pauses to greet familiar faces.

Audrey tamps out her cigarette, looks for exit.

AUDREY  
Got to go. Maybe we can talk sometime.

With that, Audrey, rises, steps away. Nancy looks up from her paper, watches her leave. There's a cold look in her eyes.

READING GIRL  
Anything you say, 'Miss Horne.'

Busted. Nancy turns her gaze toward Battis by the door.

CUT TO:

8. EXT. APARTMENT HOUSE - DAY

DONNA HAYWARD stands at the door, carrying a covered meal tray. She checks a piece of paper, doublechecks the address. And knocks.

DONNA  
Hello? Mrs. Tremond? Meals On Wheels.

A long beat. Donna's about to step away. Then a voice from within:

VOICE  
Enter.

Donna hesitates, tries the door. It's open. She hefts the tray, steps inside.

CUT TO:

9. INT. TREMOND APARTMENT - DAY

A shadowy interior. Pill bottles of every size and description on litter the room. An old woman, MRS. TREMOND, reclines in bed. A SMALL BOY stands before her. He wears a dark suit. The boy's hands move gracefully through the air, perform a magic card trick.

(more)

(CONTINUED)

9. CONTINUED:

The old woman expectorates quietly into a handkerchief. She mutters.

TREMOND

Again.

The little boy repeats the magic trick. The old woman spits into the handkerchief, mutters. It's as if Donna was invisible.

DONNA

Mrs. Tremond?

The old woman gestures toward a coffee table, more pill bottles, nearby.

TREMOND

Please.

Donna sets the tray upon the table, removes its cover. Reveals the meal beneath. The old woman shifts, peers down at the hot food.

TREMOND

Cream corn. "I requested no cream corn.

DONNA

Sorry.

TREMOND

We detest yellow food.

DONNA

Next time, I'll...

As they speak, the little boy carries the tray to the old woman, arranges silverware. A playing card slips into view, settles amidst warm chicken and rice.

TREMOND

My niece is a nurse. Sent me hospital food. Can you imagine?

DONNA

Uhm, no.

TREMOND

Tastes like paste. I ordered Meals On Wheels myself. Laura Palmer brought them to me. She's dead.

DONNA

I'm taking over Laura's route.

The little boy cuts a piece of chicken, holds it toward the old woman. She takes the food in  
(more)

(CONTINUED)

9. CONTINUED:(2)

her mouth, chews slowly. Donna stands mute, ignored for the moment.

DONNA  
Did you know her well?

TREMOND  
No.

The old woman's reply is abrupt, final. She does not desire further conversation. Donna sighs. She will learn nothing here.

DONNA  
Enjoy your meal. I'll remember the corn.

Donna steps toward the door. Suddenly:

TREMOND  
Young lady.  
(off her look)  
You might ask Mr. Smith next door. He was Laura's friend. Mr. Smith does not leave his room.

DONNA  
Thank you.

The little boy steps to Donna's side. He produces a red rose, sleight of hand, and offers it to her. Donna smiles.

CUT TO:

10. EXT. APARTMENT HOUSE - DAY

Donna stands before apartment number 3, knocks. But no one answers. She scribbles a note, slides it under the door.

Donna steps back to her car. Behind her, hands gently part pale curtains. Someone watches her leaving.

CUT TO:

11. INT. BEN HORNE'S OFFICE - DAY

BEN HORNE sits at his desk, a mill ledger spread out before him. JERRY HORNE bounds about, nibbling on a block of cheese. Flames leap in the office fireplace.

Ben barks an order into the phone.

BEN  
Tell Mrs. Horne I'm in a meeting.

(CONTINUED)

CONTINUED:

Jerry pauses in front of Ben's desk. Gestures. As if to make a formal presentation.

JERRY

Ben, I'm struggling for understanding. Evidence to be examined. Two mill ledgers.

BEN

One fake, one real.

JERRY

The real?

BEN

Josie was running a loser.

JERRY

The fake?

BEN

Catherine was covering it up.

JERRY

Criminally.

BEN

To our advantage. With our consent.

JERRY

Which brings us to Andrew Packard's will.

BEN

The ledger gambit guarantees the mill goes bankrupt, the will gives Catherine the mill. Catherine sells to us and pockets the cash.

The intercom buzzes, intrudes. Ben sighs, picks up the phone.

BEN

(into phone)

Now what?! Tell her I'm still in a meeting.

Ben slams down the phone.

JERRY

So you promised Catherine the moon. Catherine eats cheese instead.

Jerry offers Ben a bite from the block he's holding. Ben shakes it off, replies:

(CONTINUED)

CONTINUED: (2)

BEN

Josie is a more than pliable business partner.

JERRY

Query: How pliable?

BEN

She gets the cash. We get the mill. *And the land for Ghostwood.*

JERRY

I wonder ... what does Josie really want?

BEN

(puzzled)

I don't know. You?

JERRY

Stumped.

BEN

(using Jerry's lingo)

Eternal Query: What do women want?

JERRY

Doublestumped.

Jerry's pacing brings him back to the desk, the ledger spread out before him.

JERRY

(re ledger on desk)

So ... which ledger is this?

BEN

The fake.

JERRY

Bad news for Catherine.

BEN

May flights of angels guide her to her rest.

JERRY

Bad news for us then.

BEN

If it went public.

(CONTINUED)

CONTINUED:(3)

JERRY  
Let's keep it private.

BEN  
How private?

JERRY  
Dust to dust...

BEN  
Ashes to ashes.

Ben tosses the ledger to Jerry. Jerry tosses the ledger into the roaring fire. Both pause to watch it burn.

Just then: a harried SECRETARY marches into the office.

BEN  
I told you I'm in a meeting!

The secretary interrupts, holds out a note for his perusal.

11. CONTINUED:(4)

BEN  
(re note)  
Mrs. Horne?

The secretary nods, exits. Ben opens the folded paper, reads. A beat.

JERRY  
Good news?

BEN  
No. Audrey appears to be missing.

FADE TO BLACK

END ACT ONE

ACT TWO

FADE IN:

12. EXT. BLUE PINE LODGE - DAY

Establish. A Sheriff's cruiser parked out front.

CUT TO:

13. INT. BLUE PINE LODGE - DAY

Cooper, Truman, and Albert gather about PETE MARTELL at the dining room table. Pete's dazed, a little singed around the edges.

PETE

She was afraid. I've never seen Catherine afraid before. Well. When we went camping she killed a snake. And a tree hit me one time. She had a reaction.

Albert rolls his eyes. But Cooper preempts him with a stern glance. Pete produces an account ledger, places it on the table.

PETE

Catherine asked me to help her find the account ledger. She asked me to help her.

(beat)

This was in her safe. Catherine said it was the wrong one.

TRUMAN

Josie showed me a second ledger.

ALBERT

(to Pete)

Sounds like your wife was cookin' the books.

PETE

We couldn't find it anywhere. But I found my high school yearbook. Midge Jones.

(beat)

Midge had blue eyes like a robin's egg. And a funny way of walking. One foot here, one foot there, one foot here, one foot there.

ALBERT

(he can't help himself)

Feets don't fail me now.

(beat)

Pete? Let's make a heroic attempt to keep our minds, and what's left of yours, trained on the night in question. The night the mill burned down.

(CONTINUED)

13. CONTINUED:

Pete looks up, seems to see Albert for the first time.

PETE  
I don't like you.

COOPER  
(gently)  
No one does, Pete.

TRUMAN  
(muttered)  
Amen to that.

ALBERT  
Well bounce my butt out of the Glee Club. Gentlemen,  
I've got a job to do.

COOPER  
(to Pete)  
Did Catherine tell you what was in the ledger?

PETE  
Heavens no. But she was desperate to find it. Until the  
phone rang and she was gone. I saw her car out front. The  
mill was burning. So I went inside ...

Pete can't continue.

COOPER  
I'm sorry, Pete. We all are.

PETE  
Have you found ... her body?

Cooper shakes his head. No.

ALBERT  
A mill fire burns somewhere close to two thousand  
degrees, Mr. Martell. That's hot enough to incinerate  
bone.

Cooper places a reproving hand on Albert's, stops him from continuing. Pete fixes Albert  
with a baleful stare. A beat. Then, in a whisper:

PETE  
Catherine's dead.

Pete sighs. Then stands, offers.

(CONTINUED)

13. CONTINUED:(2)

PETE

Let me get you boys some coffee.

Pete shuffles off toward the kitchen. Cooper and Albert trade conclusions. Truman watches quietly, as a spectator at a tennis match.

COOPER

Leo's clothing reeked of gasoline.

ALBERT

Gas cans found at the hot spot matched those in the back of his truck.

COOPER

Catherine hired Leo to burn down the mill.

ALBERT

She gets a phone call. From Leo?

COOPER

Maybe something went wrong.

ALBERT

Wrong enough. Mill burns. Catherine with it.

COOPER

I want Shelly Johnson. She can put Leo at the scene. Catherine too.

INTERCUT WITH:

14. INT. BLUE PINE LODGE KITCHEN - DAY

Pete prepares coffee. Wipes a fugitive tear from his eye. The phone rings. He answers it.

PETE

Hello?

(beat)

Josie! Where are you?

Pete writes down her reply.

PETE

Harry and Agent Cooper arc in the living room with a man I don't like. I can -

(beat)

All right, Josie. I won't tell a soul.

CUT TO:

15. INT. BLUE PINE LODGE - DAY

Meanwhile, Cooper and Albert continue. Truman spectates as before.

ALBERT  
We need a look at Catherine Martell's will.

COOPER  
Who stood to benefit from her death?

ALBERT  
Who gets the mill? Or what's left of it.

COOPER  
Life insurance.

ALBERT  
I'll run the policy for beneficiaries.

Albert turns to Truman, sneers at his silence.

ALBERT  
Don't be shy, Prince of Yokels. You too can participate in the investigatory process.

Truman rises. Cooper grabs him by the arm. Just then: Pete interrupts.

PETE  
(eyes on Albert)  
Excuse me, boys. Coffee. Piping hot.

ALBERT  
(muttered)  
Morons and mooncalves, everywhere I go.

Pete carries a wooden tray into view. He speaks as he sets and pours coffee for four.

PETE  
When I met Catherine, she was dating a fellow named Rodney Pocquet. French-Canadian millionaire's son. Rich as Croesus. Rodney never said it, but he looked down on me. I know he did. And why not? Rodney in his fine summer suits. Me in my overalls and boots. I never minded all that much.  
(beat)  
Until he started talking rude to me. Like I wasn't even there. Rodney Pocquet hurt my feelings. He embarrassed me in front of my friends. That made me mad.

Pete pauses, sets down the coffee pot. Albert wonders.

(CONTINUED)

CONTINUED:

ALBERT  
(with a sigh)  
Is there a point to this insensate ramble?

PETE  
Well, yes. There is. I hiked up to Rodney's big house.  
And I socked him on the jaw. Rodney never talked that  
way to me again.

Albert looks to Cooper and Truman. He knows what's coming.

ALBERT  
Not again.

They nod. And Pete floors Albert with a slow right cross to the jaw.

CUT TO:

16. INT. THE DOUBLE R DINER - DAY

OPEN ON a police flyer. The official sketch of the long-haired man named Bob. And a headline. HAVE YOU SEEN THIS MAN?

ANOTHER ANGLE reveals DEPUTY ANDY BRENNAN as he carefully attaches the flyer to the inside of the Double R Diner doors. Andy's using scotch tape to affix the paper flyer. He's managed to get a piece caught in his tufted hair. LELAND PALMER and MADDY FERGUSON enter past Andy and move to a booth. Leland is resplendent in sharp suit, bright white hair, and a whole new attitude. He nearly beams.

(CONTINUED)

16. CONTINUED:

LELAND

Best chocolate malteds this side of the Mississippi.

MADDY

I haven't tried a malt here yet.

LELAND

Then I insist, dear. Simple pleasures. Life is too short.

NORMA JENNINGS approaches.

LELAND (CONTINUED)

Norma, two chocolate malteds, with a dollop of whipped cream on the top.

NORMA

You're looking well, Mr. Palmer.

LELAND

I'm feeling well, thank you.

Norma moves back to the counter. Leland recounts a happy memory.

LELAND (CONTINUED)

Laura's favorite was a drink we used to call a Brown Cow. It's like a root beer float only made with a cola drink and vanilla ice cream. She had her first, with me, in that booth right there.

MADDY

I'm glad you're feeling better, Uncle Leland.

LELAND

A man must take care of his family. And I still have a family to take care of.

He reaches over, takes her hands. With pride.

LELAND (CONTINUED)

I'm coming through the pain, Maddy. I'm coming through alive.

CUT TO:

17. INT. DINER - DAY

Behind the counter, Norma makes chocolate shakes. HANK JENNINGS enters the diner, moves behind the counter with a winning smile. Norma can't help but return it.

NORMA

What are you grinning about?

(CONTINUED)

17. CONTINUED:

HANK  
You.

NORMA  
Hank.

HANK  
I look at you, and I feel a little tug at the edge of my lips, right next to the kissing part. And before I know it, I'm grinning again.

NORMA  
(trying not to be charmed)  
No sale; you're thirty minutes late.

HANK  
Okay, you found me out.

Hank produces a polaroid, holds it up for Norma to examine.

HANK  
A 1965 GTO. Convertible. One owner. Forty thousand miles. Clean and cherry.

NORMA  
For what?

HANK  
For you. It's a surprise, honey. Well, it was.

NORMA  
Where will we get the money? The diner's barely breaking even.

HANK  
I put a little money away for something special. Trust me, okay?

NORMA  
(lightly)  
Trust you?

Hank pulls Norma a little closer, brings his hips as close as propriety allows. Norma reacts, but she doesn't move away. Hank nearly whispers.

HANK  
It's the car you always wanted, Norma. The car I said I'd get you one day. Remember?  
(beat)  
(more)

(CONTINUED)

CONTINUED:(2)

HANK (CONTINUED)

Tell me you remember, Norma.

Norma looks him right in the eyes, gently, but determined to resist him just the same.

NORMA

I remember.

With that she picks up the malteds and moves to Leland's booth.

CUT TO:

18. INT. THE DOUBLE R DINER - DAY

Norma sets down the malteds.

LELAND

Thank you, Norma. Now, Maddy, a little piece of heaven.

They try their malteds.

MADDY

Incredible.

LELAND

What did I tell you? Just another routine miracle of everyday life here in Twin Peaks.

MADDY

Uncle Leland, you're doing all the right things.

LELAND

What do you mean, dear?

MADDY

When Dad died two years ago, I thought I'd never get over it. Mom never has. It was focusing on the little things that got me through it. The "everyday miracles."

LELAND

Life is a miracle. Maddy, I want to say something to you, you don't have to answer, in fact you shouldn't. You should think about it first. Promise first.

MADDY

Okay.

LELAND

You've said you don't really have that much to go back to in Missoula. You've also said how much you like it here.

(CONTINUED)

18. CONTINUED:

MADDY

It's true.

LELAND

What I want to say is: you don't have to go back. You can stay with Sarah and me if you like, get your own place, of course, but stay in town. We're family, too. We can make a family here.

MADDY

(touched)

I don't know what to say.

LELAND

You shouldn't say anything until you eat that malted.

She smiles. They dig in.

CUT TO:

(19 & 20 omitted)

21. INT. THE DOUBLE R DINER - DAY

MAJOR BRIGGS enters and sits at the counter, enjoys a cup of coffee, a little contemplation. The LOG LADY appears, sits beside him. Holding, patting her log. She eyes the medals arrayed on the Major's uniform.

LOG LADY

You wear bright objects on your chest.

MAJOR BRIGGS

(unfazed)

Yes. I do.

LOG LADY

Are you proud?

MAJOR BRIGGS

Achievement is its own reward. Pride obscures it.  
Cream?

The Log Lady nods. Major Briggs adds cream to her coffee. She sips.

LOG LADY

My log has something to tell you. Do you know him?

MAJOR BRIGGS

I don't believe we've been introduced.

LOG LADY

My log requires no introduction. Can you hear it?

(CONTINUED)

21. CONTINUED-

MAJOR BRIGGS

No, ma'am. I cannot.

LOG LADY

I will translate.

(beat)

'Deliver the message.' Do you understand?

Major Briggs peers at the Log Lady with the usual impenetrable resolve. Then, a surprise:

MAJOR BRIGGS

Yes. As a matter of fact, I do.

CUT TO:

22. EXT. SHERIFF'S STATION - DAY

Establish.

CUT TO:

23. INT. SHERIFF'S STATION - DAY

Deputy Andy marches up to reception, LUCY MORAN behind the sliding glass. He pulls it open with a forceful tug. But Lucy glares ...

LUCY

No messages, Deputy Brennen.

... and slams it shut. Undaunted, Deputy Andy throws the glass partition open a second time, even more forcefully. Lucy reacts with surprise.

ANDY

Listen to me, Lucy Moran. You just listen.

(a piece of tape still stuck to his head)

When the Tacoma Sperm Bank was looking for donors, naturally I applied. But a routine physical revealed that I was sterile. Sure, I thought it meant I didn't have to bathe, but the doctors told me the truth. They told me I can't have babies. So what I want to know now is why are you having one? And how?

Lucy looks up at Andy, her lips quivering slightly. Then she reaches forward, as if to caress him. Andy reacts, leans closer ... and Lucy TEARS the scotch tape from his head, closes the glass door one last time.

CUT TO:

24. INT. SHERIFF TRUMAN'S OFFICE - DAY

Hank Jennings stands and stares at the stag's head mounted on the wall behind Sheriff Truman's desk. There's a placard beneath it that reads: THE BUCK STOPPED HERE. Suddenly, a voice behind him:

(CONTINUED)

24. CONTINUED-

TRUMAN'S VOICE

Hello, Hank.

Hank turns to find Sheriff Truman and Agent Cooper enter the office.

TRUMAN

I'm betting Lucy asked you to wait outside.

HANK

Might've. You know me, Harry. I'm an impulsive guy.

Truman sighs, circles to his desk. Retrieves the appropriate form.

TRUMAN

I know enough not to waste my time on small talk. So why don't you sign in like a good boy, and keep your nose clean for another week.

Hank stares at Harry for a long beat. There is bad blood between them. Then he signs without a word, turns on his heels, and steps out the door. A beat, then:

COOPER

How long were you and Hank friends?

TRUMAN

We grew up together. Ed, Hawk, Hank, myself. Bookhouse Boys. Back then Hank was the best of us. But he had a way of setting his heart on something, then taking it. No matter how much it cost him. One day he set his heart on Norma. And he took her from Big Ed. "Never cheat a pal." That was our code. Hank broke it.

An intercom beeper interrupts. Lucy's VOICE is heard:

LUCY'S VOICE

Sheriff Truman? I have Ben Home on the phone for you. The line with the light that's blinking.

TRUMAN

Thank you, Lucy ... hello? Yes, Ben ... What? ... Right away.

Truman returns the phone to its cradle. He looks up at Cooper, speaks with quiet urgency:

TRUMAN

Audrey Horne is missing.

FADE TO BLACK

END ACT TWO

ACT THREE

FADE IN:

25. INT. SHERIFF'S STATION - DAY

Harry escorts Ben out of his office.

BEN

I'd appreciate it if you would keep this quiet, Harry.

TRUMAN

I'll do what I can. But...

BEN

Audrey has a penchant for the dramatic. The unexplained disappearance, is, after all, a part of her repertoire. And with Laura's killer in custody, well, you understand. No need to panic.

Harry knows different. But Ben's attitude irks him just the same.

TRUMAN

I understand, Ben. We'll be in touch.

Ben exits. Harry turns to find Cooper in the office doorway, watching with evident concern.

CUT TO:

26. INT. HOSPITAL ROOM - DAY

LEO JOHNSON stares at the ceiling. At the future, at the past, at nothing at all. His eyes are blank and fathomless.

SHELLY JOHNSON stands with DOC HAYWARD at his bedside. She is dressed in hospital garb. Shelly peers at Leo with fear, muted revulsion. His death was something to be wished for. But this intermediate state is beyond Shelly's ability to understand.

HAYWARD

The bullet lodged in Leo's spine. We removed it successfully. As for possible paralysis, it's too early to tell. Leo lost so much blood, most of it before we had a chance to operate...

(beat)

I'm afraid the resulting oxygen deprivation starved his brain, induced the coma you see here.

SHELLY

He's a vegetable?

(CONTINUED)

26. CONTINUED:

HAYWARD

(with a sigh)

He is not in pain. Beyond that, it's hard to tell.

SHELLY

Can you make him better?

Shelly's tone suggests she's not exactly pining for cure.

HAYWARD

We can maintain his current state. Offer him nourishment, life support. But beyond that, our only ally is time. I'm sorry, Shelly.

SHELLY

Me too. Are they going to put him in prison?

HAYWARD

I know he's suspected of several felonies. But he can't be charged with a crime until he's conscious or ruled competent to stand trial.

SHELLY

I guess, at the moment, he's kind of in prison anyway.

HAYWARD

Yes he is.

She starts to cry, softly. Doc puts a comforting arm around her.

CUT TO:

(CONTINUED)

27. INT. GREAT NORTHERN HOTEL LOBBY - DAY

Leland Palmer steps through the lobby. Full of life, new purpose, he nearly skips. A receptionist sees him pass by, doubletakes.

CUT TO:

28. INT. BEN HORNE'S OFFICE - DAY

Ben sits behind his desk. Jerry enters, tosses a document upon it.

JERRY

One life insurance policy. Unsigned.

BEN

'Un'?!

JERRY

The agent said Catherine was concerned about "certain irregularities." Like naming Josie chief beneficiary.

BEN

The agent wasn't supposed to show it to her.

JERRY

Considering Catherine's toasty fate, for our side it's just as well

BEN

(tossing policy in trash)

Win a few, lose a few ... let's get those pickled Icemen on the blower.

Jerry starts to dial internationally. Ben picks up an extension. Just then: a cheery shout at the door.

LELAND'S VOICE

Gentlemen!!

Ben looks up. Now what? Leland hops into the office, all smiles and manic energy.

LELAND

I've been giving this a lot of thought. The mill fire will no doubt put contract signing on hold for the moment, so we must insure that the moment, our moment, does not pass. I would recommend a quick and cordial follow-up phonecall to Iceland, a little gentle handling, just to let Einer know we're on top of it.

(CONTINUED)

28. CONTINUED:

JERRY  
(deadpan)  
We can handle that.

Just then: the call comes through.

BEN  
Ben Home for Einer Thorson - Einer! (Icelandic phrase)  
What's that? You heard about it how? Mr. Palmer called  
you to tell you about the fire?

Leland gives a big "ok" sign to Ben. Jerry rolls his eyes.

BEN (CONTINUED)  
No, I wouldn't call it a disaster at all. It was just one of  
those things. An unfortunate development but I assure you  
it in no way affects our development plans.

JERRY  
Jerry Horne here, Einer. All systems go. Full speed  
ahead.

BEN  
Of course, Einer. We will fax you all the pertinent  
details. Yes, Einer, immediately. Don't you worry your  
attractive little blond head about it, listen, in a meeting,  
gotta run.

Ben puts down the receiver.

BEN  
(weary)  
Leland, here's an idea, let's take you off damage control  
and have you concentrate on something you can handle,  
like my tax return -

But Leland's not listening. He stares at Ben's desk, the police flyer upon it. Bob the long-haired man. HAVE YOU SEEN ...?

LELAND  
I know him.

BEN  
Excuse me?

Leland picks up the flyer, stares at the sketch. His mood is suddenly quiet, pensive.

LELAND  
My grandfather's summer home at Pearl Lakes. He lived next door. I was only a boy. But I know him.  
(beat)  
I must tell the Sheriff immediately.

Leland turns on his heels and marches out the door. A beat, then:

BEN  
I would like, I deserve, a little fun in my day. Nothing complicated. No big deal. just a little fun.

CUT TO:

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

Establish.

CUT TO:

30. INT. ONE-EYED JACK'S CORRIDOR - NIGHT

An attractive Fifty-Two PICKUP carries a bucket of ice down the hall. Audrey lingers outside a closed door, wonders.

AUDREY  
I'll take it from here. Tag team.

The Pickup shrugs, offers the bucket. And her free hand to 'tag.' Audrey slaps her palm, carries the ice inside.

CUT TO:

31. INT. ONE-EYED JACKS ROOM - NIGHT

Emory Battis sits in a comfortable armchair, feet up. He wears an Oriental robe, a Santa's cap, and a silk scarf tied around his eyes. His toenails have been painted bright red, cotton balls between them as they dry.

Battis hears the door open, chirps:

BATTIS  
Frosty? My little Snowman?

Audrey enters, sets the bucket at his feet. Battis, blindfolded, grins.

BATTIS  
I feel a cold front moving in.

Audrey slips behind him, places her hands over the blindfold. Then slowly unties the knot behind his head.

BATTIS  
Mmmm. Better. Visible sin.

Audrey lets the loosened scarf slip down about his chin. Then, before he can react - she pulls it tightly about his neck.

BATTIS  
Hey!

AUDREY  
Hiya, Mr. Battis. Remember me?

The voice, a glimpse of her face, tell Battis all he needs to know. He nods.

AUDREY  
I'm gonna tell you a bedtime story. Are you listening?

With that she tugs the scarf a little tighter.

BATTIS  
Yes. Yes.

AUDREY  
Once upon a time there was this innocent little girl named Red. That's me. And she met a horrible wolf. That's you. And the wolf took her to a secret place and did terrible things to her against her will. But the little girl was tougher than she looked. She kicked the crap out of the bad old wolf, and told her father all about it. After that she told the police. And the bad old wolf went to prison for a thousand years.

(CONTINUED)

31. CONTINUED:

As she speaks, Audrey twists the scarf tighter and tighter. Now she releases it. Battis gasps for breath. At last:

BATTIS  
What do you want?

AUDREY  
I want to know everything you know. The perfume counter. Laura Palmer. Ronette Pulaski. And One-Eyed Jack's.

BATTIS  
You're insane.

AUDREY  
I'm Audrey Horne. And I get what I want. Understand?

Audrey moves as if to tighten the scarf again. Battis protests.

BATTIS  
Yes. All right.

A long beat. Battis sighs. And begins:

BATTIS  
I work for the owner of One-Eyed Jack's.

Audrey pulls on the scarf. Whenever Battis hesitates, is tempted to lie, she reins him in.

AUDREY  
(she knows)  
Who is?

BATTIS  
Your father. He owns it all. Hell, he owns everything.  
(beat)  
I run girls through the perfume counter. I recruited Ronnette and Laura.

AUDREY  
Did Laura come here?

BATTIS  
One weekend. She was using drugs, we threw her out. I never saw her again. I swear.

AUDREY  
Did my father know she was here?

(CONTINUED)

31. CONTINUED:(2)

BATTIS

Yes. Yes he did. Mr. Home makes it his business to entertain all the girls.

AUDREY

Did she know Jac owned it.?

BATTIS

Owned what?

AUDREY

One-Eyed Jack's.

BATTIS

I don't know. Yes. Yes, she probably did.

Audrey finally drops the scarf from his neck. The information - her father, Laura - troubles her deeply. Scares her too. A beat. Then, quietly:

BATTIS

Laura always got what she wanted. Just like you.  
Understand?

The repetition chills her.

FADE TO BLACK

**END ACT THREE**

ACT FOUR

FADE IN:

## 32 EXT. HAYWARD HOUSE - NIGHT

JAMES HURLEY sits on a couch in the living room, holds a guitar in his hands. Donna sits in a chair nearby, watches him play.

It's a slow blues riff, snakes and ladders up the fret board. James concentrates with typically solemn expression, lost in the music. Then he looks up, sees Maddy return to the room with a soda.

Maddy smiles, sways to the music. Then, slowly, she begins to dance. It's a sweet sudden moment. Maddy dancing across the carpet, hips rolling side to side, her body keeping time. James stares at Maddy. The sexy steps. The easy smile. It could almost be Laura dancing there.

Donna sees it too. She frowns, steps quickly from the room.

DONNA

Excuse me.

James abruptly stops playing. Maddy dances a single beat after, then freezes. James follows Donna toward the kitchen.

CUT TO:

## 33 INT. HAYWARD HOUSE CORRIDOR - NIGHT

James catches up to her in the hall. He takes Donna by the arm. Donna whirls violently about to face him.

JAMES

Donna, what's going on?

DONNA

Nothing.

JAMES

Donna -

Donna interrupts with a passionate embrace. James resists at first. But Donna will not be dissuaded. She bites at his lips, offers soft kisses, then hard. James relents. And their embrace deepens, gives rise to whispered moans. And the fevered kiss continues.

Finally: James pulls away, quite breathless. He looks at Donna in the shadows, as if uncertain who is standing there.

JAMES

(confused)

Donna, what's going on?

(CONTINUED)

33. CONTINUED:

DONNA  
(whispered)  
I'm trembling, James. You made me.

Donna reaches for James, means to pull him back again. But a telephone rings OFF-SCREEN. Doc Hayward's VOICE is heard.

HAYWARD'S VOICE  
Donna. It's for you. Harold Smith?

Donna reacts. Steps away.

CUT TO:

34. INT. HAYWARD HOUSE - NIGHT

Donna moves to the phone, answers.

DONNA  
Hello? Mr. Smith?

SMITH'S VOICE  
I received your note.

DONNA  
I received yours.

SMITH'S VOICE  
(beat)  
Yes.

DONNA  
(beat)  
I'd like to talk to you.

SMITH'S VOICE  
Tomorrow.

DONNA  
Great. We can meet ... ?

SMITH'S VOICE  
Here. At noon. The time we meet is critical.

DONNA  
Oh. Okay.

SMITH'S VOICE  
Tomorrow, Donna. I will show you what Laura gave me.

He hangs up. Donna holds the phone for a beat. Now sees James standing in a doorway, wondering who she's talking to.

CUT TO:

35. INT. HAYWARD LIVING ROOM - NIGHT

Maddy sits alone. She feels a chill, looks to her right.

ANGLE ON DINING ROOM (Maddy's vision)

BOB, the long-haired man, sits-quietly at the dining, room table. Now he turns to face her, returns Maddy's gaze.

BACK TO SCENE

Maddy screams. Donna and James rush back into the living room.

JAMES

Maddy!

James rushes to her side, takes Maddy into his arms. She's nearly in shock.

JAMES

What happened?

DONNA

Are you all right?

Maddy turns back toward the dining room, afraid of what she might see. But the long haired man is gone.

CUT TO:

36. EXT. LEO JOHNSON'S HOUSE - NIGHT

Establish.

CUT TO:

37. INT. LEO JOHNSON'S HOUSE - NIGHT

BOBBY BRIGGS and Shelly sit entwined upon a couch.

SHELLY

It's so weird. It's like his eyes are empty but he's looking at something really far away. Like he's remembering.

BOBBY

Weird.

SHELLY

I don't want to be afraid of Leo anymore.

BOBBY

Bobby's here, baby. You don't have to be afraid.

(CONTINUED)

37. CONTINUED:

SHELLY

Did you find out about the insurance?

BOBBY

I made a couple calls. Told 'em I was Leo's cousin. Leo gets his disability as long as he's not in prison. It's a lot of money, Shelly, over five thousand a month. But you only get it if Leo stays at home.

SHELLY

I don't care about the money. I don't want Leo home.

BOBBY

Leo's in dreamland. We can stick him in a corner and hang plants from his ears.

SHELLY

Sheriff Truman wants me to make a statement.

BOBBY

No way. Tell the Sheriff you got amnesia or something. The fire twisted your brain.

SHELLY

I'm feeling pretty twisted right now.

BOBBY

They can't force you to testify against your husband. All you got to do is get Leo home. Then sit back and collect the checks.

(beat)

Leo owes you, baby. Now we can really make him pay. You want something nice? We can buy it. You wanna go someplace special, sit in the sun? It's on Leo. Understand?

SHELLY

(warming to the idea)

It'd be nice not to worry about money. I got a shoebox full of bills ...

BOBBY

Bills. Forget about bills. We're talkin' about a new life here.

SHELLY

(she knows the answer)

Together?

(CONTINUED)

37. CONTINUED:

**BOBBY**  
What do you think?

Bobby lifts Shelly's hand to his mouth, kisses it. He gently sucks on a finger. Shelly sighs.

**SHELLY**  
I think I want to get comfortable.

Shelly flows into Bobby's arms, kisses him, playfully bites at his lip. Bobby hums with pleasure.

**SHELLY**  
Bobby Briggs, I'm gonna eat you up.

**BOBBY**  
Promise?

**SHELLY**  
Just watch me.

Bobby and Shelly sink down upon the couch to make love.

CUT TO:

38. OMITTED

39. INT. AGENT COOPER'S HOTEL ROOM - NIGHT

START CLOSE on Audrey's note to Agent Cooper, still hidden on the floor beneath his bed. A trilling musical scale is HEARD from above.

CAMERA REVEALS Cooper on his bed, shoes off, holding his handmade wooden flute. He pauses to glance at the television glowing in a corner. Then en activates the micro-recorder positioned on a bedside table.

(CONTINUED)

39. CONTINUED:

COOPER

Diane, I received bad news today. Windom Earle has vanished. Audrey Home is missing. There is of course no connection, except for the simple fact that my former partner's disappearance seems to matter less to me than that of a troublesome high school girl.

(beat)

Mr. Home is convinced she has run away and will return. I wish I shared his confidence. Though not his callous indifference.

(beat)

An all-points bulletin, routine checks of the train car and Jacques' cabin have revealed nothing. Not a trace of her.

Cooper shuts off the recorder. As if to wonder. Then he starts it again. Speaks more softly:

COOPER

Audrey's absence touches me in ways I did not predict. I find myself thinking not of clues or evidence, but of the content of her smile. The way it gives the lie to her delinquent posing, the hardened exterior which I suspect is more a matter of self-preservation than a heart that is cold. Audrey's heart is warm.

Cooper flicks off the recorder. Sets it on his bedside table. just then: a knock at the door.

COOPER

Just a minute.

(CONTINUED)

## 39. CONTINUED (2)

Cooper rises with a wince - his wounds still give pain - and steps to the door. The last time he opened it, Cooper received three slugs in the chest. This time he finds Major Briggs standing there.

COOPER  
Major Briggs.

BRIGGS  
May I come in?

COOPER  
Please.

Briggs enters, Cooper gestures toward the room's single chair. Briggs sits.

BRIGGS  
I have a message for you.

COOPER  
From whom?

BRIGGS  
I am not at liberty to reveal the nature of my work. This secrecy pains me from time to time. Any bureaucracy that functions in secret inevitably lends itself to corruption. But these are the rules I have pledged to uphold. I believe a pledge is sacred.

COOPER  
Speaking as both a man and a fellow employee of the federal government so do I.

BRIGGS  
I may reveal this much. Among my many tasks is the maintenance of deep space monitors aimed at galaxies beyond our own. We routinely receive various communications, space garbage to decode and examine. The results look something like this.

Briggs produces a paper readout, holds it out for Cooper to examine. The sheet is covered with letters, numbers, signifying nothing.

BRIGGS  
Radio waves and gibberish, Agent Cooper. Until Friday night. Saturday morning, to be exact.

COOPER  
(to self)  
When I was shot.

(CONTINUED)

39. CONTINUED: (3)

BRIGGS

The readout took us by surprise.

Briggs holds out another paper readout, the usual jumbled numbers and letters. And a message at its center: THE OWLS ARE NOT WHAT THEY SEEM. Cooper examines the message, wonders:

COOPER

Why did you bring this to me?

Briggs holds out one last readout.

BRIGGS

Later that morning.

Cooper looks at the paper. More letters, numbers. And something else, quite recognizable, repeated over and over. COOPER. COOPER. COOPER. Cooper reacts, exchanges a look with Briggs.

FADE TO BLACK

39A.OMITTED

39B.INT. COOPER'S HOTEL ROOM - NIGHT

FADE IN. The darkened bedroom. The phone RINGS. Cooper turns on a bedside light, answers it.

COOPER

(sleepy)

Agent Cooper.

AUDREY'S VOICE

I know who it is.

COOPER

(alert)

Audrey. Where are you?

AUDREY

Helping you. just like I said.

COOPER

This is not the time or place for schoolgirl games. I want you to come home.

(CONTINUED)

39B.CONTINUED:

AUDREY  
(with affection)  
Keep your shirt on. I'll be back before you know it.  
Wait'll you hear what I found out.

COOPER  
Audrey, if you're in any kind of trouble...

AUDREY  
Trouble? Never.  
(a teasing hint)  
You look real cute in your tuxedo. Like a movie star.

With that she hangs up.

COOPER  
Audrey? Audrey?

CUT TO:

40. INT. ONE-EYED JACKS - NIGHT

Audrey sets down the receiver. She turns, reacts. BLACKIE and Emory Battis stand before her.

BLACKIE  
Trouble, Miss Home? You don't know trouble. Not by  
half

Audrey looks left and right. No exit. Trapped.

FADE TO BLACK

**THE END**