

TWIN PEAKS

Episode #2.003
by
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FIRST DRAFT: July 17, 1990
REVISED: July 20, 1990 - COMPLETE BLUE SCRIPT
REVISED: July 24, 1990 - PINK
REVISED: July 27, 1990 - GREEN
REVISED: July 31, 1990 - YELLOW
REVISED: August 1, 1990 - CHERRY
REVISED: August 3, 1990 - GOLDENROD

ACT ONE

FADE IN:

1. EXT. TWIN PEAKS HOSPITAL - DAWN

Establish.

CUT TO:

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

SHERIFF TRUMAN is turning off the alarm on the INTRAVENOUS feeding monitor, the pole holding the intravenous bag is lying on the floor, the bag still connected to it. A screaming RONETTE is being restrained by two NURSES, as DALE COOPER and ALBERT ROSENFELD arrive in the doorway.

TRUMAN

Ronette got out of bed a while ago, pulled out her IV -

Cooper moves to her. Albert examines the IV bag. The contents are tinted blue.

ALBERT

Looks like dye.

Cooper takes out a pair of tweezers.

COOPER

Hold her down, Harry. Albert, get your microscope.

Albert opens his case, takes out a FIELD MICROSCOPE. Cooper takes out a pair of tweezers, lifts Ronette's left hand. Her ring finger is bruised and bloodied under the nail.

COOPER (CONTINUED)

(firmly)

Hold on, Ronette. Hold on.

Cooper goes in with the tweezers. She screams.

CUT TO:

3. ALBERT'S MICROSCOPE: A SMALL LETTER

A piece of paper with the letter "B" on it.

COOPER

He's been here.

(CONTINUED)

3. CONTINUED:

TRUMAN

We had a 24 hour guard.

COOPER

Nevertheless, he did this and he tried to taint her IV.

TRUMAN

Maybe her screams scared him away.

ALBERT

Maybe she heard a Sousa March and was looking for her baton. I'll do a work-up on the IV.

COOPER

It was our man. The letters were never made public.

(turns to face them)

Fellas ... let's stand together for a moment ... it's time I mentioned something to you I'm not sure ... but I believe I was visited by a Giant.

(they look at him)

In my room. Twice. He gave me three clues; the first had to do with Jacques in his body bag and came true almost immediately. The second was "the owls are not what they seem," and the third was about a man who points without chemicals.

They look at him.

ALBERT

Any relation to the dwarf?

TRUMAN

(still processing)

You were visited by a giant?

CUT TO:

4. EXT. HAROLD SMITH'S APARTMENT - DAY

4.

DONNA HAYWARD stands nervously outside the door. From inside we can hear a piano concerto. Chopin. Before Donna can knock, HAROLD SMITH opens the door. He is handsome, late 20's, dressed comfortably. Smith seems to be inspecting her in a gentle, caressing way.

SMITH

You're wearing a different dress than yesterday. A better color for you.

(extending, a hand)

I've forgotten my manners. I'm Harold Smith.

(CONTINUED)

4. CONTINUED:

DONNA
I guess you know who I am.

Smith nods, swings the door open wider. Donna walks into his apartment.

CUT TO:

5. INT. SMITH'S APARTMENT - DAY

The front room of Smith's apartment. Neurotically neat, but comfortable. An interior window looks in on an inner room, obscured by curtains.

SMITH
Please, sit down. Would you like some lemonade? I
also have a little apple butter and some saltines.

DONNA
No thanks.

Smith sits. She sits across from him.

SMITH
Don't be nervous, Donna.

DONNA
I'm not nervous. I'm curious.

SMITH
Curious about my relationship with Laura.

DONNA
Why did you send me that letter?

SMITH
Laura wanted me to get in touch with you if anything
ever happened to her.

DONNA
Why?

SMITH
She said you would ask a lot of questions.

A Cheshire cat smile. Donna decides to slow down.

(CONTINUED)

5. CONTINUED:

DONNA

You don't seem much like a shut in.

SMITH

You mean, politely, what's the matter with me?

DONNA

Okay.

SMITH

I don't like to go outside. I ... can't. Do you have a judgement about that you'd like to express?

DONNA

No.

Donna notices a piece of paper sticking out from under what appears to be the solid edge of a bookshelf

SMITH

Laura said you were very fair-minded.

DONNA

If you knew her so well, why didn't she ever mention you to me?

SMITH

She liked to think of me ... as a mystery in her life.

DONNA

Then why did you call me?

SMITH

I am ... I used to be a horticulturist. I raise orchids. That's why it's so warm. in here. Laura always admired them. I wrote you because I wanted to know if you'd be kind enough to place one of them on her grave.

DONNA

Of course.

SMITH

Excuse me just a moment.

He goes into an adjoining room. The door is heavy, with a substantial lock. Donna rises quickly, goes to the bookshelf, tugs on the piece of paper. It won't budge. She notices a gap between the shelf and the wall, moves closer to take a look, then turns abruptly as the heavy door opens behind her and Smith re-enters, carrying, a beautiful orchid plant. He conceals any concern about her movements.

(CONTINUED)

5. CONTINUED:(2)

SMITH
This is a hybrid; a lady-slipper.

DONNA
It's beautiful.

SMITH
Take it, please.
(she does)
My last gift to Laura.

DONNA
That's very kind of you, Mr. Smith.

SMITH
Harold. Laura was very kind to me.

DONNA
Why don't you like to go outside?

SMITH
(pause, vulnerable)
If I knew the answer to that ...
(looks at her, a sweet, aching look of longing;
then has to look away)
Forgive me ...

DONNA
What?

SMITH
You're every bit as lovely as Laura said you were

DONNA
(intrigued, likes him)
I'll be back.

SMITH
I'll be here.

He smiles. She smiles, exits.

CUT TO:

6. SHERIFF'S STATION - DAY

Establish.

CUT TO:

7. INT. CONFERENCE ROOM - DAY

Cooper is taping the poster of the LONG HAired MAN on to the blackboard. Below the poster he writes the letters B, R, and T. Truman and Rosenfield watch.

COOPER

R-B-T: I believe these letters and the giant's clues are in some way connected to the long haired man.

(writes the names in a circle around the poster.)

Mrs. Palmer saw him in a vision. She called this morning to say Laura's cousin, Maddy Ferguson, has seen the man twice in the last three days, also in a vision. I saw him in my dream.

TRUMAN

And Ronnette -

COOPER

- saw him physically in the train car. Four of us have seen this man in different forms.

(draws a line from one name to another)

The path is a psychic link that will lead us to this man.

TRUMAN

So what did the giant sound like? Kind of a big booming voice?

COOPER

No. He spoke very softly, directly and distinctly.

ALBERT

And you gave him the beans you were supposed to use to buy a cow.

COOPER

(grins holds up his hand)

No, I gave him my ring.

Albert deadpans, opens his briefcase on the table and goes to work.

ALBERT

Confining my conclusions to the planet Earth ...

(CONTINUED)

7. CONTINUED:

Albert takes out THREE SMALL PACKETS OF COCAINE.

ALBERT

The cocaine you found in James Hurley's gas tank is a match to what we found in Jacques' car and at Leo Johnson's house. Get the picture?

COOPER

I've even got the frame.

ALBERT

The handywork of Leo Johnson, currently appearing at Calhoun Memorial Hospital as Mr. Potato Head.

(retrieves a FLESHWORLD from his case)

The boots are a CircleBrand rare work boot. The ones we found haven't been worn or tampered with. The letter "B" from Ronette's finger was cut from a copy of Fleshworld. A perfect match. This edition features a swingers club for double amputees. No comment.

Albert points to the poster of the long-haired man.

ALBERT

We sent the portrait of our long haired man to every agency from NASA to DEA and came up empty. This cat is in nobody's data base.

COOPER

A man four of us have seen here in Twin Peaks.

ALBERT

(takes out three crushed bullets)

By the way, you were shot with a Walther PPK. James Bond's gun.

(he smiles, starts to load up his case)

The trail of who shot you is cold, Coop, but I hoovered some fibers from the corridor outside your room. My ticket out of Trolleyville. I'm headed back to the lab.

Albert snaps his briefcase closed.

TRUMAN

Anything we should be working on?

ALBERT

Practice walking without dragging your knuckles on the
(more)

(CONTINUED)

7. CONTINUED:(2)

ALBERT (CONTINUED)

floor.

He moves to leave, but Truman blocks his path.

TRUMAN

Albert, you make fun of everyone and everything and then act like you deserve an award for it. That's just not right. Get out of here before I do something I won't regret. Again.

ALBERT

(smiles)

While I will admit to a certain cynicism, the fact of the matter is I'm merely a naysayer and hatchet man in the fight against violence. I pride myself in taking a punch and would gladly take another because I choose to live my life in the company of Ghandi and King. My concerns are global. I reject absolutely revenge, aggression, and retaliation. The foundation of such a method is love. I love you, Sheriff Truman.

Albert leaves. Truman turns to Cooper. A beat.

COOPER

Albert's path is a strange and difficult one.

CUT TO:

8. OMITTED

9. INT. RECEPTION WAITING AREA - DAY

Albert exits past reception where LUCY MORAN labors over the letters on the scrabble board in airing area. Cooper exits the room, finds HAWK with JAMES HURLEY, who's just up from lock-up. Cooper nods to Hawk, Hawk moves off.

COOPER

James, you aren't going to be charged. The cocaine in your bike did not belong to you -

JAMES

That's what I was trying to tell you -

COOPER

James, I don't want to see you down here again.

JAMES

Yes sir.

COOPER

You're a Bookhouse Boy. You have an obligation to obey
(more)

(CONTINUED)

9. CONTINUED:

COOPER (CONTINUED)

the law. And you have people around you to turn to when you're in trouble; that's an obligation, too. Stop trying to figure it all out by yourself. Find somebody to talk to. Talk to me if you want.

(silence; disappointed and angry)

Go home, James.

James nods and slowly exits. Cooper moves off.

COOPER

How's it going, Lucy?

LUCY

75 words, wait a minute, 76 words ... 77. Oh, oh, that's 78.

COOPER

... going good.

A thumbs up and Cooper's down the corridor. Hawk wanders over to see what Lucy's up to.

LUCY

Agent Cooper has asked me to find as many words as I can that contain the letters B, T, and R.

HAWK

Let's see, I used to be pretty good at this.

RICHARD TREMAYNE thirties, stuffy, in an ascot and tweed jacket, enters the station. He stops to look at the poster of the LONG HAIREd MAN, next to a NO SMOKING sign.

LUCY

(downcast)

My lunch date is here.

HAWK

This is the date that made Andy phone in sick?

Lucy nods. Tremayne inserts a cigarette into a holder, turns, sees Lucy, moves to them.

TREMAYNE

Ah, Lucy, there you are.

LUCY

Hello, Dick.

TREMAYNE

(sees the game)

Lucy, I have always considered you a woman of letters.

(CONTINUED)

9. CONTINUED:(2)

Tremayne enjoys his own wit, lights up. Hawk looks at Lucy's letters. Makes a suggestion.

HAWK
"Prohibited."

Hawk takes Tremayne's cigarette holder and snaps it in half.

TREMAYNE
(stunned, but chicken)
I say ...
(beat)
I don't believe we've met. Richard Tremayne, Horne's
Department Store, designer men's wear?

HAWK
(still in Tremayne's face)
"Robot."

Hawk goes to the conference room. Tremayne focuses on Lucy.

TREMAYNE
Did I do something to anger him? Not that native
people don't have enough reason to be angry per se -

LUCY
(cold and neutral)
Let's go to lunch.

TREMAYNE
Capital. I'm famished. We'll go dutch.

On their way out, LELAND PALMER hurries in, carrying a rolled-up wanted poster.

PALMER
Lucy, is Agent Cooper here?

LUCY
Conference room.

CUT TO:

10. INT. CONFERENCE ROOM - DAY

Truman and Cooper are back on the giant. Hawk listens.

TRUMAN
So how tall was he exactly? Did his head hit the ceiling?

COOPER
Almost.

HAWK
I believe they have ten foot ceilings at the Great
Northern.

Leland hurries into the room.

LELAND
I'm sorry I hope I'm not interrupting -

TRUMAN
What is it, Leland?

LELAND
(holds up the poster)
This man. I know him.

COOPER
How?

10. CONTINUED:

LELAND

When I was a boy my Grandfather had a summer house up at Pearl Lakes, we went there every year -

COOPER

You knew him there.

LELAND

Yes. Now, I know he wasn't a Chalbert. They were our neighbors on one side. On the other side was a vacant lot, then there was a white house. That's where he lived.

COOPER

Can you remember a name?

LELAND

I think ... I think it was Robertson.

Cooper looks at the letters on the blackboard, then back at Leland.

COOPER

Robert. Robertson. That's what the letters are spelling, Hawk, get up to Pearl Lakes, find out who was in that other house -

TRUMAN

Not many folks up there this time of year.

HAWK

I'll do what I can.

Hawk exits. Leland takes out a match book.

LELAND

Something else. He used to shoot matches at me. He'd say, "Do you want to play with fire, little boy?"

He takes a match out of the book and puts it into his hand so that as he lights the match it will shoot out of his hand. He shoots a match that hits the window.

COOPER

That's our man.

FADE OUT:

END ACT ONE

ACT TWO

FADE IN:

11. INT. GREAT NORTHERN LOBBY - DAY

Cooper walks thru the busy lobby heading towards Ben Horn's office. The ASIAN MAN watches Cooper move thru the Lobby. As Cooper gets closer the man slowly pulls a newspaper up to cover his face.

From the other direction, BEN HORNE enters, talking on a cellular phone.

BEN

I can't hear you, Jerry, turn the radio down, Jerry ... well, then go to a room that doesn't have a live orchestra.

(pause, lowering his voice)

Much better. Listen, can you hold off Einer and the boys till the documents on the mill are executed? Maybe a twenty four hour troll hunt, a big circle, can you do that for me, Little Brother? ...

COOPER

(approaching)

Mr. Home?

BEN

Fiske, fiske. Gotta go, Jer.

Ben hangs up. They speak quietly in a corner of the lobby.

COOPER

Sir, have you seen or heard anything from your daughter?

BEN

Not since I spoke to you yesterday.

COOPER

She called me late last night.

BEN

From where?

COOPER

She didn't say. She referenced seeing me in a tuxedo. I Was wearing a tux here at the hotel the night I was shot.

(CONTINUED)

11. CONTINUED:

BEN

Mr. Cooper, as I told you, Audrey's gone missing before on a semi-regular basis -

COOPER

Mr. Horne, let's speak frankly. Is there trouble at home?

BEN

Do I detect a note of something outside the scope of professional concern?

COOPER

Audrey and I have struck up an acquaintance.

BEN

Acquaintance. Cooper, here's the best advice you're going to get all week. Men fall under the spell of Audrey's charms like ducks in a shooting gallery. It's not pretty. If you don't want a load of buckshot in your tailfeathers, park your jalopy outside somebody else's window.

COOPER

(a slight retreat)

If I've overstepped my bounds, I apologize. I assure you I'm here with nothing but the best intentions.

BEN

That much is achingly clear and not unappreciated. I'll leave a lamp in the window and you're my first call when she comes home to roost.

COOPER

Thank you.

BEN

No, thank you.

Horne moves on. Cooper exits, biting his tongue in self-reproachment. The Asian Man puts down his newspaper and follows Cooper out of the hotel.

CUT TO:

12. INT. ROOM AT ONE-EYED JACKS - DAY

A 52 PICK-UP wraps a rubber tube around the arm of AUDREY HORNE who is gagged and tied into a chair. EMORY BATTIS operates a video camera focused on Audrey. A black sheet hangs behind so that it is impossible to tell where she is. BLACKIE O'REILLY tests a syringe, while watching the video feed on a monitor.

BLACKIE

That's good, Emory. She's ready for her close-up now.

Battis zooms in as Blackie injects Audrey with the syringe, she jerks in her chair. The Pick-up unties the tube, Audrey fights the drug, then relaxes with a moan.

Blackie moves away. A nervous Battis moves to her, speaks quietly.

BATTIS

We should get rid of her. She knows I sent Laura up here, she knows her father owns the place -

BLACKIE

With what Ben Home will pay to have his fucked-up little daughter back, I'll buy the bastard out.

BATTIS

Look, I don't want to lose my job.

BLACKIE

(a little laugh)

Honey, if this doesn't work, you'll lose a lot more than your job.

BATTIS

We can't do this ourselves. Ben Home is dangerous.

She grabs him, holds the syringe to his throat.

BLACKIE

Listen, you spineless gasbag, you're in it, up to your shiny pate. Stop whining and do what I tell you. We'll have all the help we need.

He nods. She disposes of the syringe. On the tv Audrey's eyes roll back into her head as the heroin takes over.

BLACKIE (CONTINUED)

Look at her. Riding the white tiger. In a few days she won't want to come down. Just like her father did to me.

CUT TO:

13. EXT. DOUBLE R DINER - DAY

Establish.

CUT TO:

14. INT. DOUBLE R DINER - DAY

Tremayne wolfes down his meatloaf. Lucy nibbles.

TREMAYNE

- of course, most of the time I keep my department running like a top, but last Christmas was such a madhouse, absolutely no time for paper work, I had to literally invent a system for memorizing customer orders using mnemonic triggers. For instance you've got someone looking for argyle socks; that would be file "s" for sock, subheading "a" for argyle. Now it gets tricky; a request for a vulcanized macintosh, for instance, is it heading "r" for raingear or "w" for waterproof? My familiarity with inventory has me leaning towards "r" -

(CONTINUED)

14. CONTINUED:

Richard happily digs into his meatloaf.

TREMAYNE

Lucy, may I ask you something? Do you find it odd that I don't switch my fork when I eat, that I bring it to my mouth with my left hand?

LUCY

My mother called it "piling."

TREMAYNE

Actually, it's not odd at all, it's the European way.

He demonstrates and smiles. Pause.

LUCY

It's been six weeks, Dick. You said you were going to call.

TREMAYNE

I know, I ... lost your number.

LUCY

I work for the Sheriff. You could dial 911.

TREMAYNE

Lucy, I do apologize. I've been so busy, honestly, I've hardly had time to feed my cat.

LUCY

(anger surfacing)

We went out every Thursday for three months. You made promises. You said you were going to take me to dinner at the Space Needle in Seattle. And even though you took me to Family Night at the Pancake Plantation instead, I still couldn't help but think it would mean something special, when in fact the only thing special we
(more)

(CONTINUED)

14. CONTINUED:(2)

LUCY

(continued)

did that night was drink two bottles of champagne and end up on a display bed in Horne's home furnishings. I admit it was daring and that made it exciting, still I thought it would lead to more. Like a phone call.

TREMAYNE

Lucy, I feel terrible that you're upset. Really I do. Let me make it up to you.

(beat)

For starters, I know I promised you a new dress at my 20% employee discount and I am going right back after lunch to arrange something with Ms. Bolbo in women's wear. Very special indeed.

LUCY

Oh yeah? How about a maternity dress?

TREMAYNE

Pardon?

LUCY

(quietly)

I am pregnant, Richard. Pregnant.

TREMAYNE

Preggers?

CUT TO:

15. INT. DINER BOOTH - DAY

James enters the diner and slides into a booth where MADDY FERGUSON waits. She looks different; a more attractive dress, and her hair seems softer with more of a sheen.

JAMES

You look great. Cool dress.

MADDY

It's one of Laura's. It was just hanging there in her room. Funny, I hardly remember putting, it on.

JAMES

It looks good on you. It looks, I don't know ... right.

She blushes. Looks away.

MADDY
Where's Donna?

JAMES
I don't know. She said she'd be here. Maddy, can I ask you something? Does Donna seem different to you?

MADDY
What do you mean?

JAMES
Like, doesn't her smoking and stuff bother you? Trying to act, I don't know, tough all of a sudden.

MADDY
James, you know her better than I do -

JAMES
She came to visit when I was in jail and ... I don't know.

MADDY
What?

JAMES
She acted like she wanted to do it with me thru the bars. She didn't care if anybody saw us. It was weird. Different. It wasn't like her.
(pause)
I don't know, Maddy. I don't know anything anymore. Sometimes I feel like I should just take off. Just get on my bike and ride.

She takes his hand.

MADDY
Running away won't solve anything.

JAMES
Sometimes the only person who seems real in a way I can trust is you.

Donna enters the diner. Notices James and Maddy holding hands. Moves to them. They see her and let go.

(CONTINUED)

15. CONTINUED:(2)

JAMES

Donna, where've you been? You're late.

DONNA

I met someone from Meals on Wheels.

MADDY

Did you find out anything?

DONNA

(an edge, looking at James)

Someone real interesting.

JAMES

Those old folks must have some pretty great stories.

DONNA

This was a young man.

JAMES

Oh yeah? What's wrong with him?

DONNA

Hard to say. Other than that he's intelligent and charming and completely different from any one I know.

JAMES

What's that supposed to mean?

DONNA

Why don't you sit here and hold hands and try and figure it out?

Donna leaves quickly. James and Maddy look at each other.

CUT TO:

16. INT. CONFERENCE ROOM - DAY

PHILLIP MICHAEL GERARD, the one armed man, is trying to sell shoes to Truman. Sitting on the table is a stack of posters of the long haired man. Gerard holds

(more)

(CONTINUED)

16. CONTINUED:

GERARD

Now these babies are perfect for heavy field work, and extremely versatile. Durable with a steel reinforced toe.

TRUMAN

They're not quite right.

Gerard replaces the work boot and moves to a shiny CREPE SOLED SHOE.

GERARD

Now, if the department does any parading, on the Fourth, Veteran's day, these are your best bet. Add some silver trimmed laces, it's an eye-catcher.

TRUMAN

Little outside my budget, Mr. Gerard.

GERARD

I understand completely. You need something practical. A shoe for all seasons.

Gerard places the shoe on the stack of posters of the LONG HAired MAN. He notices Bob's picture. Truman picks out a sensible work-boor from the rack.

TRUMAN

These are more what I had in mind.

GERARD

Very popular. The lovely thing about ... lovely thing about ...

The shoe falls our of Gerard's hand. He weaves a bit, obviously faint.

TRUMAN

You all right?

GERARD

I'm sorry, sometimes I get a bit disoriented ...

TRUMAN

Can I get you something? Water?

GERARD

If there's a bathroom, I have a medication.

TRUMAN

Let me give you a hand.

Truman helps him to the door.

CUT TO:

17. INT. RECEPTION AREA - DAY

Shelly waits at the reception area. Truman notices Shelly as he shows Gerard to the bathroom.

TRUMAN

Hi, Shelly, be right with you.

(walking him down the hall)

Mr. Gerard, it 's around the corner, second door on your left.

GERARD

Thank you so much.

Behind them, Cooper enters the station, sees Shelly.

COOPER

Shelly, come on in.

Cooper and Shelly enter the sheriff's office.

CUT TO:

18. INT. SHERIFF'S OFFICE - DAY

Truman enters a moment later.

TRUMAN

Thanks for coming down, Shelly -

SHELLY

Sheriff, I'm just going to say this. I know I don't have to so I'm not going to say anything against Leo.

TRUMAN

We're not asking you to -

SHELLY

He's my husband. I don't have to testify against my husband.

TRUMAN

You're not testifying, you're just giving us a statement.

SHELLY

Doc Hayward says he's too sick, what difference does it make?

TRUMAN

Shelly, we know Leo started the fire and we know you were there

(CONTINUED)

18. CONTINUED:

SHELLY

I'm not going to say anything against him ... I love him.

COOPER

Okay fine, Shelly, thanks for coming in.

TRUMAN

Excuse me?

COOPER

You've obviously thought long and hard about this. Someday, a little luck and top flight medical attention, you'll have Leo back. The same old Leo, strong, active ... impulsive ... that you obviously still love. Maybe then he'll realize what a wonderful person he married.

TRUMAN AND SHELLY

What?

COOPER

Thanks again, Shelly and best of luck.

He opens the door for her. She exits.

TRUMAN

May I ask?

COOPER

Shelly's an old fashioned girl. Like those people who like to keep their money at home in a mattress. She obviously wants to keep her money at home as well.

TRUMAN

The insurance money.

COOPER

Kind of makes you wonder who shot him, doesn't it?

TRUMAN

(remembering)

What *two* people.

They look at each other.

CUT TO:

19. INT. SHERIFF'S STATION BATHROOM - DAY

Phil Gerard stands in front of the mirror, violently agitated. Hands shaking, he takes a SYRINGE out of an embroidered antique MEDICINE CASE. Trying to hurry an injection, he drops the syringe. Scrambling for it he accidentally kicks it under a stall.

He goes in after the syringe, can't reach it. A shudder hits him. He freezes. He appears to be undergoing some kind of transformation. The stall door closes. We see his feet kicking, hear violent sounds from inside. Then silence.

The stall door swings open. Gerard exits. He's changed. His face grimer, set to some arduous task.

He looks around. Senses something.

GERARD

Bob? I know you're near.

(silence)

I'm after you now.

FADE OUT:

END ACT TWO

ACT THREE

FADE IN:

20. INT. ONE-EYED JACKS BEDROOM - DAY

JEAN RENAULT, tall, lean, hard, sits next to AUDREY HORN, who lies barely awake in bed. Blackie's younger, tougher sister NANCY O'REILLY sits nearby, holding a covered tray.

JEAN
Welcome back.

Audrey tries to focus on Jean.

AUDREY
Where am I?

JEAN
Here, I brought you something.
(takes a piece of hard candy from the tray)
Let me do this for you. Open wide.

Jean places the candy on Audrey's tongue. He slowly swirls it around the inside of her mouth.

JEAN (CONTINUED)
English caramels. Sugar's what you need.

Audrey sucks hungrily on his finger. He pulls the candy out of her mouth.

AUDREY
Please ...

Jean gently strokes her cheek.

JEAN
Go slow, baby. Candy's dandy. Plenty more where that
came from. My name's Jean.

Nancy lifts the cover from the tray. Jean puts the candy back in her mouth, takes a syringe off the tray.

JEAN
Sweet sleep. Feel the warmth.

He injects her off-camera. She moans, then starts to nod off. Jean and Nancy exchange a lascivious look.

CUT TO:

21. INT. BLACKIE'S OFFICE - DAY

Blackie and Battis watch a TAPE on one the security screens on her desk; Blackie points out Cooper on the tape, in his tux, gambling at One Eyed Jack's.

BLACKIE

That's the man.

BATTIS

Oh my God ...

BLACKIE

You know him?

BATTIS

FBI, he's FBI, I saw him at the town meeting after Laura died, he was up here?

JEAN'S VOICE

I want him.

Jean and Nancy are standing behind them. Blackie stops the tape freezing it on Cooper.

BLACKIE

Jean Renault, Emory. Say something weak and fawning.

BATTIS

Jacques was your b-brother.

BLACKIE

And this is my sister. Nancy.

JEAN

I also had a brother named Bernard. This business cost me them both.

BLACKIE

I told you we were going to have help.

Jean grabs Battis by the chin.

JEAN

I'm your go-between. The father pays me, my cut is thirty percent. He never knows who snatched his baby. And I get the man who took care of my brother. What's his name?

He presses Battis' nose up against the screen next to Cooper's image.

BATTIS

Cooper.

JEAN

And all you have to do is give him to me.

BATTIS

M-mr. Horne can do that maybe.

NANCY

(pats Battis on the head)

You're going to be a big help, aren't you?

BATTIS

Whatever you want, want me to do.

JEAN

A tape of the girl. Get it now.

BATTIS

Yes, all right.

(Jean shoves Battis towards the door, dismisses him)

I'd - I'd like to keep my job, at the store. That's important to me.

JEAN

Go away.

Battis leaves. Blackie and her sister square off. Clearly they hate each other.

BLACKIE

What the hell do you bring her here for?

JEAN

She's with me.

BLACKIE

I can see she's with you.

JEAN

No: she's with me.

BLACKIE

She goes back north or this deal goes south.

NANCY

Jean, tell my sister to behave herself or you'll get mad.

JEAN

She stays. You get the cash. I get Cooper. Everybody's happy. Of course, we can't let the girl live now, can we?

CUT TO:

22. OMITTED

23. INT. TRUMAN'S OFFICE - DAY - 23.

Truman talks on the phone looking out the window.

TRUMAN
Thanks, Pete. I appreciate the call.

He hangs up. Then looks up to see Cooper in the door way.

TRUMAN (CONTINUED)
Josie called Pete. She'll be back tomorrow afternoon.

COOPER
Let's get her down here.

TRUMAN
Coop, I'd like a favor. I'd like to see her first. Alone.

COOPER
(uncomfortably stern)
Harry, we can't let personal feelings interfere with our work.

TRUMAN
Sometimes that's easier said than done.

Pause.

COOPER

Talk to her. Bring her in.

TRUMAN

She may not be involved with any of it.

COOPER

I said you could talk to her.

Hawk's knock on the doorframe breaks the tension.

HAWK

(from a notebook)

Pearl Lakes; there is a vacant lot next to the Palmer house, and next to that is a white house that's boarded up. No name on the mailbox.

COOPER

Run a title check.

HAWK

County's working on it, plus Power and Light's searching their records.

COOPER

When will we hear?

HAWK

Morning, earliest.

TRUMAN

You haven't seen Gerard the shoe salesman, have you?

COOPER

The one-armed man?

TRUMAN

He came in to show me some samples. He got faint and went to the bathroom. I came back from lunch his sample case was gone.

COOPER

The one-armed man was *here*?

TRUMAN

That's what I just said.

(CONTINUED)

23. CONTINUED:(2)

COOPER

In my dream, the one-armed man knew Bob.

TRUMAN

So?

Cooper quickly leaves the room. Truman and Hawk look at each other and follow.

CUT TO:

24. INT. BATHROOM - DAY

Cooper bursts through the door, looks around, opens each of the stalls. Hawk and Truman enter behind him.

TRUMAN

What's the problem?

Cooper gets down on his hands and knees. Sees something, on the floor in one of the stalls. Takes out a handkerchief, reaches in and picks up the syringe Gerard dropped.

COOPER

We've got to find the one-armed man. It's the giant's third clue. "Without chemicals, he points."

CUT TO:

25. EXT. JAMES HURLEY'S HOME - DAY

A housetrailer on a lonely lot with a couple of aluminum lean-to's off the house. The shades on the window are drawn. James, wheels his Harley into one of the lean-to's. A late model car pulls up with man driving. COLLEEN HURLEY gets out of the passenger side. She is fortyish and gave James his good looks. Her's are on their way out.

JAMES

Mom,

Colleen walks towards her son unsteadily.

COLLEEN

There he is, the fair haired boy. Where have you been, My fair haired boy?

JAMES

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

25. CONTINUED:

COLLEEN

God bless the public indoctrination system. Keeps the kids off the streets, keeps the streets safe for the street sweepers. In San Francisco, the street sweepers have an epic quality -

JAMES

Ma ... Ma, you've been gone for a week.

COLLEEN

Kiddo, when the muse calls out, we're helpless to resist. A poem she said, four days worth. Yes, I replied.

JAMES

Are you okay?

COLLEEN

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

She takes out a paper with her poem on it.

COLLEEN

I learned early on. Write it down, escape the humdrum that life has dealt you. Play with marked cards.

(puts on glasses and reads)

"Poet Lariat/Rope, rope/Bulldogged down, rodeo town/
The last of the Sabine Women---"

JAMES

I don't want to hear this.

COLLEEN

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

JAMES

Stop.

COLLEEN

Jimmy, are we being rude?

James pours the rest of her vodka bottle onto the ground.

COLLEEN

Fine, if it makes you feel better.

JAMES

You don't know anything.

COLLEEN

I know girl trouble when I see it. Some little logtown
(more)

(CONTINUED)

25. CONTINUED:(2)

COLLEEN (continued)
siren's cut you up. I recognize the wound patterns.

JAMES
You sure can spot it, Ma.

COLLEEN
Am I right?

JAMES
Her name was Laura.

COLLEEN
Lash yourself to the mast, Odysseus. Eat the Lotus.
Forger her. Sail on. The danger for you, my darling boy,
is you'll never know whether she's an angel or a harpy sent
from hell to rend your heart, and believe me, she'll be
one or the other.

JAMES
She was both.

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

CUT TO:

26. INT. HOSPITAL - DAY

Under DOC HAYWARD'S supervision a MALE ORDERLY and another MAN wearing a shirt that reads "Twin Peaks Security Co." finish putting metal restraints around NADINE HURLEY'S wrists, as ED HURLEY stands by.

ED
Is this really necessary?

HAYWARD
It's for her own protection Ed. She ripped two pair of
leather restraints last night like they were tissue paper.

ED
How is that possible?

HAYWARD
I ran a blood test; she's pumping out adrenaline like a
wildcat well, never seen anything like it.

(more)

(CONTINUED)

26. CONTINUED:

HAYWARD (continued)

You being here might calm her down. Talk to her.
Maybe sing. Does she have a favorite song?

ED

Does she have a favorite *song*?

HAYWARD

Short of a trip to Lourdes.

ED

Okay, Doc. But if I'm going to sing to her I'd rather it
was just the two of us.

The restraints are in place, the others leave.

DOC

I'll close the door behind me.

Doc pats Ed on the shoulder and exits.

ED

Nadine, Doc says I should sing a song to you. I'm sorry.
I'm not sure what you'd like to hear.

He takes a long look at her, starts to hum, then sing "On Top of Old Smokey." During the chorus, Nadine begins to squeeze his hand. Hard. Ed tries to pull away with no luck. He bravely continues to sing.

Nadine is now practically breaking his hand. Ed keeps singing thru the pain.

(more)

(CONTINUED)

26. CONTINUED:(2)

Nadine lets go of his hand and snaps the metal meshes that hold her hands. They explode off her wrists. Ed staggers back. Nadine's hands begin to clap in rhythm.

ED
Good God ...

NADINE
(from miles away)
I'm a jack and you're a jack/Steeple jacks are we...
I'm a jack and you're a jack/Steeple jacks are we
And when we climb up to the top/The cry is "Victory!"

Nadine repeats the cheer. When she finishes she is clear and beaming at Ed.

NADINE
Hi, Eddie, did you come by to pick me up?

ED
Huh?

NADINE
Doc Hayward says tonsillitis or no tonsillitis I can go to cheerleader tryouts.

ED
Cheerleader tryouts.

NADINE
I'm a senior, Eddie, it's my last chance to make the squad. Like they say, you're only 18 once.

Nadine beams. Ed stares at her.

FADE OUT:

END ACT THREE

ACT FOUR

FADE IN:

27. INT. JACOBY'S HOSPITAL ROOM

Truman and Cooper enter. A beautiful young HAWAIIAN WOMAN kneels beside DR. JACOBY. Cooper and Truman watch her for a moment. She nods to Truman and Cooper.

TRUMAN

Dr. Jacoby ...

JACOBY

Gents, this is my wife, Eolani. She lives at our place in Hanalei. We're practising Kahuna healing.

COOPER

How do you do?

TRUMAN

M'am.

She nods graciously. A beat. Eolani begins to light candles around Jacoby's bed.

COOPER

Are you ready to be hypnotized?

JACOBY

I've been under many times. Here, read this, it's the auto-suggestion program I use.
(hands Cooper a typed sheet; in Hawaiian)
Eolani, start the tape please.

Mrs. Jacoby hits a tape recorder that plays a tape of waves on the shore. Jacoby hands a green volcanic stone with a hole in the middle of it to Truman.

JACOBY

Sheriff, could you hold that just beyond the bed.

He relaxes, focusing on the stone that Truman is holding

(CONTINUED)

27. CONTINUED:

JACOBY (CONTINUED)

Okay, Agent Cooper. I'm ready.

COOPER

(reading)

You are standing on a smooth green carpet of grass. Your ball is fifteen feet from hole. Beyond the green, two pristine white sandtraps and a lily filled pond yawn out towards the emerald fairway. A warm whisper of a breeze moves the flowers on the water ever so slightly.

Jacoby's eyes slowly close.

COOPER (CONTINUED)

The hole seems to slowly drift away across the green towards the pond, carried by the summer wind. The green grows larger and larger ... the green engulfs you, enveloping you in a soft blanket of peace ... you stroke the ball, it drifts towards the hole and gently drops in its center ...

Jacoby is under.

COOPER

Can you hear me, Dr. Jacoby?

JACOBY

Yes.

COOPER

Raise your right arm.

Jacoby does.

COOPER

We're going to the night you came to the hospital.

JACOBY

Yes.

COOPER

You are in your hospital room. You are in your room with Jacques Renault.

JACOBY

Right.

COOPER

Do you smell anything? Burned engine oil?

(CONTINUED)

27. CONTINUED:(2)

JACOBY

No. I smell engine oil in the park.

COOPER

In the park where you were attacked.

JACOBY

Just before. It fills the air. Then someone hits me from behind.

COOPER

You don't see who it is.

JACOBY

No.

COOPER

Let's go to the hospital now. You're lying in bed. Does anyone come into the room?

JACOBY

Nurses, Doc Hayward, you, Sheriff Truman.

COOPER

What happens after we leave?

JACOBY

I dream I'm at Hanauma Bay. Juggling coconuts at a Luau. The guests are all Nigerians.

COOPER

Did anyone else come into the room?

JACOBY

Yes.

COOPER

Can you tell me about it?

JACOBY

The sound of tape ripping wakes me up. I see tape going around Jacques wrists. Now there's a pillow on his face. He's making a noise that almost sounds like barking. A bell is ringing. It won't stop. Jacques stops moving. I look up to see who's holding the pillow.

Pause.

28. OMITTED

COOPER

Who is it? Do you see who it is?

JACOBY

(surprise)

I know him.

CUT TO:

29. EXT. THE CEMETERY - NIGHT

Open on LAURA PALMER'S GRAVE. Behind it, Donna approaches slowly until she arrives in front of the gravestone. She sets down Harold Smith's orchid.

DONNA

This is from Harold Smith.

(deep breathe)

Sorry I haven't been out since the funeral. Things are pretty strange. So, anyway, were you sleeping with this guy Harold or what?

(pause)

He seems pretty nice. Kind of an oddball. I guess anybody can start to seem that way when you look close enough.

(pause)

We have to talk. Maybe you already know about me and James, but anyway after you died we kind of got together. This is not something I feel like I'd have to explain to you because you probably knew how we felt before we did. How could you be so smart about stuff like that and so stupid about so much else?

(pause, quiets emotions, then ...)

I'm mad at you; when it was you and me and James it kind of worked. Now you're one, I love James and it's a mess. Your cousin Maddy's here and something's going on with them maybe and I think I'm going to end up losing both of you.

(pause)

I wanted so much to be like you. To have your strength and your courage, but look what it did, look what it did to you, Laura

(after a beat)

As much as I loved you, Laura, most of the time we were trying to solve your problems, and you know what, we still are. Not James' or mine, or Maddy's, yours. You're dead, but your problems are still hanging around. It's like they didn't bury you deep enough.

(realization, strong)

I can't help you anymore. I love you but I can't. It's not fair. Okay? Deal?

She listens. Quietly.

(CONTINUED)

29. CONTINUED:

DONNA (CONTINUED)
I love you but it's not fair.

She walks slowly away. Close on the orchid, stirred by a breeze.

CUT TO:

30. INT. PALMER'S HOUSE - NIGHT

Maddy sits in the living room folding laundry. Maddy looks up and sees James standing in the door way. Looking for help.

MADDY
James?

JAMES
I've been trying to find Donna. I looked everywhere. I have to talk to somebody.

MADDY
What's wrong, James?

JAMES
She came back. She was loaded. She didn't know anything. God I hate her.

MADDY
Who, James?

James is pulling himself apart. He tries to talk but nothing comes out. She holds him.

MADDY
God, you're on fire.

James pulls back a little. Their faces are close. They kiss. Gently at first and then with passion. Maddy pulls away quickly.

JAMES
Hold me.

She does. Hugging with tenderness. We hear faint sound of voices off

(more)

(CONTINUED)

30. CONTINUED:

Donna enters, sees Maddy and James pulling apart from their embrace.

MADDY
Donna?

DONNA
Oh God ...

Donna runs out of the room. James slowly stands, going crazy. With a cry, he sweeps an end table clean of pictures, curios and a lamp. James pushes his way past a stunned Leland.

JAMES
DONNA!

CUT TO:

31. EXT. STREET - NIGHT

James runs down the street after her car as it pulls away.

JAMES
Donna! Donna!

He stops, kneels in the street, puts his hands over his eyes and cries out. He angrily wipes away his tears.

CUT TO:

32. INT. PALMER HOUSE - NIGHT

Leland listens to a bewildered Maddy.

MADDY
All I did was come to a funeral. It's like I fell into a dream. It's like people think I'm Laura. I not I'm nothing like her.

LELAND
It's so hard

She folds into his arms.

LELAND (CONTINUED)
I know, I know.

(CONTINUED)

32. CONTINUED:

MADDY

All I know is Laura was my cousin and I loved her and she died and I don't know anything else.

LELAND

You want life to be the way it was before ...

MADDY

Yes.

LELAND

So do I, dear. We all do. And try as we might, it just won't cooperate, will it?

(she shakes her head)

If life could only be like those summers up at Pearl Lakes. Simple and sweet. If life could only be like that all the time ...

Leland looks up. Truman and Cooper have quietly entered the room.

TRUMAN

Leland? The door was open.

LELAND

What is it?

TRUMAN

Leland, we ...

(he can't do it, looks at Cooper, who nods)

You're under arrest for the murder of Jacques Renault.

Pause.

CUT TO:

33. INT. HAROLD SMITH'S APARTMENT - NIGHT

Smith answers a frantic knocking to find a tearful Donna outside.

DONNA

I'm sorry, I didn't know where else to go.

SMITH

Donna, what's wrong?

DONNA

God, I don't even know if I want to talk about it, I feel so stupid.

SMITH

Sit down. Slow down.

(CONTINUED)

33. CONTINUED:

DONNA

I keep telling myself that James is confused, but how long am I supposed to tell myself that?

HAROLD

James Hurley?

DONNA

Yes. Just when I thought I had it all figured out. Why do I even care? Why should I care?

HAROLD

You care because you care for him. Don't you?

DONNA

I wish I didn't. I just want it to stop.

SMITH

First, *you* have to stop.

(he studies her benignly)

What was it she always used to say to you? "Donna Madonna, there's always manana."

DONNA

How'd you know that?

SMITH

(an enigmatic smile)

I'll get you something to drink.

Smith moves to the other room [to get some whine. Donna sits up.] On the writing table by the window Donna notices [is] another orchid. She walks over to admire it. Next to the plant is an open book [and a second book in which Smith has been writing].

INTERCUT:

34. INSERT: SMITH'S DESK

Donna flips thru the book. It is filled with feminine hand writing. She flips forward to the first page and we read ...

... *this is the diary of Laura Palmer* ...

FADE TO BLACK:

END ACT FOUR