

TWIN PEAKS

Episode 2.004

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#2.004

ACT ONE

FADE IN:

1. INT. SHERIFF'S INTERROGATION ROOM - DAY

START CLOSE on LELAND PALMER, his face a dark mask of grief. SHERIFF TRUMAN'S voice is heard:

TRUMAN'S VOICE

Leland, you have the right to an attorney.

(beat)

Leland ... ?

LELAND

(with a wave of the hand)

No, no. I waive that right. I'm a lawyer ...

VOICE

I'm going to ask you some questions. Anything you say may be held against you in a court of law. Do you understand?

LELAND

Yes. Of course.

TRUMAN'S VOICE

(after a beat)

On Friday morning, March third, did you go to Calhoun Memorial Hospital?

Leland answers quietly, intent, as if commenting on the actions of someone else.

LELAND

Yes

TRUMAN'S VOICE

Why did you go there?

LELAND

I was looking for someone.

TRUMAN'S VOICE

Who were you looking for?

LELAND

The man who killed my daughter.

TRUMAN'S VOICE

Did you know his name?

(CONTINUED)

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1. CONTINUED:

LELAND

No. Yes. I do now. Jacques Renault.

TRUMAN

What made you think he killed Laura?

LELAND

(steadfast)

You arrested him.

TRUMAN

Leland ... did you kill Jacques Renault?

LELAND

(his eyes shine with unshed tears)

He killed my Laura. The things he did to her... have you ever experienced ... absolute loss?

COOPER

(gently)

I doubt any of us is a stranger to grief.

LELAND

(looking into his heart)

It's more than grief. So deep inside you, every cell screams. You hear nothing else.

(beat)

Yes I killed him. Yes, Yes, Yes ...

Leland Palmer breaks down and cries. Truman, Cooper, and DOC HAYWARD arrayed about the weeping man. HOLD ON this tableau for a beat.

CUT TO:

2. INT. SHERIFF'S STATION HALLWAY - DAY

Cooper and Doc Hayward exit interrogation and walk down a station hallway.

COOPER

He'll plead temporary insanity.

HAYWARD

We'll need a psychiatric exam. I can tell you this. Parents should not bury their children. Anyone who's suffered what Leland has ...

(shrugs, lets the implication linger)

(CONTINUED)

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2. CONTINUED:

COOPER
(gently)
Do you approve of murder, Doctor Hayward?

HAYWARD
No.

But in this case, his tone suggests, he's considered the exception.

CUT TO:

3. INT. SHERIFF'S RECEPTION AREA - DAY

DEPUTY ANDY BRENNAN fidgets in the reception area. Tries hard not to look like he's waiting for someone. When Doc Hayward and Cooper enter, Andy nearly shouts.

BRENNAN
Hey Doc!

HAYWARD
How are you, Andy?

ANDY
Fine. Great. Fine.

Andy's smile is false. A beat.

HAYWARD
What the problem?

ANDY
(looking left and right)
It's sort of personal.

HAYWARD
I'm your doctor, Andy.

Andy hesitates. This is quite difficult for him. At last, almost in a whisper.

ANDY
It's about my sperms test.

HAYWARD
(prompting)
Yes ...?

ANDY
You know ... I flunked.

(CONTINUED)

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3. CONTINUED:

HAYWARD

That's not the precise term for it ...

ANDY

Well I was just wonderin' if it's the kind of test you can take over, you know, like a driver's exam? I mean I've been wearing boxer shorts every day like you told me -

HAYWARD

You'd like to give it another shot.

ANDY

Yes sir I would.

HAYWARD

Well then I'll need a sample to take with me.

Hayward sifts through his Gladstone, hands Andy a small sample jar. Andy pales.

ANDY

Right now?

HAYWARD

Put it in a brown paper bag. I'll wait in the car.

Doc exits. Andy glances wildly about the reception room. No one's looking. He spots the box full of "FLESH WORLD" magazines.

CUT TO:

4. INT. SHERIFF'S STATION HALLWAY - DAY

Coming around a corner, Andy and LUCY MORAN nearly collide. She's lugging a coffeemaker. He's toting a couple of FLESH WORLDS, which he promptly drops. Lucy spots the pornography, then peers over Andy's shoulder, his destination beyond. The MEN'S ROOM. Lucy shakes her head sadly and storms off Andy watches her vanish with a wince.

CUT TO:

5. INT. RECEPTION - DAY

Truman and Cooper sit in reception with coffee, taking a breather. Cooper cases himself into a chair with a grimace, as Truman runs down the day's business.

(CONTINUED)

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5. CONTINUED:

TRUMAN

Our judge is scheduled to arrive this afternoon. Clinton Sternwood. Travels the circuit in a Winnebago.

COOPER

Outdoors enthusiast?

TRUMAN

Last of the frontiersmen. They broke the mold.

COOPER

Bail hearing for Leland. Leo's competency examination.

TRUMAN

That's the agenda. Does Leland get bail?

COOPER

That's up to your state prosecutor.

TRUMAN

Daryl Lodwick. Also on his way.

COOPER

What do we hear from Hawk?

TRUMAN

(off notes)

Called this morning. County says nobody by the name of 'Robertson' ever lived next to the Palmers. Got a forwarding address on the last occupants; Kalispell. He'll check it by afternoon.

(a little disappointed by the paucity of leads)

That's it.

Cooper sips his coffee.

CUT TO:

5A. INT. HALLWAY - DAY

Andy exits the bathroom, holding a small paper bag. He hurries around the corner, bumps into a coatrack and drops the bag. The bag opens and the sample rolls away down the hall, coming to rest under a chair in reception. Andy hurries after it, diving past Cooper and Truman to retrieve it. Cooper sees the bottom of Andy's new boots.

COOPER

Andy, don't move -

(Andy freezes, his hand on the sample)

Andy, where did you get those?

(CONTINUED)

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5A. CONTINUED:

ANDY
(frightened)
Don't make me say where they came from.

COOPER
Andy -

ANDY
Please, Agent Cooper, this is extremely personal
business.

COOPER
Your shoes.

ANDY
Oh. I'm sorry. Phillip Gerard sold 'em to me
yesterday when he was waiting. Sorry.

COOPER
(pointing out the sole to Truman)
These are the same brand of shoe we found at Leo
Johnson's. The giant said There was a clue out there.

TRUMAN
I thought it was cocaine.

COOPER
Harry, we've got to find Phillip Gerard.

ANDY
Can I go now? Agent Cooper, I don't know how much
time I've got.

CUT TO:

6. EXT. GREAT NORTHERN HOTEL - DAY

Establish.

CUT TO:

7. INT. GREAT NORTHERN HOTEL LOBBY - DAY

BEN HORNE steps through the lobby. A DESK CLERK appears at his side.

CLERK
Mr. Horne?

(CONTINUED)

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7. CONTINUED:

BEN

Walk with me and talk.

CLERK

Okay, so this friend of mine works for the Seattle Post Dispatch, actually my sister went to college with her, but she's kind of a friend of mine too. Anyway she called me this morning with a hot tip. Top secret. M.T. Wentz is coming to Twin Peaks.

BEN

M.T. Wentz ... M.T. Wentz ...

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7. CONTINUED:

CLERK

M.T. Wentz, the travel writer -

BEN

Yes. M.T. Wentz. The travel writer.

CLERK

Wentz travels incognito, using only cash. No credit cards, no way to trace his identity. Or hers. No one at the paper even knows who he or she is.

BEN

(figuring the benefit)

A favorable Wentz review can spell big business.

CLERK

(so excited)

He's coming, he's coming he's coming -

BEN

(interrupting)

Keep an eye on registration. I want hourly updates. Scrutinize every check-in -

DESK CLERK

Especially if they pay cash.

HORNE

(smiles, checks his watch)

It's not even nine thirty and you've already done a good day's work.

Ben turns on his heels, walks away without another word.

CUT TO:

8. INT. BEN HORNE'S OFFICE - DAY

Ben enters his office, stops short. JEAN RENAULT sits on his desk, beside a portable television set, complete with built-in video cassette player.

RENAULT

(quiet, nearly whispered)

Mr. Horne. You look well.

BEN

(taking a closer look)

What can I do for you?

(CONTINUED)

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8. CONTINUED:

RENAULT

We've met. I sell 'insurance' to small businesses. Like One-Eyed Jack's.

The mention catches Ben's attention. He closes the door behind him. Steps closer.

BEN

Jean Renault. What's the occasion? Are my premiums about to be raised?

Renault produces a video tape, inserts it into the television. Presses PLAY. Ben stops suddenly, pales: Audrey appears on screen, drugged, incoherent. Her wrists visibly bound.

BEN (CONTINUED)

You bastard.

RENAULT

Don't make a mistake, Mr. Horne. I'm just the messenger.

BEN

For whom?

Renault shakes his index finger. He will dictate the terms of their discussion from this point on. Renault FREEZE-FRAMES Audrey's image, continues:

RENAULT

There are terms. Would you like to hear them?

BEN

Yes.

RENAULT

They request a large sum of money -

BEN

How much?

RENAULT

I require something else, entirely.

BEN

They should bear the cost of their own middleman -

RENAULT

They can't give me what I want. Would you like to hear what I want?

(CONTINUED)

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8. CONTINUED:(2)

BEN

Yes.

RENAULT

Number one your business up there is run by pickpockets and fools. Every dollar earned, there's a dollar stolen. Are you aware of that?

BEN

(beat, doesn't want to appear disadvantaged)

I have my suspicions.

RENAULT

What you need is a partner. Who could take care of your little problem.

BEN

I already have a partner.

RENAULT

Okay. Do you want my help or *not*?

BEN

Yes. Yes.

RENAULT

One more thing.

Renault presses FAST-FORWARD on his remote. He stops the tape at a familiar image: Cooper in tuxedo, seated at one of the casino's blackjack tables. Ben reacts to Cooper's image with surprise, trepidation. What's Cooper doing in his casino?

RENAULT (CONTINUED)

I want this man to deliver the ransom.

BEN

Why? That man's a Federal agent.

RENAULT

Do you want your daughter back?

BEN

Of course, but I can't involve -

RENAULT

(counts on his fingers)

Cash. Partners. FBI man.

(CONTINUED)

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8. CONTINUED:(3)

BEN
(he can't help himself)
That's supposed be an equitable exchange?

Jean smiles. He can't help but appreciate Ben's venality under pressure.

RENAULT
This could turn out well. I'll leave the video. It could help clarify your thinking. Expect a call tomorrow.
Noon.

He exits. A long beat. And Ben steps to his desk, picks up the the phone, punches a button:

BEN
Janet, find Agent Cooper for me, please. It's urgent.

FADE TO BLACK

END ACT ONE

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ACT TWO

FADE IN:

9. INT. THE DOUBLE R DINER - DAY

HANK JENNINGS carries two covered Meals On Wheels trays from kitchen to counter. DONNA HAYWARD waits to receive them.

HANK
You're looking real pretty today, Donna.

DONNA
(neutral)
Thanks.

HANK
(re trays)
Special occasion?

DONNA
Lunch with ... someone I met on my route.

HANK
(cheery)
Bed pans and shut-ins. Who's to meet?

DONNA
You wouldn't understand.

Donna reacts to the slight with muted anger. As if to defend the absent Harold Smith. She grabs the trays, heads for the door. HANK eyes her figure as she exits. NORMA JENNINGS hurries into view, interrupts his reverie:

NORMA
Hank, listen to this: Louie called from the Northern.
M.T. Wentz is coming to Twin Peaks.

HANK
Empty who?

NORMA
Only the most powerful restaurant critic in the state. A
good review in a Seattle paper could mean a lot of
business. He's going to try and send him our way.

HANK
(perking up)
What's he look like?

(CONTINUED)

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9. CONTINUED:

NORMA

Nobody knows. It's a secret I guess. But he thinks he's arriving today.

HANK

(newly determined, takes off his kitchen apron)
Then we've still got time.

NORM

For what?

HANK

I'll pick up some flowers, maybe some candles and tableclothes - now what could we put on the menu, some specials maybe -

NORMA

I've always wanted to do some regional dishes -

HANK

Babe, we're gonna trick this joint out like Christmas in July.

Hank grabs some cash from the register, gives Norma a kiss, steps toward the door. Norma smiles, moved by his boyish enthusiasm. It's the man with whom she fell in love.

HANK

Oh, and I think you ought to give Big Ed a call.

NORMA

(not ready for this)
Why?

HANK

(seeming innocence)
You're still friendly, right? So maybe this Wentz fella stops in for gas, suggest the Double R to any new faces he sees.

NORMA

(careful)
I'll call him.

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HANK
Good. You do that.

For just an instant, almost imperceptibly, a chill passes through Hank's voice. Norma and Big Ed. Hank leavens the latter with a smile, turns and steps out the door.

CUT TO:

10. INT. HAROLD SMITH'S APARTMENT DAY

HAROLD SMITH carefully sets Donna's trays atop a blanket before her. He's turned his living room into an indoor picnic; silverware and plates, he's even produced a wicker basket. Donna watches, impressed.

SMITH
(quiet charm)
How many agoraphobics do you know who own a picnic basket?

DONNA
Not too many, I guess.

Smith sits across from her, cross-legged, with a smile.

SMITH
The food looks delicious. Thank you.

DONNA
I wanted it to be special.

SMITH
It is. Very. What am I thinking? We should have wine.

Smith leaps up, energized, he steps toward a door, opens it to reveal a wine rack inside.

SMITH
Any requests?

DONNA
(quietly admiring)
Don't ask me. All the boys I know drink beer.

SMITH
I'll select something appropriate. The Germans practically invented picnic wine. Sprechen Sie Deutsch?

DONNA
Parlez vous Francais?

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SMITH

Of course; you speak a Romance language.

Smith opens the wine with subtle ceremony, pours a little into a glass for Donna to sample. She looks at him, wonders. He nods, prompts. Donna takes a little sip.

DONNA

Wow.

(more adult)

It's very good. Thanks.

Smith smiles, pours the rest. He holds up his glass.

SMITH

What shall we drink to?

DONNA

(after a beat)

To Laura.

SMITH

To Laura. In our hearts and memories.

They touch glasses. A spark passes between them. Smith reaches toward an end table, grasps Laura's diary. The one Donna spotted there previously. Donna reacts. Smith looks at her; can see the eager curiosity in her eyes.

SMITH (CONTINUED)

Her diary. Did I tell you I had this?

DONNA

(masking)

Laura's diary?

SMITH

Would you like me to read? It seems appropriate.

DONNA

Please.

Smith turns through the diary, selects a page. He begins.

SMITH

"But still I'm afraid to tell her of my fantasies and my nightmares; sometimes she's good at understanding, other times she just giggles, and I don't have the nerve to ask why things like that are funny to her."

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10. CONTINUED:(2)

Donna reacts. She knows exactly to whom Laura is referring. Smith continues:

SMITH (CONTINUED)

"So I feel badly again and shut up about it for a long time. I love Donna very much, but sometimes I worry that she wouldn't be around me at all if she knew what my insides were like. Black and dark, and soaked with dreams of big, big men and different ways they might hold me and take me into their control ..."

Smith reads the latter without emotion, an even odder twist to Laura's musing. Donna reacts, saddened, embarrassed somehow. She wants Smith to stop and he can see it.

SMITH

Is something wrong?

DONNA

I'm just thinking, I mean, isn't that evidence? Shouldn't we give it to Sheriff Truman?

SMITH

No.

(less intense)

I've read this from cover to cover, Donna. There are no solutions here. Besides, she gave it to me.

DONNA

Why?

SMITH

Safekeeping. Laura knew about my work.

DONNA

(working on him)

I don't know anything about it.

SMITH

(a small smile)

No. You don't.

(beat)

I'm a collector.

Smith rises, steps to a bookshelf.

DONNA

Of what?

(CONTINUED)

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10. CONTINUED:(3)

SMITH

Lives. People come to me and tell me their stories.
About the world outside. I take their stories and place
them in a ... larger context. A sort of living novel.

DONNA

Who tells you?

SMITH

Friends. Lovers
(beat)
Maybe you will too, someday

Donna shivers. With a quiet thrill, some anticipation. And just a sliver of fear.

CUT TO:

11. INT. BEN HORNE'S OFFICE - DAY

Cooper and Horne look at the small television/VCR on the desktop.

BEN

You were right. Her kidnappers contacted me this
morning. Damn me, but you were right.

COOPER

(reaching for the phone)
I'll call the sheriff -

HORNE

(stopping him)
God no. They'll kill her at the first sign of police
involvement. That's why I called you.

COOPER

That's no reason to circumvent normal channels.

BEN

Normal channels won't bring my daughter back alive.

(more)

(CONTINUED)

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11. CONTINUED:

Ben turns to the small television, presses PLAY. Audrey's image appears on the screen. Cooper stares at the screen with evident emotion. Ben's got him right where he wants him.

BEN (CONTINUED)

(Softly)

You and Audrey have a special relationship. You of all people understand her value to me. They want to make the exchange tomorrow. Audrey for one hundred and twenty-five thousands dollars. Cash. But I must ask you; will you take it there.

HOLD ON Cooper for a beat. Starring at Audrey, helpless on the video screen.

CUT TO:

12. EXT. THE BLUE PINE LODGE - DAY

Establish.

CUT TO:

13. THE BLUE PINE LODGE - DAY

START ON the kitchen door. Someone turns the knob, kicks it open. A figure steps inside, face hidden by the absurd number of shopping bags, hatboxes, etc. that they are carrying. ANOTHER ANGLE reveals s JOSIE PACKARD behind the boxes and bags. She sets the loot down on the kitchen table. PETE MARTEL enters, sees her.

PETE

Josie.

They enter into a warm embrace.

JOSIE

Oh, Pete. I'm so sorry.

PETE

Me too.

JOSIE

I keep thinking about Andrew. What he would have done about the fire. Thank goodness Catherine was here to handle everything.

Pete's face falls. *She doesn't know.* Josie sees it.

JOSIE

What is it?

(CONTINUED)

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13. CONTINUED:

PETE
(after a beat)
Josie, Catherine died in the fire.

JOSIE
Oh my God.

PETE
We're planning a service. They haven't found the body ...

Pete cannot continue. Josie pulls him back into their embrace. This time to heal. Or perhaps to hide her own delight at Catherine's passing.

JOSIE
Oh, Pete.

PETE
(quietly)
In a couple days, we'll go ahead. I don't know exactly
what we'll bury.
(pulls back, embarrassed by emotions)

JOSIE
I feel so guilty. Shopping in Seattle. Everyone must
have been wondering -

PETE
Harry'd sure liked to hear from you, I know that.

JOSIE
Yes. I'll call him.

PETE
And you got a strange message on the phone yesterday.
Man talked real quiet. Wouldn't give his name.

JOSIE
(alert)
Did you write it down?

PETE
Didn't have to. It was so strange I remembered it. "In
1997 Hong Kong will be returned to the mainland."
What the heck do you suppose that was about?

JOSIE
(lying effectively)
I'm sure I don't know.

CUT TO:

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14. INT. ONE-EYED JACK'S OFFICE - DAY

EMORY BATTIS roughly escorts Audrey into Blackie's office. Jean Renault sits at her desk. Audrey tries to focus, look at the man before her. But she's weak, barely coherent.

BATTIS
C'mon, Dreamboat, daddy's waiting.

Emory shoves her down into a chair. Renault reacts with a frown.

BATTIS
Miss Home has been a very bad girl. Refusing to take her medicine.

AUDREY
(faintly)
No more. Please.

Battis scoffs. But Renault surprises him.

RENAULT
Audrey, have you been mistreated?

Battis reacts. What the hell is this? Audrey pauses, then looks hard at Battis.

AUDREY
(the best she can manage)
He hit me.

BATTIS
I did *not* hit her. If that's what you're thinking. I didn't.

RENAULT
(only to Audrey)
That was wrong. It will never happen again. For as long as you are with me. Do you understand?
(Audrey manages a nod)
I spoke to your father this morning. You're in no danger. Everything's going to be fine. You do trust me, don't you Audrey?

Renault's voice is hypnotically soothing. His concern seems genuine. Audrey feels safe somehow. Battis steps back to Audrey, sits in a chair beside her. As if to rejoin the team.

BATTIS
You see, Audrey, in a situation like this, people have to handle themselves in a professional manner. We're all reasonable people. Something reasonable can be worked out whenever reasonable people put their minds to it -

(CONTINUED)

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14. CONTINUED:

Renault casually pulls out a silenced .38 and shoots Battis three times. A beat. Battis, quite dead, and his chair, fall over backwards. Audrey recoils in horror. Renault holds her.

RENAULT (CONTINUED)

There, there. There, there.

HOLD ON Audrey for a beat. The nightmare begins again.

FADE TO BLACK:

END ACT TWO

ACT THREE

FADE IN:

15. INT. HAYWARD HOUSE - DAY

DOC HAYWARD sits on the sofa, on the phone, refers to some notes he's taken.

HAYWARD

Ed, I just talked with the Saeger-Swenson Clinic in Seattle. Nadine's problems might be related to something called pheochromocytoma; effects the adrenal gland, it could account for her strength and, uh, erratic behavior. I'll let you know.

As Doc is hanging up Donna a defiant descent of the stairs, hoping her father will notice her. Takes out a cigarette and lights it.

HAYWARD

I'd like to talk to you, Donna.

DONNA

I gotta go.

HAYWARD

Meeting James?

DONNA

Writing a book?

Hayward points to a chair and Donna begrudgingly sits.

HAYWARD

You missed two days of school last week. Without an excuse.

DONNA

I had ... I was busy.

HAYWARD

Donna, we've always been able to talk. If there's something going on you'd like to share with -

DONNA

There's nothing going on -

HAYWARD

I have to reluctantly admit I don't believe you - and there've been other things as well, both your mother and I are concerned -

(CONTINUED)

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15. CONTINUED:

DONNA

I don't know. Since Laura died everything's different -

HAYWARD

You may feel that it is but -

DONNA

Dad, I'm sorry, I can't talk about this right now -

HAYWARD

I think it's very important that. we talk about it -

DONNA

It doesn't have anything to do with you -

HAYWARD

Donna, don't shut us out of your life -

DONNA

I have to, I'm sorry -

HAYWARD

Donna -

Donna puts her cigarette out and leaves. Pause. Doc empties the ashtray into a waste basket.

CUT TO:

16. INT. RECEPTION AREA - DAY

Lucy is making coffee when Andy comes in. She gives him no focus. Cooper enters the station behind them.

ANDY

Lucy?

(silence)

Lucy, we need to talk -

LUCY

(furious)

I thought you preferred the company of your
MAGAZINES!

Andy cowers. Her raised voice brings Truman out of the CONFERENCE ROOM. Lucy slams coffee paraphernalia around.

(CONTINUED)

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16. CONTINUED:

COOPER

Andy, maybe you'd like to get some air.

Andy obediently steps outside.

COOPER (CONTINUED)

Lucy, I think we're at the point where it would be healthier for everyone if you got whatever was eating you out in the open.

LUCY

(nods, pause)

Andy and I used to go out.

COOPER

That much I've gathered.

LUCY

For a year and a half until I began to notice things about him. They weren't big things. They were little things. He never exercises. He never washes his car, and he doesn't own a sports coat.

COOPER

Uh-huh, and did you do something about this?

LUCY

After watching a television show, I decided I needed some "me" time, during which we didn't see each other, during which period I met Dick Tremayne, Horne's Department Store, Men's Fashions. He had many coats and keeps himself and his car in good shape. Most of his behavior was asinine, but at least he was different.

COOPER

Are you still seeing this Dick?

LUCY

No.

COOPER

Do you want to get back with Andy?

LUCY

I don't know.

COOPER

Well, then Lucy, what *exactly* do you want?

(CONTINUED)

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16. CONTINUED:(2)

LUCY
(a strangled cry)
I don't know!

Lucy ends in loud, protracted tears and wanders off. Cooper is completely stumped. Shrugs to Truman. Truman shakes his head.

COOPER
I was trying to help.

TRUMAN
It's a nice thought. But it's like trying to fix the potholes on Highway 9. One heavy rain ...

COOPER
I see. You've been down this road before.

Truman nods. Cooper remembers something, checks the hallway for privacy.

COOPER
Harry, I've got a dangerous situation. I've examined it from every possible angle. Front to back, top to bottom. And I believe there is only one way to proceed.
(beat)
I'm asking a favor. Strictly between us.

TRUMAN
What's up?

COOPER
I need one of the Bookhouse Boys. Your best man. It would be better if you didn't know why.

TRUMAN
I've stayed clear when you asked me to and helped when you needed it. But Coop, I've got to put my oar in here.

COOPER
What do you mean?

TRUMAN
You're not getting a little too personal with your work, are you?

(CONTINUED)

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16. CONTINUED:(3)

COOPER
Absolutely not.

TRUMAN
Say no more. I'll set it up; nine-thirty at the Roadhouse?

COOPER
Harry S. Truman, you're a citizen.

CUT TO:

17. INT. DOUBLE R DINER - NIGHT

Norma and Hank are putting finishing touches on a cosmetic overhaul; tablecloths, candles and flowers in every booth. Hank wears a starched shirt. A nondescript, portly MAN appears at the diner door, briefcase in hand. Norma calls Hank attention to him.

NORMA
Could be.

HANK
Here we go.

(CONTINUED)

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17. CONTINUED:

Norma moves to him.

NORMA
Good evening, sir, welcome to the Double R.

MAN
Thanks. Could I get a booth?

NORMA
Right this way, please.

She leads him to a booth, he settles in, she hands him a menu.

NORMA (CONTINUED)
I'll be back to tell you about the specials.

MAN
No need. I want a cheeseburger, medium, a coke and some fries.

NORMA
(hiding her disappointment)
Very good.

The Man's back is to a PORTLY CUSTOMER in the booth behind him, sloppily and noisily hoovering a hamburger, using his shirt for a napkin. Hank causally strolls past the Man, picks up the Portly Customer's plate and takes him by the arm towards the kitchen.

HANK
Why don't we finish up in the kitchen.

Hank ushers him into the kitchen. OFF CAMERA a number of pots and pans crash. Hank reemerges, meets Norma behind the counter, as Norma puts the order on the service wheel.

NORMA
All he wanted was a cheeseburger.

HANK
Must be some sort of food critic trick.

The Man gets up and comes towards Hank and Norma. They smile nervously.

MAN
Bathroom?

HANK
Right this way, sir.

(CONTINUED)

#2.004

17. CONTINUED:(2)

Hank shows him to the bathroom. On his way back, Hank straightens out some of the little bouquets in each of the booths making his way to the "critic's" booth. The Man has left his sports coat on the seat. Hank reaches in and TAKES OUT A WALLET.

CUT TO:

18. MADDY IN A BOOTH

Maddy sits and eyes the door. She's nervous. Donna enters, steps toward her. There is much tension between them.

MADDY

Hi.

(Donna nods)

Thanks for coming. I didn't know ...

DONNA

(as she sits)

Know what?

MADDY

I didn't know if you were mad or not. How mad.

DONNA

I'll survive.

Donna lights a cigarette. Maddy pauses. She's not used to Donna's tough-girl poses.

MADDY

Donna, there's going on between me and James.

DONNA

(calmly)

What if there is? I mean who said James and I couldn't see other people? I certainly didn't.

MADDY

Are you saying you're seeing someone?

Donna pauses to exhale a little smoke. She eyes Maddy for a moment. Then:

DONNA

Maddy, I need your help.

MADDY

How?

DONNA

Harold Smith has Laura's diary.

(CONTINUED)

#2.004

18. CONTINUED:

MADDY
(with disbelief)
But I thought the Sheriff has Laura's diary.

DONNA
Harold says Laura had a second diary she never told me
about and he's got it.

MADDY
God. We should tell James about this.

DONNA
(firm)
This has nothing to do with James,.

MADDY
But he's been a part of this all along -

(CONTINUED)

(CONTINUED)

#2.004

18. CONTINUED:(2)

DONNA
(tamping out her cigarette)
If Laura did have a secret diary and he's got it, I'm
going to get it. With or without your help.

Donna rises, exits without another word. Maddy sighs, watches her go. Donna steps past Hank, behind the counter. He seizes a quiet moment to open the wallet. An identification card inside reads:

DARYL LODWICK
ASSISTANT DISTRICT ATTORNEY
STATE DEPARTMENT OF JUSTICE

Hank reacts; disappointment and opportunity.

CUT TO:

19. OMITTED

20. INT. BLUE PINE LODGE - NIGHT

Josie models a new negligee. Truman sits stoically.

JOSIE
I know I paid too much for it, but I fell in love with
it ... I heard the salesman say, "The only reason we're still
in business is because Josie Packard buys retail."

TRUMAN
It's nice.

Josie kisses him. Truman doesn't respond. She feels his check and then his hands.

JOSIE
You're so cold.

TRUMAN
Josie, I have to ask you this ... were you really in Seattle?

JOSIE
Yes. Why are you so suspicious? Look at these boxes,
you think I got these at the Cash and Carry?
(it's not selling; changes tactics)
Besides, you know I had to get away. I was afraid.

TRUMAN
Afraid of Catherine.

(CONTINUED)

#2.004

20. CONTINUED:

JOSIE
You know why.

TRUMAN
And now Catherine is dead.

She looks at him. Startled, almost amused.

JOSIE
Harry, you don't think I ...

TRUMAN
I don't know what I think.

JOSIE
You think that I could bum the mill? That I would deliberately ruin everything of mine?

TRUMAN
There's insurance money.

Pause.

JOSIE
My God ... how could you? How could you think such terrible things?. How could you hurt me so?

She turns away. Weeps quietly. Truman melts.

TRUMAN
Josie ... Josie?

She turns back. He holds her. It complicates into a kiss, then passion.

JOSIE
I want you... I want you to take me.

They kiss again. Truman starts to lose himself.

TRUMAN
Josie ...

JOSIE
Tear it. Tear it.

She bites his neck. He rips the back of her negligee. She gasps, trembling. He grabs her violently by the shoulders.

(CONTINUED)

#2.004

20. CONTINUED:(2)

TRUMAN
What do I mean to you?

JOSIE
I love you. I need you.

TRUMAN
Don't play with me.

JOSIE
I want you.

She proves it. Truman slowly loses to his passion.

JOSIE
I want you ... more than my own life.

They kiss, without control. They roll over and over again until they are below a draped window. The CAMERA MOVES UP the drapes. Behind the blinds in the kitchen, watching and enjoying is Jonathan, the Asian Man.

FADE OUT:

END ACT THREE

#2.004

ACT FOUR

FADE IN:

21. EXT. SHERIFF'S STATION - NIGHT

Establish.

CUT TO:

22. INT. SHERIFF'S RECEPTION AREA - NIGHT

In walks His Honor CLINTON STERNWOOD, early sixties, tall, rough-hewn, ramrod straight, in Western wear. Sees Lucy in the kitchenette.

STERNWOOD

(fondly)

Say good lookin', who do you have to grease to get a cup of coffee around here?

LUCY

Judge Sternwood, hello Your Honor.

STERNWOOD

Lucy, you're a cool drink of water to road-weary eyes. What is your secret?

LUCY

(a nerve touched)

I'd rather not talk about it sir.

STERNWOOD

(instantly knows what she needs)

Give us a hug.

(she does; a warm, comforting embrace)

Life is hard, dear.

(she nods)

Still and all, harder in most places than Twin Peaks.

Truman enters the station.

TRUMAN

Clinton, sorry I'm late -

STERNWOOD

I've only just arrived. What's her name, Harry?

TRUMAN

What?

(CONTINUED)

#2.004

22. CONTINUED:

STERNWOOD

You've got the look of a man with filly trouble, son. If she won't take the saddle you've got two options. I won't bore you with either one of 'em -

Cooper enters from Truman's office.

TRUMAN

Judge Clinton Sternwood, this is Dale Cooper, FBI.

COOPER

(instantly respectful)

Your Honor.

STERNWOOD

How are you, lad?

TRUMAN

You two should have a lot in common.

Lucy hands Sternwood a coffee.

STERNWOOD

Thank you, dear. Harry, break the seal on that bottle of Irish you've got stashed for me and let's put our feet up. Sid'll bring in the calender soon as the Winnebago's tanked up.

(they move towards the conference room)

Mr. Cooper, how do you find our little corner of the world?

COOPER

Heaven, sir.

STERNWOOD

This week heaven includes arson, multiple homicides and an attempt on the life of a federal agent.

COOPER

Heaven's a large and interesting place.

STERNWOOD

Let's hope so, son. Harry, where's that bottle?

They're inside. We stay with LUCY, as she returns to her post. The door opens, RICHARD TREYMAYNE enters, raincoated, romantic and rushed.

(CONTINUED)

#2.004

22. CONTINUED:(2)

TREYMAYNE

Lucy ...

LUCY

Dick?

TREYMAYNE

Lucy, I haven't slept, I can't eat, I've been absolutely miserable

LUCY

(brightening)

You have?

TREYMAYNE

I've been a fool, a cad, the way I've behaved. I am deeply, deeply ashamed.

LUCY

You are?

TREYMAYNE

I must have been over it in my mind a million times and what I've come to is this: I have to, no, I must ... do the right thing.

LUCY

You must?

TREYMAYNE

(gives her an envelope)

It's everything I could scrape together, dear. I am completely knackered.

Lucy looks in the envelope. Cash.

LUCY

What is this?

TREYMAYNE

Six hundred and fifty. I, uh, called around. I'm told this should be more than adequate.

LUCY

For what?

TREYMAYNE

For the ... to take care of the ... you know ...
(more)

(CONTINUED)

#2.004

22. CONTINUED:(3)

TREYMAYNE (continued)
(she wants to hear him say it)
... little problem.

LUCY
(struggling for control)
Richard, here's what you're going to do ...
(hands him back the envelope)
Take your money, put it back in your pocket or your
wallet, turn right, step through both sets of doors, the
second ones stick sometimes, go out to the parking lot,
get into your car, turn the key - AND NEVER SPEAK
TO ME AGAIN FOR AS LONG AS YOU LIVE.
(he tries to speak)
Say one more word I'm going to scream. Leave, please.

TREYMAYNE
I -

She fiercely puts her fingers to her lips and closes her eyes. He slinks out. She goes into Truman's office and closes the door, from where we can hear muffled sobs. Moments later, Andy appears in the corridor, leading a handcuffed Leland. They pass by the office. Andy hears Lucy. They proceed to the conference room.

CUT TO:

23. INT. CONFERENCE ROOM - NIGHT

Truman, Cooper and Sternwood, as Andy enters with Leland.

LELAND
Judge Sternwood.

STERNWOOD
Leland ... take those cuffs off him please, Deputy ...
(Andy complies)
Leland, this is most difficult. My deepest condolences
for your heartbreaking loss.

LELAND
Thank you, sir.

STERNWOOD
You've appeared before me many times. I know you to
be a fine and decent man and a capable attorney. To see
you under these circumstances is dreadful for us all. The
law provides a structure to guide us through perilous and
trying times; but it requires our submission to its
(more)

(CONTINUED)

Pages 35 - 37 missing

#2.004

26. CONTINUED:

JOSIE

Peter, this is my cousin, Jonathan.

PETE

Pleasure to meet you, Jonathan.

JONATHAN

(thick accent; shy and halting)

Thank you, Mr. Pete. Josie has told so much about you.

PETE

So you've come over to visit us from Hong Kong.

JONATHAN

Yes. Hong Kong.

PETE

Josie tells me you run the best little fish market in town.

JONATHAN

I don't know. Very competitive.

JOSIE

I'm afraid cousin is in need of some good old American how-now.

PETE

That's know-how, all you need, Jon, is a good contact here can air cargo you some King salmon, fresh, daily. Run those other rascals right out of business.

Jonathan laughs, smiles shyly, toes the carpet.

JOSIE

Pete, could cousin have some joe? After his long flight it will help him reset his biographical clock.

PETE

(a half-whisper)

Biological. Cup 'a joe, coming right up.

Pete exits. Jonathan drops the act. His voice is lower; accent British, clipped, urbane.

JONATHAN

I don't know how you've lasted six years. Nothing but hayseeds and manual laborers.

(CONTINUED)

#2.004

26. CONTINUED:(2)

JOSIE
(drops her act as well)
We all have our job to do.

JONATHAN
Yours is nearly finished. The sale of the mill and the
Packard lands?

JOSIE
Signing contracts soon. I need Pete's signature. He's
Catherine's heir.

JONATHAN
Will that be difficult?

JOSIE
No.

JONATHAN
How long?

JOSIE
Two days.

JONATHAN
We're expected back in Hong Kong.
(she doesn't respond)
Mr. Eckhardt wants very much to see you.
(Josie doesn't respond)
Are there any other ... complications?

JOSIE
There may be a problem with Hank.

JONATHAN
I'll deal with him. Are we suspected?

JOSIE
Certainly not.

JONATHAN
What about this sheriff?

JOSIE
He means nothing to me.

(CONTINUED)

#2.004

26. CONTINUED:(3)

JONATHAN
 (reading between the lines)
 That's not what I asked you.

Pete returns with some coffee. Josie and Jonathan resume their roles.

PETE
 Here we go, fresh pot. Help yourself to cream and sugar.

JONATHAN
 Thank you, Mr. Pete.

PETE
 And I can promise you, it hasn't been anywhere near a
 fish.
 (a blank look from Jonathan; Pete and Josie
 smile)
 Private joke.

CUT TO:

27. EXT. ROADHOUSE - NIGHT

Establish.

CUT TO:

28. INT. ROADHOUSE - NIGHT

Cooper sits at the bar by himself. He checks his watch. Nine-thirty. Swivels on his seat one way. When he swivels back the other way, Harry Truman's sitting next to him, out of uniform.

TRUMAN
 Just about nine-thirty.

COOPER
 (looks around)
 Is he here?

TRUMAN
 He's here.

Cooper snaps his fingers and points at Truman.

TRUMAN (CONTINUED)
 We in any particular hurry?

COOPER
 Harry ... let me buy you a beer.

CUT TO:

#2.004

29. INT. DOUBLE R DINER - NIGHT

The darkened interior of the diner after hours. A doorbell is HEARD. A beat. Hank Jennings steps into the room wearing sweats, a sleepy expression, turns on an interior light, opens the front door. Nobody's there. Mutters, turns off the lights, and heads back to bed.

A beat. And the doorbell RINGS a second time. A quiet noise is heard. And appliance lights, dim illumination, go dark in the shadows.

HANK'S VOICE

What the ...?

Hank Jennings stumbles back into view. He tries the light switch. But this time nothing. The room remains dark. Hank fumbles through a drawer, produces a flashlight. He turns it on.

Suddenly: the beam reveals Jonathan, the Asian Man. Hank reacts with surprise. He keeps the beam trained on the Asian Man's face, as if to blind him.

HANK

(cool and calm)

Okay. What's the deal? What do you want?

Hank makes his move. He swings the heavy flashlight at the Asian Man's head. But the Asian Man dodges the weapon with ease, catches Hank at the elbow, directs him forward, crashing into tables and chairs. The flashlight rolls on the floor, Hank retrieves it, gets to his feet and aims a high kick at the Asian Man's head. It's a glancing blow, but enough to knock the man off-balance.

Hank attacks, the Asian man avoids his rush, sends him flying into a large refrigerator. Hank gasps, regroups. And charges again. This time the Asian Man plows a fist into his midsection, adds a blow to the back of Hank's neck. Hank lies still on the floor, huffs and puffs.

HANK

Listen, I'm just gonna ... lie here for a while.

The Asian Man kneels, retrieves the flashlight, aims it at him, steps toward Hank. Silent.

HANK

What? What?

The Asian Man stands over Hank, the flashlight aimed at his eyes. Hank puts up his arms to defend. But the Asian Man simply grabs him by the hand, brings their thumbs together - a bloodless approximation of Hank and Josie's partner ritual.

JONATHAN

Bloodbrother. Next time I'll take off your head.

He smashes the flashlight against a counter.

CUT TO BLACK:

THE END