

# **TWIN PEAKS**

## **Episode 2.008**

by

**Scott Frost**

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**FIRST DRAFT - Dept. Heads Only: September 12, 1990**

**REVISED: September 14, 1990 - BLUE**

**REVISED: September 20, 1990 - PINK**

**REVISED: September 26, 1990 - GREEN**

**Lynch/Frost Productions  
7700 Balboa Boulevard  
Van Nuys, CA 91406  
(818) 909-7900**

#2.008

ACT ONE

FADE IN:

1. EXT. PALMER HOUSE - MORNING

Establish.

CUT TO:

2. INT. PALMER HOUSE LIVING ROOM - MORNING

The camera slowly moves across the room, picking up family portraits, and the photograph of Laura as Homecoming Queen. Off camera Leland can be heard softly humming. We pull back, Leland, stands in the middle of the floor holding a golf club preparing to swing... he let's one go. The door bell rings. He walks off camera to answer it. It's DONNA and JAMES.

LELAND (O.S.)

Donna, James, come on in ...

They enter the living room

DONNA

We just came by to say goodbye to Maddy.

LELAND

Oh, I'm sorry, you just missed her. I dropped her off at the bus station not twenty minutes ago.

JAMES

(slightly stunned)

She's gone?

Donna looks, at James, trying to get a read on his reaction.

LELAND

Yes. She thought you were coming by last night.

James and Donna glance at each other.

JAMES

Did she say anything?

LELAND

I'd have to say she was a little disappointed -

Sarah calls from upstairs.

SARAH (O.S.)

Leland?

(CONTINUED)

2. CONTINUED:

He goes halfway up the stairs. Donna and James look at each other.

DONNA  
I'm glad we were together last night, and I'm not  
sorry we missed her, are you?

JAMES  
No.

Leland returns.

LELAND  
You could try writing, I'm sure she'd love to hear  
from you. Do you have her address?

DONNA  
Yes. Sorry to have bothered you.

LELAND  
No bother, say hi to your folks for me, Donna.

She nods, Leland walks them to the door and they leave. From off screen ...

SARAH'S VOICE  
Leland? Something else?

Leland closes the closet door.

LELAND  
Yes, dear?

SARAH'S VOICE  
Remember to sign us up for Glenn Miller night at  
the club.

LELAND  
I won't forget. Call you later.

Leland turns to the door.

CUT TO:

3. INT. LELAND'S CAR - MORNING

Leland drives out of his driveway and down the street. He starts to sing.

(CONTINUED)

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3. CONTINUED:

LELAND

"Chicks and ducks and geese better scurry ...

When I take you out in the surrey ...

When I take you out in the surrey with the fringe on  
top ...

(beat)

Nosy folks will peer through the shutters ... and  
their eyes ... will ... pop ...

CUT TO:

4. OMITTED

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## 5. INT. DOUBLE R DINER - DAY

CLOSE on a large plate of mashed potatoes being carried out to a customer. We pull back. There stands VIVIAN SMYTHE, a woman of breeding, with the pearls to prove it. Two steps behind her is ERNIE NILES, if class were a drive down the middle of a fairway, Ernie pushed it into the light rough. Close, but no cigar. He carries a cellular phone.

NORMA  
(a bit stunned)  
Mother?

Norma sets the plate down in front of TOAD. Vivian inspects it.

VIVIAN  
I trust those are real potatoes and not flakes.

NORMA  
Real potatoes. What a nice ... what a surprise.

Before Toad can take a bite Vivian reaches over, takes a fork from the counter and tests his potatoes.

VIVIAN  
Hmm, very good. I see they taught Henry a skill in the stockade. Where is your charming husband?

NORMA  
Hank's ... not here right now.

VIVIAN  
I see.

Vivian starts to walk along the counter, checking out the place.

NORMA  
Mother, if you don't mind my asking, what are you doing here?

VIVIAN  
I wanted to introduce you to my husband. Ernie, this is Norma. Ernie's a financial analyst.

Ernie waves from his cellular phone.

ERNIE  
Hi, how are you?

NORMA  
Husband...?

(CONTINUED)

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5. CONTINUED:

VIVIAN  
(blithe, secure)  
We're honeymooning.

Norma reels just a little. But before she has a chance to question or reply:

ERNIE  
Norma, could I trouble you for a cup of coffee?

Norma nods, gets the coffee. Vivian sits at the counter.

VIVIAN  
I just love what you've done to your little diner,  
Norma. The plastic flowers add such a nice measure  
of cheer.  
(brushing crumbs off the counter)  
And the tablecloths are most attractive.

Norma takes the coffee to Ernie.

ERNIE  
Thanks so much - nice to see those good looks  
didn't isolate themselves to one generation.  
(winks sweetly, then yells in the phone)  
No, I need London gold figures, I've got a  
trader in Tokyo with petrodollars to burn.  
(more trouble with the phone)  
Damn... reception's terrible out here.  
(line goes dead)  
It went "roam" again.

Norma rejoins her mother.

VIVIAN  
You still look very smart in that uniform, Norma.  
Such a nice figure and you've kept it well.

NORMA  
Mother, I don't mean to be rude; how long are you  
going to be here?

VIVIAN  
In town? A few days. Ernie wanted to spend some  
time in the county. Why?

NORMA  
I wish you'd let me know you were coming\*

VIVIAN  
I didn't want you to make a fuss. You know me,  
dear, I'm easy. What's wrong?

(CONTINUED)

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5. CONTINUED:(2)

NORMA

Nothing. There's a food critic coming and I'm a little short handed, that's all.

VIVIAN

Food critic? Oh, that's why you've tried so hard to make everything look nice.

Norma takes a shot at a smile, comes up a little short. Ernie's off the phone, comes over, sets his paper and cup down on the counter.

ERNIE

Norma, looking forward to spending more time with you. Do they have cellular service in the car. Vivian, if it's all right with you we should check in, there's a Tokyo fax wait for me at the desk.

VIVIAN

We'll be at the Northern, dear. Sorry we missed Henry. I'll call later.

Vivian and Ernie leave. Norma picks up the paper Ernie left behind. Notices that he wasn't looking at the Dow Jones, but rather the spread sheet from the USA TODAY sports section where he has circled his choices with a magic marker. We can see "Houston, 3 1/2, take the points."

CUT TO:

6. INT. GREAT NORTHERN LOBBY - DAY

Cooper and Truman step through the Great Northern Lobby. Cooper speaks quietly, into his recorder.

COOPER

Diane... 10:00 a.m. at the Great Northern. I've just been in a hotel room with the One-armed Man... or what's left of him. In another time, another culture, this man would have been a seer, a shaman priest... possibly a leader. In our world, he's a shoe peddler, and lives in the shadows.

As he speaks, Cooper notices someone up ahead. He pauses, shuts off the recorder. It's Leland Palmer.

COOPER

Leland Palmer.

CLOSE on LELAND, holding a golf club, doing a soft shoe routine for a group of entranced CHEERLEADERS. He slowly slides his foot around in a wide circle. Cooper and Truman exchange a look. They stop and watch. Leland finishes, the girls applaud. He sees Cooper and Truman, starts over.

(CONTINUED)

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6. CONTINUED:

COOPER  
Does he know we've arrested Ben Horne?

TRUMAN  
Doesn't look like it.

COOPER  
Best that he hear it from you.

Harry nods, Leland arrives.

(CONTINUED)

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6. CONTINUED:

LELAND  
Harry, Agent Cooper.

It takes Harry a moment to get it out.

TRUMAN  
Leland, we've arrested Ben Horne for Laura's murder.  
He hasn't been charged yet, but we're holding him.

LELAND  
Ben? There must be some mistake ... I thought  
Jacques Renault ...

COOPER  
No.

LELAND  
(that brings him back)  
Is there a strong case against him?

TRUMAN  
(a look at Cooper)  
I think so.

LELAND  
I see.

Leland seems to be struggling with powerful emotions.

COOPER  
Are you all right? Mr. Palmer?

LELAND  
(nods, shaken)  
The law will handle this.

COOPER  
(a mild rebuke)  
As it should be.

LELAND  
(a look at Cooper)  
Thank you, Harry.

(CONTINUED)

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Leland turns and walks away. Cooper and Truman starts out, then stops, turns around and watches Leland walks around the corner. He senses something but isn't sure what.

FADE OUT:

**END ACT ONE**

ACT TWO

FADE IN:

9. INT. JAIL - DAY

BEN HORNE sits on the bunk in his cell holding a pillow and sniffing it. It's clearly disgusting. The detention area door opens, Ben stands up, JERRY HORNE is led in to see his brother. He carries an enormous brief case, stuffed with papers.

BEN

Jerry, what the hell took you so long?

They stand and look at each other through the bars for a moment.

JERRY

Date lines, time zones, I don't even know where I am. God, you look terrible.

The deputy opens the cell door. Jerry hands him a small Japanese flag. Jerry, steps inside. The deputy closes the door and leaves. The Brothers look at each other for a long moment.

BEN

Jerry ...

JERRY

Ben ...

They suddenly embrace long and hard, then step back.

JERRY (CONTINUED)

Ben, since your regular mouthpiece has been charged with murder himself, I'm going to handle your case personally. Let's get started: did you kill her?

BEN

(upset)

Jerry!

JERRY

Sorry, you're right, the last thing a good defense attorney needs to know is the truth.

BEN

Can you get me out?

JERRY

They can only hold you for 24 hours without charging you ... or is it 48.

(CONTINUED)

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9. CONTINUED:

BEN

Jer, I'm in trouble here!

JERRY

Under control big brother. Okay, so where are we saying you were the night Laura died?

BEN

I was with Catherine.

JERRY

Not a good choice.

BEN

It happens to be the truth.

JERRY

Oh dear, Any sign of her? Bone fragments, teeth, a charred corroborating note regarding your whereabouts?

(Ben shakes his head no)

I'm so depressed.

A dejected Ben sits down on the bottom bunk. Jerry starts to bang his head on the bunk bed. He suddenly realizes what his head is hitting.

JERRY

(smiles)

Bunk beds.

He jumps up onto the upper bunk, stretches out. Neither says a thing for a moment.

JERRY

Do you remember our first room, Ben?

BEN

(remembering a simpler time)

Yes ...

JERRY

Me on the top bunk, you on the bottom ... Louise Dombrowski dancing on the hook rug with the flashlight ... Lord, what's become of us?

BEN

What is that smell?

(CONTINUED)

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9. CONTINUED:(2)

Jerry takes an enormous ginger root out of his pocket and hands it down to his brother.

JERRY

Ginger root. I'm supposed to take a bath in it when I get home. Then dry my right side with my right hand and my left with my left hand. Cures jet lag. Little trick I picked up from a Geisha named Meko. She boiled my shirts. Wish you'd been there, Ben ... she had the cutest little feet.

Ben looks at the strange shaped root, breaks it in half.

CUT TO:

10. INT. SHERIFF'S STATION - DAY

LUCY walks into the station house, several steps behind is her sister, GWEN, a gum snapping, dyed hair, walking and talking disaster area. She carries her new BABY.

GWEN

... no, the first time I went in they thought it was my bladder, and they wanted my urine. Infection? I hadn't been near a rusty nail. You remember that time my toe turned purple? So instead I took a bath in baking soda. My toe came around but I got the worst cramps, like you swallowed a kinked hose -

HAWK walks by.

LUCY

Hawk? Have you seen Andy?

Before he can answer ...

GWEN

Oh, You must be that native person I've heard so much about. Eagle Eye?

HAWK

Hawk. Sister?

LUCY

Gwen.

GWEN

God, after all we've done to you, how you must hate us white people.

Hawk looks at Gwen. Dead pan.

(CONTINUED)

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10. CONTINUED:

HAWK  
Some of my best friends are white people.

CUT TO:

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11. INT. INTERROGATION ROOM - DAY

Close on the sharp point of a small surgical instrument.

HAYWARD  
This won't hurt a bit.

We pull back. Doc Hayward is about to take a blood sample from Ben Horne's index finger. Jerry and Truman look on. Cooper stands back in the room, out of the light.

JERRY  
Sheriff, I protest this brutal treatment of my client.  
After all this man has done for this town.

Hayward looks at Jerry, jabs the lancet into Ben's Finger, a bit harder than is usual.

BEN  
Ow!

Hayward smears blood onto a slide He sticks a cotton ball on Ben's finger.

HAYWARD (CONTINUED)  
(to Truman and Cooper)  
I'll have results in a couple of hours.

Hayward leaves. Jerry tries to take charge.

JERRY  
Gentlemen, I demand that my client be released or  
charged. Never! in all my years practicing law have  
I witnessed such complete and utter disregard for an  
accused man's constitutional rights ...

From the corner of the room comes...

COOPER  
Jeremy Horne, Gonzaga University 1974, graduated  
last in a class of 162, passed bar on the third  
attempt, licence to practice revoked in Illinois,  
Florida, Alaska

(CONTINUED)

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11. CONTINUED:

JERRY  
Hey, I'm not on trial here.

COOPER  
Sit ... down.

Jerry does. From the shadows, Cooper tosses Laura's diary onto the table, then steps into the light.

COOPER  
Do you know what this is, Mr. Horne?

BEN  
A ... book.

COOPER  
Look at it closely.

He does.

BEN  
(cautiously)  
A ... diary.

Cooper lays out a playing card - a one-eyed jack. They stare at it.

COOPER  
We know all about One Eyed Jacks ... so did Laura.

Cooper picks up the diary, reads from it.

COOPER  
"I'm going to tell the world about Ben Horne. I'm going to tell them who Ben Horne really is."  
(puts the diary down)  
But she never got the chance, did she?  
(pause)  
Come on, Ben, we're all grown-ups here ... a wild, young girl like Laura. Things spin out, of control. She becomes a threat. Not just to you, your business ... your family.

Ben explodes, stands up shouting.

(CONTINUED)

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11. CONTINUED:(2)

BEN  
You are out of line!

COOPER  
Maybe you don't have anything to hide?  
(picks up the diary again)  
That's not what it says in here -

BEN  
(shouting, out of control)  
You can't talk to me like this!

It's all Jerry can do to control his brother.

JERRY  
Ben, ssshhh, Ben, let's sit down, nice and easy, right here.

Truman steps around the table and helps Ben into his chair.

TRUMAN  
Sit down, Mr. Horne.

They all try to catch their breath for a moment.

JERRY  
Gentlemen, I'd like a moment alone with my brother, with my client. ... if you don't mind.

Truman looks at Cooper, he nods "Yes".

COOPER  
You have your moment.

Cooper picks up the diary, and exits the room with Harry. Jerry rubs Ben's shoulders.

JERRY  
Ben, Ben, Ben ... if you're going to blurt out a confession our options shrink down to a tiny little nub.

BEN  
(dejected)  
What do we do?

Jerry walks over and sits across the table from his brother.

(CONTINUED)

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11. CONTINUED:(3)

JERRY

Your alibi has been roasted, they can establish motive. And your blood may have Laura's finger prints on it.

They look at each other, think a moment.

JERRY

Ben, as your attorney, friend and brother ... I strongly suggest that you get yourself a better lawyer.

Ben's eyes grow stalks.

CUT TO:

12. INT. LEO JOHNSON'S HOUSE - DAY

Close on a dual cassette deck. As the cassette spins in one deck, we pull back. BOBBY BRIGGS looms above. He holds a small micro-recorder to the built-in microphone of the cassette deck. Ben Horne's and Leo's voice's are heard from the micro-recorder.

LEO (TAPE)

Burn the mill?

BEN (TAPE)

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

LEO (TAPE)

The deal we discussed?

BEN (TAPE)

The rest on delivery.

Bobby turns off the dual recorder and his small micro-recorder, his fingers dancing over the tape decks. He removes the cassette from the deck and lays it on the table.

BOBBY

(to himself)

That's Ben Horne's voice... Ben Horne and Leo ... think, Bobby.

SHELLY calls from the other room.

SHELLY

(pleading)

Bobby! ...

Bobby picks up a pen and writes a note in big black letters. "I think we should talk." He then slips one of the cassettes and the note in a large envelope, seals it, gives it a kiss. Bobby turns, Shelly

(more)

(CONTINUED)

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## 12. CONTINUED:

stands there, covered in baby food. Bobby smiles wickedly, walks over, removes a glob of food from her neck with a long sensuous lick. Shelly doesn't seem to notice.

SHELLY

He did it again ... it's your turn to clean him this time.

Bobby cools off. Shelly walks over to the table, fingers the envelope.

SHELLY

What's this?

BOBBY

Our ship.

SHELLY

What?

BOBBY

Since our cash cow in the other room has turned into a sink hole ...

(slowly advances on her)

I've decided to pursue a career in business.

SHELLY

Really? ... Like a salesman?

BOBBY

I'm thinking management.

Shelly's eyes light up.

SHELLY

Oh, Bobby, that sounds great.

He reaches her, picks her up and sits her on the table.

BOBBY

You're going to have everything you've ever wanted.

Bobby moves in for a kiss.

SHELLY

(excited)

A cloth diaper service.

Bobby freezes: how did I get into this mess, and how do I get out?

CUT TO:

## 13. INT. GREAT NORTHERN HOTEL ROOM - DAY

Close on the face of the ONE-ARMED MAN, lying in bed. His eyes are closed, he seems to be resting comfortably, then begins to twitch. His eyes suddenly open. "Mike" is back. We pull back, a NURSE, sitting next to the door.

MIKE  
(to himself)  
He's close ...

The Nurse hears him, puts down her knitting, walks over to him.

MIKE  
Could you get me some ice water?

She hesitates a moment, then nods "yes." His eyes follow her as she walks out of the room and closes the door.

CUT TO:

## 14. INT. HALLWAY - DAY

The Nurse exits the room, walks over to a DEPUTY sitting across the hall from the door. She tells him she's going for the ice and walks off. The Deputy gets up, walks toward the door.

POV of the Deputy, as he reaches the door, pushes it open, and enters. The bed is empty, curtains blow in an open window.

Gerard/Mike steps out from the shadows behind the door. We pull back as he raises a blunt instrument in the air and brings it down on the unsuspecting Deputy's head. Voices are heard in the hallway, Mike turns, looks toward the open window.

We move in, the curtains blow wildly in a gust of wind, as the Nurse's scream echoes through the Great Northern.

FADE TO BLACK.

END ACT TWO

ACT THREE

FADE IN:

15. INT. DOUBLE R DINER - DAY

HANK JENNINGS enters the diner, stops when he sees Norma behind the cash register.

HANK  
(tries to bluster his way through it)  
Hi, Norma. Guess I'm a little late.

NORMA  
48 hours is not late, Hank, it's missing.

He grabs an apron, starts to put it on as he sweet talks her.

HANK  
Sorry, I had some business I had to take care of.

NORMA  
Business? No, *this* is a business Hank. A business is where you go every day whether you feel like it or not.

HANK  
(reaching for her)  
Norma -

NORMA  
Save the sweet talk. I am this far from telling you to take a hike.

(CONTINUED)

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15. CONTINUED:

HANK  
 (dripping with sincerity)  
 Please. Please don't make that kind of judgment  
 without hearing me out.

She looks at him, still seething. He sees a crack of daylight.

HANK (CONTINUED)  
 Norma, because of the bad choices I made, there are  
 people out there, people from my past, who want to  
 see me fail. I've tried fighting them. That just got  
 me in more trouble. I've tried running, but there's  
 always someone faster. I know it's no way for a man  
 to live his life, but sometimes it's best just to hole up  
 and wait for the storm to pass. I didn't mean to hurt  
 you, I'm just trying to keep my head above water ...

NORMA  
 Maybe next time, you should ask for help.

They look at each other for a moment.

HANK  
 Next time I will.

Norma smiles. Hank turns, comes face to face with Norma's Mother.

VIVIAN  
 So, the prodigal son returns.

HANK  
 (not loosing a stride)  
 Vivian. You ... look ... great.

VIVIAN  
 (not fooled for a second)  
 Prison treat you well?

HANK  
 That's a long story.

VIVIAN  
 Why don't we hear it over dinner tonight? The Great  
 Northern, say ... eight-thirty.

HANK  
 We'd love to.

(CONTINUED)

15. CONTINUED: (2)

NORMA  
I don't know if I can get away.

HANK  
It'll be fine, honey, we'll be there, eight-thirty sharp.

Vivian smiles, looks at Hank, exits. Norma gives Hank a look.

HANK (CONTINUED)  
Hey, she's family, Norma.

Norma walks to the kitchen. We move in on Hank, the wheels turning.

CUT TO:

16. EXT. SHERIFF'S STATION - DAY

Establish.

CUT TO:

17. INT. TRUMAN'S OFFICE - DAY

CLOSE ON Truman, looking intently out the window through binoculars. A beat. A throat is cleared behind him at the office door. It's PETE MARTELL. A little uncertain, hat in hand.

PETE  
Harry?

TRUMAN  
(gazing through binoculars)  
Hello, Pete.

PETE  
(stepping closer, re binoculars)  
Whatcha got?

TRUMAN  
Woodpecker. Pillared, I think.

PETE  
(with a smile)  
A Pillared Woodpecker. Outstanding.  
(beat)  
Harry...?

Truman turns from the window, sets the binoculars upon his desk.

(CONTINUED)

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17. CONTINUED:

TRUMAN

What's up?

PETE

(after a beat, kneading hat in hands)  
Josie's gone.

TRUMAN

I know.

PETE

(sad and lonely)  
I came back from the late shift. She left a note on the  
kitchen table. No goodbyes. No explanation. A *note*.

TRUMAN

She sold the mill to Ben Horne.

PETE

(thinking of Catherine's rebirth)  
Well, not exactly...

TRUMAN

You don't have to explain.

PETE

(mind wandering back to Josie)  
I loved her. There, I said it. No offense, Harry.

TRUMAN

I loved her too. I stood there and watched her go.  
Watched her assistant carry out her bags.

PETE

(the fog clears)  
Assistant?

TRUMAN

Asian fella. Never seen him before? Lee?

PETE

What'd he look like?

TRUMAN

Average height. Medium build. Pony tail.

PETE

That was her cousin. Jonathan.

(CONTINUED)

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17. CONTINUED:(2)

TRUMAN

She said he was her assistant. British accent -

PETE

This guy could barely speak English.

TRUMAN

(knows in his heart)

Pete, this was the same guy.

PETE

Harry, I've got a bad feeling.

TRUMAN

I'm right there with you.

Just then: the door opens, Cooper hurries into the room.

COOPER

Harry!

(beat)

Gerard's escaped from the hotel.

TRUMAN

(man of action)

You'll have to excuse me, Pete.

(to Cooper, crossing to retrieve jacket)

I'll put out an all points.

(CONTINUED)

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17. CONTINUED:

COOPER

He won't get far. If he does, maybe he'll lead us to  
"Bob."

Cooper and Truman make a hasty, exit. Pete remains behind, forgotten. A beat. He reaches into his jacket pocket, pulls out a small tape recorder. Then, steeling himself for what is to come:

PETE

Ben Horne...

CUT TO:

18. INT. SHERIFF'S STATION - DAY

Cooper and Truman bolt out of Harry's office and exit the station. A moment later Andy walks in and comes face to face with Lucy, carrying her sister's baby. Neither says a word for a moment, Andy can't take his eyes off of the child.

ANDY

(stunned)

Lucy ...

LUCY

What?

Andy's eyes widen, then he passes out cold. The baby breaks into a wild fit of crying.

CUT TO:

19. INT. JAIL - DAY

The door to the cell area is opened, PETE MARTELL peeks his head in and looks around, clearly not comfortable in a place so devoid of wood. He cautiously steps inside. Ben's been watching.

BEN

Step right in Pete. We desperate criminal's are all  
safely locked in our cages.

Pete walks over, tests the door to the cell, makes sure it's locked.

PETE

I have a message for you.

BEN

Ah, greetings From the boys down at the mill?

Pete grunts his disapproval, then takes a small cassette player out of a pocket in his jacket. This sparks Ben's interest, though he won't show it.

(CONTINUED)

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19. CONTINUED:

BEN (CONTINUED)

But first, a little music ...

He starts to turn away, Pete turns on the tape.

CATHERINE'S VOICE (TAPE)

Hello, Benjamin ...

Ben freezes, then swings around, too stunned to speak.

CATHERINE (TAPE)

Cat got your tongue?

Ben looks at Pete, who smiles.

CATHERINE (TAPE)

Sorry I haven't dropped by for a visit, dear, but I have a strong aversion to prisons.

BEN

(a realization)

She's alive.

CATHERINE (TAPE)

Benjamin, darling, you don't look too well, why don't you sit down?

He does.

CATHERINE (TAPE)

How often I've thought of you. You and that night we spent together lost in love ... when was that? Yes, I remember, it was the night Laura Palmer died. It seems so long ago, almost like a dream. Memory's so unreliable finally, maybe it was a dream, maybe it never happened. To tell you the truth, I can't be sure anymore.

Ben springs out of the bunk over to the bars.

BEN

What does she want? I'll pay it ... anything.

Pete chuckles.

CATHERINE (TAPE)

In exchange for my testimony, you will sign the mill and Ghostwood estates back over to me. I will consider letting you keep your precious hotel.

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19. CONTINUED: (2)

PETE  
You okay there, Benjy?

Ben's pale as a sheet.

CATHERINE (TAPE)  
A representative of mine will come to you with the documents within 24 hours. If you won't cooperate, I'm confident you'll go on from here to excel at one of the many fine career opportunities offered by the federal prison system. Ben, so nice to see you again.

PETE  
(chuckling)  
That Catherine ...

BEN  
(stunned)  
She set me up. She set me up.

PETE  
She's a caution, isn't she?

Pete leaves. We move in on Ben, a slow burn. He turns around, grabs a pillow from the bed, wildly attacks the bars with it.

BEN  
(out of control, a frightening violent rage)  
No!... no ... no ... no ... no ... no ... no ... nooooo!

We pull back, feathers floating everywhere. Ben stands in the middle of it. Lost for the first time in his life.

CUT TO:

20. EXT. ROAD - DAY

Big Ed Hurley's pickup truck swerves wildly down the middle of a country road.

CUT TO:

21. INT. TRUMAN'S BRONCO DAY

Cooper sees the oncoming car in their lane before Harry.

COOPER  
Are driver education programs compulsory in your school system?

(CONTINUED)

#2.008

21. CONTINUED:

Harry has seen it, nods "yes."

TRUMAN

Yep ...

COOPER

Think we've got a drop out. Look out, Harry!

The truck doesn't pull over, Harry drives off the road. They're startled, but neither they or the car are damaged. They look at each other a moment. Did they see who they think they saw?

COOPER

Big, Ed?

CUT TO:

22. INT. CAR - DAY

Close on Big Ed behind the wheel.

The sheriff approaches from behind, lights and siren blaring. Ed smiles, waves to them, obeys their instructions to pull over to the side of the road.

CUT TO:

23. ROAD - DAY

Truman and Cooper step out of the Bronco, as does Ed out of his truck.

ED

(concerned)

Harry, Agent Cooper, are you all right?

TRUMAN

We're fine, Ed, you?

ED

I'm fine. I was, was just on my way out to the club to break in out some new irons. Boron. Graphite shafts. I started thinking about Laura. I guess my mind wandered.

COOPER

It's a good practice to leave your troubles behind  
(more)

(CONTINUED)

#2.008

23. CONTINUED:

COOPER (continued)  
when you sit behind the wheel of a vehicle.

ED  
Yes, of course, you're quite right. My apologies.

Truman and Cooper are ready to leave it there.

ED  
Oh. Oh, I did remember something. As you'd asked? The night Laura died. I was working late at the station. Around ten. Ben Horne shows up in his fancy car. He looks real agitated, talking to himself. I heard him say something about a 'dairy.'

TRUMAN  
A dairy?

ED  
Yes, I think so.

COOPER  
A diary?

ED  
(thinks)  
That might've been it.

Ed notices that Cooper is looking at the back of his pickup. Truman's radio crackles with a call. He goes to answer it.

ED  
Are you a golfer, Agent Cooper?

COOPER  
Yes. I enjoy its precision.

ED  
(smiles)  
May I show you my new clubs?

Ed walks over to the back of his pickup. Ed picks up a club, as if it were a weapon, turns, and starts toward Cooper. Truman steps out of the Bronco.

TRUMAN  
They found Gerard, near the waterfall.

COOPER  
Let's go get him.

(CONTINUED)

#2.008

23. CONTINUED:(2)

He turns to Ed, who abruptly stops.

COOPER (CONTINUED)

Ed, afraid I'll have to take a look at those clubs  
another time.

ED

I understand. Anything I can do to help, please let  
me know.

COOPER

(studies him for a moment)

We will..

Cooper and Truman get in the Bronco and drive off. Ed watches them, then begins to laugh  
wickedly as he walks back-to the rear, throws the club inside.

He climbs in behind the wheel, looks in the rear view mirror. It's "Bob."

FADE TO BLACK:

**END ACT THREE**

#2.008

ACT FOUR

FADE IN:

24. INT. SHERIFF'S STATION - DAY 24.

Hawk walks through the station doors escorting Gerard, who's one arm is handcuffed to his belt. As they pass the reception area we pick up Lucy putting a cold compress on Andy's forehead. Her sister sits next to them holding the baby, keeping up a running dialogue.

GWEN

- the same thing used to happen to me when I first got pregnant, I'd be out shopping, and boom, pass right out in the produce section, then come to covered with bruises and crushed fruit and strangers standing over waiting to see if I was dead; people want terrible things to happen to you, I know -

Andy, who's been attempting to follow the story stares at Gwen for a moment, then turns to Lucy.

ANDY

I want to talk to you about my sperms.

GWEN

Sperms, that's all men think about; I remember when Little Kal was born they laid him on my breast I looked down and saw what kind of a tiny creature we were dealing with and I thought, good god, just what the world doesn't need, another sperm running around loose, women beware.

They both stare at her.

GWEN (CONTINUED)

Well I did.

ANDY

(to Lucy)

I had mine counted. Twice. The first time they were all dead.

GWEN

If I had a nickel for every time I heard that.

ANDY

The second time they were jumping like salmon swimming upstream.

GWEN

So of course all you could think of was spawning.

(CONTINUED)

#2.008

24. CONTINUED:

They both turn to Gwen.

ANDY/LUCY

Shut up!

She moves away. Andy and Lucy turn to each other.

ANDY

So when you told me that you were pregnant I didn't think it could be me because mine were all dead supposedly at the time.

LUCY

Uh-huh.

ANDY

But they got better. I was misinformed.  
(beaming)  
I'm the father.

LUCY

(knows it's more complicated)  
Oh brother ...

ANDY

(starting to crestfall)  
Aren't I?

They look at each other. Lucy puts her head in her hands.

CUT TO:

25. INT. INTERROGATION ROOM - NIGHT

Ben Horne stands in the middle of the dimly light room. The One-Armed Man slowly circling him like a blood hound. Cooper, Truman and Jerry Horne are also in the room. Gerard stops, pale and weak turns away from Ben, sits, speaks softly to Cooper and Truman.

GERARD

He has been close ... Bob is not here now ...

Jerry moves to them.

JERRY

Sheriff, isn't there something you'd like to share  
With us?

Gerard stares at him.

(CONTINUED)

#2.008

25. CONTINUED:

JERRY (CONTINUED)

And would you please ask this guy to stop staring at me like I'm a dog biscuit?

Gerard wipes his forehead, growing weaker.

GERARD

Bob has been very close.

JERRY

Who's Bob? I don't know a Bob.

(to Ben)

Do we know a Bob?

(grandstanding)

Sheriff, no offense, but clearly this man's stairs don't reach all the way to the attic. Now your 24 hours are up; you either charge my client or let him.

Hawk walks into the room, hands Truman a note. He reads it then hands it to Cooper. Truman walks over and leans on the table, glares at Ben.

TRUMAN

I'm charging you with the murder of Laura Palmer.

BEN

Good move, Jerry.

GERARD

No, no ...

TRUMAN

Hawk, take Mr. Gerard back to the hotel. Nail the windows shut, I want two men on his door

Hawk takes Gerard and escorts him out.

GERARD

No ... no ...

They leave. Ben cooly eyes Truman.

BEN

You two bit lumberjack, you're finished in this town!

COOPER

(with authority)

Be quiet!

Everyone is. Cooper looks at Harry and smiles.

(CONTINUED)

#2.008

25. CONTINUED:(2)

COOPER

Harry, I think we better talk outside.

Truman hesitates, finally nods yes, and walks out, followed by Cooper. Jerry starts to rub Ben's shoulder's, speaking softly in warm soothing tones.

CUT TO:

26. INT. DOWNSTAIRS CORRIDOR - NIGHT

Cooper and Truman step into the corridor.

COOPER

Harry, I think we're saddling the horse here before we're ready to ride.

TRUMAN

I don't follow.

COOPER

I don't think Ben Horne killed Laura Palmer.

TRUMAN

*What?*

COOPER

We should release him.

TRUMAN

*(very frustrated)*

Coop, look, I've tried to help you every step of the way, I've stood by you. But I have had just about enough of giants, dwarfs, dreams and throwing rocks at Tibetan milk bottles. Somebody does a crime, it's my job to lock 'em up. And I cannot in good conscience let a man walk from my jail who I think is a killer! I can't do it.

Cooper looks at Harry, smiles.

COOPER

You're right. This is your backyard. Sometimes an outsider can forget that.

Cooper pats Harry on the arm. Walks away. We move in on Truman, wondering how and why he won that battle so easily.

CUT TO:

#2.008

27. EXT. GREAT NORTHERN - NIGHT

Establish.

CUT TO:

28. INT. GREAT NORTHERN DINING ROOM - NIGHT

Close on Hank, gnawing on a huge beef rib, staring at Ernie. Vivian takes a bite of her salmon, tastes it carefully.

VIVIAN

Firm ... fresh ... just a little overcooked.

ERNIE

Mine too.

Hank smiles, barbecue sauce on his chin.

HANK

Just right.

Norma stands. The evening is not going well.

NORMA

Will you excuse me for a moment?

VIVIAN

I'll join you.

Ernie stands as they leave. Hank hurriedly rises as well, wiping off his chin.

ERNIE

Ladies ... hurry back.

They leave. Ernie stands for a moment then sits back down. Hank sets down the rib. They study each other for a moment.

ERNIE (CONTINUED)

You're not going to say anything, are you? If Vivian ever found out I was "inside," she'd leave me flat.

Hank begins to chuckle.

HANK

Ernie Niles. Ernie "The Professor" Niles.

ERNIE

So... when .. did you ...?

(CONTINUED)

#2.008

28. CONTINUED:

HANK

Couple weeks. But let me tell you Ernie, without you to pal around with, those last six months were sheer hell. Nobody to go to the library with... nobody to stamp license plates with...

Hank puts a hand on Ernie's shoulder, gives him a rough shake. Ernie tries to smile, but Hank clearly makes him nervous.

HANK

So what's the angle here with Miss Moneybags, anyway?

ERNIE

There's no angle.

HANK

Come on, buddy, we never had any secrets. Vivian's rolling in dough.

ERNIE

Vivian and I met at a Republican fundraiser. We're married.

HANK

(admiring)

You musta told her some tall tale. A whopper.

ERNIE

I am trying very hard to tell nothing but the truth these days. It's therapeutic.

(as if to prove the benefit)

Vivian wants me to handle all her investments.

HANK

What about yours? You gonna introduce her to your loansharks?

ERNIE

I'm out of it, Hank. I don't gamble anymore. I go to meetings. I go to church, too.

HANK

So does Vivian know you ran off with the congregation's picnic fund?

ERNIE

(waffling)

I would never steal from a church. It was a savings and loan. I was sick, it was an illness and I've paid my debt. It's a new life. A clean slate.

(CONTINUED)

#2.008

28. CONTINUED:(2)

HANK

So she *doesn't* know.

(Ernie's look confirms it)

You know, Ernie, this is interesting to me because family is the most important thing in the world to me. And one must be prepared to pay any price ... to protect it. Wouldn't you agree?

ERNIE

(weakly)

I completely agree.

HANK

We'll talk some more, Ernie. I always enjoyed our talks out in the yard - Man to man, prisoner to prisoner.

Norma and Vivian return, Ernie rises abruptly. Hank more leisurely.

NORMA

We're back.

HANK

(raises his glass)

I'd like to propose a toast ... to the newlyweds and their happiness.

VIVIAN

(less than sincere)

Thank you, Henry. What a nice gesture.

HANK

To Ernie and Vivian ... may the future bring them much success.

(he looks at Ernie)

... in all their future dealings.

They all drink, Hank gulps his. We move in on Norma watching Hank and Ernie's reaction. She senses something's up.

CUT TO:

29. INT. HALLWAY GREAT NORTHERN - NIGHT

POV: Moving slowly down the hallway toward a door, we stop, room 315.

CUT TO:

#2.008

## 30. INT. COOPER'S ROOM - NIGHT

We pull back from the curtains, blowing in the wind, pass over an untouched piece of pie, stop on a shirtless Cooper, changing the dressing on his wound, still wearing his shoulder holster. He picks up his mini recorder.

COOPER

Diane, 11:05, pm. Great Northern Hotel. Not a star in the sky tonight. Ben Horne's in custody. If the Great Northern grieves it bears its sadness in silence ... the trail narrows, Diane. I'm close, but the last few steps are always the darkest and most difficult ...

A gust of wind wildly blows the curtains. Cooper, turns looks at it, there's a knock on the door. He turns off the recorder, picks up his gun from the table. Cautiously walks to the door. Opens it. AUDREY stands looking at a shirtless Cooper, holding a gun.

COOPER

Audrey.

They look at each other for a moment.

AUDREY

Can I come in? Talk?

COOPER

Of course.

She enters. Cooper reholsters his gun, Audrey looks at his wound.

AUDREY

Is that where you got shot?

COOPER

Yes.

She wants to reach out and touch it, but doesn't. Then embarrassed, turns around and looks out the window.

AUDREY

You arrested him?

COOPER

Yes.

AUDREY

Did he do it?

(CONTINUED)

#2.008

30. CONTINUED:

COOPER

That's for the court to decide.

AUDREY

What do you think?

COOPER

What I think ... doesn't matter right now.

AUDREY

Did you arrest him because of... what I said?

COOPER

(trying to be kind)

Only in part.

AUDREY

But I helped.

COOPER

(pause, can't be)

Yes.

AUDREY

(pause)

All I ever really wanted was for him to love me.

COOPER

I'm sure he does.

AUDREY

(emotionally)

He's ashamed of me ...

COOPER

No.

AUDREY

(needs forgiveness from somewhere)

Agent Cooper, when I was at One Eyed Jacks, I never ... I never let anyone ...

COOPER

You don't have to say anything.

AUDREY

Just so you know -

(CONTINUED)

#2.008

30. CONTINUED:(2)

COOPER  
 (strong)  
 I know.

She looks at him longingly. Starts to reach out to touch him. The phone rings. Pause.

COOPER  
 I have to get that.

AUDREY  
 (almost speechless)  
 OK.

Cooper answers the phone.

COOPER  
 Hello.  
 (immediate concern)  
 Where? How long ago? I'm on my way.

He hangs up, reaches for his shirt. Audrey senses the seriousness of the call.

AUDREY  
 What's wrong?  
 (galvanized, hiding levels of concern)  
 Audrey, want you to go to your room and lock the door. Stay there.

AUDREY  
 Why?

COOPER  
 No questions. Do this for me.

She looks into his eyes.

AUDREY  
 All right.

CUT TO:

31. EXT. WATERFALL NIGHT

Water rushing, misting. A pool near the bottom of the falls. Flashlights. Hawk, Cooper, Truman. Ambulance attendants. A body, alive or dead we're not sure, being pulled from the water and laid on a stretcher.

(CONTINUED)

#2.008

31. CONTINUED:

TRUMAN  
Coop ... it's Maddy Ferguson.

They watch the stretcher being carried away.

FADE TO BLACK:

**THE END**