

TWIN PEAKS

Episode 2.009

by

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FIRST DRAFT - Dept. Heads Only: September 21, 1990
- General Distribution: September 27, 1990

REVISED: October 2, 1990 - BLUE
REVISED: October 3, 1990 - PINK
REVISED: October 8, 1990 - GREEN

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#2.009.5d

1.

ACT ONE

FADE IN:

1. EXT. PARKING LOT - DAY

SHERIFF TRUMAN angry and frustrated, walks with AGENT COOPER, HAWK, and ALBERT ROSENFELD through the hospital/morgue parking lot. It's early. A thick fog, hangs in the air.

ALBERT

The short answer is it's the work of the same ghoul who killed Laura.

(drops a cellophane container in Cooper's hands)

More fan mail. An "O" under Maddy's ring fingernail ...

(he gives another cellophane container to Cooper)

She had strands of fur clutched in her right hand.

COOPER

What kind of fur?

ALBERT

White fox. The strands are laced with formaldehyde.

A dead animal. Stuffed.

Truman's not listening. He's got the killer in custody, or so he thinks. Investigative details are no longer his concern.

TRUMAN

I should make the calls. Leland will know how to get a hold of Maddy's family -

COOPER

Don't. Don't call anybody. I need twenty-four hours.

TRUMAN

For what?

COOPER

(quiet, internal)

To finish this.

TRUMAN

(his frustration begins to show)

It is finished.

Stalemate. Albert intervenes, takes Cooper aside.

(CONTINUED)

1. CONTINUED:

ALBERT
Cooper ... an observation?

COOPER
Yes, Albert.

ALBERT
I don't where this is headed, but the only one of us with the coordinates for this destination in their hardware is you. Lock in. Go on whatever Vision Quest you require, stand on the rim of the volcano. Stand alone and do your dance. Just find this beast before he takes another bite.

(turns to Truman)
And perhaps you could follow behind him with a buglight attached to a pith helmet.

Albert offers a snide farewell wave to Truman, peels off to his automobile. Cooper steps back to Truman and Hawk.

COOPER
(to self, almost tenderly)
God help me, I don't know where to start.

Hawk puts a hand on his shoulder.

HAWK
You're on the path. You don't need to know where it leads. Just follow.

Cooper looks at him. Then to Truman.

TRUMAN
(despite what he believes)
Good luck.

CUT TO:

2. INT. DOUBLER DINER - DAY

DONNA HAYWARD sits in a booth in the morning sun, sipping coffee and working on her homework. A smiling JAMES HURLEY enters passing by ERNIE NILES who sits at the counter reading the sports page. Donna beams at James.

DONNA
I thought you'd never get here.

(CONTINUED)

2. CONTINUED:

James smiles and gives Donna a morning-after kiss. He slides in across from Donna. Takes a sip of her coffee.

JAMES

I went out for a ride this morning. Buried the needle.
The engine sounded like music, like hundreds of people
singing some huge song.

DONNA

(with affection)

What were they singing about?

JAMES

(in kind)

What do you think?

DONNA

(loving memory, not coy)

Last night. I could sing about last night.

James digs in his pocket and takes out a small gift-wrapped package.

JAMES

This is for you.
(hands it to Donna)
Open it.

Donna opens the box. Takes out a beautiful, but simple ring with the smallest of diamonds.

DONNA

Oh, James.

JAMES

I wasn't sure what size to get. The girl at the jewelry
store has these big hands so I had to guess ...
(taking her hand)
But I bet ...

He slides the ring on her finger, where one would wear a wedding band.

JAMES

(it fits)

Perfect.

DONNA

James ... ?

(CONTINUED)

2. CONTINUED:(2)

JAMES
(after a beat)
I think we should always be together.

DONNA
(giddy)
Really?

JAMES
(wry)
Yeah. That okay with you?

DONNA
(re the ring, their lives, everything)
It's perfect.

James leans across the table, means to kiss her, the table and coffee between them. Donna laughs, James grins. Then gathers her into his arms the best he can, offers a lasting kiss.

CUT TO:

3. HANK JENNINGS

He slides up next to ERNIE who smiles watching Donna and James.

HANK
You ever in love in the joint, Ern?

Disgusted, Ernie goes back to his paper - the sports pages - trying to avoid Hank

HANK (CONTINUED)
Remember that fourth floor game room? Where the boys did business? You played along or they tossed you over the rail. Four floors down to the cement. Guy landed it sounded like a cannon.

ERNIE
I'm not interested in whatever you're selling, Hank.

HANK
No, you got it backwards. You *are* interested, Ernie. I got a piece of something North of the Border, little gambling, some female company. Full service kind of place. See, Ernie, the way I figure it, your speciality being arithmetic -

ERNIE
I have an MBA from Wharton's -

(CONTINUED)

#2009.1

3. CONTINUED:

HANK

Excuse me. Here's the deal. I want this operation to grow. You're a guy who knows how to grease it. I'll need your help. And a good-sized chunk of Vivian's do-re-me. Kind of an "Inlaw Thing."

ERNIE

You're confusing "In-law with Inmate."

HANK

Either way we're talking about prison, aren't we?

ERNIE

Our commonality of wrongdoing has nothing to do with true bonding.

HANK

No, you see it's just like being back in the joint. 'Cause we got a fourth floor on the outside, too.

Ernie tries to rise, Hank holds him firmly, moves closer, smiles.

HANK (CONTINUED)

Don't make me give you the rail, Ern.

Ernie is chilled by Hank's threat.

CUT TO:

4. NORMA AND VIVIAN SMYTHE

Norma watches Ernie move away. Vivian sits in front of an omelette.

NORMA

They are up to something.

VIVIAN

Norma, Norma, Norma ... darling, let the scales fall from your eyes.

(Norma looks at her)

The men you and I fall for are boys. My legacy to you, I'm afraid, dear; strutting, adorable juveniles. We wipe their noses, wash their underwear, tie their shoes -

NORMA

Hank was doing hard time, not juvenile detention.

VIVIAN

That may be. But wherever they find themselves the men we love spend their life in the dark. And in Ernie's case,

(more)

(CONTINUED)

4. CONTINUED:

VIVIAN (continued)
he's very good in the dark.
(sexy laugh, then serious)
Our job is to keep them there.

She takes bite of the omelette. Points to it.

VIVIAN
Oh dear. Whatever fowl did you take these eggs from?

NORMA
Are we saying we don't like it?

VIVIAN
I'm afraid I'm going to hit a thumbtack.

NORMA
(frustration, near exploding)
Can't you say anything nice? Mother, I've tried so hard,
I try so hard and, and nothing's good enough for you; no,
let me correct that, nothing I do, I ever do is good
enough -

VIVIAN
(trying to be light)
The menu's are very presentable -
(sees the hurt)
I'm joking. Honestly, may I suggest something? If you
want to serve a truly memorable omelette, try some
white veal sausage with some morel mushrooms -

NORMA
(taking Vivian's plate and moving off)
Thanks. I'll go pick the mushrooms.

CUT TO:

4A. DEPUTY ANDY BRENNAN

Andy sits at the counter, feeling blue, ignoring the pie before him. He mutters a phrase to himself, as if to test the words, perhaps commit them to memory.

ANDY
(terrible French)
J'ai une...J'ai une ame solitaire...

Big sigh. Somehow it makes Andy feel better. As Donna and James step toward the register, he repeats, a little more confidentially:

(CONTINUED)

4A. CONTINUED:

ANDY

J'ai une ame solitaire.

Donna reacts to the familiar phrase with a start.

DONNA

(to Andy)

What did you say?

ANDY

(morose)

Nothing. Hello, Donna and James.

DONNA

(intense)

Tell me what you said.

ANDY

It's French.

DONNA

I know what it is. *Tell me.*

JAMES

Hey, it's no big deal.

ANDY

(as if to confess)

J'ai une ame solitaire.

DONNA

(sitting at the stool beside him)

How do you know Mrs. Tremond?

ANDY

(now confused)

Mrs. Who?

DONNA

Mrs. Tremond. Her grandson does magic tricks. He *said* this to me.

ANDY

But it was Mr. Smith.

DONNA

(now it's her turn to be confused)

Harold ... ?

(CONTINUED)

4A. CONTINUED:(2)

Andy nods, leans closer to impart a confidence.

ANDY

He left a suicide note. J'ai une, you know. It means *I am a lonely soul*.

DONNA

(rising)

I have to find Agent Cooper.

JAMES

Donna, what the hell is going on?

Donna turns for the door. James calls after, frustrated:

JAMES

Donna!

CUT TO:

5. OMITTED

5A. EXT. MRS. TREMOND'S HOUSE - DAY

Donna leads Cooper and Andy up the path to Mrs. Tremond's house, directly across from Harold Smith's. In mid-speech:

DONNA

Mrs. Tremond is the woman who told me about Harold Smith. She has a grandson. And he said it to me. The same words that were in Harold Smith's suicide note ...

COOPER

(ignoring Albert, suggesting a possibility)

Maybe the boy said the same thing to Harold.

DONNA

Harold's world was in words. The suicide note was a message, it has to be. And it leads back *here* ...

Donna knocks on Mrs. Tremond's door. A long beat.

DONNA

(as if explain the delay)

She's pretty old. If her grandson isn't here to open it ...

ANDY

(peering toward window)

There's someone inside.

(CONTINUED)

5A. CONTINUED:

Just then: the door opens, revealing a WOMAN. Middle-aged. Pleasant in appearance. And most decidedly *not* Mrs. Tremond.

WOMAN
(seeing Truman's badge)
May I help you ... ?

DONNA
(confused)
Is Mrs. Tremond here?

WOMAN
I'm Mrs. Tremond.

DONNA
Maybe it was your mother I spoke to.

TREMOND
(friendly)
My mother passed away three years ago. I live alone.

DONNA
No. I was here. I talked to her. And her grandson, he was here too.

TREMOND
(confused, quietly apologetic)
But I have no children.

DONNA
But he was *here*. They were both here...

COOPER
(puts a comforting hand on her shoulder)
Donna, maybe we should go.

TREMOND
(recognizing the name)
Donna? Donna Hayward?

DONNA
(to Tremond)
Yes.

TREMOND
Just a moment ...

Mrs. Tremond goes back inside.

(CONTINUED)

5A. CONTINUED:(2)

DONNA

I've never seen her before in my life.

COOPER

But you said you delivered meals here -

DONNA

I only went inside once. The first time. When the old woman told me about Harold. I'm supposed to leave them on the steps ...

Mrs. Tremond returns holding an envelope.

TREMOND

The morning after poor Harold died, I found this with my mail. I meant to turn it in ...

(holding it up for them to see)

It's for you.

Mrs. Tremond holds the envelope toward Donna. *Her name is written there.*

DONNA

It's Harold's handwriting.

COOPER

Open it.

She does. Reveals a single page inside.

DONNA

(stunned, fearful)

It's Laura's diary; A page from her diary.

COOPER

(quietly intense)

Read it, Donna.

A long beat. Donna peering at the familiar handwriting. Finally, in a whisper.

DONNA

(reading with sadness, disbelief)

February 21st. Last night I had the strangest dream. I was in a red room with a small man dressed in red and an old man, sitting in a chair.

Cooper reacts. *He had the same dream.* Laura, the midget, forgotten secrets whispered in his ear.

INTERCUT DREAM

(CONTINUED)

5A. CONTINUED:(3)

DONNA (CONTINUED)

I tried to talk to him. I wanted to tell him who Bob is because I thought he could help me. But my words came out slow and odd. It was so frustrating trying to talk. I got up and walked over to the old man. Like I was going to kiss him. Then I leaned over and whispered the secret in his ear. I told him everything.

(beat)

Somebody has to stop Bob. Bob's only afraid of one man. He told me once. A man named Mike. I wonder if this was Mike in my dream. Even if it was only a dream, I hope he heard me. No one in the real world would believe me.

Donna completes the page, now turns to the other side. She reads:

DONNA

February 22nd. Tonight is the night that I die.

(quiet gasp, a look at Cooper)

I know I have to because it is the only way to keep Bob away from me. The only way to tear him out from inside. I know he wants me. I can feel his fire. But if I die he can't hurt me anymore.

(Donna begins to weep)

I'm not afraid. I'll miss Donna and James. I'll miss my home. But I'm tired and Bob won't let me rest. Death will be like sleeping. I'm almost happy. And best of all ... I'm free.

Donna looks up at Cooper, tears on her face. Andy's crying too. He puts his arm around her, comforts her.

COOPER

Laura and I had the same dream. But in her dream I was *Mike*.

ANDY

That's ... that's impossible.

COOPER

Yes, it is. Andy, take Donna home. I've got to find Gerard.

Cooper moves off.

FADE TO BLACK

END ACT ONE

ACT TWO

FADE IN:

5C. INT. GREAT NORTHERN HOTEL ROOM - DAY

Cooper enters cautiously. PHILLIP GERARD, wheezing and barely conscious, lies without bedclothes on a stripped mattress. DOC HAYWARD lays wet compresses on Gerard's forehead. Cooper moves to Hayward.

DOC

He's completely dehydrated. Breathing getting more difficult. He needs the drug.

Cooper moves to kneel beside Gerard.

COOPER

"Mike?" Mike, I need to speak to you.

DOC

Any longer could kill him.

A terrifying groan from Gerard.

COOPER

"Mike?"

Gerard opens his eyes, takes Cooper's hand, nods, weakly.

COOPER

There isn't much time. Bob has killed again.

Gerard winces, pained, looks away. Cooper brings him back.

COOPER (CONTINUED)

I'm close to knowing. But the last distance to close is the most difficult. I need to know something. I need you to help me.

Gerard nods, grasps his hand, eager to help.

COOPER (CONTINUED)

Bob was in my dream. So was Laura Palmer. So were you. And Laura dreamt about me the night before she died. The same dream. I need to go back there and unlock my dream. The answer is inside.

He leans over him to hear. Gerard struggles with every word. Fighting to stay Mike.

GERARD

Bob is a fire spirit. So are we both, both creatures of
(more)

(CONTINUED)

5C. CONTINUED:

GERARD (continued)
fire. Bob and I ... when we were killing together ... there was a perfect relationship; appetite and satisfaction. A golden circle.

COOPER
(trying to decipher)
A golden circle ...

Gerard gives him the "OK" sign. Which triggers another thought for Cooper.

COOPER (CONTINUED)
A ring. My ring. I gave my ring to someone. The Giant.

GERARD
He is known to us here.

COOPER
The Giant. Is he real?

GERARD
As real as I am. He can lead you to Bob.

COOPER
How?

GERARD
You have to ask him first.

COOPER
I'm sorry, I don't understand -

GERARD
You have all the clues you need. The answer's not here, my friend.
(he gently touches Cooper's head)
The answer is here.

He touches Cooper's chest.

COOPER
I don't understand, please -

GERARD
So much responsibility.

Gerard goes slack in his arms. "Mike" is gone. Cooper holds Gerard's limp body. He looks at Doc.

CUT TO:

5D. INT. GREAT NORTHERN HALLWAY - DAY

Cooper exits Gerard's room. He stops to think. Behind him, around the corner comes the world's oldest ROOM SERVICE WAITER. He's carrying a tray with a glass of milk. He stops to look at Cooper. Cooper realizes he's being watch and turns.

WAITER
I know about you.

The Waiter winks at him. Cooper looks at him puzzled.

WAITER (CONTINUED)
That milk'll cool down on you, but it's getting warmer now.

The Waiter gives him a thumbs up and moves slowly along.

COOPER
(to himself)
... getting warmer now.

The Waiter turns once, gives him another thumbs up and disappears around the corner.

CUT TO:

6. INT. BEN HORNE'S OFFICE - DAY

Sound of DISTANT THUNDER outside. A storm is approaching. Truman and a team of deputies are methodically searching the room. Truman going through records at the desk.

TRUMAN
(to a deputy)
Box and tag everything in these drawers.

Cooper appears, pauses on the steps by the door.

TRUMAN (CONTINUED)
Coop. We found Horne's phone records.
(Truman moves to him)
Here it is. The night Laura died. The phone call Leland told us about. Ben called her number from this office.

Cooper spots the STUFFED FOX in the office, walks to it, as if he was the only person in the room. Examines the fur.

COOPER
White fox.

TRUMAN
White, dead and stuffed.

(CONTINUED)

6. CONTINUED:

TRUMAN

Maddy was here. There was a struggle; she grabbed this thing. Ben killed her in this office, then took her to the waterfall. He killed Laura and he killed Maddy, too.

Albert stands in the doorway from the inner office. He steps through the deputies to Cooper.

ALBERT

(handing Cooper an envelope)
Madelaine Ferguson died night before last between ten p.m. and midnight.

TRUMAN

Ben Horne was in custody by midnight.

ALBERT

That's as close as I can cut it.
(hands him an envelope, quietly)
Ben Horne's blood test.

Cooper glances at the information inside, hands paper to Albert. Albert peers at the results. Then, gradually, hands them to Truman. HOLD ON Truman for a beat. His ambiguous expression.

ALBERT (CONTINUED)

(Cooper isn't listening)
Cooper?

Cooper turns to Albert and Truman.

COOPER

I'll need you both to do exactly as I say. I have a plan.

CUT TO:

6A. OMITTED

8. OMITTED

7. INT. SHERIFF'S OFFICE, RECEPTION AREA - DAY

The now-familiar plumber, ZIPPER, stands on a ladder at reception, working on a sprinkler-system nozzle in the ceiling. Lucy sits below the ladder at her desk

ZIPPER

... 'nother couple minutes, I'll have this baby right up to code. Tweaking the sensors mostly. Don't want your sprinklers to be overly jumpy, you gotta set it *just* so ...

(CONTINUED)

7. CONTINUED:

ANDY BRENNAN suddenly appears on the other side of the ladder.

ANDY
I want to talk about my child.
(impassioned whisper)
Our *baby*, Lucy.

LUCY
(troubled)
Maybe.

ANDY
Maybe what?

LUCY
Maybe it *is* our baby. Maybe it isn't.

ANDY
(stunned)
Dick? Oh my Lord. Is he the *father*?

LUCY
At first I thought you were the father. But then you said you didn't have any sperms. Then I thought it was Dick. But now you tell me your sperms are better so as far as I can tell it's a fifty-fifty proposition.

Andy grabs the phone, begins to dial with grim determination.

LUCY
Andy? What are you doing? Who are you calling?

ANDY
I want to speak with Richard Tremayne, please. Men's Fashions. Yes, I'll hold.

LUCY
(almost hoping)
You won't hurt him, will you?

Andy flashes a look at Lucy worthy of John Wayne. *I'll do what I have to do.* Lucy melts just a little. Andy takes a deep breath.

ANDY
Tremayne? Brennan. Andy Brennan. We need to talk.
(losing his resolve)
That is, if you're not too busy.

CUT TO:

9. INT. SHERIFF'S STATION - DAY

Ben Horne aimlessly pitches pennies against his cell wall. A DEPUTY opens the door. Tojomura steps into view, pauses. Ben smiles as if they were meeting at a Men's Club.

BEN

Tojomura-san. How nice of you to come calling.

TOJOMURA

(to the point)

You are in prison.

BEN

A momentary inconvenience, I assure you.

TOJOMURA

For whom?

Tojomura's sarcasm, however muted, takes Ben by surprise.

BEN

(cautious)

Only myself. Can I help you in any way?

TOJOMURA

(extracts a sheaf of papers from his jacket)

We have papers to sign.

BEN

(getting that sinking feeling)

The Ghostwood contracts. Tojomura-san, I'm afraid there's been a snag.

TOJOMURA

Snag?

BEN

(squirming)

The usual business disputes, delays. Unforeseen difficulties, some legal in nature, others ... I'm not able to sign the Ghostwood agreement at this time.

TOJOMURA

I gave you five million dollars.

BEN

(remembering, sinking deeper)

Your check.

TOJOMURA

Yes. Pen?

(CONTINUED)

BEN

But I cannot sign.

TOJOMURA

Then you will return my money?

BEN

Well, I *want* to return your money, I want to sign the contracts for Chrissakes ...

(voice set to quiver with counterfeit emotion)

Tojomura-san, as you can see, I am incarcerated. Falsely accused. My brother the boy-genius is out looking for a better *lawyer*. And until justice is done, until I am able to breathe the air that free men breathe ...

(he pauses for dramatic effect)

I plead with you for understanding. This is the long dark night of my soul. A time to seek that tiny flickering flame within. Business my God, I can hardly consider it, let alone competently proceed with our negotiations

(hangs his head, whispers)

Forgive me I've been rather emotional lately ...

Ben pauses. He'd cry if he could force a few measly tears from his ducts. A beat. Faint noise from outside the cell. And last is a naked foot comes INTO VIEW, placed gently between the bars, toenails painted a bright cherry red. Ben, head hanging, stares down at them. His brain reels. He'd know those toes anywhere.

BEN

Ca ... Ca ... Catherine?

Ben looks up, amazed. Tojomura speaks in the VOICE of CATHERINE MARTELL.

CATHERINE/TOJOMURA

(with affection)

Benjamin Home, you're a slimey rat bastard. And I intend to make whatever remains of your pathetic existence a living hell. Despite which, I can't help admiring your style just the tiniest bit ...

(quoting with relish)

"...that tiny flickering flame within."

Overcome, Ben takes Catherine's foot into his hands. As if to caress and kiss it.

BEN

Oh, Catherine. Oh thank God you've come. You're my only chance. My salvation.

(CONTINUED)

9. CONTINUED:(2)

CATHERINE

Why, Ben. You're groveling.

BEN

Yes I'm groveling. Dammit, I'm groveling for my life. Tell Sheriff Truman about the night we spent together. The night Laura was killed. Do you want me to beg? Because I will.

CATHERINE

Will you sign over Ghostwood and the mill to me?

BEN

In a heartbeat.

Catherine thrusts the contracts through the bars and smiles. Ben scribbles his signature upon the contracts. Catherine slips her naked foot back into its shoe.

BEN

Clever disguise, Catherine. Brilliant really. Had me completely snowed. I have to hand it to you. Signed, sealed, delivered ...

(hands the contracts back with an unnotious smile)

And so you'll tell the Sheriff ...?

CATHERINE

I'll ... consider it.

Catherine slips the contract into her jacket pocket, steps away. Ben hisses after.

BEN

Catherine! Wait a minute! Catherine!! Wait!

(exasperated)

My God, it's the *truth* after all!

Catherine pauses at the door, regards him with a wicked smile.

CATHERINE

Why, Ben. We've been lying to each other all our adult lives. Why let the truth spoil it now?

And with that, Catherine walks away.

BEN

Catherine?! Catherine!!

CUT TO:

10. EXT. PALMER HOUSE - DAY

Establish. The sky dark and filled with angry storm clouds. Perhaps a lightning flash.

CUT TO:

11. INT. PALMER HOUSE - DAY

Donna stands in the living room, wearing Laura's dark glasses. Leland beams.

LELAND

Donna, I'm so happy you stopped by. We haven't really had time to sit down and talk in so long, Can I offer you a glass of lemonade?

DONNA

No, thank you, Mr. Palmer. I only have a minute...
(takes a cassette tape from her pocket)
This is for Maddy. It's a tape of a song we did with James. I wanted her to have a copy.

LELAND

(taking tape, pages through)
Of course. How sweet of you. Maddy told me all about that. She said she really enjoyed the experience.

DONNA

Well anyway. If you could mail it to her I'd really appreciate it.

LELAND

That won't be any trouble at all.

Donna notices Leland staring at her glasses.

DONNA

Is something wrong?

LELAND

No ... those glasses ...

DONNA

They were Laura's. Maddy gave them to me.

LELAND

I thought they looked familiar.

Donna takes out a cigarette. Lights it.

DONNA

Mr. Palmer, did you know they found Laura's secret
(more)

(CONTINUED)

11. CONTINUED:

DONNA (continued)
diary?

LELAND
(hiding his agitation)
Diary? Yes, they took it from her room.

DONNA
Not the one the police took. She kept another diary.
She never even told me about it, did you know?

LELAND
No.

DONNA
She gave it to a man named Harold Smith. He killed
himself three days ago. The police found it in his
apartment.

LELAND
My God. I had no idea.

DONNA
I wish I knew, what was in it, don't you? I think about
her all the time. I must dream about Laura every night.

Just then: the phone RINGS.

LELAND
Excuse me...

Leland moves into the alcove to answer the phone.

LELAND
Hello ... Beth, how are you? ... No, not since yesterday ...
Of course, I put Maddy on the bus myself ... I'm sure
there's a perfectly reasonable explanation ... yes, I'll call
you immediately, within the hour. 'Bye.

Donna has taken tentative steps toward him during the latter. He hangs up and turns to her.

DONNA
Maddy?

LELAND
It's the strangest thing. She never made it home.

(CONTINUED)

11. CONTINUED:(2)

DONNA
(hand to mouth)
Oh, God ...

FADE TO BLACK

END ACT TWO

ACT THREE

FADE IN:

12. INT. PALMER HOUSE - DAY

DONNA

I knew Maddy was expecting us the other night. But I was selfish. I figured I could see her any time. I mean Missoula's not that far away ...

LELAND

Donna, you musn't take this to heart. I'm sure she's fine.
(a comforting hand upon her shoulder)
I've got the cure for what ails you. It's simple, really.
But it always improves my mood.

Leland scurries over to the stereo, sets needle to vinyl. An old thirties dance tune is HEARD. He does a couple of soft shoe steps in Donna's direction. Then ... a KNOCK at the door.

LELAND

Wait right here.

Leland steps off to answer. He opens the door, Sheriff Truman man enters, brushes rain from his coat. They converse quietly in the alcove. Donna remains out of sight.

LELAND

Harry.

TRUMAN

Leland, we need your help.

LELAND

What is it?

TRUMAN

I'm afraid there's been another murder.

LELAND

Oh my God. Oh my God, that's dreadful.

TRUMAN

Leland, we're closing in on Laura's killer. I can't tell you why or how but we need your help and we need it now.

LELAND

Of course. Certainly. Anything. Let me get my coat.

(CONTINUED)

12. CONTINUED:

Leland grabs a jacket from a hanger nearby. He steps with Truman toward the door, glancing briefly toward the living room, Donna left behind him.

Donna listens to the door slam. Her eyes bright with tears. *There has been another murder.*

DISSOLVE TO:

13. EXT. HAYWARD HOUSE - DAY

Doc Hayward works in his yard. He sighs, full of sadness.

DONNA

Dad?

Hayward looks up, sees Donna standing before him. Full of sorrow. And rage. Hayward gets to his feet. A beat, then:

DONNA

It's Maddy, isn't it? She's dead.

HAYWARD

Let's not talk about it now.

DONNA

(she will not be comforted)

Tell me the truth.

HAYWARD

(pause)

I'm so sorry. Yes, she's...

DONNA

How?

HAYWARD

(as delicately as he can put)

Like Laura.

DONNA

No ... no ...

HAYWARD

Baby ...

Donna shudders with anger, overcome. Her father steps to her, tries to take Donna into his arms. But Donna rips free from his grasp. She will not be comforted.

DONNA

NO! I am sick and tired of all this *pain*. Sick in my heart. Everything good turns to bad. No matter what
(more)

(CONTINUED)

13. CONTINUED:

DONNA (continued)
we say or do. No matter how hard we try. Someone has
to stop it. Someone has to ...

HAYWARD
(quietly)
I love you, Donna.

DONNA
(backing away)
I don't want to talk about *love*. I...

Donna can't stand it. She turns and runs.

DISSOLVE TO:

14. EXT. THE ROADHOUSE - DAY

Establish. The storm now grips the region. Thunder and lightning in the dark sky.

CUT TO:

15. INT. THE ROADHOUSE -DAY

Truman and Leland walk through the Roadhouse interior. Cooper and Albert are sitting at the bar. The mood is dreamlike, eerie. And will remain so throughout the following, punctuated by the sound of the storm outside.

LELAND
Why are we here? Agent Cooper? Is someone meeting
us?

COOPER
Yes.

LELAND
The killer?

COOPER
I don't know. Perhaps.

The main door opens. Big Ed Hurley enters; Ed looks about, a little confused.

ED
What's going on here?

COOPER
I want everyone to help me clear the floor. We're going
(more)

(CONTINUED)

15. CONTINUED:

COOPER (continued)
to need a large clear space in the center.

LELAND
Of course.

ALBERT
(aggressively cheerful)
Only too happy to help.

Cooper hefts a chair, moves it from the center of the room. Ed, Hawk, Albert and Leland grab chairs, slide them toward the walls. Cooper returns to push at a table.

ED
(aside to Cooper, his real reason for being here)
You need me, just give the word.

Ed gives the Bookhouse Boys sign.

SHELLY JOHNSON wheels LEO JOHNSON into the room. Muttering, Bobby Briggs is led in by Hawk.

BOBBY
Give yourself a raise, Hawk.

COOPER
Bobby, wheel Leo to the bar and be very, very quiet. Do you read me?

Bobby sighs, wheels Leo as directed.

Cooper clears the last table to the side. There is now a large open space at the center of the room. Cooper turns to regard it, checks his watch as if expecting someone else. All eyes are upon him. Ed and the others watch Cooper with varying degrees of confusion.

The main door OPENS, Truman escorts Ben Horne inside. All turn to view him.

BEN
(a pause, cold)
Hail, hail, the gang's all here.

Truman leads Ben to the others. Cooper turns to address the group.

(more)

(CONTINUED)

15. CONTINUED:(2)

COOPER

(finishes, turns to the group)

Two days ago, another young woman was murdered by the individual responsible for the death of Laura Palmer. I have reason to believe the killer is inside this room.

Some react with looks of disbelief - followed by glances at the men next to them. BEN keeps a cold eye on Cooper.

COOPER (CONTINUED)

As a Federal Agent I spend most of my time seeking simple answers to difficult questions. In pursuit of Laura's killer, I have used Bureau guidelines, deductive technique, Tibetan method, instinct and luck. But now I find myself in need of something new. Which, for lack of a better word, we will call *magic*.

Pause. Cooper looks at the door, at his watch. The suspects stand together, nervous, uncertain.

BEN

Would you like us to hum? Perhaps some pagan chant ...

Truman and Albert move to Cooper.

ALBERT

(quiet, cheerful)

I think it's going terrifically well, don't you?

TRUMAN

Now what?

COOPER

I'm not completely sure. Someone's missing.

TRUMAN

Who?

ALBERT

Brian, the leprechaun king?

LIGHTNING AND THUNDER. Cooper looks at the suspects. He looks at his watch. He peers at the large clock above the bar; it strikes three o'clock. Three soft resonant bongs.

A noise from the Roadhouse entrance, the door opens, light pours into the room. Cooper pivots to see the familiar silhouette of MAJOR BRIGGS. Accompanied by the Room Service Waiter.

BRIGGS

Excuse us ...

(CONTINUED)

15. CONTINUED:(3)

COOPER

(with a small smile of relief)

Major, you're right on time.

BRIGGS

I was on my way home. This kind gentleman flagged me down, asked if I could drive him here.

Cooper and the Waiter look at each other. The Waiter winks at him. Gives him a thumbs up. Takes out a pack of gum and extends the pack. Cooper takes out a stick. There's a lightning bolt on the wrapper. Cooper puts the stick in his mouth. A FLASH OF LIGHTNING.

BEN

(sees the pack)

I know that gum. That's the kind I used to chew when I was a kid. That's my favorite gum in the world.

WAITER

(a big smile)

That gum you like is going to come back in style.

Time stands still.

INTERCUT:

16. COOPER'S DREAM

Cooper is back in a dream. He looks down. On the roadhouse floor, a familiar mound of dirt appears at his feet. Something gold gleams inside it: *Laura's heart necklace*. But the heart is no longer halved, both pieces are joined. The heart shimmers, disappears:

Out of it the fabric of his vision tears, shifts. And Cooper finds himself back in a familiar red room. The dream first seen in episode #1.002. Cooper sits in the armchair, mute. Laura leans close to him, smiling. She whispers. But this time Cooper hears and comprehends ...

LAURA

Ben Horne killed me.

A FLASH OF LIGHTNING.

CUT TO:

We're back in the roadhouse. The GIANT appears holding Cooper's ring in the palm of his hand. In the same brilliant flash of light, the Giant disappears and Cooper's ring falls out of the air, bounces and rolls to a stop at Cooper's feet. He bends to pick it up. Slips it on his finger. We MOVE in on him. A long beat. Then, quiet, stern, Cooper turns toward Ben Horne.

COOPER

Ben, I would like you to accompany me to the Sheriff's station. You might want to bring Leland with you. As your attorney.

Cooper nods to Truman. The Sheriff cuffs a stunned Ben Horne and leads him away. Deputy Hawk steps to Cooper.

(CONTINUED)

16. CONTINUED:

HAWK
The quest is over?

COOPER
(motioning him closer)
One thing more.

Hawk leans to receive his whisper. Hawk walks to the door. Cooper follows at first and then stops. He looks back towards the stage. He sees the Room Service Waiter wave at him and smile.

DISSOLVE TO:

17. EXT. GAZEBO - DAY

James rides up on his bike, hops off as Donna runs to him, hugs him, quietly hysterical. Evidence recent rain all about them.

JAMES
What is it? What's the matter?

DONNA
Maddy ...

JAMES
What about her?

DONNA
She's dead. It was the killer. The one who killed
Laura. She's dead.

Stunned, he moves away. His legs give way near the shore. Donna watches him helplessly.

JAMES
No ... no ...

DONNA
(unfocused rambling)
I heard Mr. Palmer get a call from her, from her
mother, she said she hadn't gotten home, they came to
talk to him, Sheriff Truman and so I went home, my
father he was so upset he couldn't keep it from me ...

She starts to cry. They can't comfort each other.

JAMES
We could've helped her.

DONNA
How?

(CONTINUED)

17. CONTINUED:

JAMES

I don't *know*
(his anger startles them both; he suddenly sees a
gulf between them)
It's no good.

DONNA

What do you mean?
(devastated)
You mean us?

JAMES

We can't do this. It's no good.

DONNA

What did we do? What did *we* do?

Pause.

JAMES

I've got to go. I've got to go.

He starts for his bike.

DONNA

James, don't leave ... it's not our fault!

JAMES

It doesn't matter. Don't you see? Nothing we do
matters. Nothing's ever going to change. It doesn't
matter if we're happy when the rest of the world goes to
hell -

DONNA

Don't leave - James - don't leave me alone!

He gets on his bike and rides. Anguished, Donna turns toward the lake, weeping, stepping slowly into the water.

FADE OUT:

END ACT THREE

ACT FOUR

FADE IN:

18. EXT. SHERIFF'S STATION - DAY

Establish.

CUT TO:

19. OMITTED

20. OMITTED

21. INT. SHERIFF'S STATION - DAY

RICHARD TREMAYNE enters the station. Waiting by the door to the conference room, Lucy spots him, directs him towards the conference room. She gestures silence, Tremayne complies.

21A. INT. CONFERENCE ROOM - DAY

Tremayne enters to discover Andy sitting at one end of the table. Tremayne sits opposite him. Lucy moves to a seat halfway between them. They all look at each other. High Noon.

CUT TO:

21B. INT. SHERIFF'S STATION - DAY

Doors swing open. Hawk leads Ben in. Leland, Cooper, and Truman follow.

COOPER
(meaning Ben)
Let's take him back down to interrogation.

Hawk leads Ben off. Truman follows.

LELAND
(to Cooper)
Is he going to be charged?

COOPER
(grimly)
Yes.

LELAND
I'd like to begin bail proceedings as soon as possible.

(CONTINUED)

21B. CONTINUED:

COOPER

He'll have his day in court.

Cooper moves off. Leland follows.

CUT TO:

22. INT. DOWNSTAIRS CORRIDOR - DAY

In the basement, around the corner from interrogation. Hawk leads Ben towards the door, as Truman moves ahead to unlock it. Cooper and Leland follow them around the corner.

Truman unlocks the door, swings it open. Hawk grabs Ben from behind, moves him forcefully into interrogation.

The moment Ben realizes he is locked in, he begins to howl like a caged wolf. Truman slams the door shut, Hawk locks it.

The howling continues, a rabid sound; Ben, or rather "Bob", careens around the room, pounding on the walls, searching for an escape that doesn't exist, his incoherent cries echoing like the tortures of the damned.

Leland stands by, stunned, speechless.

LELAND

(the rest implied)

... Ben? ...

HAWK

(watching through the grill)

That's not Ben.

A gesture from Cooper and Hawk leads Leland back around the corner.

TRUMAN

How did you know?

COOPER

Laura told me. In my dream.

TRUMAN

Coop, I'm going to need slightly stronger evidence -

(CONTINUED)

22. CONTINUED:

COOPER
How about a confession?

CUT TO:

22A. INT. INTERROGATION - DAY

Truman, Hawk, Albert and Cooper face Ben, sitting in a chair, handcuffs in front of him..

TRUMAN
(shaken)
- you have the right to an attorney. If you cannot afford
an attorney one will be appointed for you ...

Ben begins to laugh, a low, feral sound, snarling and contemptuous.

TRUMAN (CONTINUED)
Do you understand your rights as we've explained them
to you?

BEN
Of course he does.
(a beat)
I suppose you want to ask him some questions.

COOPER
Did you kill Laura Palmer?

Ben hoots and howls. Then ...

BEN
That's a yes.

COOPER
Did you kill Madeleine Ferguson?

BEN
What do you think?

COOPER
I'm asking you.

BEN
(like a shy kid)
Yeah, well, I guess I sort'a did, kind'a. I have a thing
for knives ...
(cold and hard)
... kind of like that time in *Pittsburgh*, huh Cooper?

(CONTINUED)

22A. CONTINUED:

Cooper pales.

BEN (CONTINUED)

Ben's been a good vehicle. I've enjoyed the ride. But he's weak now and riddled with holes. It's nearly time to shuffle off to Buffalo.

TRUMAN

Does Ben know what you've done?

BEN

Ben's a babe in the woods. With a large hole where his conscience used to be. And when I go, children, I'll pull the ripcord and you watch Ben remember. But not for long ...

He laughs again wildly then stops with a jerk. His eyes close. "Bob" seems to be resting or waiting. Truman and Cooper look at each other.

TRUMAN

That's good enough for me.

The group exits the room quietly.

CUT TO:

23. INT. CONFERENCE ROOM - DAY

Lucy faces both Tremayne and Andy. Tremayne reaches nervously for a cigarette.

LUCY

Here's how this is going to work. I'm going to keep my baby.

TREMAYNE

Oh?

LUCY

That's not open for discussion.

TREMAYNE

I see.

ANDY

Be quiet. Let her talk.

TREMAYNE

(smiles)

'Got a light?

Andy fishes for a match, then realizes he doesn't carry them.

(CONTINUED)

23. CONTINUED:.

ANDY

No.

Tremayne lights his cigarette with a lighter, speaks to Lucy.

TREMAYNE

You were saying ...

LUCY

There's only one way to handle this. They have a test to determine the blood type of the father. It could be you or it could be you.

Tremayne looks Andy up and down.

LUCY (CONTINUED)

They won't be doing that test until the baby is born. During which time I expect complete cooperation from you two "gentlemen."

TREMAYNE

Whatever you say, Lucy. I mean, it's your baby.

LUCY

(dryly)

Thank you.

The smoke from Tremayne's cigarette drifts lazily up to the ceiling. Towards the newly installed smoke detector.

CUT TO:

23A. INT. CORRIDOR - DAY

Hawk continues to monitor Ben thru the window. Cooper speaks urgently. Takes a piece of paper from his pocket hands it to Truman.

COOPER

Ben Horne's blood test.

(CONTINUED)

23A. CONTINUED:

TRUMAN

Why? Why did he kill her?

COOPER

Laura wrote about Bob in her diary; Ben found it, ripped out the pages and she knew he was onto her. Ben placed that call to Laura from Ben's office the night she died. He was the Third man outside Jacques' cabin. He took both girls to the train car. It was his blood we found, not Ben Horne's.

TRUMAN

Then why kill Maddy?

COOPER

She reminded him of Laura. Maddy was going home, maybe he couldn't bear to part with her. He wanted to relive the experience. Or maybe she realized Bob was the killer and he found out.

TRUMAN

But there can't really be a "Bob." I mean Ben's just crazy Isn't he?

Truman, Hawk, Cooper and Albert look at each other. Ben's howls fill the air.

ALBERT

Shall we take a vote?

From inside the room they hear Ben's voice.

Ben'S VOICE

(reciting, voice growing unnaturally loud)

"In the darkness of futures past/
The Magician longs to see/
One chants out between two worlds/
Fire, walk with me.

CUT TO:

24. OMITTED

24A. OMITTED

24B. A SMOKE DETECTOR

Smoke curling into its curves.

CUT TO:

25. OMITTED

26. INT. INTERROGATION - DAY

Ben rises in his chair as he continues reciting.

BEN
(a towering, terrifying sound)
"I'll catch you with my death bag/You may think I've
gone insane/But I promise I will kill again."

As it climaxes, the electronic wail of a smoke alarm is heard.

26A. INT. CORRIDOR - DAY

Cooper and the others look up; he's directly under the nozzle of a sprinkler head. The sprinkler heads spit water and start to rain. The corridor is filled with rain.

CUT TO:

26B. INT. INTERROGATION ROOM DAY

With a terrifying, howl Ben/Bob bolts up from his seat and howls at the rain. Then he rushes for the door ramming his head into it. He's knocked senseless, blood coming from a gash on his head.

The foursome sprint into the room. Cooper rushes to Ben, wet and still on the ground, water continuing to fall in this room.

COOPER
(assessing Ben's wound)
Call an ambulance.

Hawk rushes out of the room. Cooper gathers Ben in his arms. Truman, Albert stand by.

COOPER
Ben? ... Ben? ... Ben?

ALBERT
(noticing an odor)
That smell.

TRUMAN
Burnt engine oil.

(CONTINUED)

26B. CONTINUED:

Ben's eyes flutter open. It's Ben. Bob is gone. And Ben is dying.

BEN

Where ... where am I?

COOPER

You're here. Lie still.

Ben spasms, a seizure gripping him. Albert helps Cooper restrain him, pulling his tongue from down his throat. It subsides. Ben moans, as his eyes reopen.

BEN

The shadow ... he's gone ... I ... I remember ...
(the images flood back)

Oh, my God ... Laura ...

(he sees it all now, the tortures of the damned)

I killed her ... oh my God, I killed her ... I didn't
know, I didn't know ... Laura, darling, forgive me ...

COOPER

It's all right. It's all right.

BEN

I was just a little boy. I saw him in my dreams. He
said he wanted to play ...

(reliving the terror)

... and he opened me ... and I invited him ... and he came
inside me ...

COOPER.

(gently prompting)

He went inside.

BEN

When he was in me, I didn't know ... when he was gone, I
couldn't remember ... he made me do things ... terrible
things ... he wanted life ... he wanted others, others they
could use, the way they used me ...

COOPER

Laura?

BEN

They wanted Laura ... they wanted her, but she was strong
... she fought them, she wouldn't let them in ... they
made me kill that girl, Theresa, they said if I didn't
give Laura to them they'd make me kill her too ...

(CONTINUED)

26B. CONTINUED:(2)

ALBERT
(quiet, horrified, to Cooper)
"They?"

Tears are streaming down Truman's face as he listens. Albert is anguished. Cooper presses on.

COOPER
But she wouldn't give in.

BEN
She said she'd die before she'd let them ... they made
me kill her ... God have mercy on me, what have I done?
What have I done? I love her ... I loved her with all my
heart ...

COOPER
Be quiet now. Lie quiet.

BEN
Laura, forgive me

Ben is fading. Albert checks him out, looks at Cooper, shakes his head. Cooper turns BEN gently so that he's lying on his right side, holds him and begins to speak softly in his ear. The Tibetan Book of the Dead.

COOPER
Ben, the time has come for you to seek the Path. Your
soul has set you face to face before the clear light ... and
now you are about to experience it in its Reality, wherein
all things are like the void and cloudless sky, and the
naked, spotless intellect is like a transparent vacuum,
without circumference or center ...

Ben's face calms. His eyes clear. Albert and Truman watch, electrified.

COOPER (CONTINUED)
At this moment, know yourself and abide in that state ...
(gently places two fingers on his carotid artery)
Look towards the light, Ben, look towards the light.

BEN
(pause, faintly, eyes open, fixed)
I see it ...

COOPER
Move towards it now ... into the light ... into the light ...
into the light ...

(CONTINUED)

26B. CONTINUED:(3)

BEN
I see her ... she's there ...

COOPER
Into the light ... into the light ...

BEN
She's beautiful ...

COOPER
Into the light...

BEN
Laura.

He dies. Cooper looks up at Albert and Truman. Truman dries the tears in his eyes. Cooper closes Ben's eyes. Above them, water stops flowing from the sprinklers.

DISSOLVE TO:

27. EXT. WOODS - DAY

A short time later. Truman, Cooper and Albert step through the pines. As if to seek refuge in the rain-fresh air. Major Briggs is standing in a clearing.

TRUMAN
He was insane. Schizophrenic. Gerard too.

COOPER
Was he?

TRUMAN
What's the alternative? Ghosts and goblins?

ALBERT
An elemental spirit?

BRIGGS
Gentlemen, there is more in heaven and earth than is dreamt of in our philosophy.

COOPER
Amen.

ALBERT
People saw him. People saw Bob. Laura. Maddy. Sarah Palmer.

TRUMAN
Then how did Ronette see him in the train car?

(CONTINUED)

27. CONTINUED:

COOPER

(just an idea)

Maybe the head injury. The trauma opened some kind of perceptual window ...

ALBERT

(to Cooper)

How did *you* see him?

BRIGGS

(trying to help Cooper)

That question may require a bit more self-examination.

TRUMAN

I've lived in these woods all my life. I've heard some strange things. Seen some too. But this is way off the map. I'm having a hard time believing.

COOPER

Is it easier to believe a man would rape and murder his own daughter? Is that any more comforting?

TRUMAN

(pause, horrified)

No.

BRIGGS

An evil that great in this beautiful world. Finally, does it matter what the cause?

COOPER

Yes. Because it's our job to stop it.

Briggs thinks, agrees, nods.

ALBERT

Maybe that's all "Bob" is. The evil that men do. Maybe it doesn't matter what we call it.

Pause. No one seems to disagree.

TRUMAN

Well. There's another thing that bothers me.

They look to him.

TRUMAN (CONTINUED)

If he *was* real. If he *was* here and we had him, trapped, and he got away ... where is Bob now?

(CONTINUED)

27. CONTINUED:(2)

They look at each other. No one has the answer.

DISSOLVE TO:

28. EXT. WOODS - NIGHT

The wind blows fiercely. We move through the woods, slowly at first, then gathering speed. We stop in a clearing. the wind stops, abruptly. We hear something moving through the underbrush.

SMASH CUT TO:

29. AN OWL

Flying, into frame, full face, screeching in an unearthly high pitch.

CUT TO BLACK:

THE END