

TWIN PEAKS #23

(Episode 2.016)

by

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ACT ONE

1. INT. SHERIFF TRUMAN'S OFFICE - MORNING

CLOSE ON the DEATH MASK laying on the desk. Next to it, the TAPE PLAYER is broadcasting the VOICE of Windom Earle. PULL BACK to reveal COOPER sitting opposite TRUMAN - both listening.

EARLE'S VOICE

Now, Dale. Listen carefully. It's your move. And please, put your heart into it, will you? I've noticed a certain tentative quality in your thinking, as if your mind were occupied with issues other than those on the board before you. Such preoccupation not only weakens one's resolve, but one's foresight as well. A deadly failing in any match, you must agree. But in this particular contest, quite disastrous, as we play for *grave* stakes, the likes of which you have no doubt surmised.

(stern and cold)

Print your move in tomorrow's paper. Or I will make it for you.

TRUMAN (the tape runs out)

Cooper, I'm not letting you out of my sight.

COOPER

If Windom wanted to kill me, I'd already be dead. Get Pete on the phone.

TRUMAN (into intercom)

Lucy, call Pete Martel, tell him to get over here, then call the paper, find out the latest possible deadline for tomorrow's personal column.

Truman turns off the intercom looking up at Cooper. But Cooper's staring at the mask...

TRUMAN

She was beautiful.

COOPER

(a beat, memory consumes)

She was the love of my life.

CUT TO:

2. INT. BLUE PINE LODGE - MORNING

ANDREW PACKARD and CATHERINE MARTELL sit at the kitchen table, sipping coffee. In the background, Pete's in the kitchen on the phone.

PETE

(into phone)

Okay, Lucy, tell Harry I'm on my way.

He hangs up, and picks UP TWO PLATES of food, eagerly scurries in from the kitchen, serving Catherine her breakfast first, then Andrew, who looks down and bursts out laughing.

(CONTINUED)

2. CONTINUED:

On his plate are scrambled eggs with a smiley face made out of crumbled bacon. Toast points make the ears.

CATHERINE
(irritated)
Pete, salt and pepper?

PETE
Nobody knows, the trouble I've seen...

Eyes twinkling, slave to Catherine's every whim, Pete softly sings. Andrew laughs all over again.

CATHERINE
Please, God help me, *please*, confine your singing to the shower. Salt and pepper...?

PETE
Okay, Poodle, comin' right up.

Pete goes into the kitchen, still laughing.

CATHERINE
You two bring out the worst in each other.

ANDREW
Pete's a prince of a man.

CATHERINE
A court jester, more likely.

Pete returns with the salt and pepper shakers, wearing his hat and coat.

PETE
I gotta mosey.

He and Andrew try to slap the other on the head, each ducking out of the way - their age-proof goodbye, then Pete, in a burst of familial enthusiasm, kisses Catherine on the cheek.

PETE
Goodbye, sweet Packards!

He leaves. Catherine looks at Andrew, unable to hide her distaste.

ANDREW
Catherine, Catherine... I'd always halfway hoped that age and time would mellow the tempest raging inside you.

(CONTINUED)

2. CONTINUED:(2)

CATHERINE

(pushes her breakfast away, takes a lemon out of the fruit bowl, slices it)

Watching you two act like the Hardy Boys always brings on stormy weather. What's happening with Ghostwood?

ANDREW

I spoke with our investors, the meeting's set. I fly to Paris tomorrow.

CATHERINE

Andrew... I've been thinking... about a shopping mall.

ANDREW

Near the industrial park?

CATHERINE (with relish)

No, right next to the Great Northern. Adjacent to the new hotel I want to build.

ANDREW

I'm sure Ben will... appreciate the competition.

CATHERINE

(she bites into the lemon)

I think it's the least I can do, don't you?

(pausing to peer out window)

Oh, good. Company.

The back door opens and JOSIE walks in carrying a bundle of kindling. She stops cold, staring at Andrew - it can't be. She drops the wood, and moves closer, eyes wide with horror.

ANDREW

Dear Josie. I'm home. Did you miss me?

Josie PASSES OUT cold. Neither Andrew or Catherine move. Pause.

ANDREW

She seems surprised.

CATHERINE

Poor thing. Couldn't even pull off a simple murder.

ANDREW

She has her charms, though.

CATHERINE

True. But not for long.

CUT TO:

3. INT. SHERIFF'S TRUMAN'S OFFICE - DAY

Harry looks down at a SEATTLE NEWSPAPER featuring JONATHAN'S PHOTO and the HEADLINE: "NO CLUES TO KILLER." Truman loathes his own suspicions. There's a KNOCK on the door. HAWK opens the door wide, making enough room for himself and HANK, who hobbles in, handcuffed to his crutches. Truman tenses, in no mood for this.

HANK
(friendly)
Hello, Harry.

Hank makes a mock attempt to shake hands - making a point. Truman gives him a long look.

TRUMAN
Save it, Hank.

HANK
Jeez, did you get up on the wrong side of the bed this morning? I broke parole! Cry me a river.

TRUMAN
You crossed the border into Canada, we have photographs of you consorting with felons at Dead Dog Farm and I'm charging you with the attempted murder of Leo Johnson.

HANK
Ouch. Okay. Well. I think it's safe to assume that I was at the diner the night Leo was plugged, but you're welcome to -

TRUMAN
I've got a witness puts you at the scene with a gun in your hand. You are one cat that just used up his ninth life.

HANK
(pause, playing his trump card)
Harry, you obviously seem serious about this, so I'm going to modestly propose a trade. How about information leading to the arrest and conviction of Andrew Packard's murderer. Hank Jennings, witness for the prosecution.

TRUMAN
No deals.

HANK
You're going to tell me you care more about the *attempted* murder of Leo Johnson, felon, than you do about Andrew Packard? How's that gonna go over with your constituents -

(CONTINUED)

3. CONTINUED:

TRUMAN

You're through in my town, Hank.

HANK

(his last shot)

My guess is, Harry, not too well, especially once people find out who pushed the button on Andrew and that you've been sleeping with her -

Truman goes white with rage. Pause. Hawk kicks out one of Hank's crutches, he goes down.

HAWK

Gee, I sorry.

Hank's on the floor, gasping with pain.

TRUMAN

Get him out of my sight.

Hawk hurries to remove Hank. Truman collapses in his chair: it can't be true.

CUT TO:

4. INT. CONFERENCE ROOM - MORNING

CLOSE on the table: MORGUE PHOTOS and VICUNA COAT SAMPLES on the table. ALBERT ROSENFELD pulls out two plastic envelopes, both contain a single bullet.

ALBERT

This is the bullet we removed from you ...
(re: the other)
... this one was excavated from the dead man's skull.

He indicates a MORGUE PHOTO of the back of JONATHAN'S HEAD.

ALBERT (Cont'd)

Same bullets, same gun, same killer. Let's go get her.

COOPER

Albert, hold your horses.

ALBERT

Coop, I appreciate any reluctance you might have for busting your pal's old lady, but the woman ventilated you and left you for dead -

COOPER

I don't take it personally. What about the gloves, powder tests?

(CONTINUED)

4. CONTINUED:

ALBERT

News at five.

(Cooper's relieved - a little more time)

Fine, maybe you're not mad, but there's an epidemic of multiple gunshot wounds following this chick around. She's a menace.

Pause. Cooper moves to the door.

COOPER

I'll talk to her. Maybe she'll confess, turn herself in.

ALBERT

Maybe she'll grow wings and join the circus.

CUT TO:

5. INT. GREAT NORTHERN HOTEL - DAY

AUDREY, dressed for success, walks across the lobby carrying a stack of manila file folders to the Concierge Desk, where the concierge, EMILE LAZARE, officiates.

AUDREY

(eager to pitch in)

Emile, I've got a list of all our "non-repeat" guests. We're going to send them a special invitation from the Great Northern.

Emile shoves an AUDREY name tag toward her as she sits down. He smiles thinly, supercilious:

EMILE

Your enthusiasm brings a salty tear to the eye. However, I think you will find my job requires *more* than tight sweaters and a perky attitude.

AUDREY

(trying to be pleasant, putting on tag)

Emile, I'm learning the business, every week a different department. I don't want your job.

EMILE

I look forward to your stint in housekeeping.

(hands her an envelope)

This came for you this morning. Good luck, Miss Horne. You'll need it.

Emile turns his back and walks away. Audrey glares after, hurt, angry. She rips open the envelope. A voice intrudes:

WHEELER'S VOICE

Excuse me, I just checked in to room 215...?

(CONTINUED)

5. CONTINUED:

AUDREY
(muttered)
Congratulations.

WHEELER'S VOICE
... They told me at the front desk I should talk to -

AUDREY
(exasperated)
WHAT can I do for you!?!?

Audrey finally looks up, right into the smoldering eyes of JOHN JUSTICE WHEELER - full on knock-down-drag-out handsome. Wheeler meets her glare with a friendly smile. Simple, uncomplicated.

WHEELER
Sorry. I thought you were working.

AUDREY
I *am* working. See?

Audrey slaps her hands through the papers and files atop the concierge desk. Tantrum exorcised, she looks back to the handsome stranger, manages a more business-like mien.

WHEELER
(looking at her name tag)
Audrey ... Horne?

AUDREY
(deadpan)
At your service.

WHEELER
(the same easy manner)
Good. I need a fax machine installed in my room as soon as possible.

AUDREY
(grabbing paper, pen; she wants to get this over with)
I can handle that.

WHEELER
And I'm wondering if you could send somebody out to the airport. I'm carrying some heavy equipment on this trip that they didn't have room for on the van.

AUDREY
What flight were you on?

(CONTINUED)

5. CONTINUED:(2)

WHEELER

My own. It's the only jet out there. Shouldn't be too hard to find.

Audrey looks at him - blue jeans, t-shirt, cowboy boots - a jet!? She deadpans:

AUDREY

Is there anything else I can do for you, Mr. Rockefeller?

WHEELER

No. That's all for now. Thanks.

Wheeler steps away. Audrey takes a closer look. Wheeler pivots, smiles.

WHEELER

I have a picture of you. Little dirndl skirt, white apron, long braids. Unbelievably cute.

AUDREY

I don't wear dirndl.

WHEELER

You did then. Right here in the Great Northern dining room. If I close my eyes I can almost see it. Audrey Horne as "Heidi". Unforgettable.

AUDREY

"Heidi"?
(remembering, mortified)
I was *ten*. How did you...? Hey!

Too late. Wheeler's gone. Audrey watches him step through the lobby, anger now leavened with curiosity. A beat. She looks down at the envelope. Pulls out a vertically torn piece of paper, reading part of a POEM:

I have dreamed
walked so much
I have to do now
Phantoms and a ghost
Ghost who walks
Of

With it, a separate INVITATION: *Save the One you Love. Please attend gathering of Angels tonight at the Roadhouse, 9:30.* Audrey looks up, sees Wheeler get into the elevator.

FADE OUT.

END ACT ONE

ACT TWO

6. INT. HURLEY HOUSE - DAY

ED is reading the newspaper when NADINE bursts in the front door.

ED
(standing)
Nadine, what are you doing home from school?
(puts his arm around her, fatherly)
Are you feeling poorly?

NADINE
(deeply serious)
Eddie, we have to talk.

ED
Okay.

They sit on the sofa. Long pause.

NADINE (Cont'd)
I just feel like... more and more... like we're... you
know.... Kind of... well... growing apart?

ED
I've noticed that too.

NADINE
(pause, then in a rush)
Oh Eddie, I better tell you before you hear it from the
kids at school. Mike and I are in love.

ED
In love.

(CONTINUED)

6. CONTINUED:

NADINE (it all pours out)

I hope you're not hurt, I wouldn't want to hurt you for anything in the world, honest, you have to believe that. But Mike and I... on the wrestling trip, we had the most magical night together.

ED

All night?

NADINE

Well, you and Norma did it!

ED

(pause, trying to be fair)

That's fair. So Nadine, what does this mean?

NADINE

(compassionate)

Eddie, we have to call a spade a spade. We're breaking up. And as soon as my parents come home, it'd probably be best if you moved back in with your folks. Eddie... I am so sorry.

Ed nods. He's not, but he's straining not to show it.

CUT TO:

7. INT. BLUE PINE LODGE - DAY

Josie and Cooper sit on the couch. Josie's fidgets nervously, won't look Cooper in the eye.

COOPER

Josie, this is your last chance to level with me about what happened in Seattle.

JOSIE

(she doesn't)

I told you, how many times do I have to say it, I escaped from Jonathan at the airport. After that, I don't know what happened to him.

COOPER

Do you understand that I could arrest you right now?

Josie cowers.

CUT TO:

8. INT. BLUE PINE KITCHEN

Catherine is glued to the door, listening to every word. Delighted.

9. INT. BLUE PINE LIVING ROOM

COOPER

I'm here as a friend... of Harry's. I don't know what place he occupies in your heart, but I know you own his. Wouldn't you want a chance to try and explain this to him before -

JOSIE

Please go.

Josie looks away. Cooper stands.

COOPER

There's nowhere for you to run.
(pauses, dreading it)
I'll give you until six. If you're not at the station house by then, I'll come back for you.

He leaves. Josie doesn't move, the noose tightens.

Catherine pretends to have just come in the back door. She sashays through the living room.

CATHERINE

Josie! I just saw Agent Cooper leave, was this a social call?

Josie doesn't respond, staring into space.

CATHERINE (Cont'd)

Dear, you look awful. Is everything all right?

JOSIE

(standing, shakey)
I don't feel well.

CATHERINE

I'm sorry. Well, I wish I had better news. I've spoken to Mr. Eckhardt again, on your behalf. He's not entirely unsympathetic, but he does insist on seeing you alone. Tonight.

JOSIE

(beaten)
He'll kill me.

(CONTINUED)

9. CONTINUED:

CATHERINE

To tell you the truth, my biggest worry is what he'll do if he finds out that Andrew is alive. Won't Mr. Eckhardt think you betrayed him?

(then fake cheer)

But of course you can always plead ignorance; after all, you *did* think Andrew was dead.

Josie holds her head, truly being driven crazy.

JOSIE

Catherine, please. Help me. I don't know what to do. I feel like I'm going mad...

CATHERINE

Josie, you're going to have to face Mr. Eckhardt sooner or later. Tell him the truth. Tell him anything you desire. Just pray he'll believe it. Now where did I leave my keys....?

Catherine rustles through a draw desk drawer, reveals a HANDGUN. She grabs her keys, steps away. Josie pauses, stricken, eyes locked on the weapon. A beat. And she reaches for it. Catherine stops to glance back at Josie from across the room. She smiles.

CUT TO:

10. INT. GREAT NORTHERN HOTEL - DAY

THOMAS ECKHARDT, hands his assistant, JONES, a stack of CASH. Her suitcase is open on the bed.

ECKHARDT

The entire amount.

(Jones reacts, pleased)

I trust you'll finish the job, regardless of what happens tonight.

(he catches her hand as she takes the money)

Surely you of all people know what happens when my trust is violated.

He pulls a GAROTTE out of her bracelet, wraps it around her wrists. Kisses her.

ECKHARDT

Check out. Drive north, for a day. I'll wrap up my affairs and be gone by morning. Come back tomorrow night and finish up.

JONES

(smiling)

Yes sir.

CUT TO:

11. INT. BEN HORNE'S OFFICE - DAY

Order has been restored. Around the conference table are the GREAT NORTHERN BOARD MEMBERS: BEN, Audrey, and JERRY, who is making black olive paste canapes. BOBBY BRIGGS stands next to Ben's desk, hanging up a phone.

BOBBY

No answer, Ben. He must be on his way.

BEN

(calm and affable)

Thank you, lad. Join us, will you? Board Meetings are usually nothing more than a gathering of self-minded individuals more intent than the next on financial gain. But *today*, well, today will be something completely different.

Bobby hurries to his seat. Audrey smiles at the new eager beaver, as the door opens behind her.

BEN

Ahh. Here he is now. Jack, you're a sight for sore eyes. Are we taking good care of you?

Audrey reacts, stunned to see the man with the jet, now dressed in a beautiful Armani suit. Ben embraces Wheeler like a long-lost son. Wheeler smiles at Audrey.

WHEELER

My luggage just arrived. Thank you, Audrey.

BEN

You two have met?

AUDREY

(a little cold)

Briefly.

BEN

(by way of introduction)

John Justice Wheeler. Used to work construction, came up the hard way.

AUDREY

How nice for him.

(CONTINUED)

11. CONTINUED:

BEN

(motioning him into a seat)

Jack, take a seat, you know brother Jerry, of course, and this is my executive assistant, young Bob Briggs.

Wheeler sits down between Bobby and Audrey. Audrey takes a wary look at the stranger. He returns a smile. Jerry passes his canapes around. And Ben clears his throat, begins:

BEN

I've asked Mr. Wheeler to our board. Years ago, I invested in him, a pittance he built into an empire. I take no credit. But I believed in Jack, even when he was just another local boy pounding nails. I have asked him to return the favor by believing, in me now.

Wheeler nods assent. Ben pauses with requisite drama, at least long enough for Jerry to finish chomping on a rather hefty canape... and begins:

BEN

(slowly pacing around them)

Horne Industries Incorporated have fallen on hard times. The mill and Ghostwood lands are now solely owned by Catherine Martell. We don't begrudge her the mill, it was and is, after all, hers. But we sweated blood to make Ghostwood ours for a doggone decade. Retail revenues at the department store are down fourteen percent. And as for the hotel, well, let's just say it's off-season and leave it at that.

JERRY

Ben, over in Sicily, I had a marketing brainstorm. We set up a special package deal: Twin Peaks, Land of Crime. See where Laura Palmer was murdered, see where her body was found, visit Maddy Ferguson's final resting place; I call it the Homicide Getaway -

(CONTINUED)

11. CONTINUED:(2)

Everyone looks at Jerry like he's lost his mind.

BEN

Thank you, Jer. We'll put it on the agenda for further review.

(carrying on)

But in spite of these reversals, stripped of the trappings of success, what are we left with? The human spirit. I've been taking a good hard look at my own soul, and I've decided it's high time Ben Horne gave something back to society.

JERRY

Ben, not the hotel.

BEN

No. Not the hotel. What's the greatest gift one human being can give to another? The future.

He goes over to a DRAPED EASEL in the corner, and removes the cloth, revealing a large Audobon-style drawing of a WEASEL.

BEN

I give you... the pine weasel - found only in our tri-county area. Targeted by the Environmental Defense League and the Wilderness Society. Nearly extinct.

JERRY

They're incredible roasted. A ginger and garlic marinade, a glass of sauvignon blanc -

BEN

(cutting him off)

According to an environmental impact report I commissioned, what few pine weasels remain...

(as though Jerry had eaten them all)

... will be all but wiped out by the Packard plans for Ghostwood development.

(CONTINUED)

11. CONTINUED:(3)

BOBBY
(appalled and amazed)
You wanna "save the pine weasel"?

BEN
Not just the pine weasel. Life as we know it. I want
Twin Peaks to remain unspoiled in an era of vast
environmental carnage.

AUDREY
But development is progress: people, *money*.

WHEELER
Not always. Ben if I could interrupt -

BEN
Please, Jack.

WHEELER
What Ben's talking about is quality of life, something we
don't consider much in the business world. It's my
experience that a corporation like Horne Industries is not
just a vehicle for making money, but for expressing values
too.

Audrey looks at Wheeler, irked by the interruption, interested too.

JERRY
(whispering to Ben)
So we block Catherine's development until the wheel turns
and we get another shot. Brilliant Ben, brilliant.

BEN
(stands, takes the floor again)
I intend to fight the Ghostwood development on every
ground with every available weapon. This little weasel is
about to become a household word.

AUDREY
Then what?

Ben leans back, taking them all in.

BEN
(earnest)
I'm considering a run for the Senate.

CUT TO:

12. INT. DOUBLE R DINER - DAY

SHELLY clears tables. ONE MAN sits at the counter finishing up. We MOVE IN to see that it's WINDOM EARLE, dressed like a TRUCK DRIVER: baseball hat, flannel shirt, jacket, and dirty jeans. He leaves some money on the counter - and an ENVELOPE.

ANGLE ON NORMA

Talking on the phone. In the background, we see Windom Earle leave.

NORMA

...Annie, it's no problem, really. I've got plenty of room.
You get on the next bus and I'll be waiting.

(listening)

Okay, honey, don't cry. Things will be fine. I'll see you soon. I love you too. Bye.

She hangs up. Shelly brings a load of dirty dishes over.

SHELLY

So is she coming?

NORMA

Tomorrow.

SHELLY

God, what do you have to do to get out of a convent?

NORMA

Leave. It's not a prison.

SHELLY

Sure sounds like it to me.

(half-joking)

No TV. No boyfriends.

NORMA

(cleaning up the counter)

When she was little I always thought Annie was from another time and place. The convent was right for her, in a way. It's kind of hard to imagine her out in the world.

(seeing the envelope)

Here's something for you.

SHELLY

(picking it up)

Who from?

(CONTINUED)

12. CONTINUED:

NORMA

I don't know. Whoever was sitting here.

Shelly opens it, removes a piece of paper, both sides ripped - clearly a companion piece to the one Audrey received.

SHELLY

Wow, get a load of this
(reading to Norma)

So much
spoken
perhaps it is to be
a hundred times
and will walk gaily over your
(looking at Norma)

This makes no sense.
(now reading again)

Save the one you love. A gathering of angels tonight at the
Roadhouse, nine-thirty.

NORMA

Sounds romantic. Or dangerous.

SHELLY

Sounds crazy. What could this be?

The door flies open and BIG ED strides in - a man on a mission. Norma's face lights up. Ed doesn't speak, he takes Norma's hand and leads her out from behind the counter and into his arms. Shelly watches, wide-eyed.

ED

Norma, I've loved you every day for the past twenty years
and I've dreamed of you every night. It's time for us to be
together. Will you marry me?

Norma's completely overcome.

NORMA

Ed...

(CONTINUED)

12. CONTINUED:(2)

ED

It 's finally our turn, baby. We deserve to be happy.

Ed kisses her, full of love and passion.

ON SHELLY

She smiles brightly. Dreams do come true.

END ACT TWO

ACT THREE

13. EXT. WOODS - DAY

LEO sits on a tree stump, whittling a long, thin piece of wood, the SHOCK COLLAR around Leo's neck. WINDOM EARLE walks over, pats him on the back, like a dog.

EARLE
Good job, fella.

Leo doesn't react, just keeps whittling.

EARLE (Cont'd)
Just a few more, then we'll eat.

Earle picks up one of the shafts, sings a snatch of an Irish drinking song, then ...

EARLE (Cont'd)
"Fly to my breast, pierce me in colors autumnal/Speak to me only of love."

Leo looks at him uncomprehendingly. Earle looks back.

EARLE
Leo, you have an incomplete education.
(puts an arm around him)
For instance, survival in the wilderness a relevant issue in your life, my friend. This comes under the heading of practical instruction. I hope you've been paying attention.

From his pocket, he takes a DEADLY ARROWHEAD, knifepoint gleaming, and affixes it to the shaft: an arrow. Leo gets the idea, smiles.

EARLE (Cont'd)
Nature is cruel. This is also ... a lesson.

CUT TO:

14. INT. SHERIFF'S STATION - DAY

The JAIL. Hank's in his cell, laying down on the bed. The door opens, Norma enters.

HANK
(struggling to his feet)
Hi, honey.

Norma doesn't respond, looking at her husband through the bars.

NORMA
How do you feel?

HANK
Great, now that you're here.

(CONTINUED)

14. CONTINUED:

He reaches through the bars to hold her hand. Norma doesn't move.

NORMA

Hank, I came here to ask for a divorce.

HANK

(pause)

First let me say I don't blame you. You gave me a second chance. I blew it. I don't know why I'm so self-destructive, but I can see now that's got to be my priority in getting well. I've got a lot of work to do. In fact, I decided I'm going to try to go into therapy - I don't want to be like this anymore.

Hank closes his eyes, as though fighting back tears.

NORMA

Hank, that's... interesting. But I have to go on with my life.

HANK

I know. I know you do. And I want you be be happy.

NORMA

(not buying in)

Thank you.

HANK

I want to ask you one last favor. I want you to help me get out of here. If they send me back to prison I'll die. Just tell the Sheriff I was at the restaurant the night Leo was shot. I was on my way there, but I can't prove it. You can.

NORMA

No more lies, Hank.

HANK

It's not telling a lie. It's saving my life.

NORMA

No.

HANK

Norma, you're killing me -

(CONTINUED)

14. CONTINUED:(2)

NORMA

Don't blame me for this. Don't you dare.

Pause. Anther track.

HANK

Is it Big Ed, Norma? Is that what you're running to?

(pause)

Then here's the deal: give me my alibi, I'll give you your divorce.

NORMA

I didn't come here to negotiate. I came to say goodbye.

She starts out.

HANK

Fine, go ahead -

(lashing out)

You're his whore Norma!

NORMA

I'd rather be his whore, than your wife.

She exits.

HANK

Norma!!!

CUT TO:

15. INT. SHERIFF'S STATION CONFERENCE ROOM DAY

Pete, Cooper, and Truman are seated at the table - a CHESS BOARD lies in the middle.

PETE

There's four or five ways to do this. They each have their virtues. I recall Casablanca and Lasker in St. Petersburg, 1914 -

COOPER

(on edge)

Pete, we've only got five minutes.

TRUMAN (into intercom)

Lucy, get the Examiner on the phone. Tell them not to close out the personals, we need a little more time.

All eyes are on Pete - still staring at the board. Finally, he moves a pawn.

(CONTINUED)

15. CONTINUED:

PETE

Okay, that's it. Guaranteed to cause some sleepless nights.

COOPER

As long as he can't take a piece off the board -

PETE

He can't, at least not for five or six more moves.

TRUMAN

Maybe it'll just frustrate him, maybe he'll kill anyway.

COOPER

I don't think so Earle has a sense of honor about these things, however perverse.

TRUMAN

I never heard of a man who murdered by the rules.

Albert sticks his head in the door - motioning for Cooper.

COOPER

Excuse me.

Truman watches Cooper leave - with mounting dread. His call goes through.

TRUMAN

Sandy, this is Sheriff Truman, we've got our item ready -

CUT TO:

15A. INT. SHERIFF'S STATION HALLWAY - DAY

Albert leads Cooper all the way down to the other end of the hall - then faces him.

ALBERT

I've got a match on the gun that whacked you to powder residue on Josie Packard's gloves. Seattle police have also come up with an eyewitness who positively id'd Josie leaving the car where they found the stiff. Now if you're not gonna bust the bitch, I'll consider it a personal privilege -

COOPER

Albert, I'll handle it.

(CONTINUED)

15. CONTINUED:(2)

Cooper looks down the hall, and Harry is standing there watching them. Cooper, full of pain and compassion, locks eyes with his friend. In that instant Harry knows the truth. He bolts out the front door.

ALBERT
(quiet)
Looks like you just did.

CUT TO:

16. INT. BLUE PINE LODGE - LATE AFTERNOON

JOSIE'S ROOM. She sits at the vanity, in her slip, staring into the mirror - a doomed woman. She picks up a lipstick, and slowly applies it on her mouth. There's a KNOCK on her door.

JOSIE
Come in.

Andrew enters, carrying, TWO GLASSES of CHAMPAGNE.

ANDREW
I assume you still have a taste for bubbly. We killed enough bottles in our time.

Josie takes it, confused by his kindness. He raises his glass.

ANDREW
(raising his glass)
To beginnings ... and endings. And the wisdom to know the difference.

JOSIE
(her hands shaking)
Andrew, I'm ... sorry.

ANDREW
At first I hated you for it. Perfectly normal response. As my anger subsided I recalled that Eckhardt has a way of persuading people to do ... anything. I assume it was his idea.

JOSIE
He said that you never loved me, that you just married me to get back at him.

ANDREW
That's not true. I did love you very much. But of course, I'm afraid the same could never be said for you.
(she starts to speak)
(more)

(CONTINUED)

16. CONTINUED:

ANDREW (continued)

Please, Josie, there's no need for lies between us.

Josie hangs her head, ashamed.

ANDREW (Cont'd)

You had a job to do and you did it. That was your choice. Now you're paying the price. Every action has its consequences, my dear.

Josie looks at him, questioning.

ANDREW (Cont'd)

The police are closing in. If you don't take action, you'll be sleeping in a jail cell tonight.

JOSIE

What can I do?... help me.

ANDREW

You must see Eckhardt. Perhaps you were meant to be together all along. I truly believe that he loves you. He doesn't know I'm alive. And he can get you out of the country. Go to him, Josie. Now.

Josie nods her head, downs the rest of her champagne, literally shaking with fright. She starts to speak again.

ANDREW (Cont'd)

Don't say anything. Let me just remember you this way. We won't speak again.

He rises, looks at Josie one last time - so beautiful, so pathetic. Then he leaves.

CUT TO:

17. EXT. MOUNTAIN - LATE AFTERNOON

Nature at its best. DONNA sits on a quilt next to a basket of wine, cheese, and crackers. We hear a motorcycle - it's JAMES. He dismounts, sits beside her. Both a little awkward.

JAMES

It's beautiful.

DONNA

I wanted to go somewhere we'd never been before. How'd it go with the police?

JAMES

They asked a million questions I didn't know the answer to. But the ones I did must've been enough. Evelyn's gonna
(more)

(CONTINUED)

17. CONTINUED:

JAMES (continued)
stand trial. I'll be a witness.
(noticing her hand, guilty)
You're still wearing the ring.

Donna looks at the ring James gave her.

DONNA
I know about you and Evelyn.

JAMES
I don't blame you for hating me...

DONNA
(very clear)
Listen to me. I know what you were feeling, because I was
feeling it too. And I believe Evelyn took advantage of
that.

JAMES
It was wrong. I should have known it was.

DONNA
James. You can feel bad about what happened for you. But
I don't want you to feel bad for me.

JAMES
(overwhelmed by her compassion)
I love you.

They come together in a healing embrace, remain in each other's arms throughout. A long beat,
then, quiet and sad:

DONNA
I remember when I thought love was simple. But look at
us. Nothing we do seems to matter. Maybe love isn't
enough.

JAMES
If we could just start over...

DONNA
(with faint doubt)
Come home with me.

JAMES
I can't. Not right now.

Donna pauses. She's knows what's best for James. No matter how much it hurts. That's why
she brought him here.

(CONTINUED)

17. CONTINUED:(2)

DONNA

Then go. Ride as far away as you can.

JAMES

But what about you?

DONNA

You can't worry about me any more. I've been a part of all the horrible things that happened. From now on I want to be part of something good. Go, James. Take all the time you need.

Donna pauses, determined not to cry. She reaches in her pocket, and pulls out an ENVELOPE.

DONNA

It's not much, but what's babysitting money for, if you can't buy your best friend a present.

(smiles, wipes away a fugitive tear)

I'll miss you like crazy, but you'll come back and tell me a bunch of great stories. And none of them will be about Laura, or Maddy, or Evelyn. I'll be here. And we can start over again.

JAMES

Come with me.

DONNA (gently)

No.

JAMES

I'll come back for you. I promise I'll -

Donna silences him with a kiss, sweet and tender. Their embrace deepens. They tumble down and make love.

END ACT THREE

ACT FOUR

FADE IN:

18. INT. BLUE PINE LODGE - NIGHT

Catherine is curled up in front of the fire, sipping a cup of tea, reading a book. (Dostoyevsky's Crime and Punishment). Pete sits in his chair, meticulously TYING FLIES. A KNOCK on the door. Catherine gives Pete a look: she's not about to get up.

PETE

(moving everything off his lap)
Coming.

He shuffles over to the door, and opens it on a very distraught Sheriff Truman.

TRUMAN

Pete, I need to see Josie.

PETE

C'mon in. I think she went out.

CATHERINE

(moving quickly into the room)
Yes, Sheriff, it's a little odd. She took my car, without saying a word.

PETE

She told me the Great Northern.

CATHERINE

(she could kill him)
Did she? Well, she took a lot of things with her. I don't know where she was going, but I'd say she was planning to stay awhile.

TRUMAN

What else did she say, Pete?

PETE

Said she was seeing an old friend.

CATHERINE

(with significance)
Oh. Him.
(gives Truman a sympathetic look)
I suppose it's been hard on all of us. Learning the truth about Josie.

Truman storms over to the phone and quickly dials.

(CONTINUED)

18. CONTINUED:

CATHERINE
(to Pete, without much sympathy)
Poor man.

TRUMAN
(into phone)
Agent Cooper's room, please.
(after a beat)
It's me. I'm coming over.

CUT TO:

19. INT. GREAT NORTHERN ELEVATOR - NIGHT

Eckhardt enters the elevator. Pushes a button. The MAN whose back is to him turns. It's Packard.

ANDREW
Thomas. We meet again.

Eckhardt is shocked. The doors close. Andrew pushes a button to stop the car between floors. Eckhardt reaches for a gun.

ANDREW
That won't be necessary. As unlikely as it may sound, I'm here as a friend. Honestly, Thomas, put the gun away. I'm unarmed. Look if you like.
(raises his arms to be searched, Eckhardt still holds the gun)
Very well, then. If it makes you more comfortable.

ECKHARDT
This is somewhat awkward.

ANDREW
(laughing)
Yes, of course. It's not every day you're obliged to converse with the dead. Look closer, Thomas. I am alive.

ECKHARDT
How?

ANDREW
Guess. It's really very simple.

ECKHARDT
(feeling the weight of this betrayal)
Josie.

ANDREW
(a lie)
She warned me off herself. Couldn't bear to see her beloved husband perish. Or, more realistically, I suppose, she felt there was some advantage to be gained. Whatever the case, when the *True Love* went up there was no one on board. Damn shame, if you ask me. I placed more value
(more)

(CONTINUED)

19. CONTINUED:

ANDREW (continued)
in that boat than in most people I know. Josie included.

ECKHARDT
She betrayed me.

ANDREW
We are all familiar with betrayal.

ECKHARDT (puts the gun away)
I never would have tried to kill you over business.

ANDREW
Over Josie then?

ECKHARDT
You took her from me.

ANDREW
But you got her back, didn't you? At least, you thought you did. Almost as good. Almost the same thing.

ECKHARDT (his obsession tolls)
She's mine. She belongs to me.

ANDREW
Oh, Thomas. Love will break your heart. Happily, I long ago lost interest. But Josie, she gives *her* heart with alarming regularity. The local *sheriff*, of all people.

ECKHARDT
I took care of that.

ANDREW
I don't doubt it. Sometimes I wonder if our Josie does these twisted things *deliberately*. Don't you?
(Eckhardt reins in fury; Andrew lies with a sigh)
I *do* regret that our friendship had to end over someone so... inconstant. Josie's unpredictable nature is part of her charm, to be sure. Especially to men like us, so set in our ways. But as I grow older, I find myself placing more value in simple, unadorned, *trust*.

ECKHARDT
Is that why you came back, Andrew? To lecture me about trust?

ANDREW
(the final prevarication)
No. As someone who was once your friend, I return with a
(more)

(CONTINUED)

19. CONTINUED:(2)

ANDREW (the door opens)
Ah, here we are. This must be your floor. I'll be going back down to the garage. My resurrection remains a well-kept secret.

ECKHARDT
(backing out of elevator, a quiet threat)
See you soon...?

ANDREW
(knowing he won't)
Goodbye, Thomas.

Andrew waves cheerfully as the doors close. Eckhardt pauses to wonder, then steps away.

CUT TO:

20. INT. GREAT NORTHERN DINING ROOM - NIGHT

Ben, Audrey, and Wheeler are finishing their dinner.

BEN
... I know I have a lot to learn. And you Jack, will be my teacher. Think of me as an open book, upon whose virgin pages you shall scribe.

Audrey nearly chokes on her dessert. Ben pats her on the back.

AUDREY (suspicious)
What exactly do you do, Mr. Wheeler?

WHEELER
Call me Jack. I buy bankrupt, failing businesses, streamline them, bring them up to speed, and then, usually, sell them.

BEN
And at a *substantial* profit. But not, I should add, before making significant environmental concessions. When Jack's finished, the waste is re-routed, the air cleaner, the people happier.

WHEELER (modest to a fault)
You make me sound like Santa Claus. I'm a businessman, that's all.

The Maitre d' whispers in Ben's car. He nods and stands.

(CONTINUED)

20. CONTINUED:

BEN

Excuse me, the Cook just tried to stab Jerry. You kids carry on.

(to Audrey, re Wheeler)

Audrey, pay attention.

He hurries off. Audrey turns to Wheeler, fixes him with a level stare. She's determined to remain unimpressed. And she won't call him 'Jack.'

AUDREY

So which is it, Mr. Wheeler? Are we bankrupt or just failing?

WHEELER

I'm here to do an old friend a favor.

AUDREY

My father's friends are rarer than the Pine Weasel.

WHEELER

Ben was once a very good friend to me.

AUDREY

(with quiet contempt)

And so you came back to bring us all up to speed. You *are* Santa Claus, Mister Wheeler. I better hang my stocking.

WHEELER (after a beat)

You don't like me much, do you Audrey?

AUDREY

I don't have an opinion either way.

WHEELER

But if you did?

AUDREY (cool and calm)

If I did, I'd say that the Hornes have managed to take care of themselves just fine for more years than you can count. And, desperate though we may seem, will probably continue to do so in the foreseeable future.

Audrey's matching his direct tone, adding a little bit of her father's flamboyance. She waits for Wheeler to respond, react. A beat. And he begins to *laugh*.

AUDREY

What's so funny?

(CONTINUED)

20. CONTINUED:(2)

WHEELER

I was just remembering. Heidi, it's no big deal...

AUDREY

Heidi again. I was ten, I don't know what that has to do with anything...

WHEELER (remembering)

Somehow, Ben convinced Pete Martell to play the Goat. He had these horns on, and you know Pete, he'd bleat and baah to wake the dead, loud enough that we couldn't hear poor Heidi's lines. So you kicked him. *Hard*. Right where he lives, as I recall...

AUDREY (now laughing too)

I didn't mean to hurt him...

WHEELER (more gently)

Pete started yowling even louder, for *real* this time, and precious, innocent little Heidi turned to the audience, pig-tails and deep dark eyes...and *smiled*. Ten years old and you made it very clear: *Don't tread on me*.

(beat)

Sorry. It's just that a minute ago I was starting to feel like one of Heidi's goats. Sparked a memory.

AUDREY

(charmed in spite of herself)

Where have you been all this time? I mean, when you weren't rescuing widows and orphans and making our world a better place to live in.

WHEELER

The far corners of the earth. It's glorious out there, Audrey. But all in all, it's nice be back home.

Wheeler says it simply, without affect. Audrey's never met a man like him before. With a single exception ... Agent Cooper. And that goes straight to the heart of her.

(CONTINUED)

20. CONTINUED:(3)

AUDREY (sotto voce)
I'm only eighteen.

WHEELER (puzzled)
Excuse me?

AUDREY (snapping, out of it)
Nothing. I, uhm... look at the time. Tell my father,
okay? I've got an appointment. See you... Jack

Flustered, not sure exactly what she's feeling, Audrey makes a sudden exit. Wheeler sits back, as fascinated now as he was back then ... and watches her go.

CUT TO:

21. INT. ROADHOUSE - NIGHT

Shelly sits at the bar, sipping a BEER. Alone, not sure what she's waiting for. Donna walks out of the LADIES ROOM and sees Shelly. Donna goes over.

DONNA
Hi Shelly.

SHELLY
Hi, how are you doing?

DONNA
How are *you* doing?

SHELLY
Okay. You know, life.

DONNA
Yeah.
(Shelly offers a cigarette)
No thanks.

SHELLY
Waiting for James?

DONNA
No, I got this weird note. Asked me to meet somebody
here.

She lays her torn piece of paper on the bar. Shelly looks at it.

SHELLY
That's weird all right.

She takes out her own piece of paper, and lays it down next to Donna's. Two pieces of the same puzzle. Then a THIRD PIECE OF PAPER is laid down next to the other two - the puzzle is complete.

(CONTINUED)

21. CONTINUED:

They look up - it's Audrey.

AUDREY

Looks like we have all something to talk about.

DONNA

They fit together.

SHELLY

(reading the pieced together poem)

I have dreamed so much of you
walked so much, spoken, lain with your phantom...
That all I have to do now perhaps is to be a phantom
among phantoms and a ghost hundred times...
More than the ghost who walks gaily over the sun-dial of
your life.

CAMERA MOVE to reveal Windom Earle, in disguise, sitting in another part of the Roadhouse watching them.

CUT TO:

22. INT. GREAT NORTHERN LOBBY - NIGHT

Sheriff Truman strides through the lobby over to the HOUSE PHONE. He picks it up.

TRUMAN

(into phone)

Agent Cooper, please.

INTERCUT

23. INT. COOPER'S ROOM

Cooper's loading his pistol. The PHONE RINGS, he uncoils, answering it.

COOPER

Cooper ... yes, Catherine. No, I was just on my way out there - she's here now? Thomas Eckhardt, all right ...

Truman still on the phone.

OPERATOR'S VOICE

(from phone)

I'm sorry, that line is still busy.

Truman hangs up and heads for the elevators.

CUT TO:

24. INT. HOTEL CORRIDOR

Cooper walks down a hall and around a corner. We HEAR SHOUTING. Cooper moves more quickly.

(CONTINUED)

24. CONTINUED:

MAN'S VOICE
(from inside one of the rooms)
Say it, SAY YOU DON'T LOVE HIM!!

Cooper now stands outside the door.

WOMAN'S VOICE
No! Not as long as I live...

MAN'S VOICE
Then you won't.

Cooper kicks the door open - just as a SHOT is FIRED.

CUT TO:

25. INT. ECKHARDT'S SUITE

Cooper bursts in on Josie lying on the bed with Eckhardt, both faces frozen, eyes wide open. It's not clear who's done what to whom. Eckhardt rises from the bed, starts towards Cooper, a knife in his hand. Then Cooper sees the blood seeping from the wound in his chest. Eckhardt stops. A pause.

Josie pulls her arm out from under the covers - pointing the smoking GUN at Cooper.

Eckhardt collapses.

Josie holds the gun on Cooper. She's wearing traditional CHINESE PEASANT clothes that are half open, half off. No make-up, looking more like the girl she used to be.

JOSIE
He tried ... he tried to kill me.

COOPER
Is that what you'll say about me? Josie, I'm not armed.

Behind Cooper, Truman steps through the open door - unseen, but listening.

COOPER
What about Jonathan? Was he trying to kill you too?

JOSIE
He was taking me back

Truman draws his gun.

COOPER
And me. Why did you shoot me, Josie?

JOISE
You asked too many questions. I knew this day was
(more)

(CONTINUED)

25. CONTINUED:

JOISE (CONTINUED)
coming. I won't go to jail. I can't.

Truman steps out into the room, points his gun at Josie.

TRUMAN
Put it down, Josie.

Josie can't bear to look at Truman. Tears roll down her face, but the gun holds steady.

TRUMAN
Put it down.

JOSIE
Harry, forgive me. I had no right to hurt you ...

She cocks the gun. Still pointed at Cooper.

TRUMAN
(cocking his own gun)
I'm begging you. Don't make me do this.

She looks at him one more time. Whispers goodbye. She turns the gun on herself. Her hand starts shaking. She exhales sharply, twice, her body seizes up and she collapses on the floor. Truman rushes to her.

TRUMAN
Josie? Josie!
(he turns to Cooper)
She's dead.

Cooper looks at them and senses something more:

CUT TO:

26. COOPER'S POV

Josie and Truman disappear. A bright light appears in the room. In a hole in that light Cooper sees the Little Man from his dream, dancing by, then replaced by the face of Bob, laughing demonically. That image fades... Truman reappears, kneeling down, holding the body of Josie. Cooper continues to watch-them, trying to make sense of what he's seen.

CUT TO:

27. ANOTHER ANGLE

CAMERA drifts over to a chest of drawers, settling on a circular drawer pull. The grain of the wood seems to waver momentarily and shift and in it we see the tortured, screaming features of Josie.

CUT TO BLACK:

THE END