

TWIN PEAKS
#1.002

by

Mark Frost and David Lynch

FIRST DRAFT: August 2, 1989

ACT ONE

EXT. GREAT NORTHERN HOTEL - EVENING

Establish.

CUT TO:

INT. HORNE RESIDENCE WING - EVENING

JERRY HORNE sits before a roaring fireplace, tumbler of bourbon in hand, eating nuts compulsively from a giant bowl while rapidly adding figures on a large computer while scores of numbers flash up and down on the large computer monitor, all the while talking into a headset phone receiver in a melange of Icelandic and English.

In another part of the spacious room, the Horne family sits quietly around the dinner table. AUDREY HORNE plays listlessly with her food. A NURSE helps JOHNNY-still-wearing-his- headdress-HORNE eat, while MRS. HORNE stares at her full plate. For no discernable reason, Johnny bursts into tears. The Nurse comforts him and he starts to eat again. In spite of her feigned indifference, a small, sad tear slips down Audrey's cheek as she watches her brother.

BENJAMIN HORNE finishes carving up and chewing a big rare steak and looks around at his family. He puts his napkin on the table, rises, then smiles.

BENJAMIN

Always a pleasure.
(calls to his brother)
Power down, Jer. We've got a
"meeting."

Jerry gets up, switches off the computer and does an Indian dance towards and eventually around the dinner table, making "traditional" Indian noises.

JERRY

(his idea of being a funny
guy)
Nephew Johnny, don't be forlorn...
things're bound to get better in
the morn... then there's Sylvia,
who treats me with scorn... she
thinks Jerry an absolute thorn...

He kisses her; Jerry repulses her. Jerry indian dances toward Audrey. Johnny breaks down again.

JERRY (CONT'D)
 ...around the horn to little niece
 Audrey, the Horne's first born...
 (Audrey's amused)
 ...and here goes Jerry with brother
 Ben Horne, long-gone like turkeys
 through the corn...

Ben and Jerry exit.

CUT TO:

EXT. BLACK LAKE - NIGHT

A full moon in a dark sky illuminates the cold, placid
 surface of Black Lake.

CUT TO:

EXT. HORNE CRUISER - NIGHT

A 1942, solid mahogany 22 foot Fitzgerald and Lee custom
 streamliner runabout cuts through the water. Benjamin Horne
 is at the wheel, his brother Jerry Horne beside him, spotting
 ahead of them through infra-red, night-vision binoculars.

CUT TO:

THEIR POV - BINOCULAR EFFECT

Bright lights on a long peninsula, their destination.

CUT TO:

EXT. DOCK - NIGHT

The boat glides up slowly to the dock. Jerry tosses a line to
 a gorgeous young female deckhand, SWABBIE, dressed in a
 skimpy, stylized, sailor's uniform. Swabbie ties off the boat
 as a SECURITY GUARD, also dressed in a nautically themed
 uniform, stands by, watching.

JERRY
 Permission to come ashore?

SWABBIE
 Permission granted.

Jerry gives Swabbie a kiss. Benjamin follows Jerry out of the
 boat onto the dock.

BENJAMIN
 Hey, Sailor.

SWABBIE

Good evening, Mr. Horne.

Benjamin tips her a ten-spot and rubs her elbow.

SWABBIE (CONT'D)

Thank you, Mr. Horne.

Ben and Jerry start up a flight of stairs to the brightly lit structure above. Swabbie picks up a phone on a piling and pushes a button.

SWABBIE (CONT'D)

Horne brothers, comin' up.

CUT TO:

EXT. ONE-EYED JACKS - NIGHT

A large sign of a playing card, a one-eyed jack, with neon flashing "J's" and one pulsating eye, is suspended over two identical doors. On one of the doors is a small neon sign that reads, "CASINO." Ben and Jerry come up to the doors and stop.

JERRY

Now, are we gonna go into the casino first?

BENJAMIN

I'm not here to lose my shirt, I just want to take it off.

Jerry rings a bell on the door without the sign. An electronic buzz, a latch gives, and the door swings open.

CUT TO:

INT. ONE-EYED JACKS "LET'S GET ACQUAINTED" ROOM - NIGHT

Ben and Jerry enter a plush, cozy warmly lit room, easy chairs, fluffy sofas and a small bar with a brass rail. Jerry orders drinks from a scantily clad female BARTENDER.

JERRY

Sweetheart, I'd like to order two drinks, one double scotch on the rocks and my brother will have a double scotch on the rocks.

(winks)

BARTENDER

That's two double scotch on the
rocks?

JERRY

Next stop, rocket science.

Several of the establishment's sensational and extraordinary WORKING GIRLS, known collectively as "The 52 Pick-Ups," enter the room. They sit and luxuriously arrange themselves. Ben and Jerry take note as they pick up their drinks. In sweeps BLACKIE "THE BLACK ROSE" O'REILLY, the Madam of the House, an intelligent, strikingly attractive woman in her mid-thirties.

BLACKIE

Gentlemen...

BENJAMIN

Blackie...

(he kisses her hand)

"Shall I compare thee to a summer's
day? Thou art more lovely and more
temperate: Rough winds do not shake
the darling buds of May, And
summer's lease hath all too short a
date: Sometimes too hot the eye of
heaven shines, And often is his
gold complexion dimm'd; And every
fair from fair sometimes declines,
By chance or nature's changing
course untrimm'd; But thy eternal
summer shall not fade, Nor lose
possession of that fair thou ow'st,
Nor shall death brag thou wander'st
in his shade, When in eternal lines
to time thou grow'st; So long as
man can breathe, or eyes can see,
So long live this, and this gives
life to thee."

During above we register Blackie's reaction, detached amusement, and Jerry's reaction, bored indifference. Several more Pick-Ups wander in and we pay attention to their reactions and those of the others already in the room, who see Benjamin an ideal of worldly sophistication and power. Benjamin finishes and kisses Blackie's hand again. Jerry comes up to her and says quietly.

JERRY

Which one's the new girl?

BLACKIE

When you really want love... you
will find it waiting for you.

A curtain opens, revealing a gorgeous young WOMAN with the face of an angel. Ben and Jerry look at each other, then instantly back to the Woman. Jerry takes a coin out of his pocket, flips it, and covers his wrist. Jerry and Ben look down at the coin: heads. Ben smiles, pats his brother on the back, and starts towards the Woman. Jerry slaps the coin down on the bar.

CUT TO:

A TAPE RECORDER

A tape playing in the small recorder comes to an end and the "play" button pops back out. We see that the tape is labeled, "TO DR. JACOBY WITH LOVE, LAURA."

CUT TO:

INT. DR. JACOBY'S OFFICE - NIGHT

Deeply saddened, Dr. Jacoby finishes listening to the tape, removes the headphones, takes the tape out of the recorder. He moves to the artificial palm tree near the wall and removes one of the coconuts from a branch of the tree.

Jacoby snaps open the coconut, which is actually a stash box disguised as a coconut, slips the tape inside, snaps it shut, and attaches it back to the tree.

CUT TO:

EXT. HAYWARD HOUSE - NIGHT

Re-establish.

CUT TO:

INT. HAYWARD HOUSE LIVING ROOM - NIGHT

Dr. and Mrs. Hayward are clearing away pie plates from the coffee table in front of a fire burning in the fireplace. Donna and James are sitting on opposite ends of the sofa.

JAMES

That was great huckleberry pie,
Mrs. Hayward.

EILEEN

You only had three pieces, James,
are you sure you wouldn't like
another?

JAMES

No thank you, ma'am.

DR. HAYWARD

How 'bout some more coffee?

JAMES

No thank you, sir.

DONNA

(a semi-subtle signal)
Dad...

DR. HAYWARD

(gets it)
Mrs. Hayward and I are going to say
goodnight to you now, James.

EILEEN

Good night, James.

DONNA

Just leave the dishes, Mom, I'll
clean up.

EILEEN

Thank you, dear, good night.

Mrs. Hayward steers herself into the kitchen.

DR. HAYWARD

Will you be joining us for church
tomorrow, Donna?

DONNA

Yes.

DR. HAYWARD

Nine o'clock sharp.

He winks and exits. Donna and James are alone. From another
room we hear the sound of an engine start up and whine. James
looks at Donna.

DONNA

Elevator.

James nods. A slightly awkward but not uncomfortable silence. He tentatively reaches over for her hand, she takes it. They hold hands and look at each other. He slowly pulls her towards him into a sweet, tender kiss. They look at each other. She smiles. They kiss again, very passionately.

DONNA (CONT'D)

(whispers)

I can't stop thinking about you...

JAMES

(touches her cheek)

I've thought about you all day...

DONNA

I keep thinking of Laura, too.

JAMES

Yeah...

DONNA

What are we gonna do?

JAMES

Donna, I don't feel that what we're doing is wrong, or what we're feeling--

DONNA

Why not?

JAMES

Because it's the truth. Because I think it would have turned out this way sooner or later anyway--

DONNA

I don't know--you do?

JAMES

Yes. I remember a time in school, remember, in the hall, we were suddenly alone and we looked at each other--

DONNA

I remember--

JAMES

I almost told you I loved you then.

DONNA

It's true.

JAMES
It's true, isn't it?

DONNA
I guess because of Laura, I
couldn't say anything, I couldn't
even let myself think about it--

JAMES
Me too.

DONNA
(tender and trembling)
Are we...
(moves closer to him)
...are we... going to be together?

He kisses her. She kisses him. They kiss.

CUT TO:

EXT. GREAT NORTHERN HOTEL - NIGHT

Re-establish.

CUT TO:

INT. DALE COOPER'S ROOM - NIGHT

The door flies open. Long pause. DALE COOPER takes one step into view, looks into the room, realizes it's safe, then enters. He plays a little birdcall on his handcarved whittle whistle. He sees the red message light blinking on his bedside phone.

Cooper dials the operator.

COOPER
Messages for 315, Special Agent
Dale Cooper...
(he waits)
...Deputy Tommy "The Hawk" Hill?
Did he leave a number?
(jots down the number)
Deputy Hill, this is Agent
Cooper...

INTERCUT:

INT. CALHOUN HOSPITAL - NIGHT

TOMMY "THE HAWK" HILL is in the hospital corridor on a pay phone.

HAWK

Just thought I should let you know everything's quiet here at the hospital...

COOPER

How's Ronette Pulaski?

HAWK

Body and spirit are still far apart.

COOPER

What did you find out from her parents?

HAWK

Little. Ronette recently quit her job at the perfume counter of Horne's department store.

COOPER

Is that Benjamin Horne?

HAWK

Yes, sir, family business. Everything else is good except that at ten o'clock there was a one-armed man snooping around intensive care.

As they speak, Cooper looks over and sees a note being slipped under his hotel room door.

COOPER

One-armed man?

HAWK

Left.

COOPER

Did you question him?

HAWK

Negative. I pursued, but he got away.

COOPER

Alright. Maintain a watch on Ronette around the clock and we'll talk tomorrow.

STAY with Cooper as he hangs up, rises, and moves to the note. He picks it up, opens it and reads...

"HAVE YOU LOOKED INTO ONE-EYED JACKS?"

Cooper sniffs the note and smiles.

CUT TO:

EXT. BLUE PINE LODGE - NIGHT

Establish.

CUT TO:

INT. MARTELL BEDROOM - NIGHT

PETE MARTELL and his wife CATHERINE are uneasily coexisting in a heavy silence. Pete sits on the edge of the bed, rubbing some mink oil into his boots. Catherine folds some laundry and puts it away in a chest of drawers. She sniffs.

CATHERINE

Everything smells like fish around here.

PETE

Then why don't you wash your socks separately?

CATHERINE

Why don't you drive your truck into a tree?

PETE

(smiles)

I got an idea: tomorrow's Sunday, let's stay up late tonight and bicker.

Catherine takes some laundry into a large walk-in closet and puts the clothes away. Pete quietly rises, silently picks up a small vase from the dresser, dumps the contents into his hand and takes out a small key with a tag.

CATHERINE

(from the closet)

What was that FBI man doing up here today?

PETE

Nice fella. Asked a few questions.

CATHERINE

About what?

PETE

He talked to Josie mostly. I had a problem with a fish took a likin' to my percolator.

CATHERINE

What did he talk to Josie about?

PETE

Why don't you ask her?

Pete sits down with the key in his pocket as Catherine re-enters.

CATHERINE

Did they talk about my brother at all?

PETE

Andrew?

CATHERINE

How many brothers do I have?

PETE

I heard them mention him. The accident.

CATHERINE

What about the accident?

PETE

You know, the usual, how no one found his body. Mostly they talked about Laura. How she was up here the afternoon of the day she died.

CATHERINE

Didn't he want to talk to us?

PETE

I talked to him. Real nice fella.

CATHERINE

Did he express any interest in talking to me?

PETE

Yeah, but we told him you were on your world tour, he should contact your press agent.

CATHERINE

Take your boots off my bed and go to your room.

PETE

Didn't want to get mink oil on my bedspread.

Pete rises and exits, whistling.

CUT TO:

INT. BLUE PINE LODGE CORRIDOR/JOSIE'S ROOM - NIGHT

Pete wanders down the hall, taps on a door. JOSIE PACKARD opens the door. Pete holds up the small key.

PETE

(whispers)

Don't use it til tomorrow. I'll get her out of the house.

JOSIE

Thanks, Pete.

PETE

You bet'cha.

She takes the key and goes back inside. Pete moves on, whistling. In her room, Josie opens a small rectangular lacquer box. She presses the key into the hard clay inside the box, making an impression of the key. She then removes the key and closes the box.

CUT TO:

EXT. PALMER HOUSE - NIGHT

Establish.

CUT TO:

INT. PALMER HOUSE LIVING ROOM - NIGHT

Feet pace restlessly back and forth across the carpet. LELAND PALMER moves to the record player. A record drops on the turntable. Big band music.

Leland listens, sways, tries to get the feel of the music. Decides it isn't right, not up tempo enough.

Leland lifts the stylus and drops the needle on another part of the record, searching frantically for a particular song, which he finally locates.

Big band again, but fast, loud and brassy. He listens again. This time it's the right stuff; tears spring into his eyes. He looks across at Laura's picture on the table. He starts to dance, in torment of anger, sadness and nostalgic despair, jitterbugging back and forth in front of the picture.

He makes a loud moaning, wailing sound.

CUT TO:

INT. PALMER HOUSE CORRIDOR - NIGHT

Startled by the sound and the music from downstairs, SARAH PALMER peeks her head around the corner of the corridor at the top of the stairs.

She starts quickly down the stairs and moves towards the living room...

INTERCUT:

SARAH'S POV

As the living room comes into view and she sees her husband dancing.

CUT TO:

INT. PALMER LIVING ROOM - NIGHT

Sarah enters the room where Leland is dancing and wailing.

SARAH
(frightened)
Leland?... Leland?...

He looks at her, goes right over her and grabs her.

LELAND
Sarah, we have to dance...

He tries to move her, trying desperately to dance with her.

SARAH
Leland, stop, stop it--

LELAND

Sarah, we have to dance--we have to
dance--

SARAH

Leland, Leland--

LELAND

We have to dance--for Laura!

She starts screaming, he starts moaning and moving her around
in front of the fireplace. We MOVE in on the fire.

FADE OUT:

END ACT ONE

ACT TWO

FADE IN:

EXT. TWIN PEAKS SHERIFF STATION - DAY

Establish.

CUT TO:

EXT. REAR OF SHERIFF STATION - DAY

A large blackboard is set up behind the station. Special Agent Dale Cooper is writing a list on the blackboard with chalk, consulting his electronic notebook. A small table is set up near the blackboard, covered with the fruits of Lucy's morning doughnut run. Four folding chairs are set up near the table.

Sheriff HARRY S. TRUMAN is using a tape measure to calculate the distance from a line drawn on the ground in front of the blackboard to a large nearby rock. LUCY MORAN is holding the end of the tape measure on the line, eating a donut. Deputy Hawk is placing an empty pop bottle on a marked flat spot on top of the rock.

Deputy ANDY BRENNAN is gathering small, round rocks into a galvanized metal bucket. They all carry mugs of coffee that read, "Twin Peaks Sheriff's Department."

COOPER

(thinks of something,
flips on recorder)

Diane, 8:17, quick note: definition of a Chinese word, "Koro," that's the name of Mrs. Josie Packard's dog, mixed breed. I believe the word is Mandarin, I'm sure I know what it means but I can't lay my hands on it.

Truman reaches the spot on the rock with the tape and calls back...

TRUMAN

Exactly sixty feet, six inches.

COOPER

Perfect.

Cooper bites into a doughnut. At the rock, Hawk whispers to the Sheriff...

HAWK

What do you think he's up to?

TRUMAN

Beats me.

HAWK

Sixty feet, six inches; that's the distance from home plate to the pitcher's mound.

TRUMAN

Kinda interesting, huh?

HAWK

Yeah.

Truman starts back, re-spooling the tape measure. Andy shows Cooper the bucket of rocks.

ANDY

Where would you like these rocks?

COOPER

Set 'em down by the donuts, Deputy.

Andy does. Lucy picks up a coffee pot.

LUCY

Would anyone like a warm-up?

EVERYONE

(severally)

Yes, please... thanks... you bet...

COOPER

Damn good coffee.

(sips, burns his tongue)

...and hot. Would everyone please take a seat?

Truman, Hawk, Andy and Lucy sit on the four folding chairs. Cooper takes a telescoping pointer out of his coat pocket and expands it full length.

COOPER (CONT'D)

By way of explaining what we've been doing and are about to do, I'm going to first talk to you a little bit about the country called Tibet.

Cooper flips the two-sided blackboard over, revealing a detailed map of Tibet and surrounding countries tacked to the back.

COOPER (CONT'D)

Tibet is bordered on the southeast by Burma, on the south by India and Nepal, on the west by India and Kashmir and on the north and east by China. It is almost completely surrounded by mountain ranges. An extremely spiritual country, practicing a form of Buddhism known as Tibetan Buddhism, for many centuries the leader of Tibet has been known as the Dalai Lama; upon the death of each Dalai Lama, his spirit is believed to pass into the body of a newborn infant. An exacting series of tests are performed to discover this boy's identity, who is then rigorously trained to fulfill his great responsibilities.

The Sheriff's Department is intrigued, but completely mystified.

COOPER (CONT'D)

In 1950, Communist China invaded Tibet and while leaving the Dalai Lama nominally in charge, they in fact seized control of the entire country. Following a Tibetan uprising against the Chinese in 1959, the Dalai Lama was forced to flee for his life to India, and has lived in exile ever since.

Cooper collapses his expanding pointer.

COOPER (CONT'D)

Following a dream I had three years ago, I have become deeply moved by the plight of the Tibetan people, and have been filled with a desire to help them.

Cooper flips the blackboard back over. The Sheriff's Department members look at each other just a tad uneasily.

COOPER (CONT'D)

I also awoke from this dream realizing that I had subconsciously gained knowledge of a certain deductive technique, involving mind-body coordination operating hand-in-hand with the deepest levels of intuition. Sheriff, Deputy Hawk, if I could have your assistance I will be happy to demonstrate this technique...

Truman and Hawk look at the other, look at each other, and stand. Cooper expands his pointer again.

COOPER (CONT'D)

You'll recall that on the day of her death, Laura Palmer wrote in her diary the following entry...

Points to where this line is written along the top left side of the blackboard...

COOPER (CONT'D)

"Nervous about meeting "J." tonight." Remember also that under the nail on the ring finger of Laura's left hand we discovered the letter...

Points to where this is written on the top right side of the blackboard.

COOPER (CONT'D)

"R." In addition, under the nail on the ring finger of the left hand of Theresa Banks, the girl who was murdered last year, we discovered the letter "T."

He writes the letter "T" next to the "R."

COOPER (CONT'D)

Today, however, we are going to concentrate on the "J's." Harry, if you would, when I give the word, would you please read aloud each of the names we've written on the blackboard, all of whom had a direct connection with Laura Palmer.

TRUMAN
Okay... alright.

COOPER
Deputy Hawk, if you would hold this bucket of rocks up near me where I can get at them... and would you please wear kitchen mittens.

HAWK
(looks at Truman, who nods)
Yes, sir.

Hawk puts on a pair of kitchen mittens and picks up the bucket of rocks.

COOPER
Deputy Andy, would you please move down near the bottle and stand by--

Andy rises and runs towards the distant rock, only too happy to help.

COOPER (CONT'D)
(calling out)
Not too near!

Andy waves.

COOPER (CONT'D)
Lucy, would you please take the chalk?

LUCY
(rises, takes the chalk from Cooper)
I'm getting excited.

COOPER
And if I hit the bottle after Sheriff Truman calls out a particular name, make a check on the board to the right of that name-- Sheriff, I almost forgot, when you say the name, also briefly describe, if known, the person's relationship to Laura Palmer-- ready?

EVERYONE
(severally)
All set... yes... yep...

ANDY

Ready!

Cooper nods to Hawk, who holds up the bucket, then nods to Truman.

TRUMAN

James Hurley...
 (searches for a
 description)
 ...secret boyfriend.

Cooper picks out a rock and holds it. He closes his eyes.

COOPER

James Hurley.

Cooper opens his eyes, winds up, and hurls the rock towards the bottle. It strikes the larger rock well below the bottle. Cooper nods at Truman.

TRUMAN

Josie Packard... was instructed in
 English by Laura.

Cooper picks up a rock, closes his eyes.

COOPER

Josie Packard.

Cooper opens his eyes and lets it fly. It sails way above the bottle, hits a tree and startles a bird that takes flight.

LUCY

So there's no check next to either
 name?

COOPER

That's correct--next name, Sheriff.

TRUMAN

Dr. Lawrence Jacoby... Laura's
 psychiatrist.

Cooper repeats the rock routine.

COOPER

Dr. Lawrence Jacoby.

Cooper throws again and hits the bottle. It falls off the rock but doesn't break.

LUCY
You did it, you hit it.

Lucy writes a check next to Jacoby's name.

COOPER
Lucy, make a note that the bottle was struck but did not break--very important--Andy, put the bottle back in exactly the same spot.

Lucy and Andy follow directions. Cooper nods to Truman.

TRUMAN
Johnny Horne... Laura was his special education tutor.

COOPER
Johnny Horne.

He throws and clanks a fifty-gallon trash can, under a Douglas Fir.

TRUMAN
Norma Jennings... owns diner, helped Laura organize the Meals on Wheels charity program.

COOPER
Norma Jennings.

He throws and misses.

TRUMAN
Shelly Johnson... waitress at diner, friend.

COOPER
Shelly Johnson.

Cooper throws it again; it ricochets off the large rock, shoots up and wings Andy in the loaf.

COOPER (CONT'D)
Andy, I'm sorry --

LUCY
Sweetie?

ANDY
(immediately reassuring)
It didn't hurt, honest, it didn't hurt a bit.

TRUMAN

Where there's no sense, there's no feeling.

They all laugh, including Andy.

COOPER

Sheriff, please continue.

TRUMAN

Joey Paulson... friend of James, drove Donna to meet him.

COOPER

Joey Paulson. C

Cooper opens his eyes, takes aim, throws, and misses. Lucy takes a loud sip of coffee. Cooper nods to Truman again, who is slightly confused by the next name on the blackboard.

TRUMAN

(doesn't know who this is)
Jack with One Eye...

COOPER

Jack with One Eye...

LUCY

There's no "i" in Jack.

COOPER

I think perhaps it means he only has one eye.
(covers an eye)

HAWK

Sounds like Nadine, Big Ed Hurley's wife.

TRUMAN

No, there's a casino up north called One-Eyed Jack's.

COOPER

That's it--

TRUMAN

It's across the border on the Canadian side.

COOPER

Sheriff, we're gonna have to check that place out.

TRUMAN

Sure, sure--

LUCY

Agent Cooper, I'm going to erase this because it's a place, not a person--

COOPER

Fine. Next name.

TRUMAN

It's the last one, Leo Johnson... husband of Shelly, drives a truck, connection to Laura... unknown.

He throws the rock, hits the bottle and breaks it.

CUT TO:

INT. DOUBLE R DINER - DAY

NORMA JENNINGS is on the phone back in the kitchen.

NORMA

Shelly? It's Norma.

SHELLY

(trying to sound normal)
Oh hi, Norma, I was just about to call you --

NORMA

Are you alright?

SHELLY

I'm fine, I'm fine, actually, I'm not feeling to good, think I got a touch of the flu--

NORMA

Shelly, didn't you have the flu last week?

SHELLY

Norma, I'm okay... I just... can't come in today.

NORMA

I'm worried about you.

SHELLY

Thank you, Norma, I'll be fine, I just need to rest.

NORMA

You want me to bring you anything?

SHELLY

No, no, I've got everything here I need, but thanks anyway, I hope you'll be okay down there. Heidi should be able to work my shift, she shouldn't mind too much, I know she needs the money--

NORMA

Shelly, don't worry about it, you work on getting better--

SHELLY

Norma, I know you always feel like you have to drop by, but don't drop by, I'm okay...

(she starts to get
tearful, hides it)

I'll see you later.

Shelly hangs up. Norma hangs up slowly and takes a sip from a cup of coffee, thinking about Shelly. She turns to a small television set on the counter behind her and turns up the volume.

We MOVE in on the television screen in time to see...

CUT TO:

THE TELEVISION

CLOSE on the set, as lush MUSIC swells over a robin's egg blue background and we hear...

ANNOUNCER

(syrupy)

Each day brings a new beginning...

A beautiful, glowing white envelope is set down on the background and a silk ribbon is effortlessly untied... a folded white note is taken from the envelope...

ANNOUNCER (CONT'D)

...and every holds the promise of an...

Violins soar as the note is opened and a scarlet red flowing script writes out the program's title on the virgin white paper...

ANNOUNCER (CONT'D)
...INVITATION TO LOVE...

CUT TO:

NORMA
As she pours herself a piping hot
refill, her eyes glued to the set.

CUT TO:

THE TELEVISION

An establishing shot on the soap opera, a sign strung between two towering Ponderosa pines that reads:

"THE PINES"

CAMERA pans down to a smaller sign that reads:

"SOUTH GATE"

CUT TO:

SHELLY JOHNSON

In her living room, sitting uncomfortably on the edge of a chair, sipping coffee, watching her television set...

CUT TO:

THE TELEVISION

Under the "SOUTH GATE" signs, heavy iron gates swing open and we...

DISSOLVE TO:

INT. "INVITATION TO LOVE" SET #1 - "NIGHT"

A fake-classy elegant generic living room-dining room. A beautiful, naughty looking redhead, EMERALD, bursts into the room, steaming. She paces, picks up a silver cigarette box, takes out a smoke, taps it angrily on the box and fires it up with a two pound acrylic-glass-sculpture lighter. She exhales an exasperated burst of smoke.

A nice-good-looking-but-ineffectual young man, CHET, follows her into the room, carrying a highball.

CHET
Emerald, please, listen to reason--

EMERALD
Reason? Reason? There's no reason--

CHET
Jared's your father--

EMERALD
And Melanie's my sister!

CHET
And she's my wife!
(she smokes)
Your father loves you, poor Jared,
he's been out of the hospital less
than a week--

EMERALD
Ha! He wasn't even sick.

CHET
Yes, but those pains were real. You
shouldn't have spoken that way to
Melanie, she was with him at the
hospital night and day, she was
exhausted when you spoke, she
didn't mean to hurt you--

INTERCUT:

SHELLY
Sipping her coffee, watching the
show hypnotically.

CUT TO:

THE TELEVISION

As the show continues...

EMERALD
We'll see who's hurt... Chet,
you're a fool...
(she puts out her
cigarette in his drink)
And Melanie's a fool. And Jared's
the biggest fool of all.

MONTANA'S VOICE
(from offscreen)
So what does that make me?

They both look towards a pair of open French doors leading out to a patio... standing there is MONTANA, a big insolent tough guy in t-shirt and leather jacket, a cigarette hanging off his lip.

CHET
(stunned)
Montana...

EMERALD
(pause; a sly smile)
...I knew you'd be back.

MUSIC swells. Chet sweats. Montana scowls. Emerald sneers. The set fades to black.

CUT TO:

INT. ED HURLEY'S HOUSE - DAY

NADINE HURLEY watches, engrossed by the show on her television...

ANNOUNCER
(from the TV set)
...INVITATION TO LOVE... will
return...

Commercial music in; Nadine, in workout gear, resumes vigorously rowing on her rowing machine. Wearing an extremely greasy gas station work shirt, his hands covered with industrial strength grime, BIG ED HURLEY enters the front door behind her, stops when he sees Nadine rowing away.

Ed tries to tiptoe around behind Nadine so she doesn't see him and in doing so steps on a drape runner and a bag of cotton balls laid out on the floor. He bends the drape runner. Nadine stops rowing.

NADINE
Ed!

ED
Sorry, honey, I didn't see it there--
-

NADINE
What are you doing?

ED
I popped a grease cartridge, needed
to change my shirt--

NADINE

You stepped on my drape runner--

ED

Nadine, honey, it's right out here
in the middle of the floor--

NADINE

You think that's an accident? I
laid it out there myself, I was up
all night working on that invention--
-I'm going to have the world's
first 100% quiet runner!

ED

I'm really sorry, Nadine--

NADINE

And why aren't you cleaning up at
the Gas Farm?

ED

Ran out of cleaner, honey, Spanky
knocked it over chasing a hubcap--

NADINE

Ed, you make me sick!

Ed nods and moves into the other room. Pumped up with rage,
Nadine re-grips the metal oars and pulls back on them; we
hear the screech of rending steel as the oars bend back like
willow sticks.

CUT TO:

NADINE'S TELEVISION

The soap continues; JARED, a distinguished looking character
of sixty, in smoking jacket and ascot, sits at a desk, tears
streaming down his face. He reaches out a shaking hand for...

CUT TO:

INT. JOHNSON HOUSE - DAY

Shelly continues to watch the soap...

CUT TO:

SHELLY'S TELEVISION

...Jared's hand reaches toward a pistol, hovering above it.
Music. Fade out.

CUT TO:

SHELLY

A sudden, loud knock on the door
startles her. She switches off the
set and moves to the door.

SHELLY (CONT'D)

Who is it?

BOBBY'S VOICE

Hey, baby, it's the big bad bobcat--

SHELLY

Are you crazy? What are you doing
here?

BOBBY'S VOICE

I just passed Leo, starting to
diesel up in North Bend, the
coast's clear, we got at least
twenty minutes, let me in--

SHELLY

Where's your car?

BOBBY'S VOICE

Parked in the woods, somebody might
see me out here and that'd be
worse.

She decides to partially open the door and speak to him,
keeping the bruised side of her face hidden.

SHELLY

Bobby, you can't come here like
this, we can't see each other for a
while--

He tries to kiss her, putting his arms around her, she
stiffens up in pain and he sees the bruises on her face.

BOBBY

What the hell happened to you?

SHELLY

Leo Johnson happened to me.

BOBBY
That bastard!

SHELLY
I'm telling you, he's crazy, if he
finds out about us he'll kill you,
he'll kill us both--

BOBBY
If he ever does this to you again,
I'll kill him.
(she gets a twinkle in her
eye)
I mean it.

They kiss tenderly.

SHELLY
Bobby, you gotta go.

BOBBY
You call me soon as you can.

SHELLY
Alright, I'll try.

BOBBY
(winks)
Save it for me, baby.

Bobby moves off. Shelly closes the door.

CUT TO:

INT. BLUE PINE LODGE - DAY

Josie Packard looks out a window and sees...

CUT TO:

EXT. BLUE PINE LODGE - DAY

Pete and Catherine get into Pete's car and drive off.

CUT TO:

INT. BLUE PINE LODGE - DAY

Josie moves away from the door, exits into a corridor...

CUT TO:

INT. BLUE PINE LODGE CORRIDOR - DAY

Josie moves down the corridor and enters another door...

CUT TO:

INT. BLUE PINE LODGE OFFICE - DAY

Catherine's office. Leaving the door open, Josie moves behind the desk. She searches for and finds a catch that releases a latch...

...a false shelf of books hinge out from the wall, revealing an old fashioned wall safe. Josie takes out the key that Pete gave her and inserts it into the keyhole of the safe. She manipulates the handle and opens the safe door.

Josie reaches into the safe and lifts out two sets of two ledger books labeled: PACKARD SAWMILL, RECEIPTS; one set labeled "1989" and the other "1990."

Josie hears a car drive up and brakes squeal outside.

CATHERINE'S VOICE

I told you to put it in the car--

Josie quickly puts the books back in the safe, closes the safe, replaces the false bookshelf, and scurries out of the room.

CUT TO:

INT. BLUE PINE LODGE CORRIDOR/OFFICE - DAY

Just as Josie enters the corridor, Catherine comes up the stairs to the corridor. Josie hurries back into the office and hides in the closet.

CATHERINE

(to herself as she enters
the office)

I told that knothhead twice to put
it in the car.

Catherine moves to the desk, looking for something, which she finds. Josie watches from the closet as Catherine remembers something, picks up a phone, punches in a number on the auto-dialer and waits.

CATHERINE (CONT'D)

Ben, Catherine... where the hell
were you last night? I thought we
had a date... family crisis?

(MORE)

CATHERINE (CONT'D)

You want to see a family crisis,
try standing me up twice in a row,
Mr. Debonair.

She hangs up and exits. In the closet, waiting, Josie ponders
this information.

FADE OUT:

END ACT TWO

ACT THREE

FADE IN:

EXT. CHURCH - DAY

A church bell rings. Citizens are leaving church.

CUT TO:

EXT. CHURCH - CLOSER - DAY

Doc Hayward pushes Mrs. Hayward in her wheelchair towards the handicapped access ramp. Donna exits the church behind them and sees Audrey Horne is standing outside, leaning against a railing.

AUDREY

(to Donna)

Hi.

DONNA

Hi.

Something in Audrey's look says she wants to talk to Donna.

DONNA (CONT'D)

I'll be right there, Dad.

DR. HAYWARD

We're going over to get a Softie Freeze, you'll be joining us, won't you?

DONNA

Dad, when I have ever missed a Softie Freeze?

MRS. HAYWARD

Maybe Audrey would like to join us?

AUDREY

Do you all go for a Softie Freeze every Sunday?

DR. HAYWARD

Every Sunday after church since Donna was a little girl.

MRS. HAYWARD

We enjoy is so much. Hope you can join us.

Mrs. Hayward drives down the ramp.

DR. HAYWARD

Nice to see you in church, Audrey.

Dr. Hayward follows his wife off.

AUDREY

(sincerely)

I wanted to come down cause of
Laura.

DONNA

What do you mean? I didn't think
you even liked her.

AUDREY

There were things about her I
didn't like, but she helped take
care of my brother. And I guess I
sort of loved her for that. That's
why I'm here.

DONNA

That's really nice of you.

AUDREY

I knew how close you were to her. I
wanted to tell you how sorry I am.

DONNA

Thanks.

Audrey nods, shyly, ready to move off.

AUDREY

You take care.

Donna starts to watch her go.

DONNA

(feeling Audrey's
loneliness)

Why don't you come with us for a
Softie Freeze?

AUDREY

I don't know...

DONNA

Really.

AUDREY

(touched)

Yeah?

DONNA
Sure, come on, they're really good.

AUDREY
Okay.

DONNA
And if we're really lucky, maybe my dad will tell his story about the night the porcupine got into the hospital.

AUDREY
Oh, I'd like to hear about that.

They walk off together towards the parking lot.

CUT TO:

EXT. SHERIFF'S STATION - DAY

Re-establish.

CUT TO:

INT. SHERIFF'S STATION RECEPTION AREA - DAY

Three men in black suits, hats and sunglasses enter the building, each carrying a stainless steel suitcase. The point man is ALBERT ROSENFELD, a brilliant, mannerless FBI forensics expert, the others are his ASSISTANTS. Lucy looks up from behind the reception window.

ALBERT
(abruptly)
Tell Agent Cooper that Albert and his team are here.

LUCY
Albert?

ALBERT
Are we going to have to stand here all afternoon?

LUCY
No.

ALBERT
Albert. Albert Rosenfield. Ro-sen-field.

LUCY
 (punches into the
 switchboard)
 Sheriff, this is Lucy, is Agent
 Cooper with you?

TRUMAN'S VOICE
 (over the speaker)
 Yes--

COOPER'S VOICE
 (over the speaker)
 Is Albert here, Lucy?

LUCY
 (surprised)
 Yes, he is.

COOPER'S VOICE
 We're on our way.

LUCY
 (to Albert)
 Agent Cooper will be right with
 you.

ALBERT
 (takes out a cigarette)
 I can hear perfectly well.

One of his Associates lights his cigarette. None of them see
 Lucy stick out her tongue at Albert.

CUT TO:

INT. SHERIFF STATION CORRIDOR - DAY

As Cooper and Truman move towards the reception area.

COOPER
 Harry, just so you know, Albert and
 his team are the cream of the crop--

TRUMAN
 If they're working for you, I
 wouldn't expect anything less.

COOPER
 Albert's a forensics genius, but I
 should warn you he's lacking in
 some of the social niceties.

TRUMAN
Nobody's perfect.

COOPER
Isn't that the truth?

They turn a corner and come upon Albert and his team.

ALBERT
What the hell kind of a two-bit operation are they running out of this tree house, Agent Cooper?

COOPER
Albert, this is Sheriff Truman.

ALBERT
I have seen some slipshod backwater burgs in my time, but this place takes the cake.

Truman gives an astonished look at Cooper, who gestures "see what I mean?"

ALBERT (CONT'D)
What are you waiting for, paint to dry? We've got work to do, damn it, they're putting the girl in the ground tomorrow, half the day's wasted traveling out here to the middle of nowhere--

COOPER
(keeps his cool; knows Albert well)
Albert, I suggest you and the fellas go to work.

TRUMAN
I'll have one of my men escort you to the morgue and we'll take one of your men up to the crime site.

COOPER
(hands him a file)
Results from the pathologist's autopsy.

ALBERT
(scans it scornfully)
Welcome to Amateur Hour.
(to his men)
Looks like an all-nighter.

They pick up their suitcases. Truman holds the door open for them.

TRUMAN
 (as Albert passes)
 I hear you're good at what you do.

ALBERT
 Correct.

TRUMAN
 That's good, because normally if a stranger came into my station talking this kind of crap, he'd walk out wearing his teeth for a charm bracelet.

Albert and Truman look eye-to-eye. Albert blinks first, puts on his shades, and heads out. His men follow. Truman looks at Cooper, who winks at him.

CUT TO:

EXT. DOUBLE R DINER - EVENING

Establish.

CUT TO:

INT. DINER - EVENING

Norma's brewing a new pot of coffee, when Ed Hurley walks in and takes a seat at the counter. With a fair number of other customers scattered about, Ed and Norma interact discreetly as she pours him a cup of coffee.

NORMA
 Fresh pot.

ED
 I could use it.

NORMA
 Hard day?

ED
 They don't get any easier. How 'bout you?

NORMA
 Had a girl sick today. Double shift. Been on my feet since breakfast.

ED
So much for a day off.

NORMA
Got an appointment with Hank's
parole officer in the morning.

ED
What's that all about?

NORMA
Don't know. Guess I'll find out.

ED
When Hank's hearing?

NORMA
Tuesday.

They not to show their fear to each other. A CUSTOMER sits down at the counter next to Ed. Norma hands him a menu and moves away. Ed rises, put a buck on the counter, gives a Norma a thumbs up as he heads out.

CUT TO:

INT. ED HURLEY'S HOUSE - NIGHT

Ed enters, quietly, moves into the living room. He stops when he hears moans and cries of exertion coming from another room; it sounds like someone's making love.

Ed moves to the doorway, slowly opens the door...

...and discovers the cries are Nadine's, who's doing bench presses on a weight bench with what looks like an enormous amount of weight.

Ed moves away from the door.

NADINE'S VOICE
Ed? That you?

ED
It's me.

We hear the sound of the huge weight clang to the floor and Nadine hurries into the room, flushed with excitement.

NADINE
Ed... Ed, I'm so happy, sweetheart,
I have to thank you.

She embraces him, hugs him alarmingly hard.

ED
Why's that?

She looks up at him, her eyes wide and bright.

NADINE
You don't know what you've done for me.

ED
No, I don't.

NADINE
Ed, you big lug... when you tracked all that grease in the house today, you spilled some onto my cotton balls, but instead of tossin' 'em out I put the greased ones on my runners--Ed, just listen to this...

She opens and closes the curtains: completely silent runners.

NADINE (CONT'D)
Completely silent...

ED
How 'bout that?

NADINE
(tears of joy in her eye)
Ed... we're going to be so rich.

She embraces him again. Ed pats her back, tries to manufacture a smile.

CUT TO:

EXT. GREAT NORTHERN HOTEL - NIGHT

Re-establish. The Sheriff's cruiser pulls up.

CUT TO:

COOPER AND TRUMAN

As they sit in the cruiser, parting for the night, Cooper consulting his notes, Truman making some of his own.

COOPER
Tomorrow we interrogate the trucker
Leo Johnson and Dr. Lawrence
Jacoby...

TRUMAN
Right--

COOPER
We'll see what Albert and his team
have after examining Laura and the
abandoned train car.

TRUMAN
Right--funeral's tomorrow.

COOPER
Right. No change on the girl at the
hospital, Ronette--

TRUMAN
Still in a coma--

COOPER
Is it always this temperature at
night?

TRUMAN
This time of year.

COOPER
This is so pleasant. And the
humidity's so low. In Philadelphia
sometimes you get a heaviness in
the air like wet flannel pajamas.

TRUMAN
Why do you think they call it the
"Great Northwest?"

COOPER
Harry, you're preaching to the
convinced.

They shake hands.

COOPER (CONT'D)
You know where to find me.

TRUMAN
Yes, I do.

Cooper gets out of the car.

CUT TO:

INT. GREAT NORTHERN HOTEL BAR - NIGHT

Ben and Jerry Horne stand at the bar, nursing tall beers, throwing cashews into the air and catching them in their mouths. Passing by the door, Cooper sees them and enters the bar.

COOPER
Mr. Horne?

Both Ben and Jerry turn towards him.

COOPER (CONT'D)
Mr. Horne?

BENJAMIN
Agent Cooper, I presume.
(they shake hands)

COOPER
FBI.

BENJAMIN
This is my brother Jerry.

JERRY
(shakes hands)
Happy to make your acquaintance.

COOPER
I must say, this is one handsome
and comfortable hotel you have
here, gentlemen.

BENJAMIN
Thank you. We aim to please.

COOPER
Do you get a lot of the vacation
dollar up this way?

BENJAMIN
Yes we do, but of course never as
much as one would like.

JERRY
Nothing a large resort wouldn't
fix.

COOPER

A large resort. Is that Jerry with
a "J"?

JERRY

Yes it is.

COOPER

I believe I've met your daughter,
Mr. Horne. What a charming and
attractive girl.

BENJAMIN

("are we talking about the
same person?")
...Audrey?

COOPER

You must be very proud. Well, I'll
say goodnight. Nice to have met you
both.

BENJAMIN

Sleep well.

COOPER

I will. The bed is almost exactly
to the right degree of firmness.

He's gone. The brothers look at each other: "what is with
this guy?"

CUT TO:

EXT. WOODS/INT. CAR - NIGHT

Bobby Briggs and MIKE NELSON pull up in Bobby's car next to a
stand of trees. Bobby kills the engine but the headlights
remain on. They look out at the woods.

MIKE

I don't see him.

BOBBY

He'll be here. Come on, back me up.

Bobby pops the glove compartment. Mike takes a switchblade
out, pockets it. Bobby grabs a flashlight. They step out of
the car.

CUT TO:

EXT. WOODS - NIGHT

Bobby and Mike walk slowly forward, Mike lagging a step or two behind. They reach a particular tree with a large hollow knot. Bobby reaches into the knot and pulls out a football.

MIKE

Is it there? It is in there?

Bobby kneels down and reaches into a slit cut across the top of the hollow football. He pulls out a small packet of white powder.

BOBBY

Not all of it.

LEO'S VOICE

Cash on delivery, Bobby.

They look up. LEO JOHNSON is standing between them and the car, backlit by headlights, holding a shotgun.

BOBBY

(rises slowly)

Hey, Leo.

MIKE

Hey.

LEO

Toss it over here, quarterback.

BOBBY

It's empty.

He tosses the football to Leo.

LEO

Is that right? Weren't you supposed to leave something in there for me?

BOBBY

That's what we wanted to talk to you about, man.

LEO

Half down, half on delivery. That's the deal.

BOBBY

You haven't delivered. We already gave you half.

(holds up the drugs)

(MORE)

BOBBY (CONT'D)

This is less than you owe us for that--where's the rest?

LEO

Where's the rest of the money?

MIKE

There's a problem.

LEO

Problem?

BOBBY

Laura had the other half in a safe deposit box.

LEO

You think you got problems?

BOBBY

We can get it, Leo, soon as things settle down.

LEO

(advancing)

You owe me ten grand.

BOBBY

(backing off)

Okay. So we won't take delivery until we get it for you--

LEO

Look at me--I look like a bank to you?

BOBBY

Man, I can appreciate your concern, but this thing with Laura, how'm I supposed to anticipate a thing like that?

LEO

Laura was a wild girl.

BOBBY

Tell me about it.

LEO

Maybe. Someday.

Leo's right next to Bobby, Mike behind him. Bobby and Mike look at each other. Mike reaches into his pocket.

Without taking his eyes off Bobby, Leo slowly swivels the shotgun around and trains it on Mike.

LEO (CONT'D)
Take your hand out of your pocket,
Mike.

Mike and Bobby look at each other. Bobby nods. Mike takes his hand out.

BOBBY
What's your problem, Leo?

LEO
Problem? You want to know about
problems?

BOBBY
...Okay.

LEO
You go out on the road. You're
drivin'. Back and forth. Gone for
days. You get home and guess what?

BOBBY
What?

LEO
You find out your old lady's been
givin' it away.

BOBBY
Yeah?

LEO
Yeah. Steppin' out. In your own...
damn...
(loud whisper)
...bedroom...

Leo's eyes dart back and forth. Amphetamines. Bobby and Mike look at each other.

LEO (CONT'D)
That's... a problem.

He cocks the gun.

BOBBY
I guess so. I guess it is. You know
who?

LEO
A man needs a clean house.

BOBBY
Sure... so do you know who?

LEO
I will take care of it.

BOBBY
Sure you will... and this other thing, hell, we'll take care of that, too, don't you worry about that. We'll get that cash and we'll square everything--

LEO
Go out for a pass.

BOBBY
What?

LEO
Go out. Run. Run.

Bobby and Mike back away from him.

BOBBY
Leo, take it easy, okay?

LEO
Run!

Bobby and Mike turn and start jogging away from him, back towards the car, picking up speed, glancing over their shoulders.

MIKE
Oh God...

As he reaches the clearing where the car is parked, we hear a primal scream from the woods behind him.

They turn as the scream dies away and they reach their car. Something comes soaring up out of the woods and arcs down towards them...

...the football thuds onto the hood of the car, scaring the shit out of Mike and Bobby. They look at each other.

BOBBY
Let's get the hell out of here.

They jump into the car and speed off into the night.

FADE OUT:

END ACT THREE

ACT FOUR

FADE IN:

EXT. GREAT NORTHERN HOTEL ROOM - NIGHT

Dale Cooper is undressing for bed. He sets his bedside travel alarm clock, takes off his wristwatch and sets it down, picks up his tape recorder.

COOPER

Diane, 1:18 a.m. Long day, turning in. Albert and his team should have something for us by morning. Run a check for me on a Jerry Horne, Twin Peaks businessman, Jerry with a "j", h-o-r-n-e. Nothing specific. Call it an instinct. Check that; intuition. An instinct is when you get hungry. Let's also get background on a local psychiatrist, Dr. Lawrence Jacoby, and wants-and-warrants on a truck driver, Leo Johnson, also local. The air here is fresh and crisp as a cracker; you don't sleep, you slumber. Good night, Diane.

He turns off the recorder, sets it down. Picks up a roll of dental floss and tears off a string.

CUT TO:

EXT. PALMER HOUSE - NIGHT

Re-establish.

CUT TO:

INT. PALMER BEDROOM - NIGHT

Leland is on the phone, sitting on the edge of the bed. Sarah sits listlessly in a chair.

LELAND

(into the phone)

Yes... yes, Madelaine, dear, we'd appreciate it a great deal... the funeral's at two o'clock... alright, we'll look for you around noon... thank you, dear... drive safely.

Leland hangs up, turns to Sarah.

LELAND (CONT'D)
 (gently)
 Sarah?... Sarah?

Leland moves over to her and kneels down beside her, as she turns towards him. During the following, he takes a pill from a bottle, hands it to her, along with a glass of water.

LELAND (CONT'D)
 Sarah, that was cousin Madelaine...

SARAH
 (a little hazy)
 ...Donald's girl?

LELAND
 That's right, niece Madelaine.

SARAH
 ...is she here?

LELAND
 She's driving in, tomorrow. For the service.

SARAH
 Oh.

Silence. Sarah takes the pill, drinks.

SARAH (CONT'D)
 I'm going to go downstairs for a while.

LELAND
 Alright.

A long pause before Sarah rises and slowly moves out of the room. Leland fights back some tears. He takes a pill from the bottle and swallows it.

CUT TO:

INT. DALE COOPER'S HOTEL ROOM - NIGHT

Dale Cooper lies asleep in bed. We move in slowly on him...

CUT TO:

INT. PALMER LIVING ROOM - NIGHT

NOTE: FROM THIS POINT TO THE LAST SCENE IS DALE COOPER'S

DREAM

Sarah Palmer sits on a couch, eyes
half-closed, fighting off
memories...

INTERCUT:

SARAH'S MEMORY - TIME DISTORTED

She moves up the stairs, the morning of the discovery of the
murder. She calls out Laura's name. She looks in her room.
She moves down the hall and calls again.

Sarah shifts uneasily on the couch...

CUT TO:

INT. LAURA'S ROOM - SARAH'S POV - TIME DISTORTED

She enters Laura's room and looks one way, then another...
one way, then another...

Sarah opens her eyes in horror...

A FRIGHTENING MAN is crouched in the corner by the foot of
Laura's bed, clutching the brass rails. It's the same man
Sarah saw in her vision the previous day.

Sarah sits bolt upright and screams...

SARAH

LELAND! I SAW HIM! OH! OH!

INT. LELAND PALMER'S BEDROOM - NIGHT

Leland Palmer frantically dials the phone...

INTERCUT:

INT. LUCY'S APARTMENT - NIGHT

Andy is playing "TAPS" on the trumpet. Lucy is sitting in a
chair hitting a ball attached by a string to a paddle. The
phone on the table beside her rings. She answers.

LUCY

Hello, Lucy Moran's residence, this
is Lucy...

LELAND

Lucy, Lucy!

LUCY

Shh! Andy, shh! I'm trying to talk on the telephone.

Andy stops playing.

LELAND

Lucy, this is Leland Palmer, I'm trying to get in touch with the Sheriff, Sheriff Truman, he's not at home, can you tell me where he is?

LUCY

You know, Mr. Palmer, I don't.
(puts hand over the phone,
shushes Andy, he stops
playing)

LELAND

Lucy, my wife has just remembered, she believes she saw the killer, this morning, in Laura's bedroom--

LUCY

No--how is that possible?

LELAND

I don't know, but she thinks with someone's help, she could draw the face that she remembers.

LUCY

Actually, Tommy "The Hawk" Hill is our police sketch artist, he's very good, the pictures look just like the people he's drawing--

LELAND

Lucy, can you please get the Sheriff and that Deputy over here right away?

LUCY

Okay. You know, I've got an idea, as soon as we hang up, I'm going to try the Sheriff in his car, in his cruiser, and tell him everything you've told me--

LELAND

Thank you, Lucy.

He hangs up, shaking his head. We stay with Lucy as she hangs up and quickly punches in another number.

LUCY

(to Andy)

That was Mr. Palmer, he told me that he thinks his wife remembers that this morning, possibly when she was in her daughter's room that she saw the--

(leaving Andy hanging)

Hello, Sheriff?

CUT TO:

INSERT INT. SHERIFF'S CRUISER - NIGHT

Truman answers the radio call.

TRUMAN

Yeah Lucy, what is it?

INTERCUT:

INT. LUCY'S APARTMENT - NIGHT

Lucy is on the phone.

LUCY

Isn't it funny, I had a feeling you'd be in your cruiser--Sheriff, Mrs. Palmer was in her daughter's room this morning and she just remembered that--are you sitting down, of course you are, you're driving--she remembered that she--saw--the--killer.

TRUMAN

You're kidding...

LUCY

And they want you and Hawk to go over to their house, she wants Hawk to make a sketch--

TRUMAN

I'll be right there--ten minutes.

CUT TO:

INT. GREAT NORTHERN HOTEL ROOM - NIGHT

Agent Dale Cooper lies in bed, sleeping fitfully, troubled by a dream.

CUT TO:

INT. HOSPITAL CORRIDOR - NIGHT

In shadow, a pay phone in the hospital corridor. A FIGURE that we can't see picks up and dials the phone.

FIGURE'S VOICE
Agent Dale Cooper, please... wake
him...

INTERCUT:

INT. COOPER'S HOTEL ROOM - NIGHT

Woken from his troubled sleep, Cooper answers the phone.

COOPER
(answers the bedside
phone)
Agent Cooper...

FIGURE'S VOICE
Were you sleeping?

COOPER
Yes, who is this?

FIGURE'S VOICE
It's a strange night. There's
something in the air, can you feel
it?

(silence)
You know about Theresa Banks, the
pretty girl they found last
year?...

COOPER
Yes, I know about Theresa...

FIGURE'S VOICE
I know the man who did her... I
know about the stitches, with the
red thread... and there's more that
I think you'd enjoy hearing... I'm
at the hospital now.

COOPER
I'm on my way.

He hangs up the phone, starts to get out of bed, and the phone rings again.

COOPER (CONT'D)
Agent Cooper...

INTERCUT:

INT. LUCY'S APARTMENT - NIGHT

Lucy is on the phone, Andy is nearby, listening.

LUCY
Hi, Agent Cooper, it's Lucy from work?

COOPER
Are you still at work, Lucy?...

LUCY
No, Andy and I are over at my place, Andy was playing the trumpet and we were getting ready for bed and do you know what happened?

COOPER
No, tell me --
(stay with Cooper; a long answer)
Oh, oh, oh, uh-huh, okay, okay, I understand... Lucy, tell the Sheriff to get that sketch and meet me at the hospital--I've just received a phone call--

Back on Cooper as he hangs up, picks up his tape recorder and speaks into it as he starts to dress.

COOPER (CONT'D)
Diane, woken from a sound sleep at the Great Northern Hotel, room 315, it's 2:24 am. Received two phone calls, back to back; the first from a man unknown to me who had certain confidential information regarding the Theresa Banks murder. I'm on my way to meet him now. At the same time, Mrs. Palmer apparently remembered or had a vision of the killer.

(MORE)

COOPER (CONT'D)

The Sheriff is on his way to her and will meet me afterwards. Diane, when two separate events happen simultaneously pertaining to the same object of inquiry, we must always pay strict attention.

CUT TO:

INT. HOSPITAL - NIGHT

Andy stands in the doorway. The One-Armed Man stands in the shadows of the room. Cooper and Truman, carrying two police sketches, join Andy.

ANDY

He's unarmed. He wants to see you and he wants to see you in this particular room.

Truman and Cooper turn towards the man.

ONE-ARMED MAN

Don't turn on the overheads. The fluorescents don't work. I think a transformer's bad.

COOPER

We know that.

ONE-ARMED MAN

Yes. Wasn't Laura Palmer here earlier? "Through the darkness of futures past, the magician longs to see. One chance out between two worlds... fire, walk with me"... We lived among the people. I think you say, convenience store. We lived above it. I mean it like it is, like is sounds... my name is Mike. His name is Bob.

COOPER

You were in an elevator here.

ONE-ARMED MAN

I was looking for Bob. He sometimes works among the infirm, the injured of the species. I was watching, Mr. Cooper, for over a year. Waiting for Bob to come out again. I've known of your interests in the results of his endeavors...

(MORE)

ONE-ARMED MAN (CONT'D)

I too have been touched by the devilish one. Tattoo on the left shoulder... oh, but when I saw the face of God, I was changed. I took the entire arm off.

Truman and Cooper look at each other.

TRUMAN

We'd like to show you a police sketch of Bob, for verification.

ONE-ARMED MAN

Of course.

(Truman holds up a bogus sketch)

No, no, that's not Bob.

(Truman holds up the correct sketch)

That is Bob.

TRUMAN

(to Cooper)

That's the man Mrs. Palmer identified.

COOPER

Where is Bob?

ONE-ARMED MAN

He's here. Right here. He's downstairs, in the basement.

CUT TO:

INT. HOSPITAL BASEMENT BOILER ROOM - NIGHT

Cooper and Truman enter the basement, guns drawn. KILLER BOB, the frightening long-haired man, crouches over a circle of candles on the far side of the room.

Bob's hand reaches in and sets down a half of a heart necklace onto a pile of dirt in the center of the candles.

Truman and Cooper advance. Bob rises.

KILLER BOB

(strangely)

Hello. Welcome to the killer's lair. Come down, I won't hurt you. Come down... is Mike with you?

COOPER

No.

KILLER BOB

Oh, I so much wanted to sing with him again. Mike? Mike, can you hear me? "Heads up, tails up, running to your scallywag Night falls, morning calls, catch you with my Death Bag."

TRUMAN

The letters? What were the letters going to spell?

KILLER BOB

Robert. That's my proper name. Theresa's was a "t."

COOPER

That's right.

Behind Cooper and Truman, unseen by them, Mike is coming up behind them, a gun in his hand.

KILLER BOB

You may think I've gone insane. But I promise, I will kill again!

MIKE

Ahh! Like Hell!!!

Mike runs up and fires his gun twice. Bob goes down, mortally wounded. Mike clutches a pole and twists to the ground, in agonizing sympathetic pain.

MIKE (CONT'D)

Bob... Bob, it hurts something terrible... wait... wait till your turn, Bob... oh Bob... wait till your turn...

Mike dies. Truman takes his gun away. Cooper looks over at the candles.

COOPER

Make a wish.

A breeze blows out the candles...

DISSOLVE TO:

A title card reads: TWENTY-FIVE YEARS LATER

INT. RED-DRAPED ROOM - DAY

A large, windowless, well-lit, sparsely furnished, red-draped room. A table and three easy chairs. Dale Cooper, twenty-five years older, sits in one of the chairs. A LITTLE MAN, three and a half feet tall, in a red suit, stands with his back to Cooper, shaking violently. A BEAUTIFUL YOUNG WOMAN who looks exactly like Laura Palmer sits across from Cooper in another easy chair.

The Little Man stops shaking, turns to Cooper and claps his hands once.

LITTLE MAN

Let's rock!

The Little Man sits in a chair beside the beautiful woman. The Little Man closes his eyes and rubs his hands slowly together.

The Little Man holds hands with the Woman, they look at each other, then look at Cooper, smiling enigmatically. The Little Man rubs his hands slowly again; the shadow of a bird passes above them.

Both the Little Man and the Woman's speech is oddly stilted. We see sub-titles under them, with the correct words. Throughout, Cooper sits still, watches, and listens.

LITTLE MAN (CONT'D)

I've got good news! That gum you like is going to come back in style. She's my cousin, but doesn't she look almost exactly like Laura Palmer?

COOPER

But it is Laura Palmer. Are you Laura Palmer?

WOMAN

I feel like I know her, but sometimes my arms bend back.

LITTLE MAN

She's filled with secrets. Where we're from, the birds sing a pretty song and there's always music in the air.

Strange saxophone music filters into the air. The Little Man hops off the chair and begins to dance a strange dance around the table.

The Woman rises, goes over, and gently kisses Cooper on the mouth. She softly whispers something in his ear.

CUT TO:

INT. COOPER'S HOTEL ROOM - NIGHT

Cooper shoots up out of his bed, waking from this strange and disturbing dream. He fumbles for the phone and dials.

COOPER

Harry, it's Cooper, meet me for
breakfast, seven o'clock, here at
the hotel. I know who killed Laura
Palmer.

He hangs up.

FADE OUT:

THE END