

TWIN PEAKS

Episode 2.005

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ACT ONE

FADE IN:

1. EXT. GREAT NORTHERN HOTEL - MORNING

Establish.

2. INT. COOPER'S HOTEL ROOM - MORNING

CUT TO:

COOPER sits on the edge of the bed in his boxer shorts. Flips on his tape recorder.

COOPER

Diane, it's 6:42 a.m., a bit of a late start, due to a persisting soreness in the rib area ...

(rises tentatively)

An ache that feels as if a wing were cut away in my sleep.

(approaching)

Diane, a strange dream to report: I dreamt I was eating a large, tasteless gumdrop. I soon awoke to realize I was aggressively munching on one of my Air-Pillow Silicon Ear Plugs. Hence the tastelessness. I suspect some unexpressed feeling of aggression is responsible.

(drops to crouch)

Diane, rather than equilibrate through the use of my gravity boots, which could induce further rib separation, this morning I'm going to attempt a headstand.

(rolls up onto the wall)

I'm now upside down, my mind becoming porous, the day tasks coming into focus, objects growing clearer ...

Looking out in the darkness of the stained wood floor, which now looks to us like the ceiling. Cooper sees a white envelope under, or rather over, the bed. Cooper unfurls and reaches for it.

COOPER

(reads)

"My special agent ..."

(into recorder)

Diane, the Giant was right. I did forget something

He opens the envelope, pulls out the card and reads Audrey's lost note.

3. EXT. SHERIFF'S STATION - MORNING

CUT TO:

Establish.

CUT TO:

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4. OMITTED

5. INT. SHERIFF'S STATION RECEPTION AREA

HAWK enters, encountering HARRY TRUMAN, who awaits Cooper's arrival.

TRUMAN

(lightly)

I was afraid we lost you to the Kalispell woods.

HAWK

A pair of retired female schoolteachers lived in that house next to the Palmers. The name's not Robertson and they had no memory of a greyhaired man. Had to drink three pots of camomile tea to find that out.

(CONTINUED)

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5. CONTINUED:

TRUMAN

All right. The one-armed man's come back into the picture. Take a look, so far we've struck out.

LUCY MORAN walks up carrying a day bag and looking a little teary-eyed.

LUCY

Excuse me, Sheriff, I'm sorry to interrupt, but Sheriff, I just wanted to say goodbye because as you know, I'm going down to Tacoma for two days to visit my sister, Gwen and her husband, Larry, who had a baby last week, you remember, it was a boy and as soon as the Can Do temp girl gets here I'll explain the phones and the coffee and the intercom and the Wagon Wheel Do-Nut run and ... and ...

TRUMAN

Lucy. It's okay.

LUCY

No, she should have been here by now, I can wait and at least show her ... show her ...

TRUMAN

Lucy. Go.

With silent gratitude, she picks up her bag and exits ahead of Hawk. Cooper then enters, eyes cool, intently ablaze. Both he and Truman instinctively step toward an empty corridor.

COOPER

Harry -

TRUMAN

'You get word on our delivery tonight?

COOPER

We won't need it. We've got the jump on them.

(beat)

I know where Audrey is.

CUT TO:

6. EXT. LEO JOHNSON'S HOUSE - DAY

Establish.

CUT TO:

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7. INT. LEO JOHNSON'S LIVING ROOM - DAY

A hospital bed has replaced the living room sofa. In a wheelchair beside the bed sits BOBBY BRIGGS, allowing the medical supplies salesman, TIM PINKLE, to demonstrate a lifting apparatus. Pinkle is a pasty, perspiration-prone man with an affectation of high duty. SHELLY JOHNSON stands a step removed, looking on.

PINKLE

The Port-O-Patient will allow you to fluently transport the unfortunate Mr. Johnson, allowing him even to sit outside and experience what he can of nature.

BOBBY

(resolutely)

Mr. Pinkle, I want my cousin Leo to have the fullest possible experience of life.

PINKLE

That's what we're here for. Let's take

Pinkle inspects the electrical engine that, along with the rest of the host, looks to be quite antiquated. Bobby sits in the loose body sling connected to an overhead bar by two sagging crossing chains, giving this crane-like device the look of a silvery praying mantis.

SHELLY

Mr. Pinkle are you going to put in a ramp.

PINKLE

Ah... sure. I've got some plywood, uh, pinewood ramp boards I'll install outside. Absolutely.

Pinkle finds the switch to start the engine.

PINKLE (CONT'D)

Okay, here we go.

He flips the switch. Nothing happens.

PINKLE (CONT'D)

That's a new wrinkle. It was working the other day.

Pinkle fiddles with the cord to the socket. Nothing. Suddenly the engine starts. The bar jerks up and the chains snap tight across a frightened Bobby, who's yanked up from his seat and tossed back down. Then the machine stops. Flashing Pinkle a homicidal look, Bobby fights his way out of the chains, sling, and chair.

SHELLY

Bobby, 'you alright?

(CONTINUED)

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7. CONTINUED:

BOBBY

How about getting Mr. Pinkle a cold drink?

As Shelly leaves, Bobby pulls Pinkle aside by the back of his neck.

BOBBY

That thing's a death trap, Pinkle. I told you we have to keep him alive.

PINKLE

Insurance companies don't exactly pay off like the slots. After both our cuts, it was either this or a first-rate wheelbarrow.

Shelly returns. Pinkle takes the soda and dives into tinkering with the machine.

SHELLY

(needs a private word)

Bobby?

(beat)

I've got to meet Leo's lawyer.

BOBBY

(taking her into the kitchen)

The hearing's today, right?

PINKLE (O.S.)

Be just another second, folks.

SHELLY

Bobby, are we okay?

His response is a passionate stare. She smolders back. With Pinkle about, they can do no more than look and want. But outside ... Bobby takes her hand.

BOBBY

Come on, he can let himself out.

They exit. Pinkle, studies the non-working hoist. After a moment he climbs up into the sling. Testing. He shouts back to Bobby.

PINKLE (CONT'D)

Probably a short in the switch.

Pinkle reaches down and hits the switch a couple of time; finally, the bar lifts, the chains tighten and the salesman rises.

PINKLE (CONT'D)

There we go ...

(CONTINUED)

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7. CONTINUED:(2)

But the machine doesn't stop, lifting Pinkle up to a precarious height and pulling him back, his arms pinned by the crossing chains.

PINKLE (CONT'D)

Hit that switch down there, would you, Bobby?
 (increasingly strangulated)
 Bobby? ... Bobby?

CUT TO:

8. EXT. ROADHOUSE - DAY

Establish.

CUT TO:

9. INT. ROADHOUSE - DAY

The entry doors have been closed, the tables pushed against the front wall. Two rows of chairs face a long, solid judge's table at the back of the room. Andy escorts Leland past Cooper and Truman, standing near the door, to a defendant's table in the front row. The prosecutor's table sits alongside, SARAH PALMER and MADDY FERGUSON sit behind Leland in the second row, along with a few habitual COURT WITNESSES. Leland takes Sarah's hand for a moment.

The small group stands as JUDGE CLINTON STERNWOOD, all in shining black robes, strides expansively into the room; a rich, magisterial presence and powerful, uncluttered eyes. He is trailed by SID, his bailiff. Appraising the prosecutorless situation, Sternwood stops beside Cooper and Truman.

STERNWOOD

Morning. Where's Lodwick the prosecutor?

TRUMAN

Hasn't shown.

STERNWOOD

(nods; there'll be a delay)

Took a long constitutional this morning. The path leading down to the waterfall. A fine, invigorating mist in the air. There was a twelve-point buck drinking from the pool; he saw me but didn't bolt. Time stood still. In the presence of the eternal, I suppose that's as it should be.

(CONTINUED)

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9. CONTINUED!

BEN HORNE has entered, late, immediately makes his way to the power in the room.

STERNWOOD

Benjamin.

HORNE

Your Honor, a pleasure, sorry I missed you last night.

STERNWOOD

Your dining room served a wild boar with a cherry sauce that I haven't yet found the words to describe.

(to Cooper)

I've been around the Great Northern since the dawn of man. Hammered my way through law school there.

HORNE

Clinton worked construction for my father. In my boyhood memory he built half the hotel single-handedly.

COOPER

There's a door near my room, opening out to the back, that's like nothing I've ever seen. Two panel oak, all joined with tongues, tenons, and dowels. Not a nail or a screw in it.

STERNWOOD

Thank you. I remember that door. Dryclamped and lying in the sun. Beautiful piece of work -

DARRYL LODWICK, the state prosecutor, arrives, apologetically approaching Sternwood.

LODWICK

Sorry, I had a bit of trouble. Lost my wallet.

STERNWOOD

(dryly)

Enter the State.

CUT TO:

#2.005

10. INT. ROADHOUSE - DAY

Sitting alone and imposing at his long table, Sternwood GAVELS and commences.

STERNWOOD

Mr. Palmer has pleaded not guilty to the charge of murder in the first degree. Defense has requested bail. This is a pretrial hearing to determine if that bail will be granted. Mr. Prosecutor ...

LODWICK

We, the people of the state of Washington, move that the defendant be denied bail on the basis of: 1) the great seriousness of the crime for which he's been accused; 2) the apparently premeditated nature of this act; and 3) the oft-witnessed instability of Mr. Palmer during the period following the death of his daughter.

All eyes are on Leland as Lodwick sits.

STERNWOOD

Sheriff Truman will speak for the defense.

TRUMAN

Mr. Palmer is a well-known, respected member of this community, with a good professional reputation and established roots. And beyond that ... I'd like to say that none of us can really know what it's like to lose a seventeen year-old daughter the way he did. What that might do to any one of us ...
(suddenly self-conscious)
That's all.

Sternwood deliberates. Truman takes his seat beside Andy, who is glancing up and over a row up at Leland's partial profile. Truman glances down at the sketchpad in Andy's lap and sees ...

Andy's sketch of Leland, from the same angle as just seen by Truman: a profile favoring the back left side of the head.

Andy notices Truman's attention.

ANDY

I thought I might sell this to the Gazette. They seem to like courtroom sketches.

TRUMAN

You might try for a little more of his face. Just a suggestion.

(CONTINUED)

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10. CONTINUED:

ANDY
Good. Thanks, Sheriff.

Sternwood gavels.

STERNWOOD
On the basis of his high standing in the community, the pristine nature of his public and private reputation and his evident respect for the letter of the law, which is well known to me ... defendant is released on his own recognizance. Leland, as you know, I'll require you to remain in town, making your whereabouts known to the Sheriff on a regular basis. Sid, check the calendar. We'll set the date for Mr. Palmer's trial.

Reactions all round: for Leland, a shred of dignity retained.

11. EXT. HAROLD SMITH'S APARTMENT - DAY

CUT TO:

Establish.

12. INT. HAROLD SMITH'S APARTMENT - DAY

CUT TO:

HAROLD SMITH leads DONNA HAYWARD in, sits behind his mahogany desk. DONNA HAYWARD sits in the antique chair opposite.

HAROLD
So, what behind those deep blue eyes today?

DONNA
I've got a proposition for you.

HAROLD
(half-flirting)
Now you've got my attention.

DONNA
I'll share my life with you. I'll tell it to you. Be a part, of your living novel ...
(Harold waits for the rest)
If I can read Laura's diary.

HAROLD
Intriguing.
(pause; negotiating)
I'll read it to you, It mustn't physically leave this room.

(CONTINUED)

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12. CONTINUED:

DONNA
Acceptable.

HAROLD
You'll start?

DONNA
Acceptable.

Harold undoes the secret bookshelf. Donna tries not to make an obvious point of observing. He tries to casually conceal the fact he's concealing how the locking mechanism works. He takes out a fresh ledger, lays Laura's diary on the desk beside him, makes a show of taking out an expensive fountain pen and cracks open the new book.

HAROLD
(writing in the frontispiece)
Donna ... Hayward.
(smiles, simply)
Begin ...

DONNA
Alright. I'm from Twin Peaks. That is I was born here. My father delivered me. He's a doctor. Where are you from?

HAROLD
I grew up in Boston. Actually, I grew up in books.

DONNA
There are things you can't get from books.

HAROLD
There are things you can't get anywhere. But we dream they can be found in other people. Continue.

Donna stands, comes over to the desk coquettishly along its edge.

DONNA
Maybe our dreams are real.

Harold nervously pull back. Donna quickly grabs Laura's diary and playfully steps away.

(CONTINUED)

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12. CONTINUED:(2)

DONNA (CONTINUED)

My turn ...

HAROLD

No, we've only just started. Please.

He steps towards her. Donna mischievously throws open the front door.

DONNA

Maybe I'll read it out here on the lawn.

HAROLD

Give that back to me, please.

DONNA

Why don't you come out with me? Come on.
What's there to be afraid of?

She backs through the open doorway. He bolts forward; but suddenly it's as if she's backed over a cliff. His face flushes at the flood of daylight. A trembling ignites in his fingers.

HAROLD

Oh God ... oh God ...

DONNA

Harold?

He gets down on the ground, hyperventilating, looking almost paralyzed.

DONNA (CONTINUED).

Harold?

His breathing locks. She hurries to him, kneels down, half-props him against her chest, he grasps at her, trying to breathe again.

DONNA

It's all right. It's all right. I'm so sorry.

HAROLD

I just ... I just got too close.

DONNA

To what?

As his panic fades, seeking and finding permission in her eyes, he kisses her tenderly. They look at each other.

FADE OUT:

END ACT ONE

#2.005

ACT TWO

FADE IN:

13. INT. ROADHOUSE - DAY

Leo Johnson competency hearing. Judge Sternwood is holding court, facing Prosecutor Lodwick and JACK RACINE, a sardonic defense attorney representing Leo Johnson. We begin CLOSE ON a blown-up photograph of Leo Johnson, before and after injury and a diagram on an easel Racine is showing to the judge and closeby gallery area, occupied by Cooper, Truman, and Shelly Johnson. The diagram is of two EEG waves, one large and varied, the other flat and undisclosing.

RACINE

You can see by these EEG's, the one above, which is actually of my own head and intended to show normal brain activity . The line below is of Mr. Johnson and shows minimal activity. The previously submitted medical report states that Mr. Johnson has suffered diffuse brain damage. He isn't currently even capable of taking the standard CST competency tests. We therefore submit that trying this individual would constitute a mockery of the justice system, a proceeding the unfortunate young man wold not even faintly comprehend.

Racine withdraws.

STERNWOOD

Mr. Prosecutor.

Lodwick stands, takes a posturing step toward an almost empty gallery, and accidentally makes eye contact with Shelly Johnson before folding back toward the judge.

LODWICK

I know that Leo Johnson isn't in very good shape. On the surface, it might seem ridiculous to make him stand trial. But a trial doesn't just punish a wrongdoer; it also brings a feeling of justice and retribution to a community. Among the various crimes he's suspected of, the murder of Laura Palmer is the sort that can wound an entire town.

(more)

(CONTINUED)

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13. CONTINUED:

LODWICK (continued)

For there to be even a shred of feeling that the perpetrator of this terrible crime got away with it -
 (Sternwood starts to wave him off)
 - this simply cannot be. As long as Leo Johnson carries a breath, he is as eminently deserving of a trial as this community is of a resolution -

STERNWOOD

All right, have a seat, Mr. Lodwick. You fellas catch your breath, I'm going to need to deliberate.
 (rises)
 Mr. Cooper, Sheriff Truman if I could have the pleasure of your company ...

Sternwood waves them over to join him at the bar.

STERNWOOD (CONT'D)

Sid, how about fixing me up a Black Yukon on Sucker Punch?

Sid contentedly goes to work behind the bar, concocting an elaborate drink. Cooper and Truman flank Sternwood at the bar.

STERNWOOD (CONT'D)

Lodwick really planted his feet and looked it in the eye. I didn't think he'd press on the murder charge. Is Leo Johnson your man?

COOPER

No, sir, I don't believe he is.

STERNWOOD

Harry, what's the town's temperature? Do they want a trial or a lynching?

TRUMAN

They want the right man brought to justice.

STERNWOOD

Then they don't need a circus. This poor bastard seems to be a head of cabbage. Thoughts, Cooper?

COOPER

I feel the right man will eventually be apprehended.

Sid brings Sternwood his drink. With full ritualistic relish, Sternwood lights a cigar. Looks

(more)

(CONTINUED)

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13. CONTINUED:(2)

over at Shelly, sitting alone, looking small.

STERNWOOD (CONT'D)

(quietly)

I declare Leo Johnson not competent to stand trial.
When medically possible, he may be sent home.
Harry, maybe you'd like to tell the little lady
yourself.

Truman nods gratefully, moves to Shelly.

STERNWOOD (CONT'D)

How long you been here, Cooper?

COOPER

Close to two weeks, sir.

STERNWOOD

I'll advise you to keep your eye on the woods. The
woods are wondrous here. But strange.

Sternwood drinks his drink, his eye on some distant, sinister horizon. Truman kneels down beside Shelly, who, distracted, doesn't notice him at first.

TRUMAN

Shelly? They're not going to try him.

Her silent, complex response.

TRUMAN (CONT'D)

Leo's coming home.

A beat. Shelly's face seems to ask, who is really being sentenced?

CUT TO:

14. EXT. ED HURLEY'S HOUSE

Establish.

CUT TO

15. INT. HURLEY'S LIVING ROOM

JAMES HURLEY waits inside the open front door. NADINE, with ED behind her, enters entranced and confused in the doorlight. James moves to her.

JAMES

Can I get you anything, Nadine?

(CONTINUED)

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15. CONTINUED:

NADINE
 (peers at him)
 who are you?

JAMES
 Who am I?

From behind her, Ed rolls his eyes in explanation of the fact that there is no explanation, and that this is pretty standard behavior. Nadine suddenly grins in recognition.

NADINE
 You go to the high school.

JAMES
 Well ... yeah.

NADINE
 It took me a second. You're not in any of my classes.

Ed or no Ed, James is knocked over.

ED
 Why don't you sit, honey and I'll get you a drink.

NADINE
 (stepping away)
 No, I'll get it.
 (stops, look around; beat)
 Where are mom and dad?

ED
 (a panicked look with James)
 They're ... out of town.

NADINE
 Oh. Okay.

She goes into the kitchen.

JAMES
 Wow.

ED
 Doc said to roll with the punches, James.

JAMES
 (digesting)
 What about Jacoby? Why don't you take her to see him?

(CONTINUED)

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15. CONTINUED:(2)

ED
(a trace of an edge)
He's in Hawaii, recovering from that heart attack.

JAMES
Agent Cooper said I should talk to someone about ... what's been going on. Laura. And Donna. And Maddy ...

ED
Donna's a good girl, James. Her kind are pretty rare.

JAMES
I'm just so damned confused ...

ED
Confused?

A sudden RIPPING SOUND from the kitchen. Ed and James trade looks.

ED (CONTINUED)
James, I'm a little confused myself.

Nadine, shocked, steps into the living room entranceway; in one hand she is gripping, by its handle, a refrigerator freezer door.

NADINE
It just came right off.

16. EXT. GREAT NORTHERN HOTEL - DAY

CUT TO:

Establish.

17. INT. BEN HORNE'S OFFICE - DAY

CUT TO:

BEN HORNE enters carrying a black briefcase.

DESK INTERCOM
Mr. Tojamura is here.

BEN
Mr. Who?

Ben looks up to see an ASIAN GENTLEMAN, dressed in a loose-fitting dark suit and sunglasses, step crisply toward the guest chair and unhesitatingly take a seat. An impeccably dressed VALET trails behind him. Ben puts the briefcase behind his desk.

(CONTINUED)

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17. CONTINUED:

BEN

Excuse me? Did you have an appointment, Mr. ... ?

TOJAMURA

Tojamura. I represent Asian investment firm. We have superior offer for Ghostwood Project. Revolutionize Northwest tourism. We have commitment letters from Tokyo banks. Prepared to move immediately.

BEN

I'm sure this all sounds very interesting, I unfortunately have a very important conference call in a couple of minutes...

TOJAMURA

(presenting)

Here is prospectus ...

BEN

Perhaps another time, Mr. uh ...

TOJAMURA

And taste.

The valet hands Tojamura a check. He pushes it across the desktop.

TOJAMURA (CONT'D)

Five.

BEN

(staring at it)

... million.

He picks up the prospectus with renewed interest.

CUT TO:

18. INT. GREAT NORTHERN CORRIDOR - DAY

HANK walks in and heads immediately for Ben's office. BOBBY enters at a safe distance and watches Hank disappear down the hallway. Cooper enters moments later.

CUT TO:

19. INT. BEN HORNE'S OFFICE - DAY

Seeing Tojamura to the door.

BEN

I want you to leave all this with me and let my people take a look at it.

(CONTINUED)

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19. CONTINUED:

TOJAMURA

Point of visit.

Hank enters, stops when he sees Tojamura. Ben waves Hank back. Tojamura bows to Ben. Ben bows back.

TOJAMURA (CONTINUED)

Look forward to further discussion.

BEN

Arrigato, Tojamura san.

Tojamura exits. Hank watches him go.

HANK

Cooper's on way his in.

The phone starts to ring. Ben looks at his watch, waves Hank towards the inner office door. Hank disappears, an instant before Cooper enters the office.

BEN

You, pushed it pretty close.

COOPER

Is that our call?

(Ben nods)

Exactly as we discussed.

Ben nods, picks up and puts it on the speaker phone.

BEN

Benjamin Horne.

JEAN RENAULT'S VOICE

(over the speaker)

Are you ready to play?

BEN

(prompted by Cooper)

Let me speak to my daughter.

RENAULT'S VOICE

That can wait til tonight. One time:

(Cooper takes notes)

... across the border, five miles east of Grand Forks on the road to Castlegars, is a bar called the Columbian. Behind it is a failed amusement park. Go to the merry-go-round. Leave the briefcase beside the horse with no head. At midnight. Alone.

(CONTINUED)

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19. CONTINUED:(2)

BEN

Midnight.

(shows Cooper the briefcase)

And you'll of course have Audrey there with you ...

(no response)

I'll ... I'll be sending my representative -

The line goes dead on Ben. He puts down the phone and opens the briefcase. Cooper scans the money.

BEN

Serialized denominations. As you instructed.

Cooper closes the case and takes it in hand.

BEN

My daughter's life is in your hands.

COOPER

I'll bring her back. Stay by a phone.

Cooper exits. A moment on Ben. Hank comes out of inner office.

BEN

Follow him. Make sure that he and the money are neatly delivered. Bring Audrey back.

HANK

Cooper's not bringing her back?

BEN

Cooper's not coming back. And if you can manage it ... bring back Audrey and the briefcase.

Already on the wavelength, Hank nods, steps back into the blackness of the hallway.

FADE OUT:

END ACT TWO

#2.005

ACT THREE

FADE IN:

20. INT. DOUBLE R - NIGHT

Donna and Maddy sit at the dining table with a homemade drawing of the floor plan of Harold Smith's Apartment between them. Two pocket flashlights sit on the table.

DONNA

Once you're in the Harold's apartment you have to go as fast as you can.

MADDY

This is scary.

DONNA

This is for Laura.

(her finger on the floor plan)

Her diary is in a secret shelf at the very bottom of the bookcase behind a row of fake books. There's a doohickey on the right hand side of the bookshelf, when you pull it out you can slide the secret shelf out. All of the notebooks in there look the same, except for Laura's. It's smaller. has a red cover -

MADDY

How are you going to get him to go outside?

DONNA

Not outside. Just out of the front room.

(picks up a flashlight, demonstrates)

I'll signal you through the window. The door will be open.

MADDY

I thought you liked this guy?

DONNA

I do like him.

MADDY

Doesn't it make you feel a little weird, stealing from him?

DONNA

Look, if there's nothing in that diary we'll give it back to him. But we have to know.

MADDY

And if there isn't, do you think you'd still want to
(more)

(CONTINUED)

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20. CONTINUED:

MADDY (continued)
see him?

DONNA
Yes. I like him. A lot.

A beat. Maddy smiles.

MADDY
Why don't I just sneak in when the fireworks start.

They laugh quietly.

DONNA
Right.

CUT TO:

21. EXT. ONE-EYED JACK'S - NIGHT

Establish.

CUT TO:

22. OMITTED

(CONTINUED)

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22. CONTINUED:

23. INT. BLACKIE'S OFFICE

JEAN RENAULT sits at his desk in shirtsleeves, one sleeve rolled up for him to strap a knife-launcher into his forearm. Its black metal chute holds the knife against a taut spring up near the elbow. BLACKIE watches.

RENAULT

Cooper hands me the briefcase. I take it.

Renault thrusts out his forearm as if to take a briefcase. With a distinct sound, the knife whistles down the chute and bolts to a stop well past the hand area, a show of gleaming, finest-cut steel blade.

BLACKIE

What about Ben Horne?

RENAULT

He relinquishes control of Jack's. It's all yours.

BLACKIE

With his daughter dead?

RENAULT

You love a good steak, but you don't want to know how it got on your plate.

(reloads his knife)

With Battis gone and Home out of the way, you're going to have to get serious about your business, Blackie.

BLACKIE

(pause)

How are you going to do the girl?

Renault motions to a syringe, drugs and chemistry set on his desk. Blackie moves seductively towards Renault, with an eye on the drugs.

(more)

(CONTINUED)

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23. CONTINUED:

BLACKIE
Is it my turn to play?

A knock on the door. Nancy enters. The two sisters/enemies stare at each other. Renault allows Blackie to take some works for a fix.

RENAULT
In the other room.

Blackie exits.

RENAULT
The girl asleep?

NANCY
Dreamland.

RENAULT
Does she dream of fishes? Of dark lake beds and tangled weeds?

Renault caresses her leg, pulls a knife from her boot. Nancy doesn't move.

NANCY
What about Blackie? I've waited long enough.

RENAULT
We'll have our fun tonight.

Renault caresses her with the knife.

CUT TO:

24. EXT. DOUBLER DINER - NIGHT

Establish.

CUT TO:

25. INT. DINER - NIGHT

Norma pours coffee for James, preoccupied, eating dinner at the counter.

NORMA
How's Nadine coming along?

JAMES
Nadine?

(CONTINUED)

#2.005

25. CONTINUED:

NORMA
Is she feeling stronger?

JAMES
Yeah. She tore the freezer door right off the refrigerator.

NORMA
Was she mad about something?

JAMES
No. She was happy.

The front door opens. TOJAMURA enters. Norma freezes. Tojamura nods.

NORMA
Dinner for one?

Tojamura, nods again. Norma shows him to a booth facing the front window and hands him a newly calligraphic menu. Maddy hurries into the diner. Stops short when she sees James. Tries to look past him looking for a waitress

JAMES
Hi.

MADDY
Hi.
(to the waitress)
Can I get a coffee to go?

JAMES
Seen Donna today?

MADDY
No, sorry. You?

JAMES
No. What's with the coffee?

MADDY
Coffee? It's for Uncle Leland.

JAMES
You don't have coffee at home?

MADDY
(receiving the coffee)
James, I can't talk now. I need to go.

(CONTINUED)

#2.005

25. CONTINUED:(2)

JAMES

You need to go?
 (no response from Maddy)
 Where are you going?

MADDY

Home. Bye, James.

Maddy leaves. James probingly watches. Waits. Then gets up and follows her out. Norma and Hank exit from the kitchen, Norm carrying a plate of food. She points out Tojamura to Hank.

NORMA

Louise said he checked into the Great Northern under the name of Tojamura. This must be the food critic.

HANK

Does he have ponytail?
 (Norma nods "yes")
 I think he's been here already.

NORMA

What? When?

HANK

Let me handle this.

Hank takes the plate from Norma, moves towards Tojamura carrying the sliced turkey and mashed potatoes smothered with gravy. Norma looks on anxiously from the back of the room. Hank glides up and slides the plate through the air, holding it for an instant under Tojamura's.

HANK

Our specialty.

He then shoves the back of the Asian's head forward, ramming his face into the gravy mountain of mashed potatoes. Hank drops the plate on the table, slaps his palms clean in self-satisfaction, and looks back at a stunned Norma.

HANK (CONTINUED)

This guy's no critic, he's a ...

Tojamura's mud-and-cloud face rises. Hank glances down. Realizes. Wrong Asian. He looks back at Norma's Face of Death.

CUT TO:

#2.005

26. INT. SHERIFF'S STATION RECEPTION AREA - NIGHT

The last half hour before closing up. ANDY BRENNAN concludes a bravura evening manning the switchboard. His chest and surrounding area are covered with yellow post-it notes.

ANDY

(into phone)

No, sir, I'm sure not the regular girl. She's gone to Tacoma to visit her sister. There's supposed to be a number for her written down here somewhere.

Andy begins to look for it, but that's not what the caller is concerned about. Andy listens to him for a moment.

ANDY (CONTINUED)

Well, I'm certainly not a lawyer, sir, but my interpretation of the law would be that if your neighbor's cow has each of his four hoofs completely on his property, but his head is stretched over into your property and he's chewing up your ...

(listens)

Well, I'm certainly no veterinarian, but I think that would kill the cow. Right. Okay. Bye.

Andy disconnects. A pause in the action brings him to his moment of truth. He takes out a scribbled piece of paper. Exhales. Dials.

ANDY (CONTINUED)

(into phone)

Yeah, I'm calling for some test results. Doc Hayward said I could just call you an ... what's it for? It was for a ...

(stage whisper)

Semens analysis. Brennan. Andy.

(waiting)

Yes? Uh, could you go slow, I want to write all this down.

(writes)

Oligospermia. That sounds terrible. I have that?

(blank)

Oh, I had it. "Too few sperms." Had it? You mean I'm cured?

(writes; repeats as he does so)

Doc said, "They're not just three guys on a fishing trip,

(more)

(CONTINUED)

#2.005

26. CONTINUED:

ANDY (CONTINUED)
 they're a whole damned town." Yeah, I know what that means; they're not really real people, they're ... okay, thank you. Thanks very much.

Andy hangs up. He is overjoyed. Truman peeks out of his office curious about Andy's excitement. Andy turns to him.

ANDY
 I'm a whole damned town.

CUT TO:

27. INT. TRUMAN'S OFFICE

Cooper and Truman at Truman's desk, leaning over Cooper's floor plan of One-Eyed Jack's.

COOPER
 This is what I saw at One-Eyed Jack's. Main bar and greeting room. Offices here. Casino and Get-acquainted Room.

HAWK enters. Cooper adroitly sweeps the map to the side, a move the deputy notices.

HAWK
 The one-armed man's been staying at a motel on Highway 9. No one's seen him for the last day, day-and-a-half. His room looks lived in. I found this.

Hawk empties a paper bag of SYRINGES and several VIALS OF LIQUID.

HAWK (CONTINUED)
 Same drug, as before.
 (taking a whiff of it)
 Weird, deep smell.

COOPER
 We're still waiting for Albert's analysis. Good work, Hawk.

Hawk grabs a look at the plans. Truman dismisses Hawk's concern.

TRUMAN
 See you in the morning, Hawk.

Hawk exits. Cooper breaks the floor plans back out.

COOPER
 We'll approach thru the woods from the back. Scale this hill to the rear door.

(CONTINUED)

#2.005

27. CONTINUED:

TRUMAN

Our entry point.

COOPER

Inside are stairs that lead down to the rooms. And Audrey.

TRUMAN

What kind of muscle do they have?

COOPER

Couple of floor men in the casino. May be more inside, I never went back there.

TRUMAN

Let's go get her.

CUT TO:

28. OMITTED

29. INT. RECEPTION AREA

Truman and Cooper sweep by Andy. After they go out Andy reviews his scrap of paper containing the fertility information and notices for the first time the blotter upon which it sits. Lucy's blotter, with a swarm of phone numbers, one of them distinctly circled. His eyes are drawn to this fresh-looking track. He picks up the phone and dials. Two rings.

VOICE ON PHONE

Adams Abortion Clinic ... hello?

Andy's face and phone hand are frozen.

FADE OUT:

END ACT THREE

#2.005

ACT FOUR

FADE IN:

30. EXT. HAROLD SMITH'S APARTMENT - NIGHT

Maddy sits behind the front bushes, coffee cup in hand, eyes fixed on Harold Smith's bedroom window.

CUT TO:

31. INT. HAROLD SMITH'S LIVING ROOM - NIGHT

Donna and Harold sit together as before, she on the chair, he behind the desk. Harold opens the diary with quiet ceremony. Quietly, with muted intensity, he begins:

HAROLD
(as he writes)
Donna Hayward. Tuesday. March the seventh.
Second session.

Harold looks up at Donna, waits for her to begin. Donna pauses, tongue-tied, a little embarrassed. She sips from her glass of wine, as if to seek inspiration. Harold offers a comforting smile. And some unexpected humor:

HAROLD
(gentle prompting)
"Dear Diary ...

Donna smiles, shrugs.

HAROLD
Tell me a story.

DONNA
What kind?

HAROLD
Anything you like. It's a diary. Filled with loves
and hates.

(CONTINUED)

#2.005

31. CONTINUED:

DONNA

(as it to decide upon the theme)

Loves.

HAROLD

Good.

A beat. Harold waits for her to begin. Takes a sip from his own glass of wine. Finally:

DONNA

Uhm ... "Dear Diary ..."

(to Harold)

This is from a long time ago. Is that okay?

(he nods assent)

All right. Uhm ... I'm thirteen years old. Fourteen maybe. Me and Laura put on our tightest shortest skirts. Too tight, but Laura talks me into it. And we go to the roadhouse to meet boys.

Donna pauses. Harold watches her intently, writes as he listens. The room is suddenly very quiet and still. Almost eerie. As Donna gains the confidence to remember:

DONNA

Their names are Josh, Rick, and Tim. About twenty years old . A nd they're nice to us, they treat us like we're older. Rick asks if we want to parry and Laura says yes.

(beat)

There's a stream in the woods. It seems pale and light out. The boys build a fire. I like Tim the best. He isn't so full of loud jokes like the others.

(beat)

Rick gets out a bottle of vodka and Laura starts drinking. I can't believe how much she drinks. She hands it to me. I take a sip. It feels good.

(beat)

Laura starts to dance around the boys. Moving her hips back and forth. Rick starts to clap. But Tim doesn't do anything. He just watches. Somehow that makes me mad. So I say, "Let's go skinny-dipping."

(beat)

(more)

(CONTINUED)

#2.005

31. CONTINUED:(2)

DONNA (continued)

We take off our clothes. I know the boys are watching us. The water feels really warm. The boy's legs are white and I can see them under the water. When Laura starts to kiss Josh and Rick, I don't know what to do. So I swim away. I think maybe I want to run but I don't. Tim swims over to me. I let him kiss me. And I let him touch me. Once.

(beat)

When we leave, and this is what I remember best, the boys are really nice. They don't make fun or talk down to us. And Tim ... Tim kisses my hand when we say goodbye. Then he kisses me.

(beat)

I can still feel that kiss. His lips are warm and sweet. My heart sort of jumps. He's talking to me but I don't really hear him. Just the kiss.

(beat)

I never saw him again. It was the first time I ever fell in love. But Laura ...

Donna exhales, a little overwhelmed. Tears shine in her dark eyes.

DONNA

That's all.

(embarrassed; re tears)

Sorry.

HAROLD

That was beautiful, Donna.

Harold closes the diary.

CUT TO:

#2.005

32. INT. HAROLD SMITH'S GREENHOUSE - NIGHT

START CLOSE on a cymbidium orchid. Pale yellow and red. Quite beautiful. Harold Smith's voice is HEARD.

HAROLD'S VOICE

Most people imagine orchids growing in exotic steamy jungles. But you can grow them anywhere with the right kind of care. I mean it's all basically water and light, isn't it? Here. Look.

ANOTHER ANGLE reveals Harold and Donna in the greenhouse. Artificial light. Rows of potted orchids. Harold delicately holds an orchid in his palm.

DONNA

It's beautiful.

HAROLD

(a quiet obsession)

Humidity is paramount. The control of it, I mean. Too much moisture is an invitation to disease.

(pointing to appropriate parts)

Three sepals, three petals bottom petal shaped like a lip is called the labellum.

DONNA

The colors ...

HAROLD

(re labellum)

It's a landing platform, really. For pollinating insects.

Donna's fingers touch the petal. Then brush against Harold's hand.

DONNA

It's sort of romantic.

Harold now takes Donna's hand into his own. She turns toward him. And they kiss with greater intensity than before. Something akin to passion. A beat. Harold steps back from her.

HAROLD

(with vague apprehension)

Will you excuse me for a minute?

(CONTINUED)

#2.005

32. CONTINUED:

DONNA

Sure.

Harold steps away into his bedroom. The SOUND of running water is HEARD. Donna reaches into her purse, grabs the flashlight. And races toward the front window.

CUT TO:

33. EXT. HAROLD SMITH'S HOUSE - NIGHT

Maddy SEES the tiny window flashes. She rises up from behind the bushes and does an eggshell walk toward the bungalow door.

CUT TO:

34. EXT. ONE-EYED JACK'S - NIGHT

Re-establish. Hank stands in the shadows, watches something in the near distance. He speaks into a cellular telephone with quiet urgency.

HANK

(into phone)

Ben, we've got a problem. The drop at the merry-go-round's not for two hours and Cooper's at One-Eyed Jack's. And he's not alone.

CUT TO:

35. EXT. AROUND BACK - NIGHT

Up over a hillside ridge, a walkway runs just the back French doors. ANGLE ON a GUARD on patrol. He hears a NOISE behind him and starts to reach for his gun, but there's suddenly a strong yank on his arm. Truman stuffs a rubber ball into his mouth and almost simultaneously slaps into handcuffs behind his back. Then from another pocket in his jacket, he seals the ball in place with tape. Cooper inspects Truman's JACKET. A modified fishing vest loaded with burglary tools. Cooper nods appreciatively. Gestures forward.

They approach the back door. Locked. Truman plants in odd piece of iron between the French doors. Props it between the French doors, pushes the doors in and as they bounce back out and OPEN.

CUT TO:

36. INT. ONE-EYED JACK'S - NIGHT

Cooper and Truman enter atop a long, ill-lit stairway. They look about, alert, ready for anything, then start down the stairs. Party sounds abound from the adjoining main rooms. Cooper and Truman walk past the first hallway of noise, the casino, gliding by, trying to make themselves invisible. As they approach the next level, a GIRL leads a CUSTOMER out into the hall.

(more)

(CONTINUED)

#2.005

36. CONTINUED:

They, freeze against the wall: She looks up the stairs and happily prances right past them, a little drunk, not seeing. Cooper and Truman exhale. They descend past this level toward the darkness of the bottom floor.

CUT TO:

37. INT. ONE-EYED JACK'S HALLWAY - NIGHT

Cooper and Truman move stealthily down the hallway. They near Blackie's office, a window, their view limited by drooping red curtains. Truman peers inside. Signals "two" occupants to Cooper. Cooper gestures a reply. *Stay put. I'll circle in the other direction.* HOLD ON Truman for a beat, as he scoots closer, tries to get a better look inside.

CUT TO:

38. INT. ONE-EYED JACK'S HALLWAY - NIGHT

Cooper moves quietly down the hall, looking left and right. Suddenly a woman appears. It's Nancy, Blackie's sister. Cooper doesn't hesitate.

COOPER
(coldly determined)
Please take me to Audrey Horne. Now.

NANCY
(figuring her options)
I don't think she's available.

Cooper takes out his pistol.

COOPER
Let's double check.

Cooper takes Nancy by the arm. Allows her to lead him forward.

CUT TO:

39. INT. BLACKIE'S OFFICE - NIGHT

START CLOSE on a video monitor showing Cooper playing blackjack. ANOTHER ANGLE reveals Jean Renault, glancing at the screen from time to time. He holds a small spoon in one hand, a lighter in the other. He fixing a hot shot for Audrey. Blackie watches, waits.

BLACKIE
(re hot shot)
Not such a bad way to go. All things considered.

(CONTINUED)

#2.005

39. CONTINUED:

RENAULT

Is she alone?

BLACKIE

Nancy's with her.

(jealousy)

What does she do for you that I can't?

RENAULT

(quiet smile)

You do all right.

Renault loads the syringe with a practiced hand. Everything proceeds in business-like fashion. Blackie steps a little closer, eyes on the drugs that remain.

CUT TO:

40. INT. ONE-EYED JACK'S HALLWAY - NIGHT

Truman leans against the wall, having witnessed much of the latter. He looks down the hallway for Cooper, some sign. But sees and hear nothing. Truman scoots a little closer to the office door. Considers his next move.

CUT TO:

41. INT. ONE-EYED JACK'S BEDROOM - NIGHT

Cooper and Nancy enter the bedroom. Cooper sees Audrey, dazed, bound up on the bed. He gives Nancy a quick stare: of controlled rage. She equivocates:

NANCY

It's not my idea, okay? We're nothin' but meat on a hook to these people.

(imploring)

I'll do whatever I can to help. Serious.

Cooper's not listening. He kneels at Audrey's side.

COOPER

Audrey. Can you hear me?

AUDREY

(slipping in and out)

Mmmmm ... Who ... ? ... My ... my prayers ...

(CONTINUED)

#2.005

41. CONTINUED:

COOPER

(quiet, intense)

Audrey, I'm going to take you out of here now.

Cooper hears the sound of brushing silk. He reacts, turns in time to SEE Nancy take a stiletto out of her boot. Her hand sweeps forward, blade flashing. Cooper shifts to avoid. But the steel catches his arm, rips and tears. Cooper grabs Nancy's wrist with his free hand, wrenches the knife from her grasp, sends her sprawling with a punch to the jaw. She's out cold.

Cooper retrieves the knife, cuts Audrey's ropes. He bundles her in the top blanket, takes Audrey into his arms. Cooper moves as quickly as is possible. He knows he is running out of time.

CUT TO:

42. INT./EXT. BLACKIE'S OFFICE - NIGHT

Truman watches as Renault places the loaded syringe in his pocket Steps toward the door. Blackie follows, now steps in his path. She smirks, sidles into Renault's arms. A deep kiss.

Truman crouches by the doorway, reaches for his pistol. Ready for action. Just then: the unmistakable WHISTLE of Renault's spring-loaded KNIFE.

Blackie gasps, sags. Feels the blade enter her torso. Renault removes the knife, releases her. Blackie falls dead from his embrace to the floor.

Truman reacts with shock. pistol in hand, he stands, turns toward the office.

Inside the office, Renault spots Truman. He reaches for a pistol, FIRES. Truman ducks for cover. Renault's bullet strikes a window, glass shatters, flies. Truman marine crawls to a better vantage point. He rolls, pistol aimed, ready to fire, but Renault is GONE.

CUT TO:

#2005

43. INT. ONE-EYED JACK'S -CORRIDOR

Cooper hurries down the corridor, Audrey in his arms. Truman meets him from the opposite direction. Neither has time for conversation. They turn toward the nearest exit. Truman leads the way. Suddenly: another BODYGUARD appears between them and the exit. He holds a gun in his hands. Means to use it.

BODYGUARD

Drop the gun.

Truman deliberately places his gun on the floor. Cooper holds Audrey tightly in his arms, says nothing. The bodyguard's gun cocks. Then a hollow drum-like SOUND. Truman turns to see the guard fall forward, a bowie knife lodged deep between his scapulas. Halfway up the stairs is Hawk.

HAWK

Good thing you guys can't keep a secret.

Cooper, Truman, and Hawk dart up the stairs.

CUT TO:

44. EXT. THE HIGH RIDGE - NIGHT

Cooper, Truman, and Hawk are VIEWED from a HIGH ANGLE. Racing with Audrey into the shadows.

ANOTHER ANGLE reveals this to be Hank's POV. He speaks into the cellular phone:

HANK

(into phone)

There's been gun fire. Cooper and Truman are leaving with your daughter

A GUN moves into FRAME, pointed at Hank's head. Hank hangs up without another word. SHOT EXPANDS to show Jean Renault holding the pistol.

Hank's hands slowly go up. Renault reaches over into Hank's coat pocket and pulls out a wallet. Opens it. He reacts with surprise.

INSERT - WALLET

Darryl Lodwick's state prosecutor's identification is prominently displayed.

CUT TO:

#2.005

45. INT. HAROLD SMITH'S LIVING ROOM - NIGHT

Maddy stands against the bookcase, looking for the button Donna described. She runs her hand along a panel, then down it's side. A button! The panels open. Maddy looks in at the hidden bookcase.

CUT TO:

46. INT. GREENHOUSE - NIGHT

Donna peers out the greenhouse window into the living room. Follows Maddy's progress. Suddenly: Harold Smith returns, takes her by surprise. Donna reacts with a start.

DONNA

Hi.

HAROLD

(suspicious; eye on window)

Is something wrong?

Harold turns toward the window. Donna moves to intercept.

DONNA

No. You scared me a little that's all. I ...

Harold pulls free from her grasp, steps to the window. Donna nearly pleads.

DONNA

Tell me about the orchids. This one ...

Too late. Harold stalks forward.

CUT TO:

47. INT. HAROLD SMITH'S LIVING ROOM - NIGHT

Maddy excitedly reaches for the diary with Laura's name embossed upon it. She pulls it out too quickly knocking several books to the floor. Maddy turns toward the greenhouse window, GASPS.

Harold Smith stands on the other side of the glass, face distorted, now staring at her with anger.

CUT TO:

48. INT. GREENHOUSE - NIGHT

START CLOSE on Harold's hand grabbing a gardening tool. Three metal prongs, sharp claws to tear and rend.

Smith strides toward the living room. Donna pleads, follows.

(CONTINUED)

#2.005

48. CONTINUED:

DONNA
Harold, no. You don't understand. Maddy?!

CUT TO:

49. INT. HAROLD SMITH'S LIVING ROOM - NIGHT

Maddy stands frozen near the hidden bookshelf, Laura's diary in her hands. Harold puts himself between her and the door, armed with the metal tool. Donna reaches for his arm, he rips free from her grasp, shoves her toward Maddy and the hidden books.

Maddy and Donna stand together, breathless, afraid. Harold Smith pauses, just stares at them for a beat. Feels the black weight of their betrayal. Then, quietly, almost a whisper, he speaks:

HAROLD
Are you looking for secrets? Is that it? Maybe I can give you one. Do you want to know what the ultimate secret is? Laura did.
(eyes flaring)
The secret of knowing who killed you.

Maddy screams.

FADE TO BLACK

END ACT FOUR