ACT ONE

FADE IN:

EXT. THE PALMER HOUSE MORNING

Establish.

CUT TO:

INT. PALMER'S LIVING ROOM - MORNING

The homecoming photograph of Laura Palmer sits on a table next to the sofa.

We see a SKETCH PAD, a portrait of a frightening man, with long, filthy hair. Deputy ANDY BRENNAN sits on the sofa making the sketch. SARAH PALMER sits next to him, describing the man in her vision in a tense whisper. Next to Sarah and holding her hand is DONNA HAYWARD. Behind them stands SHERIFF TRUMAN, studying Andy's work. On a chair beside the couch DOC HAYWARD sits with medication at the ready.

SARAH
His hair was long. Filthy grey on grey, long hair.

MADELEINE FERGUSON appears quietly behind Truman with a tray of coffee cups. She hands one to Truman and another cup to Doc Hayward. She starts to place a cup in front of Sarah, but with a gentle hand the doctor discourages this.

SARAH
(struggling)
I saw him, by the foot of Laura's bed. He was like an animal.

The scene is interrupted by a thump at the doorway. LELAND PALMER totters in, unshaven.

TRUMAN
Had you ever seen this man before?

SARAH
No... never.

Andy looks at Truman, who nods; Andy shows the sketch to Sarah.

SARAH
His face... oh, God, his face

Sarah's head rocks back on to the top of the sofa. She's starting to lose it.

LELAND
Sarah? Have you told them about the necklace? They'll love that one.

TRUMAN
Necklace?

LELAND
She had two visions. (winks at them)

TRUMAN
Go ahead, Sarah.

Leland rises and heads unsteadily out of the room.

SARAH
It's night. A flashlight beam moves across the ground then a hand... a gloved hand... lifts a rock and takes out a necklace. Broken in half... it was Laura's...

CAMERA MOVES IN on a frightened Donna.

CUT TO:

A TELEVISION

Opening credits of Invitation to Love." Scarlet red flowing script writes out the title.

ANNOUNCER
...INVITATION TO LOVE...

CUT TO:

INT. SHERIFF'S RECEPTION AREA - DAY

Lucy sits at her desk glued to a small portable television set.

CUT TO:
EMERALD, poured into a dress with a plunging neckline, slinks toward CHET.

EMERALD
Don't fight it, Chet.

CHET
I'm still married to Jade. It's wrong.
   (he turns away, struggling to control himself)
God... you're evil...

EMERALD
For once in your life, Chet, you're exactly right.
   (she takes Chet into a passionate kiss)
I want to see my father's will, Chet.
   (another kiss. Chet melts)
Get it for me.

CUT TO:

LUCY
Entering the station, Andy and Truman cruise up to her window.

TRUMAN
'Morning, Lucy, what's going on?

LUCY
Thanks to Jade, Jared decided not to kill himself and he's changed his will leaving the Towers to Jade instead of Emerald, but Emerald found out about it and now she's trying to seduce Chet to give her the new will so she can destroy it and Montana's planning to kill Jared at midnight so the Towers will belong to Emerald and Montana, but I think Emerald's going to doublecross him and he doesn't know it yet. Poor Chet.

TRUMAN
What's going on... here.

LUCY
Agent Cooper is in the conference room with Dr. Jacoby.

Truman starts for the conference room. Andy hangs back to
talk to Lucy.

ANDY
So I guess Chet's really got his
hands full, huh?... Lucy, why couldn't
I spend the night last night?

LUCY
And will you be having coffee as
well, Deputy Brennan?

CUT TO:

INT. INTERROGATION ROOM A - DAY

DR. JACOBY and AGENT DALE COOPER sit across the table from
each other. Jacoby plays idly with a golf ball, practicing
sleight-of-hand.

COOPER
Was Laura Palmer seeing you because
she was addicted to cocaine?

JACOBY
I'd like to help you, Agent Cooper.
Maybe there is some sort of hula we
can do around my doctor-patient
confidentiality.

The blackboard from Episode Two stands behind Cooper. The
map of Tibet looks over Cooper's shoulder. Jacoby rises and
circles towards it. Truman enters. Cooper nods to him.

COOPER
It is safe to say Laura came to see
you because she had problems.

JACOBY
Oh my yes.

COOPER
Were her problems of a sexual nature?

JACOBY
Agent Cooper, the problems of our
entire society are of a sexual nature.
(studies the map)
Tibet. My abiding interests lie to
the east as well, though only as far
as Hawaii. Five years post-graduate
work. There are sound solutions to
our diseased family structures in
native Hawaiian culture.

COOPER
So there were problems at home.
JACOBY
The ancient Hawaiians often turned to the soothing rhizome of the ginger plant to ease the pain of profound confusion which, more often than not, was sexual.

COOPER
Ginger is not addictive. Cocaine is.

JACOBY
The fact that Laura Palmer sought medication, no matter how dubious, was actually a positive sign.

COOPER
(frustrated)
Dr. Jacoby, I know that you cared deeply for Laura. Why won’t you help us?

JACOBY
I would like to. My own personal investigation, I suspect, will be ongoing for the rest of my life.
(not unaffected)
Laura had secrets. And around those secrets she built a fortress that in my six months with her I could not penetrate. For which I consider myself an abject failure.

TRUMAN
Did she discuss Bobby Briggs and James Hurley?

JACOBY
They were boys. Laura was a woman.

COOPER
She had sex with three men the night she died. Were you one of them?

JACOBY
No.

COOPER
(bottom line)
Who killed her, Dr. Jacoby?

JACOBY
(walking a fine line)
The night after Laura died I followed a man Laura had spoken to me about. He was driving a red corvette. I lost him near the Old Sawmill Road. That, gentlemen, is all I can tell
Lucy interrupts on the intercom.

LUCY'S VOICE
Agent Cooper, there is a Gordon Cole on the phone. He says you're expecting his call and that I should put him through to you, should I?

COOPER
Put him through.
(to Jacoby)
That will be all.

TRUMAN
You'll be in town, Doctor?

JACOBY
I'm planning a pilgrimage to Pebble Beach, but that's not 'til the end of the month.
(wiggles his thumb and little finger)
Hang loose, Houlies.

He's gone. Cooper sets up the speaker phone on the table in front of a chair.

COOPER
Does Leo Johnson drive a red corvette?

TRUMAN
Yes.

COOPER
Anything more on Jacques Renault?

TRUMAN
There's an APB on him. His brother Bernie made bail this morning. I've put a tail on him.

COOPER
This is my supervisor calling.
(punches in the call on the speaker)
Good morning, Gordon, how are we doing?

COLE'S VOICE
(all business)
Coop. Where do you want to start?
The Palmer girl or Albert's new best friend, Harry Truman.

COOPER
(with a look to Truman)
Laura Palmer.

COLE'S VOICE
Albert has been very busy despite the handsome shiner. The twine he found on her upper arms is a common household variety: Finley's Fine Twine.

COOPER
And the twine on her wrists?

COLE'S VOICE
Definitely not a match. No ID yet. And those marks on her shoulders? Bird bites. Albert thinks he'll have specifics this afternoon vis-a-vis genus and species.

TRUMAN
(over)
Bird bites?

COLE'S VOICE
He'll also be faxing a reconstruction of the plastic fragment from her stomach.

COOPER
Tell Albert we're anxiously awaiting his results.

COLE'S VOICE
Now for the bad news. Coop, I've got an O.O.J. and an A.F.O. here from Albert concerning his mano y mano with the local Sheriff Truman.

Truman makes a gesture offering to leave. Cooper motions him to stay.

COLE
Albert wants this guy's badge.

We can almost hear Harry's expletive as he goes to the window.

COOPER
Gordon, here's how it is: you know Albert. In my opinion, Sheriff Truman displayed the patience of a saint in not clocking him a day earlier than he did--

COLE'S VOICE
He wants it filed with the U.S. Attorney--
COOPER
File it under "f" for "forget it"

COLE'S VOICE
Coop--

COOPER
And you tell Albert, if he wants to pursue this I'll fight him all the way up the chain to Washington. I'll talk to you later, Gordon.

Cooper hangs up as Andy enters with his sketch.

TRUMAN
I thanks, I didn't sleep too well last night.

COOPER
Harry, the last thing you're gonna worry about while I'm here is some city slicker I brought into your town relieving himself upstream. (takes the sketch from Andy)
This is the man I saw in my dream.

TRUMAN
You saw this man?

COOPER
I had an intuition that my dream and Sarah Palmer's vision were connected. I didn't go with you this morning so I wouldn't influence her. I'm a strong sender. (he hands the sketch back to Andy)
The eyes were a bit closer together.

The intercom buzzes.

LUCY'S VOICE
Deputy Hawk calling in for Agent Cooper?

COOPER
(picks up the phone)
Hawk... Right... stay there. Follow him if he moves. (hangs up)
Traveling east on Highway 12, how long will it take us to get to the Pine View Motel?

ANDY
Half an hour--

TRUMAN
Ten minutes.

ANDY
Depends which way you go.

COOPER
Hawk's found our one-armed Man.

CUT TO:

EXT. ED HURLEY'S GAS FARM - DAY

Re-establish. PAN to the Hurley residence, across the street.

CUT TO:

INT. ED HURLEY'S HOUSE - DAY

ED and his assistant, SPARKY, a wizened eager beaver, enter and tiptoe into the living room to examine Nadine's rowing machine. The oars are bent like a "z."

ED
Watch you don't track any grease, Sparky.
(they kneel down and look at the machine)
How the heck could Nadine bend the thing like that?

SPARKY
That's tempered steel, Edsker.

Ed glances at the window, picks up the phone.

ED
Nadine's still rummaging around out in the garage. Catch an eye, will ya, Sparky.

SPARKY
Safe as houses, Edsker.

Ed dials. After a couple of rings his call is answered.

ED
Shelly... hi, it's Ed Hurley. I need to talk to Norma. It's kind of important.

INTERCUT:

INT. DOUBLE R DINER - DAY
SHELLY JOHNSON has answered Ed's call. As she talks she watches "Invitation to Love" on the tube, with the sounds turned down

INTERCUT:

"INVITATION TO LOVE"

Chet searches through a pile of legal briefs beside a bed where JARED sleeps soundly.

SHELLY
You just missed her, Ed. She's left for Hank's parole hearing.

ED
Shoot. Shelly, when she gets back could you tell her...

Sparky sees Nadine approaching. He gives Ed the high sign, takes out a wrench and moves back to the rowing machine.

NADINE HURLEY enters carrying a breakfast tray.

ED
...you tell Mrs. Milford not to drive anywhere without an extra set of lug nuts.

He hangs up the phone and turns to Nadine. She displays the tray, loaded with food, a newspaper, a pot of coffee and a grease gun. Nadine smiles seductively at Ed.

NADINE
Eggs and bacon and sausage and ham and whole wheat toast and juice and coffee. And the sports section, and a grease gun for working on my rower.

ED
(confused)
What's the occasion, Nadine?

NADINE
(whispers seductively in his ear)
I'm gonna get a good lawyer, Ed.

She kisses him. He's alarmed. She whispers.

NADINE
There's a damn good patent lawyer in Fairvale. Those drape runners are going to make us a fortune.
EXT. STATE PRISON - DAY

Establish.

CUT TO:

INT. INSTITUTIONAL CORRIDOR - DAY

NORMA JENNINGS sits pensively on a bench outside the door. WILSON MOONEY, the parole officer, emerges from another door to the cell block.

MOONEY
I've arranged for you to have a little chat with Hank before the hearing. He's glad you're here.
(a tad nervous)
Hope I didn't come on too strong yesterday--

NORMA
I'll be sure to tell him how helpful you've been, Mr. Mooney.

Mooney moves off. The door to the cell block opens and HANK JENNINGS is led out by a GUARD. Hank is forty, good looking in a rough way. Alarmingly charming. He brightens as the Guard leads him towards Norma who slowly stands as Hank reaches her.

HANK
Haven't seen you for awhile, Norma.

NORMA
Been kind'a busy.

HANK
So... business is good.

NORMA
Yeah.

Pause. Hank seems suddenly, terribly vulnerable.

HANK
Back me up in there, Norma, please. I gotta get out. It's starting to put the zap on me, big time.

NORMA
(pause, a whisper)
You think it's that easy?

HANK
I know I've got no right to ask and you've got no reason to believe me, but... I'll change. I swear on my
life. I have changed. Give me a chance
to prove it to you.

The Guard steps back in and moves him away. A hint of weakness
in Norma's eyes.

CUT TO:

INT. PAROLE BOARD HEARING ROOM - DAY

Hank sits at a long table with Mooney, across from two BOARD
MEMBERS, a middle-aged neatnik and a younger woman with a
granite bouffant hairdo. Three other BOARD MEMBERS are spread
around the table. Norma sits to one side and watches Hank.

HANK
I've replayed it my mind a million
times. I just don't have any answers.
A car in perfect condition goes out
of control. A vagrant nobody knows
is killed sleeping on the roadside.
Why? Why did fate deal me this hand?

MALE BOARD MEMBER
You were not incarcerated for an act
of fate, Mr. Jennings.

HANK
I accept that. But it was fate, maybe
in an odd way, even luck that sent
me to prison. Just as much as that
accident.

WOMAN BOARD MEMBER
What is your point?

HANK
That my time here has been good for
me. You don't spend eighteen months
in a nine-by-five box without facing
your life. Without figuring what
went wrong with your life before.
Without planning to make it better.
Without learning to get down on your
hands and knees and pray for a second
chance.
(pause)
I know I've got a lot to make up
for. The life I destroyed... and
another life I very nearly destroyed.

Hank takes a long loving look at Norma. Board members study
her.

WOMAN BOARD MEMBER
Mrs. Jennings, your husband would be
facing a difficult re-entry. How
would you help him?

NORMA
I own the Double R Diner in Twin Peaks. I can give him a job. The boss is tough, but fair.

This gets a slight chuckle from the board.

WOMAN BOARD MEMBER
And you would live together as man and wife?

Pause. Hank edges his seat forward, it makes a loud scraping noise. Norma looks at Hank.

NORMA
He's my husband, isn't he?

Pause. Hank mouths a silent, "thank you."

MALE BOARD MEMBER
We've got what we need here. We'll decide what recommendation to make without the inmate present.

WOMAN BOARD MEMBER TWO
We'll let you know by five o'clock today.

Hank idly rubs a key chain. Its handle is a WHITE DOMINO with SIX BLACK DOTS.

Hank is led out by the Guard. Norma watches him go.

HANK
(smiles, says quietly)
Catch you later.

FADE OUT:

END ACT ONE

ACT TWO

FADE IN:

EXT. TWIN PEAKS HIGH SCHOOL - DAY

Re-establish. A bell rings.

CUT TO:

INT. TWIN PEAKS HIGH SCHOOL GIRLS' ROOM - DAY

Donna Hayward stands in front of the mirror, looking at herself, brushing her hair. AUDREY HORNE enters and
immediately lights a cigarette.

AUDREY
I've been doing some research. In real life there is no algebra.

DONNA
Maybe you should run away and join the circus.

AUDREY
Escape! I've got a better idea. A tall, dark and handsome stranger falls madly in love with me and takes me away to a life of mystery and international intrigue.

DONNA
You mean that FBI Agent? Dream on.

AUDREY
Maybe. Or maybe he'll realize I'm the woman of his dreams because I'm going to help him figure out who killed Laura.

DONNA
Is that so?

AUDREY
Yes. And you're going to help me. Fact: Laura was seeing James Hurley behind Bobby's back.

DONNA
(defensive)
What if she was?

AUDREY
(off her reaction)
So it is true. Fact: Laura had a sweet tooth for nose candy.

DONNA
I guess that's not such a big secret.

AUDREY
Please. I didn't know Laura half as well as you and I knew the score; Laura was wild. Will you help me?

DONNA
(getting into it)
What else have you figured out, Sherlock?

AUDREY
The morning of the funeral, Dr. Jacoby's talking to my brother Johnny, trying to get him to go to the funeral...

(offers a cigarette to Donna who declines)
So he tells Johnny that Laura was in a better place now, blah, blah, blah and he knows that... because... Laura was his patient.

DONNA
(new information)
Laura was seeing Jacoby?

AUDREY
Mucho de-wierdo, huh? It gets better. Ever heard of "One-Eyed Jacks?"

DONNA
Isn't that a Western with Marlon Brando?

AUDREY
No. It's a place up north across the border. They have "girls" working there.

Audrey takes a long drag on her cigarette for effect. Donna's intrigued

DONNA
Are you saying you think Laura was one of them?

AUDREY
I don't know. But if it's true, wouldn't you want to know about it?

DONNA
It sure would explain a few things.

AUDREY
You know, I think about it, I think about Laura being in a place like that and I get all shivery, but it's like a hot cold, like when you hold an ice cube on your bare skin for a long time.

DONNA
Audrey, I'll help you but whatever we find out, we have to promise to keep this between ourselves. Our secret.

AUDREY
It's a deal. And I know exactly where to start, did you know Ronette and Laura worked at the same place.

Donna didn't. The school bell rings for class. Audrey douses her cigarette in the sink.

AUDREY
The perfume counter of my father's department store.

Audrey goes out.

CUT TO:

EXT. TIMER FALLS MOTEL - DAY

A car door. The door opens and a hand pours the remains of a cup of coffee out of an expensive piece of china. The coffee drips onto the dirt of the parking lot. CAMERA MOVES UP to reveal JOSIE PACKARD behind the wheel. She focuses a camera with a telescopic lens.

CAMERA MOVES BACK to show Josie in her Jaguar outside the motel, parked next to a construction dumpster in the dirt parking lot.

CUT TO:

INT. MOTEL ROOM

CLOSE on a television tuned to "INVITATION TO LOVE." FADE UP on a legal document that reads: "Last Will and Testament."

The document is rolled up and inserted in Emerald's purse. She moves to Chet, who sits, demoralized, destroyed. Emerald gives him a motherly kiss on the forehead.

EMERALD
Good boy, Chet.

CHET
God forgive me.

EMERALD
Chet darling, don't be a fool.
(she pats her purse)
Someday, soon, the Towers will be all mine.

Doorbell. Chet drags himself to the door. Opens it to discover Jade holding flowers.

CHET
Jade!

JADE
What's wrong?

EMERALD
Hello, sister.

CHET
Emerald, don't--

JADE
(seeing Emerald)
What are you doing here?

EMERALD
I think it's time we all had a nice talk.

As this plays out there is LOUD ORGASMIC GROANING off camera.

BEN HORNE'S VOICE
Oh... yes... yes... there... yes...

CAMERA MOVES BACK to reveal CATHERINE MARTELL on the bed giving BEN HORNE a post-coital back rub.

CATHERINE
--I wish I could have seen Josie's face, opening the safe to show her lawman Romeo the double set of books... and all she finds is the one I've been slowly cooking.

BEN
Where's the book that spells bankruptcy?

CATHERINE
I have more than one hiding place. My desk, upstairs. A drop panel in the top drawer. Not even Pete the poodle knows about that one.

Catherine takes a sip of wine, turns off the TV set with a remote.

CATHERINE
I'm famished. I suppose room service is too much to ask of this rusticated mildew farm.

BEN
You'd prefer the "Lumber Baron Suite" at the Great Northern?

CATHERINE
I'd prefer that we get on with setting the torch to that damn mill. Because I want... fill in the blank.
BEN
(turns over)
Darling, one crosses the border into arson cautiously or not at all. When the mill goes up in smoke, the headline we're after is "Josie Packard torches bankrupt mill in insurance fraud" not "giant wienie roast in the woods."

CATHERINE
That's fine and dandy. Just bear in mind, "darling," that if this opportunity is wasted, or you in some way... disappoint me... (some kind of physical reinforcement) ...they're going to find your antlers being used as a hood ornament on a hillbilly's pick-up truck.

BEN
(slightly nervous smile)
Darling... Me? Disappoint you?

CATHERINE
Perish the thought.

CUT TO:

EXT. MOTEL - DAY

Truman's cruiser pulls up by the dumpster. Josie's car is gone. Cooper, Truman, and Andy get out of cruiser. Hawk walks up to meet them.

HAWK
Room 301. Last name is Gerard.

The foursome moves cautiously towards a room. Truman takes the lead, motions Hawk to go around to the side. Hawk moves off. They reach the door. Truman knocks.

TRUMAN
Open up, please, it's the police.

CUT TO:

EXT. MOTEL ROOM B - DAY

Still no answer from inside. Truman slowly takes out his pistol. Cooper draws his, Andy nervously takes out his gun; he drops it and it DISCHARGES. Cooper glares at Andy. Truman picks up the gun and waves Andy to the back.
EXT. MOTEL ROOM B – DAY

The door is opened by a genial, mild mannered ONE-ARMED MAN, ringing wet from a shower, a towel wrapped around his waist.

GERARD
Sorry, I was in the shower...
(see the weapons)

TRUMAN
(not taking any chances)
Sir, please move back into the room...
slowly.

CUT TO:

INT. MOTEL ROOM

Ben picks up his clothes.

BEN
I'm going to give Little Elvis a bath.

He goes into the bathroom. Catherine laughs, then notices something has dropped out of Ben's pants. Catherine crosses and picks it up.

INTERCUT:

INSERT

A THOUSAND DOLLAR POKER CHIP from One-Eyed Jack's.

Catherine slow-burns with anger.

DISSOLVE TO:

INT. MOTEL ROOM B – DAY

The one armed Man, now in a bathrobe, sits on the bed studying Andy's sketch. Hawk is on the phone holding a wallet.

HAWK
Wants and warrants on a Phillip Michael Gerard.

The man hands the sketch back to Truman.

GERARD
No sir, never seen that man before.
Sorry. But you know what? 'Kind of looks like somebody doesn't he?

Truman walks over to two suitcases that sit by the bed.
TRUMAN
Do you mind if we look in these?

GERARD
Help yourself.

With a nod from the sheriff Andy moves to the suitcases

COOPER
Mr. Gerard, do you have a friend named Bob?

GERARD
Bob... oh, you mean Bob Lydecker. Sure, Bob's my best friend. I'm on my western swing, I heard about it, I'm in town visiting him in the hospital. Bob's in a coma.

TRUMAN
There was a Lydecker assaulted three days ago outside a bar in Lowtown.

GERARD
That's Bob.

COOPER
Any suspects?

TRUMAN
No.

COOPER
Is your friend Bob a doctor?

GERARD
He's a veterinarian. Just about the best darn veterinarian in these parts. Extremely dedicated. Has his own clinic about eight years now. No maybe seven. Let's see...'81... I'm still at computer school... yeah, it's eight years.

COOPER
In my dream he was a regular doctor.

GERARD
What's that, mister?

Hawk hangs up the phone, hands Gerard's wallet to Truman.

HAWK
He's clean.

TRUMAN
Take a look at his car.

Hawk takes the keys and goes out. Cooper looks at Gerard's ID.

COOPER
Your middle name is "Michael?"

GERARD
Named after my uncle. Uncle Mike.

COOPER
How did you lose your arm?

GERARD
Car accident. I was on the road from Memphis to someplace, selling pharmaceuticals. Pretty good job, Smokey Mountains Sales Rep. I had benefits.

In background Andy's checking Gerard's suitcases. One of them practically explodes open. A pile of WORKBOOTS and INSTITUTIONAL SHOES fall out.

GERARD
That's what I'm selling these days. Everybody needs shoes, don't they?

ANDY
They're all for the right foot.

GERARD
Those are just samples, son. We mail order all our sales, two-day delivery guaranteed. And we could certainly take care of your departmental needs, if your interested.

Cooper, with Gerard's wallet still in his hand, reaches behind Gerard's drivers license, takes out one of Gerard's cards, and hands it to Truman.

COOPER
The arm you lost, did it have a tattoo?

GERARD
(strangely distressed)
What is this all about? I'm a shoe salesman--

TRUMAN
Settle down, he just asked you a question--

COOPER
If you won't tell us, we can find out. What did it say?

GERARD
It said "MOM."

CUT TO:

EXT. MOTEL - DAY

As Cooper and Andy get into Truman's cruiser, Hawk discreetly motions Truman over to the dumpster. Hawk kneels down, dips his finger in the spilled coffee, speaks quietly.

HAWK
Car was staked out when I got here. It was Josie Packard. (they exchange a look. Truman's puzzled) And not that it means anything, but Ben Horne's car was parked two blocks away.

CUT TO:

EXT. LEO JOHNSON'S HOUSE - DAY

Re-establish.

CUT TO:

INT. LEO JOHNSON'S HOUSE - DAY

We discover Shelly Johnson and BOBBY BRIGGS in a steamy kiss.

SHELLY
I feel so bad for you.

Bobby gives her a confused look.

SHELLY
I was watching you at the funeral. My heart was aching, I wanted to hold you so much.

BOBBY
That James Hurley. He was seeing Laura behind my back. I'm gonna fix him.

Another kiss.

SHELLY
Fix me first.

Shelly begins to unbutton Bobby's shirt.
BOBBY
Where's Leo?

SHELLY
Don't worry, bad boy, I can hear his 'Vette a mile away.

BOBBY
Don't mess around about this, Shelly, where is he?

SHELLY
He took off with his friend, that creepy Jacques.

BOBBY
Jacques who?

SHELLY
Jacques that Canuck guy who works at the Roadhouse.

Bobby breaks away from Shelly.

BOBBY
Leo and Jacques.

SHELLY
What's the matter?

BOBBY
I gotta think. I gotta think.

SHELLY
(still on sex)
Think later. I got to be back at the diner in a half hour.

Bobby makes a decision. Lie.

BOBBY
Shelly, I gotta tell you something.

SHELLY
What?

BOBBY
I've been on to this for a while, I've been checking it out. It's pretty bad.

SHELLY
Tell me.

BOBBY
Leo and Jacques are running drugs across the border. Cocaine. And
they're selling 'em to kids at school.

SHELLY
Oh my God, I knew it, I knew Leo was messed up in something.

BOBBY
I know it's shocking. I think it's even possible that they were giving drugs to Laura.

SHELLY
(going pale)
Bobby? Bobby, I got to show you something. Oh my God.

She goes to her secret hiding place behind the cabinet and takes out Leo's bloody shirt.

SHELLY
This was in Leo's truck, two days after Laura was murdered.

BOBBY
You sure this is Leo's?

SHELLY
It's got his initials sewn in the collar, see? He makes me sew labels into everything--

BOBBY
Shelly, this... this could be the answer to our prayers.

SHELLY
What do you mean?

BOBBY
(takes the shirt)
You don't need to know. I'm gonna take this. You never saw it. Say it, "you never saw this--"

SHELLY
I never saw it.

BOBBY
(mind racing)
Leo is not going to be a problem for us anymore. You stay clear of him and don't say anything--

She lifts her gun out of the hiding place.

SHELLY
I bought this.
BOBBY
You know how to use it?

SHELLY
I thought you might be able to teach me.

(getting hot)
Teach me, Bobby. Will you?

Lust.

CUT TO:

EXT. THE TWIN PEAKS ECONO SHOPPER - DAY

On Cooper looking ABOVE THE CAMERA.

COOPER
In my dream. Mike said he and Bob lived above a convenience store.

Cooper is standing in front of a convenience store, the TWIN PEAKS ECONO SHOPPER. Two stories high. Truman stands next to Cooper.

TRUMAN
I'd think you'd be afraid to go to sleep at night.

Behind them Andy and Hawk get out of Hawk's patrol car.

COOPER
Andy, would you please go into the Econo Shopper and buy some twine?

ANDY
Okay.

CAMERA MOVES UP to a shop above the convenience store. A sign reads: "Lydecker Veterinarian Clinic - Aid to the Beast Incarnate"

CUT TO:

INT. THE LYDEKER CLINIC - DAY

Cooper and Truman stand at a counter. Behind the counter Lydecker's assistant MIDGE LOOMER looks at the sketch then hands it back to Truman.

LOOMER
Nope. That's not Dr. Lydecker.

COOPER
Does Dr. Lydeker treat birds?
LOOMER
Oh, yes.

TRUMAN
There's a lot of vets in Twin Peaks.

COOPER
Only one has a best friend with one arm. Harry, in the heat of investigative pursuit, the shortest distance between two points is not necessarily a straight line.

Andy enters with a brown bag.

COOPER
Andy hand me that spool of Finley's Fine Twine.

Amazed, Andy reaches into the bag and takes out... a spool of Finley's Fine Twine.

COOPER
Ms. Loomer we're going to have to confiscate your files.
(to Cooper)
As clear as the signs on the turnpike. The bird that attacked Laura Palmer is a client of this office.

FADE OUT:

END ACT TWO

ACT THREE

FADE IN:

EXT. GREAT NORTHERN HOTEL - DAY

Re-establish.

CUT TO:

INT. BEN HORNE'S OFFICE - DAY

Ben Home is on the telephone, looking at a globe.

BEN
--Jerry, Jer, slow down, I know you're in Iceland but where are you in Iceland... how do you spell that? Two 'k's', one 'f', one 'v'...
(locates it on the globe)
Yeah, I see it, Jerry, are you drunk?... what's all that noise?...
you're in the sauna now or... I see...
no, I don't need to talk to anyone else...
(Jerry has handed the
phone to an Icelander)
Hello, yes, "qvath sejir" to you
too, sir... okay, put my brother
back on would you?... a joke? sure,
go ahead...
(the Icelander tells
Ben a joke)
"...og die panne flak der Mann?"

That's hilarious... put Jerry back
on now, please...
(Jerry is back on)
Bottom line, Jer: Ghostwood Estates,
are these tundra tycoons in or out?...
very encouraging, that and a
quarter'll buy me a piece of ice on
a stick... you're flying in when?
Tonight? That's outstanding... how
many? Fifteen? Do they all need
separate rooms?...

The intercom buzzes and we hear a SECRETARY'S VOICE.

SECRETARY'S VOICE
Mr. Horne, we've got a situation in
the dining room.

Ben can hear distant strains of "In the Mood" from another
part of the hotel. Ben's alarmed.

BEN
Jerry? Jerry, I've got to go, get
those high-rolling snowballs on the
plane, I'll see you here in the
morning.

He hangs up and heads directly for the door.

CUT TO:

INT. GREAT NORTHERN DINING ROOM - DAY

In the bar area, Leland Palmer is dancing what looks to be a
cross between the Lindy and the Tennessee Waltz with his
SECRETARY, a middle-aged gal in a suit. The Secretary looks
to Ben, hoping for something just short of gunplay to rescue
her. On the other hand, she's a hell of a dancer. Overall,
they look good.

LELAND
Dance with me! Dance with me!
BEN
Leland. Leland.

Leland goes into a dance solo towards Ben. Hands him a framed picture. Ben looks at it: a snapshot photo of Laura and Audrey.

LELAND
This was on your desk! Our daughters, together!

Ben pushes his way in between Leland and the secretary.

BEN
Mind if I cut in?

Once in, Ben moves the Secretary away from Leland. Ben lets her out of the room, goes back to Leland and grabs him firmly by the shoulders.

BEN
Leland. Leland. You gave me that picture, remember?
   (Leland comes to a stop)
Calm down. Stop it.

LELAND
She loved dancing. She loved to dance... she'd stand on my shoes...
I taught her... come and dance with me... she was a good little dancer...

He cries. Ben takes him into an embrace. Pats him on the back.

CUT TO:

INT. SHERIFF'S STATION RECEPTION AREA - DAY

Cooper, Truman, Andy and Hawk enter carrying files from the veterinarian's, past Lucy at reception. Truman rests his for a moment on Lucy's counter.

TRUMAN
Fellas, take 'em right into the conference room. Lucy, I need you to go through these files and pull out all the people who own birds.

LUCY
How will I know they own birds?

TRUMAN
It will say so on the cards.
LUCY
Okay, I'll start going through the files, then.

CUT TO:

INT. INTERROGATION A - DAY

Hawk sets his box down and exits. Cooper is about to exit when Andy takes him aside.

ANDY
Agent Cooper? I'm so sorry, I don't know what happened, the gun just slipped out of my hand.

COOPER
Have you ever used your weapon in the line of duty?

ANDY
No, sir, I haven't. I can't explain what happened, I've been feeling a little high-strung--

COOPER
It was a lack of preparation. We'll take care of that.

TRUMAN ENTERS TO SAY:

TRUMAN
Andy, get some ammunition from the lockbox and meet us downstairs at the pistol range.

Cooper and Truman exit.

CUT TO:

INT. SHERIFF'S RECEPTION AREA - DAY

Andy goes into Lucy's office to retrieve a key. Lucy won't look at him, slides her chair out of the way, lets him take the key. Andy's aching.

ANDY
Lucy, did you hear what happened? I feel so dumb. I dropped my gun and it went off.

LUCY
(a hint of concern)
Are you okay?

ANDY
Oh, yeah, I guess so, but I...
LUCY
(remembering the war of the sexes)
I would like to chat, but I am now under orders to examine these files, so if you'll excuse me please?

She exits. Andy's completely perplexed.

CUT TO:

INT. FIRING RANGE - DAY

Cooper, Truman, and Hawk set up at the basement shooting range. There are two targets at the end of corridors for them to shoot at.

COOPER
Laura Palmer's murder was vicious and calculated. There's no telling what we'll encounter bringing a suspect to ground. After Andy's accident at the motel I want to be absolutely certain we're all comfortable and confident with our firearms.

Cooper takes out his gun. The other two admire it.

HAWK
Nice piece.

COOPER
Actually it's regular issue, but I've made some modifications.
(to Truman)
How long has Lucy been upset with Andy?

TRUMAN
(thinks he knows how)
Body language?

COOPER
In this case, it was yelling through a megaphone.

Before Truman can talk about him, Andy arrives with the ammo.

TRUMAN
Six rounds apiece to start with, Andy.

ANDY
(still with and on Lucy)
Okay.

Andy glumly distributes bullets to the others, who load up. Cooper slickly arms his own gun with a clip from his pocket.

COOPER
Care to tell us about you and Lucy, Andy?

ANDY
Geez, you can tell?

TRUMAN
Not too many secrets left around here.

ANDY
She won't speak to me and I don't know what I did and I don't know why she's doing what she's doing.

COOPER
(chairing the discussion)
Andy, there are a number of old saying which might pertain to this discussion. Suffice it to say you're up against the oldest unsolvable mystery known to man.

ANDY
And I feel like I don't know one doggone thing.

TRUMAN
It's weird. The mystery's what I like the most... and the less I know the more interested I get.

A look between Cooper and Truman. Josie.

ANDY
But I just can't figure her out.

COOPER
There's no logic at work here, Andy. Let that one go. In the grand design, women were drawn from a different set of blueprints.

HAWK
Amen to that.

TRUMAN
Hawk, Andy.

COOPER
Rapid fire.

All four men put on headphone ear protectors. Hawk and Andy fire six rapid shots down their separate corridors. Truman hits a button, the targets to return. They take off their protectors.

TRUMAN
(to Cooper, back to women)
So where do you stand on the mystery of it all?

Cooper inspects Hawk and Andy's targets.

COOPER
Harry, the way I look at it a mystery's just a solution waiting for the right set of facts. Here, we're dealing with an area that's closer to a paradox or an enigma...
(examining the targets)
Hawk, six of six, two kills, high marks... Andy...
(being delicate)
What you need is practice and plenty of it. One hour, three times a week. Harry, you'll supply the ordinance?

TRUMAN
Whatever it takes.

COOPER
Chin up, Andy.

TRUMAN
(as he and Cooper prepare to shoot)
Ever been married, Cooper?

COOPER
No. I knew someone once who helped me understand commitment, it's responsibilities and it's risks

The four put their ear protectors back on.

COOPER
(alone)
...who taught me about the pain of a broken heart.

Cooper and Truman fire six shots. Truman hits the button to return the targets.

HAWK
One woman can make you fly like the
eagle, another can give you the strength of a lion. But only one in
the cycle of life will fill your heart with wonder and the wisdom
that you have known a singular joy.

This stops the group.

HAWK
I wrote that about my girlfriend.

COOPER
Local gal?

HAWK
Darlene Shapiro, PHD Brandeis. Legal counsel for the Bureau of Indian Affairs.

Cooper whistles in appreciation, then looks at Truman's target, as Cooper looks at his.

COOPER
Harry, one miss, five hits, three kills. Excellent.

Truman holds Cooper's. Disappointed.

TRUMAN
I don't see a hit here.

COOPER
I put four shots through the eyes and one through each nostril.

Hawk takes the target out of Truman's hands. Holds it up to the light. Cooper has used his six shots to pierce the nostrils and the eyes. Light comes through from behind. The threesome stares in awe. We hear a beep, then Lucy's voice on the intercom.

LUCY'S VOICE
Agent Cooper, I am looking at the files from Dr. Lydecker's? And for instance I have here in the "A's" an Arky, who's a part poodle-part rotweiler, who lives on Maple and belongs to Mr. Rumple, then for example I have an Annette, who is a otter who lives with a family near Elk River

COOPER
We wanted the names of birds

LUCY
I know, but the files are all
TRUMAN
So go through the bird section--

LUCY
No, no, you don't understand; they're organized alphabetically in the name of the pet.

Cooper and Truman look at each other.

COOPER
We're gonna need some more coffee.

CUT TO:

EXT. JAMES HURLEY'S HOME - DAY

A housetrailer in the middle of a lonely lot with a couple of aluminum lean-to's off the house. The shades on the windows are drawn. James is working on his Harley under a lean-to.

James looks up as a car drives down the driveway to the house. COLLEEN Hurley exits the car, laughing, carrying a small suitcase. She's forty, gave James his good looks. Her's are on the way out. She waves goodbye to the unidentified MIDDLE-AGED GENT behind the wheel and the car drives off.

Colleen sees James, waves, moves towards him.

COLLEEN
There he is, the fair-haired boy, where have you been, my fair-haired boy?

JAMES
I was at school. It's a school day.

COLLEEN
(takes out a flask)
God bless the public indoctrination system. Keeps the kids off the streets... streets are for street-cars and street-sweepers...

(takes a drink)

JAMES
Where'd you go this time?

COLLEEN
Taught a kid in prison once, this was Ohio, all he wanted out of life was a job as a San Francisco street sweeper

JAMES
Ma, you been gone four days.

COLLEEN
Kiddo, here's how it is; when the muse cries out, we're helpless to resist. A poem, she said, four days worth. Yes, I replied.

JAMES
(trying to hide his feelings)
Are you okay?

COLLEEN
Myself, I've been better. The poem's pretty good.

Takes out a legal pad from the messy suitcase.

COLLEEN
I learned early on, write it down, escape the humdrum hand that life has dealt you. Play with marked cards.

(puts on glasses, reads)
"Poet lariat/Rope, Rope/Bulldogged down, Rodeo Town/The last of the Sabine Women--"

JAMES
I don't want to hear this right now--

COLLEEN
"--Sun goes down, rodeo town/Lariat ropes a--"

JAMES
Stop!

She takes off her glasses, looks at him.

COLLEEN
Jimmy, are we being rude?

James picks up the flask, pours the remainder in the dirt.

COLLEEN
Okay, sonny boy, if it makes you feel better --

JAMES
(turns on her)
You don't know... anything!

COLLEEN
I know girl trouble when I see it. Some little logtown siren's cut you
up. I recognize the wound patterns.

JAMES
(almost laughs)
Yeah, you sure can spot it, Ma.

COLLEEN
Am I right?

An awful, bitter pause.

JAMES
Her name was Laura.

COLLEEN
Lash yourself to the mast, Odysseus.
(lifts her drink)
Eat the lotus. Forget her. Sail on.
(she strokes his face, compassionate)
The danger for you, my darling boy, is you'll never know whether she's an angel or a harpie sent from hell to rend your heart, because believe me, she'll be one or the other.

James is close to tears. He can't combat this.

JAMES
She was both.

COLLEEN
Ah, but that's the secret, Jimmy boy. They all are.

James is sickened. He lurches out the door.

CUT TO:

EXT. DOUBLE R DINER - DAY

Re-establish.

CUT TO:

INT. DOUBLE R DINER - DAY

The slow hour at the end of the afternoon. Norma cleans up the counter after a customer, a YOUNG TRUCKER who is just leaving. Norma looks at his tip.

NORMA
Thanks, Toad, I'll get this into my retirement fund A.S.A.P.

Shelly hurries in. She storms by Norma, grabs her apron and heads to the kitchen. Norma follows her, catching up with
her at the coffee maker. Good-naturedly.

NORMA
Shelly, you're gonna scare the customers.

SHELLY
I've got one man too many in my life. And I'm married to him. Sound familiar?

NORMA
You think it's time you and Leo have a talk?

SHELLY
Leo doesn't talk. He hits. He was so great at first, you know? This flashy guy in his hot car; sure beat sitting in some stupid classroom... we get married and I find out what he's lookin' for is a maid he doesn't have to pay... I feel so stupid.

Norma gives her a hug.

NORMA
Look at us. Two men apiece and we don't know what to do with any of the four of 'em.

SHELLY
(feeling comforted)
How did Hank's hearing go?

NORMA
They said they'd decide this afternoon.

SHELLY
Have you told him you're going to divorce him for Ed?

NORMA
When I saw him I... anyway, he might not get out this time around. Guess my plans are a little... up in the air.

SHELLY
(cryptically)
Yeah, well, I definitely got plans for Leo.

Norma tries to penetrate her look. James enters the diner and goes right to the pay phones.
NORMA
Shelly, you know what we're going to do tomorrow? You and I are going to have a Day of Beauty. Manicure, haircut, facial, the works. We are going to be the knockouts of the Double R--And it's my treat.

SHELLY (touched)
Yeah?

CUT TO:

JAMES
On the pay phone.

JAMES
Donna?

INTERCUT:

INT. HAYWARD'S DINING ROOM - DAY
Donna, in high spirits, is on the phone with James.

DONNA
Hi, James.

Behind Donna, Doc Hayward comes out of the kitchen holding a recipe, wearing an apron that reads, "Genius at Work." Donna laughs when she sees him...

HAYWARD
Donna, who the heck ever heard of diet lasagne?

DONNA
Just a sec--Daddy, please, I'll be right in, it's James--we're having the church pot luck dinner here tonight.

HAYWARD
Tell him to get over here, I need help. SOS, Mayday, Mayday.

He goes back in the kitchen. She speaks more confidentially.

DONNA
Would you like to come?

JAMES
I don't think I'd be very good company.
DONNA
James, we need to talk. I've found some stuff out; Audrey told me some stuff and Mrs. Palmer saw something--

JAMES
What?

James sees Madeleine Ferguson waiting at the counter talking to Norma.

DONNA
Come over later so I can tell you.
Will you come?

JAMES
Okay. I'm gonna get something to eat then I'll be over.

STAY WITH James. He hangs up. He looks up and sees...

INTERCUT:

JAMES POV - NORMA AND MADELEINE

NORMA
I think it's ready, let me go check.

MADELEINE
Thanks a lot.

Practically trembling, James goes up to her. Madeleine looks up, gives him a friendly smile.

MADELEINE
Hi.

JAMES
Who are you?

MADELEINE
I saw you yesterday at the funeral. My name's Madeleine Ferguson. Laura was my cousin.

JAMES
(still not really with her)
James Hurley.

MADELEINE
Laura was a month older than me. Hadn't seen each other much recently. I live in Missoula. I'm a receptionist at an insurance company?
(instinctively trying to cheer him up)
Ever been to Missoula?

JAMES
I heard it was nice.

MADELEINE
From who?

(James smiles)
So you can smile. Missoula's not so bad actually.

(tries another subject)
Did you know Laura well?

JAMES
I thought I did.

Shelly sets Madeleine's order on the counter.

MADELEINE
Thanks a lot.

(to James)
I'm picking up food for my aunt and uncle. Aunt Sarah can't cook right now and Uncle Leland's up half the night listening to old music and crying and stuff. But if I was cooking for them they'd be doing even worse. You think I look like Laura?

JAMES
Yes.

MADELEINE
We used to come visit Twin Peaks when I was a kid. It was great. We'd pretend we were sisters. I wished I'd known her better. It's so sad.

James stares at Madeline. She smiles back, uncomplicated.

MADELEINE
Well it was nice to meet you, James Hurley.

James involuntarily begins to reach across death's void for Laura. Then catches himself.

JAMES
Nice to meet you too.

CUT TO:

NORMA

On the house phone near the kitchen.

NORMA
Thanks for calling, Mr. Mooney.

She hangs up, pale, slowly runs her hands thru her hair. Shelly sees her, stops.

**SHELLY**
Norma? You okay?

**NORMA**
Hank got his parole. He's coming home.

They look at each other.

**FADE OUT:**

**END ACT THREE**

**ACT FOUR**

**FADE IN:**

**EXT. GREAT NORTHERN NIGHT**

Re-establish.

**CUT TO:**

**INT. BEN HORNE'S OFFICE - NIGHT**

Ben is on the phone again with the Icelandics and Jerry, riding an exercise machine.

**BEN**
What's that? No, I'm afraid I don't know what you get when you cross a Norwegian and a Swede...
(a stiff laugh)
That's very good could you put Jerry back on again?
(pause)
Jer, who the hell is that joker?...
damn airplane phones, I can hardly hear you--you're sure he's the boss?... just make sure they don't take any eggnog into the pilot...
the jet's gassed up and waiting on the runway in Seattle, hustle 'em through customs, make the connection and save me some of whatever it is they're having...

Ben hangs up, spins the globe around. He looks up to discover Audrey standing in his office.

**BEN**
Audrey... I didn't hear you come in.
Audrey plops down sadly in a chair. Ben sits on the desk, immediately suspicious.

BEN
What is it this time?

AUDREY
Dad, are you ashamed of me?

BEN
Audrey, you're a...
(thinks better of total honesty)
You're my daughter.

AUDREY
I've been thinking about what we talked about the other night when you were so mad.

BEN
It's not that I'm ashamed, Audrey, it's just that I wish I could depend on you more, especially during a trying time like this.

AUDREY
That's what I want to talk to you about. Dad, I want to change my life. I've decided I want to help you with the family business.

(she has his attention)
I mean, one of these days you're going to need someone to take over. Obviously, it's not going to be Johnnie.

BEN
Audrey, I wish I could believe...

AUDREY
(starts to cry)
Daddy, please, I saw a friend that I've known since childhood cut down like a flower that had just begun to bloom. Life can be so short. There isn't all the time in the world, I see that now. I want... to change... my life.

BEN
(trying to stay skeptical)
How, exactly?

AUDREY
I don't need to go to college. You can teach me the business, I'm willing to start at the absolute bottom.

BEN
Well, we've got some guests arriving. You could go upstairs and make some beds.

AUDREY
(tears again)
You still don't believe me--

BEN
Alright, alright, alright. Where would you start?

AUDREY
I think I should start at the Department Store; cosmetics or something. Part-time, at first, 'til I graduate.

Ben comes over to her. Beginning to accept this peace offering.

BEN
You're really serious about this.

AUDREY
You have to start thinking about the future, Daddy, just like I am.

BEN
Future?

AUDREY
Our family's future.

This strikes home with Ben. He considers. Wipes tears off Audrey's cheek.

AUDREY
Please, let me be your daughter again.

Ben hold his daughter by the shoulders. Stares into her eyes. They embrace across a decade. Ben's quite moved. Audrey's eyes are cold. She's looking at...

INTERCUT:

AUDREY'S POV

On Ben's desk Audrey sees the framed photograph of LAURA PALMER.

RESUME SCENE
Ben's phone rings. Ben breaks the embrace, goes to the phone.

    BEN
    Ben Horne...
    (covers the mouthpiece, to Audrey)
    I have to take this, sweetheart.

    AUDREY
    Okay. Thanks so much, Dad.

    BEN
    Thank you, Audrey.

Audrey smiles sweetly and exits. Ben speaks into the phone.

    BEN
    Where have you been?... Meet me down by the river near the mill pond... half an hour. Be discreet.

He hangs up.

    CUT TO:

    EXT. SHERIFF'S OFFICE - NIGHT
    Re-establish.

    CUT TO:

    INT. INTERROGATION A - NIGHT

Cooper, Truman, Hawk and Andy each stand over one of Lydecker's files.

    ANDY
    Here's a bird, "Louis Armstrong."
    He's a parakeet.

    TRUMAN
    Put it with the others.

He adds it to a small pile in the center of the table. Lucy is heard over the intercom.

    LUCY'S VOICE
    Agent Cooper, I've got Gordon Cole on the phone.

Cooper punches Cole up on the speaker phone.

    COOPER
    Cooper here.

    COLE'S VOICE
Coop, Albert’s faxing you his reconstruction of the plastic object found in Laura Palmer’s stomach even as we speak.

Truman gestures to Hawk, who leaves the room to retrieve the fax.

**COLE’S VOICE**
He's also determined the bites and marks on her shoulders were made by a parrot or a mynah bird.

**COOPER**
That narrows it down considerably.

**COLE’S VOICE**
That's it, you're up to date.

**COOPER**
Give Albert my thanks.

He hangs up, as Hawk re-enters with a fax transmission.

**HAWK**
Take a look at this.

He hands it to Cooper, Truman and he look at it.

**INTERCUT:**

**INSERT: THE FAX**

The fax is a drawing of a **POKER CHIP**.

**COOPER**
Something with the letter "j."

**TRUMAN**
(putting it together)
One-Eyed Jacks?

A crash from behind them. Andy, holding a card, has dropped a file drawer.

**ANDY**
Harry, Agent Cooper, it's a mynah bird. A mynah bird owned by Jacques Renault.

Truman and Cooper look at each other. Hawk immediately gets on the phone.

**COOPER**
(greatly satisfied, to the assembly)
Gentlemen, when two separate events
happen simultaneously pertaining to the same object of inquiry, we must always pay strict attention.

HAWK
(on the phone)
...uh huh... has he called in? Thanks a lot.
(hangs up the phone)
Renault still hasn't been back to the Roadhouse.

COOPER
Fellas, it's time for a house call.

CUT TO:

EXT. RENAUlT'S APARTMENT BUILDING - NIGHT

A rundown apartment building in the Lotown section of Twin Peaks. Truman's cruiser and Hawk's squad car are parked outside.

CUT TO:

INT. RENAUlT'S APARTMENT BUILDING - NIGHT

Second floor. Truman, Hawk and Cooper move cautiously down a corridor to the door. Truman is about to knock but Cooper stops him, they listen. Cooper nods, Truman knocks.

TRUMAN
Mr. Renault, open the door, please, it's the police.

CUT TO:

INT. RENAUlT'S APARTMENT - NIGHT

Hearing them, Bobby Briggs climbs out a window and out of the building.

CUT TO:

EXT. RENAUlT'S APARTMENT - NIGHT

Bobby jumps down to the ground and runs off.

CUT TO:

INT. RENAUlT'S APARTMENT BUILDING - NIGHT

They hear something from inside. Truman steps back and kicks the door open. He shouts to Hawk as he and Cooper go in.

TRUMAN
Hawk, outside!
Hawk runs past them to the window, as Truman and Cooper, guns drawn, check the other rooms. We hear tires SQUEAL from outside.

HAWK
Car's going around the side.

Hawk goes out the window after it.

CUT TO:

EXT. RENAULT'S APARTMENT BUILDING - NIGHT

Hawk's car patches out, siren wailing.

CUT TO:

INT. RENAULT'S APARTMENT - NIGHT

Empty and ransacked, a one-room efficiency plus a small kitchen. Truman's radio squawks.

HAWK
(on the walkie-talkie)
Suspect's headed south, couldn't get licence plate.

TRUMAN
(on walkie to Hawk)
Go, go, call for backup if you need it.

Cooper is putting on a pair of surgical gloves.

COOPER
Harry, let's seal the room and get forensics.

Cooper opens a floor level kitchen cabinet. Stashed inside is Leo's BLOODY SHIRT. Cooper carefully lifts it out, looks at the blood, sees initials in the collar.

COOPER
"L.J."
(flips the shirt to Truman; thinking)
Leo Johnson. Leo Johnson and Jacques Renault.

TRUMAN
That's the connection we've been looking for.
(looking at the blood)
I'll call Doc Hayward, we'll get a make on this blood.
Truman's radio squawks.

Hawk's Voice

Harry?...

Truman

Any luck?

Hank

Negative. Lost him.

Truman

Hawk, let's get an APB to the state office on Leo Johnson.

Cooper signals a thumbs-up.

CUT TO:

Ext. Riverbank - Night

A wooded area by the river. Leo Johnson stands by his red Corvette, nervously smoking a cigarette. Looking and waiting. Ben Horne walks out of the woods.

Ben

Nice touch, a bright red sports car for a secret meeting.

Leo

You don't like it, get somebody else.

Ben

Hank said you were gifted, I believed him, but Leo, your whole approach is misguided. Major career opportunities staring you in the face and all you think about is car wax and chickenfeed drug transactions.

Leo

Hey, I'm out ten thousand bucks, maybe that's peanuts to you, not to me.

Ben

You were in business with a couple of glue-sniffing squish-heads.

Leo

The Renault brothers? I broke up their act.

Leo uncovers a tarp revealing the dead body of Bernie Renault, wrapped in plastic.

Leo
This is Bernie. Jacques' back in Canada. We had a long talk. He's staying in Canada. Jacques was the brains in the outfit. Bernie made bail this morning on possession.

BEN
Do we know if the late Bernard gave you up?

LEO
I told him if he ever did I'd kill him.

BEN
Did he?

LEO
No. He shouldn't have trusted me, but like I said, Bernie wasn't too bright.

BEN
One last chance, Leo. Don't disappoint me.

LEO
The mill?

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

LEO
The deal as we discussed?

BEN
(hands over an envelope of cash)
The rest on delivery. Not tomorrow night. Not the night after. The night after that. Three nights. Green light. Clear enough?

Leo nods, lights a match off his thumbnail, lights Ben's cigar.

LEO
Excuse me. I got to take Bernard for a swim.

Leo hefts Bernard over a shoulder and walks off

CUT TO:

EXT. WOODS CLEARING - NIGHT
Pitch dark. Then the beam of a flashlight cuts thru the night, moving along the ground.

DONNA’S VOICE
But if Mrs. Palmer knows about the necklace--

JAMES’ VOICE
How? How could she know?

Donna and James enter the clearing where they buried the necklace. James lifts the rock.

DONNA
She said she saw it, she had a vision and she said she saw somebody take it.

JAMES
(digging, realizing)
Donna, it's not here.

DONNA
Then that means someone must have seen us or followed us here...

JAMES
But how did Mrs. Palmer know?

DONNA
Laura used to say her mother was kind of spooky, she used to see stuff, she'd have dreams. Laura did too.

An owl hoots. They move closer to one another.

JAMES
Maybe we should tell somebody.

DONNA
You mean the police?

JAMES
If it was the killer, then he knows that we know

DONNA
James, the police didn't love Laura. Nobody loved her but us.

JAMES
I don't want anything to happen to you. I couldn't stand it, I wouldn't be able to...

DONNA
(giving him strength)
Nothing is going to happen to me.

JAMES
Just a few days ago we were so happy.
I keep thinking I'm going to see
her, I think I catch a glimpse of
her out of the corner of my eye,
sometimes it's like I really see
her, at school or the Diner...

James looks away, she takes him by the shoulders.

DONNA
James, look at me... we're gonna
find out who killed her. This is
about us. We have to do this for us,
not just for her.
(they kiss)
I want to be with you...

They kiss again, more passionately.

CUT TO:

EXT. BLUE PINE LODGE NIGHT
Re-establish.

CUT TO:

INT. BLUE PINE KITCHEN - NIGHT
Dressed in her nightgown, Josie answers a ringing phone.

JOSIE
Hello?...

INTERCUT:

INT. JACQUES RENAULT'S APARTMENT - NIGHT
Truman is on the phone. Behind him the apartment is being
scaled off with yellow tape that reads "Off Limits - Police
Investigation."

TRUMAN
Josie, it's Harry, listen, I just
can't get away, we've got a break in
the Palmer case--

JOSIE
I miss you, I want to talk to you--

TRUMAN
I want to talk to you, too, listen,
Josie, were you at the Timber Falls
Motel today?

PETE MARTELL enters the kitchen through the back door, carrying the mail.

JOSIE
(quietly)
I have to go. Call me tomorrow.

She hangs up. Truman looks at the phone, unsettled.

CUT TO:

ON JOSIE

As Pete sits at the counter.

PETE
Hey, Josie, blow the whistle, it's quittin' time.

JOSIE
Hello, Pete, how did the shift go?

PETE
(pops a beer)
Cut some wood, made some lumber. I'm so tired I could...

JOSIE
...eat a horse? I made you a turkey sandwich.

Pete goes through the mail as Josie retrieves the sandwich and unwraps it.

PETE
Fantastic, Josie. Is Catherine asleep?

JOSIE
Yes.

PETE
Then gimme some mayo with that.

Josie smiles and gets out the mayo. Pete heavily lathers his sandwich.

PETE
Josie, how do you feel about fish?

JOSIE
To eat?

PETE
To catch. The Fishing Association's annual 'do is coming up, you know,
I'm the defending champion--
(takes a big bite of sandwich, as Josie goes through her mail)
--and this year they're adding a Mixed Doubles Division and I thought, if you're interested, what the heck, would you like to partner up with me?

JOSIE
Pete, I don't know the first step about fishing.

PETE
Josie, there's enough fishing in me for both of us.

A letter, has captured Josie's interest. She doesn't respond.

PETE
So, what do you think?

JOSIE
Sure, Pete. Let's give it a run at the money.

PETE
Josie, you're my kind'a gal. I'm going to hit the hay.

JOSIE
Sweet dreams, Pete.

PETE
Sweet dreams to you, too, Josie.

Pete exits with his sandwich. Josie opens the letter. She nervously pulls out a piece of paper.

INTERCUT:

INSERT: THE LETTER

Blank, with the exception of drawing of a domino, six black dots on a white surface.

THE PHONE

Right beside her rings. She answers.

JOSIE
Hello.

HANK JENNINGS' VOICE

Did you get my message?
JOSIE
(looks at the domino)
Yes.

INTERCUT:

INT. PRISON CORRIDOR - NIGHT
Hank Jennings on a phone in a dark corridor.

HANK
(ambiguously)
...catch you later.

He hangs up. STAY WITH Josie. Her hand trembles.

FADE OUT:

THE END