

TWIN PEAKS

Episode 2.006

by

Harley Peyton & Robert Engels

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REVISED: August 30, 1990 - BLUE
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Lynch•Frost Productions
7700 Balboa Boulevard
Van Nuys, CA 91406
(818) 909-7900

LYNCH/FROST PRODUCTIONS, INC.

7700 Balboa Boulevard

Van Nuys, CA 91406

Tel: 818-909-7900

Fax: 818-909-0700

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ACT ONE

FADE IN:

1. INT. HAROLD SMITH'S HOUSE - NIGHT

SUDDENLY: HAROLD SMITH looms, gardening tool in hand. It arcs through the air, smashes Laura's diary out of MADDY FERGUSON'S hands. Maddy screams, backs toward the door. But DONNA HAYWARD remains frozen in place, ashen, as Smith turns to her. He speaks quietly at first, almost puzzled. And quite mad.

SMITH

I trusted you. I invested my heart and my soul in you.

DONNA

We only wanted to read it, I didn't -

MADDY

Donna, run!

SMITH

(mounting fury)

I thought you were different. You made me feel I could return to the world and find something decent and pure. But you're just like all the others. You lie, you betray, and then you laugh about it. You are unclean. You have contaminated me.

Smith raises the tool over his head. Donna remains transfixed. Maddy screams.

MADDY

DONNA!!

Just then: the front door explodes open, JAMES HURLEY tumbles inside. The sound distracts Smith, Donna regains her senses, turns to run. But then she spots Laura's diary open on the floor nearby. Donna moves toward it, as if to grab and flee. Smith yells:

SMITH

(he rushes toward the diary)

NO!

JAMES

Donna!

James rushes forward, Smith raises his hand to strike. Donna retreats, James pushes Smith out of the way, takes Donna by the hand. Maddy joins them as they rush our the door. Smith kneels to retrieve the diary. He looks at the open door, the black night beyond it. The world outside. Smith turns and races back to his greenhouse.

CAMERA VIEWS Smith through the large glass panel, his features lurch into view, shadowy, distorted by the glass. He lets out a howl, but we can't quite hear it behind the thick panes.

(more)

(CONTINUED)

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1. CONTINUED:

Muffled, anguished. It sounds a little like "Laura."

CUT TO:

2. EXT. HAROLD SMITH'S HOUSE - NIGHT

James, Donna, and Maddy race into the night.

JAMES

Run!!

DONNA

(looking back at house)

He's not coming. He won't. He's afraid.

They stop running, catch breath.

JAMES

Are you okay? Did he hurt you?

DONNA

No. I'm fine. I ...

Donna begins to cry. James takes her into his arms. Donna holds him tighter.

DONNA

Oh James. It's all my fault. I'm so sorry.

JAMES

Don't cry. It's my fault too.

(to Maddy, as if to include)

We have to tell the Sheriff. We'll tell him everything.

DONNA

You've had enough trouble. I'll go.

JAMES

But -

DONNA

Just hold me. Please.

James takes Donna into a deeper embrace. Maddy stands and watches. Then looks away.

CUT TO:

3. EXT. THE BOOKHOUSE - NIGHT

Establish.

CUT TO:

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4. INT. THE BOOKHOUSE - NIGHT

AGENT COOPER carries AUDREY HORNE into the Bookhouse interior. She moans softly, drifting in and out. DEPUTY HAWK enters behind him. They are met by, a handsome young man. A Bookhouse Boy named CAPPY.

CAPPY

We're all set up inside.

Cooper nods, no time for conversation. He carries Audrey to a bed inside a curtained area. Cappy pulls back a blue blanket, assists Cooper as he gently sets Audrey upon it. They work with quiet, but discernible urgency.

Cooper checks Audrey's pulse, softly placing two fingers upon her neck. He peers into her eyes, listens to whispered breath.

COOPER

Sluggish pulse. Pupils constricted. Breathing slow and shallow.

Cooper gently lifts her left arm - every time he touches her it is with great care and precision and checks inside the elbow. Bruises. Red pinpricks.

COOPER

Needle tracks. Most likely heroin.

HAWK

Poor kid.

AUDREY

(faintly)

Daddy? ... Can you see me Daddy?

COOPER

Multiple injections over the course of a two day period.
Audrey, can you hear me?

Audrey says nothing. Her eyes roll back. She nearly loses consciousness. Cooper leans closer.

COOPER

Audrey, you must stay awake. Do you hear me? You've got to stay awake.

AUDREY

(airy whisper)

Can you catch me? ... Can you ...?

Cooper watches, helpless, uncertain. Then, urgent, emphatic:

COOPER

I want you to talk to me. Audrey, Please.

(CONTINUED)

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4. CONTINUED:

There's a faint note of desperation in his voice. But Audrey cannot hear it. She's lost in a heroin fog, she rambles, slips in and out.

AUDREY

His tongue, so heavy ... a hand in my throat ... it hurts me,
Oh God it hurts ...

(she shivers uncontrollably)

Black cold, the lake, black cold ... can't breathe ... help
me, please help me ... I'm sinking ...

Cooper gently gathers Audrey into his arms.

COOPER

I'm here, Audrey. I will stay with you. You're right here.
You're right here with me.

Cooper gently places a hand upon her cheek, offers a healing caress. Suddenly: Audrey's hand rises into view, takes Cooper by the palm. Holds on tight.

COOPER

Audrey?

Audrey's eyes focus. She sees him for the first time.

AUDREY

(weak as a kitten)

I prayed prayed that you would come and you did ...

He holds her.

CUT TO:

5. EXT. CITY STREET - NIGHT

Maddy drives off in the station wagon. James and Donna stand together, face to face.

DONNA

She was so brave. I feel terrible. If anything had
happened to her

(can't continue)

JAMES

No more plans, okay? No more going off on our own.

DONNA

James, he has Laura's secret diary. He could have killed
her.

JAMES

He could've killed you too.

(CONTINUED)

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5. CONTINUED:

Donna offers a gentle kiss, looks deep into James' eyes. A beat, then:

DONNA
I feel stupid. Ashamed.

JAMES
After Laura died, everything happened so fast. It's hard to know exactly what to believe in.

DONNA
(he's read her mind)
Yes.

JAMES
But when I saw you tonight I knew exactly what I believed.

DONNA
Did you?

JAMES
It's like if we could put our hearts together, and keep them that way forever, we'd be safe no matter what.

DONNA
You and me.

JAMES
From now on.

DONNA
Yes.

James kisses her on the mouth. Donna reacts with whispered repetition.

DONNA
Yes.

They kiss with even greater fervor. Their passion in direct contrast to - or perhaps in conjunction with - their innocence.

CUT TO:

6. OMITTED

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7. INT. TRUMAN'S OFFICE - NIGHT

Sheriff Truman looks up from a book of mug shots and corresponding paper work as Cooper enters and slumps, exhausted, into a chair across from him.

TRUMAN

How is she?

COOPER

She's through the worst of it. Heroin.

(Truman reacts)

This close to a lethal dose. Sooner or later the dope would have been lethal. Hard to imagine that kind of cruelty.

Truman slides the mug book over to Cooper. Points out a shot.

TRUMAN

Not really. Take a look. Blackie's killer. I knew I'd seen him before. Jean Renault.

COOPER

"Renault?"

TRUMAN

Eldest to Jacques and Bernard. Hell of a lot more dangerous.

(hand's Cooper a sheet on Renault)

He runs the northern territories. Drugs, extortion, gambling; you name it.

(more)

(CONTINUED)

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7. CONTINUED:

TRUMAN (continued)
(putting the pieces together)
There was a tape in Blackie's office of you playing
blackjack the night you and Big Ed visited the casino.

COOPER
(his surmise)
Jean Renault was after me.

TRUMAN
(completing the thought)
The man who caught his brother.

COOPER
(grim)
Renault planned to kill me. And he used Audrey as bait.

It's a deeply troubling revelation. A long beat. Truman comforts, reminds:

TRUMAN
We got her back, Coop. And she's going to be okay.

Cooper doesn't look convinced, a long beat. Then

COOPER
I went out of my jurisdiction twice I've violated my
professional code. And Audrey is paying the price for it.

TRUMAN
We did what we had to do.

COOPER
(beat)
This isn't the first time my actions have brought suffering
to someone I care about. In the name of 'doing what I
thought I had to do.' Dammit. I should have known better.

TRUMAN
That doesn't change the fact that Audrey's here now. Not
up at Jack's with a needle in her arm.

(beat)
You're the best lawman I've ever seen, Cooper. But
sometimes you think too much.

He says the latter with admiration and quiet humor. Cooper appreciates both.

COOPER
Thank you, Harry.

(CONTINUED)

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7. CONTINUED:(2)

HOLD ON this tableau for a beat. Cooper and Truman standing together.

DISSOLVE TO:

8. EXT. GREAT NORTHERN HOTEL - NIGHT

Establish.

CUT TO:

9. INT. GREAT NORTHERN DINING ROOM - NIGHT

The middle of the night. Deserted, eerie. Cooper walks through the empty room carrying a briefcase full of cash.

BEN HORNE enters, finds Cooper waiting for him there. Ben is nervous, but trying hard to hide it. How much does Cooper know?

BEN

Agent Cooper, I got your call.
(spotting briefcase)
What happened? Did you ... ?

COOPER

We were able to free your daughter without payment.

Cooper hands him the briefcase.

BEN

(referring to cash as well as daughter)
Thank God.

COOPER

Audrey was being held in a brothel north of the border
known as One-Eyed Jack's.

BEN

(feigning shock)
No.

COOPER

The brothel's Madam was at least partially responsible
for your daughter's kidnapping and subsequent blackmail.

Ben pauses, fearing what Cooper might know. All the things Blackie could have told him.

BEN

Did you arrest her?

(CONTINUED)

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9. CONTINUED:

COOPER

She was killed before we could question her.

BEN

(trying to hide his pleasure)

No!

COOPER

Murdered by a man named Jean Renault.

BEN

(as if hearing the name for the first time)

And this Renault, did you catch him?

COOPER

He escaped.

BEN

(more good news)

Too bad.

(opens briefcase, peers at the inside)

Everything seems to be in order.

COOPER

(quietly critical)

Audrey's recovering from a drug overdose.

BEN

(paternal in spite of himself)

Drug overdose? Oh my God.

COOPER

She's going to be all right.

BEN

Can I see her?

COOPER

I wouldn't disturb her now. She's resting, comfortably.
I'll call you in the morning.

Ben doesn't like his tone. But given the time and place, not to mention all the lies he's telling.

BEN

Yes, do that, Agent Cooper. Thank you.

Ben reaches out, takes Cooper into a celebratory hug. It's an odd, awkward gesture.
Unexpected. Completely devoid of feeling.

(CONTINUED)

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9. CONTINUED:(2)

BEN (CONTINUED)

Thank you for bringing my Audrey back to me.

Cooper accepts the embrace. Grudgingly. Then extricates himself, preparatory to leaving

COOPER

Good night, Mr. Horne.

Ben watches, wheels turning, as Cooper steps into the shadows.

FADE TO BLACK

END ACT ONE

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ACT TWO

FADE IN:

10. INT. LEO JOHNSON'S HOME DAY

BOBBY BRIGGS, in sport coat and tie, struggles to push LEO JOHNSON in his wheelchair through the doorway. It's too tight a fit. Bobby curses under his breath, struggles with the chair. Maybe he can slide it through sideways.

SHELLY JOHNSON and an Insurance Representative, TOM BROCKMAN, watch Leo's bumpy progress from the living room. Shelly winces with each shove and bang. Brockman, fifties, unctuous, offers his best sympathy:

BROCKMAN
Poor fellow, really gone.

BOBBY
(muttered)
You ain't kiddin'.

Bobby finally gets Leo into the living room nearly losing control of the chair, but holds on tight, manages a grim smile for Brockman. The Insurance Agent returns it.

BROCKMAN
I want you to know how much I admire you kids,
standing by Mr. Johnson. Not taking the easy way out.
Most people would just ship him off.

BOBBY
(as close to piety as he can manage)
Yeah, well, Leo's sorta special to us.

BROCKMAN
Believe you me, in-home care is the stuff of miracles. It
may not always seem that way to you, but Mr. Johnson
should benefit tremendously from his being here among
his loved ones.

SHELLY
(working, a smile into place)
We certainly hope so.

BROCKMAN
(while inspecting bed and winch)
Will you be hiring full or part-time help?

SHELLY
Cousin Bobby and I will be here full-time.

(CONTINUED)

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10. CONTINUED:

BROCKMAN

I admire your dedication.

(concluding, reaching into briefcase)

Everything looks to be in order. You might want to child-proof those electrical sockets when you get a chance. Sign here ...

Brockman extracts a form from his briefcase. Shelly signs it.

BROCKMAN

(returns form to briefcase, hands Shelly envelope)

Your check

Shelly opens it, reacts with disbelief.

SHELLY

There must be some mistake.

Bobby takes the check Looks at it. He can't believe it either.

BOBBY

1700 bucks?

BROCKMAN

(with a sympathetic nod)

Sad, isn't it? The cost of health care is going through the roof.

BOBBY

It's bringing rain. We're supposed to get five thousand a month.

BROCKMAN

Figure state and local taxes, equipment fees, medical and maintenance costs, administrative fees ... you see the results. Fortunately with you two here Mr. Johnson will be more than adequately provided for. Good luck

Brockman extends a hand for shaking. Bobby just looks at him for beat, a little dazed. Then he offers an aimless handclasp. Brockman exits. Shelly turns to Bobby, mortified.

SHELLY

I have to quit my job, Bobby. How am I going to make it on this?

BOBBY

I don't know.

(CONTINUED)

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10. CONTINUED:(2)

SHELLY

You don't know? Bringing him home was your bright idea in the first place -

BOBBY

I'm thinking.

Shelly stops, swallows hard. Fights a few unwanted tears.

SHELLY

Well you'd better think of somethin'. For both of us.

Just then: a quiet noise from Leo's chair. From Leo. It starts somewhere deep his chest, then pours weakly out his lips. A moan. A protest. Bobby and Shelly both whirl about, stare at Leo with amazement. His face remains blank. His eyes deeply empty. But the sound continues, now stutters just a bit. HOLD ON Leo for a beat.

CUT TO:

11. INT. INTERROGATION ROOM - DAY

Donna sits before a doubting Sheriff Truman in the Interrogation Room.

TRUMAN

Donna. We, already have Laura Palmer's diary.

DONNA

No, this is her secret diary.

TRUMAN

(dubious)

And she gave it to this "Harold Smith?" Why?

DONNA

I don't know. To hide it or something.

TRUMAN

Did he ever actually show you the diary?

DONNA

No. But he read from it. I saw her name on the inside cover. Her handwriting.

TRUMAN

Donna, are you and James up to something again, He's been warned about getting mixed up -

DONNA

(she can't tell him the whole story)

James has nothing to do with this.

(CONTINUED)

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11. CONTINUED:

TRUMAN

(doesn't believe her)

I'm sorry, it's a little bit like the boy who cried wolf.
The last time you played this game Dr. Jacoby ended up
in a hospital bed.

DONNA

It's not a game.

TRUMAN

(responding to her sincerity)

All right. I'll try to get someone out there to take a look.
We've got our hands full, I can't promise anything -

DONNA

Sheriff, please -

Suddenly: a loud man stands in the doorway, interrupts. His name is GORDON COLE.

COLE

EXCUSE ME! I'M LOOKING FOR A SHERIFF
TRUMAN.

TRUMAN

That's me.

Cole enters, extends a hand. He's in his forties and wears a pink hearing aid in each ear.

COLE

FBI REGIONAL BUREAU CHIEF, GORDON
COLE. THAT'S A REAL MOUTHFUL AND I
CAN'T HEAR MYSELF ANYWAY. I'M AGENT
COOPER'S SUPERVISOR.

TRUMAN

Nice to meet you, sir. Excuse me a moment, Donna.

They step out into the hallway.

11A. INT. HALLWAY

COLE

YOU'LL HAVE TO SPEAK UP. HEARING'S
GONE. LONG STORY. GOT THESE THINGS
CRANKED UP TO THE MAX.

(CONTINUED)

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11A. CONTINUED:

TRUMAN
Are you looking for Agent Cooper?

COLE
WHEN AN AGENT GOES DOWN IN THE FIELD
I JUMP RIGHT UP AND PAY A VISIT.

TRUMAN
Agent Cooper isn't here right now.

COLE
ALBERT ROSENFELD IS NOT COMING BACK,
BUT I'VE GOT HIS WORK RIGHT HERE.

Truman reacts to Cole's errant conversational rhythms. Cole opens his satchel, refers to notes.

COLE
ITEM: A VICUNA COAT: FIBERS ALBERT
FOUND IN THE HALL OUTSIDE COOPER'S
ROOM ARE FROM A VICUNA COAT.

TRUMAN
The coat was vicuna?

COLE
NO THANKS. I ALREADY ATE. GOT THE LAB
REPORT FROM ALBERT ON THE ONE
ARMER'S SYRINGE. SAYS HE'S NEVER SEEN A
DRUG LIKE IT. A COMBO: REALLY WIERD
STUFF.

Donna watches their exchange, impatient, ignored for the moment.

TRUMAN
Did Albert say anything else?

COLE
PAPERS FOUND NEAR THE BLOODY TOWEL
DOWN THE TRAIN TRACKS FROM THE
CRIME SITE. FROM A DIARY.

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Just then: around the corner, another interruption. DEPUTY HAWK leads an angry PHILLIP MICHAEL GERARD, the one-armed salesman, towards lock-up.

MIKE

Since when is selling shoes against the law?

COLE

THERE'S THE ONE-ARMER NOW.

TRUMAN

We need to ask you a few questions, Mr. Gerard. Why don't we all move to my office?

Truman leads them away. Donna comes out of interrogation. HOLD ON Donna for a beat. She sighs, watches them go. She's got no one to tell her story to.

CUT TO:

12. INT. BOOKHOUSE - DAY

START CLOSE on Audrey, asleep, peaceful. Ben Horne's voice is heard:

BEN'S VOICE

She looks like an angel.

ANOTHER ANGLE reveals Agent Cooper and Ben Horne standing over her. Cooper says nothing, just looks at Audrey. Then he kneels to wake her.

COOPER

Audrey? You're father is here.

Audrey's eyes flutter open. She's weak, dreamy. Ben comes around from behind Cooper, crouches at her side.

BEN

Thank god, Audrey. Thank god.

Ben tries to embrace her. But Audrey focuses, realizes who it is. And recoils. Cooper takes notice. Ben shifts backward, plays the loving father without missing a beat.

BEN

I was so worried about you.

AUDREY

Were you?

(CONTINUED)

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12. CONTINUED:

BEN

(ignoring her tone of voice)

Worried sick. Times like these make a man aware of the value of life. Every raindrop. Every sunset.

AUDREY

(pointedly)

I'm aware of a lot of new things too.

BEN

(shushes her)

Don't talk now, sweetheart. We're going to get you home. Safe and warm. In your own bed. God, what a terrible experience. What terrible people. The things you must have seen.

AUDREY

(she knows he knows)

I saw so much.

Ben tenses, checks to see if Cooper is listening. He is.

BEN

(wanting to sum it all up)

We'll sort it out. Together.

AUDREY

(a threat)

Yes. You and I, Daddy.

BEN

That's my girl.

(rises, happy to bring this duel to a conclusion; to Cooper)

My car's outside. I'll take her home now.

AUDREY

Daddy?

Ben turns back to Audrey. Her tone of voice.

BEN

(what now?)

Yes, darling.

AUDREY

I'd like Agent Cooper to take me home. If that's okay with you.

(CONTINUED)

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12. CONTINUED:(2)

BEN
 (flustered, but hiding it well)
 Yes. That's Fine. Or ...
 (With a cautious look at Cooper)
 ... we could all go together.

Cooper nods. Wonders what Ben is hiding. And what it is that Audrey knows.

CUT TO:

13. INT. ED HURLEY'S LIVING ROOM - DAY

NADINE HURLEY enters, carrying some boxes from Horne's.

NADINE
 Ed, I'm home!

Ed comes out of the kitchen to see her, wearing a teenager's JUMPER DRESS. She plops down a bundle of packages, labeled, "HORNE'S JUNIOR MISS DEPARTMENT."

NADINE (CONTINUED)
 Isn't this the swellest dress you've ever seen? And you know, they didn't look at me twice when I used the credit card - say, Ed, when *do* my folks get back from Europe, anyway?

ED
 (stoically playing along)
 Pretty soon.

NADINE
 (sultry)
 It's neat having the house all to ourselves. Pretend it's ours. Like we were married or something

ED
 We can do that.

NADINE
 (with a wink)
 I know some or-her stuff we can do.

ED
 Like what?

NADINE
 You know, silly.
 (punches him playfully. It hurts)
 You know what I was I thinkin'? Tonight maybe we could go park by the lake and neck.

(CONTINUED)

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13. CONTINUED:

ED

Maybe.

NADINE

(beaming ecstatically)

Wait a minute. We don't have to go anywhere. Why we can stay ... right ... here.

Nadine pulls Ed into a deep kiss. Her incredible new strength, her incredible new sex drive. It's all a little dodgy for Big, Ed. A beat. Nadine pulls back, suddenly concerned. Reality keep whispering past her delerium.

NADINE

When are *your* parents coming home?

Poor, poor Ed.

CUT TO:

14. INT. BLUE PINE LODGE LIBRARY - DAY

START CLOSE on JOSIE PACKARD, lying upon a sofa. Her clothing in disarray, tear tracks on her cheeks. She sits up, unsteady, as if she had been assaulted.

ANOTHER ANGLE reveals JONATHAN, the Asian Man, standing over her. He buckles his belt, adjusts his shirt, looks at her coldly. Boxes are strewn about the floor at his feet; Josie's shopping purchases, now scattered. Jonathan kneels, paws through the baubles and wrapping paper as one might the spoils of a war recently won.

JONATHAN

You've kept yourself in fine nick, Josie. Sapphire earrings ... Parisian perfume ... cashmere sweaters, silk blouses.

JOSIE

(quiet and afraid)

Please go.

He reaches into his jacket pocket, produces an envelope, tosses it to Josie. Josie flinches, the envelope falls to the floor.

JONATHAN

A one-way ticket. Seattle, Hong Kong

JOSIE

I have one more day.

JONATHAN

Keep what you earn. That was the deal.

(with a look at the purchases)

See how much you can fit into your suitcases. We leave
(more)

(CONTINUED)

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14. CONTINUED:

JONATHAN (continued)
tonight.

JOSIE
(afraid to look at him)
Ben Horne hasn't payed me yet; I've been waiting five
years -

JONATHAN
Mr. Eckhardt will make it more than worth your while.

JOSIE
You can't make me leave -

Suddenly: Jonathan grabs Josie behind the neck, pulls her forward. Josie shudders, is afraid to resist. Jonathan offers a cold, hurtful kiss. Then he whispers.

JONATHAN
Be adaptable.

JOSIE
(pleading through her fear)
We had an arrangement ...

Jonathan releases her, now turns his grip into a caress, his fingers tracing her jawbone.

JONATHAN
Sheriff Truman is important to you. You be to him. You
make him into a fool. But he is important to you
nonetheless,
(her silence gives him the answer he needs)
Leave with me tonight. Or I'll kill him.

JOSIE
He doesn't know anything -

Jonathan's fingers move smoothly from jawbone to lips, silence her. It is a gesture both violent and sexual.

JONATHAN
The plane leaves at midnight. Be there. Or I will come
for you. And your Sheriff. That's ... the arrangement.

HOLD ON them for a beat.

FADE TO BLACK

END ACT TWO

#2.006

ACT THREE

FADE IN:

15. EXT. LAKE - DAY

James pulls up on his bike, approaches Maddy waiting, by the water. Both a little sad. Both wiser.

JAMES

I think I owe you an apology.

MADDY

Not really.

JAMES

When we were together you know, just talking ... I felt something. I just wasn't sure.

MADDY

(completes his thought)

You looked at me and you saw Laura.

JAMES

I guess I did.

MADDY

Want to know somethin' strange? I liked it.

JAMES

You did?

MADDY

When we were growing up, Laura and I were so close it was scary. I could feel her thoughts. Like our brains were connected or something. Our mothers were the same way.

(beat)

When she died suddenly I had a chance to be Laura. At least other people saw me that way. Like the way you looked at me. I liked that too.

JAMES

It was wrong.

MADDY

It wasn't one thing or the other. For a while I got to be somebody different. Now I'm just me again.

James pauses, uncertain. Maddy continues, reassures:

(CONTINUED)

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15. CONTINUED:

MADDY

You and Donna belong together. That's the best thing.

JAMES

(agreeing, confessing)

It's hard sometimes, you know?

MADDY

(simple/direct)

How?

JAMES

If you really love someone, it's like this bright light is shining on you every minute. You're right in it. It's great. But I don't think you can stay that way all the time.

MADDY

Sure you can.

JAMES

(looks at her, beat)

I want to. I want to try to make the way my heart feels last forever. Pretty weird.

Maddy doesn't think it's weird at all. A tender beat. Just a whisper of what might have been between them. Then Maddy offers a confession of her own:

MADDY

I'm going home tomorrow, James. I came to Twin Peaks for Laura's funeral. And I stayed for Uncle Leland and Aunt Sarah, just to help out. But it's time to go ...

JAMES

So this is goodbye or somethin' ...

MADDY

I guess it is.

(with gentle humor)

Bye, James.

She gives him a sweet kiss. He smiles. They separate.

CUT TO:

16. INT. BEN HORNE'S OFFICE - DAY (SUNDOWN)

Ben Horne is pouring two glasses of wine. He hands one glass to someone who is revealed to be Josie.

(CONTINUED)

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16. CONTINUED:

BEN

Jerry brought back a case from some obscure French vineyard. I've been saving it for just such a special occasion as this.

(proposes a toast)

To "The Fire."

Horne takes a sip, then steps behind his desk, sits. A more business-like mien.

BEN (CONTINUED)

Now, to what do I owe the pleasure of this call?

JOSIE

I've got the contract with Pete's Signature. I want my money.

BEN

Of course you do.

JOSIE

All of it. Now. Before you get this.

BEN

Josie, Josie. Surely a mind as quicksilver as your own can grasp the complicated position we're in. Fluidity is all. I can't summon up cash reserves I don't have. But I have already and will be happy to assure you again that as the contracted payments arrive from Iceland your percentage will immediately -

JOSIE

(hot)

I won't leave this office without my money

Pause.

BEN

Why do I sense this isn't a negotiable position? You're under some kind of pressure, aren't you?

JOSIE

(a cold warning)

Do not ... play games with me.

BEN

Games?

Ben smiles, reaches into a drawer, removes a small gold key. He holds it up for Josie to see.

(CONTINUED)

#2.006

16. CONTINUED:(2)

BEN

This key unlocks my personal hotel safe. And inside that safe, I've put together a fascinating dossier on you, dear Josie, and husband Andrew's little boat that went boom.

(beat, cold)

So you behave yourself, lady, or, believe me when I say this ... I will ... bury you.

Josie moves towards him. Shows him a key.

JOSIE

That's a shame. Because if anything unfortunate were to happen to me, it would lead authorities to a certain safety deposit box in another city. Inside of which is enough evident to put you away for three lifetimes. They'll bury us side by side.

They stare at each other; mongoose and cobra.

BEN

Stalemate.

Now Josie moves towards Ben seductively, holding the contract.

JOSIE

Your move. Cash.

BEN

(pause; an idea)

Happily, I can accomodate you.

He goes back to his desk, retrieves TOJAMURA'S CASHIER'S CHECK and endorses it.

BEN

A sign of my good faith. Tokyo bank. Five million dollars.

Ben hands the check to Josie. She examines it. Folds it. Puts it away. Hands him the contract.

JOSIE

We're finished.

BEN

(admiringly)

Well played, Josie.

Ben finishes his wine. She leaves.

CUT TO:

#2.006

17. EXT. LEO JOHNSON'S HOUSE - NIGHT

Establish. And, oddly, the sound of MUSIC from within. Kazoos.

CUT TO:

18. INT. LEO JOHNSON'S HOUSE - NIGHT

START CLOSE on Leo Johnson. Wheelchair bound, he wears a festive party hat, Ray Ban shades, and a blank expression. A kazoo hangs from his mouth, it bleats with each jagged breath. But Leo remains perfectly still. On permanent leave in the Land of Nod.

ANOTHER ANGLE reveals Bobby and Shelly. Wearing party hats, piping a jaunty tune on their own kazoos, Auld Lang Syne. Shelly leads Leo to the dinner table, a cake before him. Bobby acts the mocking Master of Ceremonies.

BOBBY

Leo, we figured with you gettin' out and all, well, what the hell, we sorta wanted to give you a little party. Our way of saying, hey, Leo Johnson, welcome home.

SHELLY

(mock dutiful)

Welcome home, darling.

Bobby paces, steps behind Leo. Adjusts his glasses. Tweaks his nose.

BOBBY

Cause you're a special guy, Leo. And we just want you to know that we remember all the great stuff you did for the ones you loved.

Bobby pulls up Leo's hat, the elastic chin strap stretches, then Bobby lets it snap back down.

BOBBY

Like Shelly here. Who could ask for a more caring and thoughtful husband? Makin' her clean your dirty clothes. Wash your dishes. Mop your floors. You're a class act, man. Top to bottom.

(kneels, speaks right past his ear)

And how 'bout Leo Johnson, wife abuser? There's a guy you want to party with. Soap in a sock. Internal injuries and barely leaves a bruise.

(rises, resumes pacing)

But last, and I'm thinkin' not least, we got Leo Johnson, murderer. Hang your wife up like a piece of meat. Leave her to burn. Don't let anybody ever tell ya you don't know how to treat a woman.

Bobby puts his arms around Shelly. Gives her a deep kiss. Both turn to look at Leo in his chair, festively decorated, utterly silent.

(CONTINUED)

#2.006

18. CONTINUED:

BOBBY

(the familiar intonation)

"This is your life," Leo Johnson. You deserve it. Every damn minute.

Bobby kisses her again, gently pushes her backward, onto the table. Takes one last look at Leo.

BOBBY

Sorta makes you believe in karma, don't it?

Bobby kisses her more passionately, she returns his kisses with equal fervor. He pulls at her blouse, she hurries to unbutton his shirt. But then, she can't help it, Shelly turns to glance at Leo.

Leo remains inert. But the angle, Shelly's guilty conscience, perhaps a flare of light off the Ray Bans, all conspire to suggest movement, some imperceptible shift in Leo's posture.

Shelly SCREAMS. Rolls out from under Bobby.

BOBBY

What? What?

SHELLY

He moved. I saw him move.

(he reaches or he she pulls away)

No. It's too creepy. It's wrong, Bobby.

Bobby looks from Shelly to Leo. Walks to him.

BOBBY

Okay, Shel. Maybe you're right. I mean I don't wanna exploit him or nothing.

Bobby carefully removes the party hat, the shades. And the kazoo from Leo's mouth.

BOBBY

Sorry, Leo. We sorta lost control. No need to make your rehabilitation any more difficult than it already is. Doc Hayward says you need 'familiar stimulus', so we just figured, what the hell ... *kazoos*.

Bobby scoots Leo a little closer to the dinner table, the cake before him, continues, soothes:

BOBBY

Honest, Leo, Shelly and me are gonna do everything we can to keep you safe and happy.

(new idea)

You want some cake or somethin'? That'd be nice, huh? With ice cream?

(CONTINUED)

#2.006

18. CONTINUED:(2)

Bobby spoons a big scoop onto the cake as he speaks. Leo does a header into the cake and cream. Shelly gasps.

SHELLY

Bobby!

Bobby pulls Leo's face out of the cake, returns him to a sitting position. Turns to Shelly.

BOBBY

Gee, you gotta be more careful, Leo. Good thing we didn't light the candles.

A beat. Then, she can't help it... Shelly begins to laugh.

CUT TO:

INT. SHERIFF'S STATION - NIGHT

Gordon Cole sits on a bench in the station foyer. He glances at his watch. Adjusts his hearing aids, as if to balance the volume from left to right. Cooper and Truman enter.

COLE

AGENT DALE COOPER!

COOPER

Hello, Gordon. Hope you haven't been waiting too long.

COLE

I'VE BEEN WAITING TO SEE YOU HERE FOR
THE BETTER PART OF THE AFTERNOON.

COOPER

What can I do for you?

COLE

NO MATTER WHATSOEVER. NO APOLOGY
NECESSARY. GOT TO MEET THE LOCAL LAW
ENFORCEMENT TEAM. A GREAT BUNCH.
(YOU REMIND ME OF A LITTLE MEXICAN
CHIHUAHUA TODAY)

Truman nods thanks. Cole continues, as sotto voce as he can manage:

COLE

CAN I SPEAK WITH YOU IN PRIVATE?

COOPER

Of course. Harry, may we use your office?

TRUMAN

Go right ahead.

(CONTINUED)

#2.006

19. CONTINUED:

COLE
HOW ABOUT THE SHERIFF'S OFFICE?

Cooper leads Gordon Cole inside.

CUT TO:

20. INT. SHERIFF TRUMAN'S OFFICE - NIGHT

Gordon Cole and Cooper enter.

COLE
I BELIEVE IN SECRECY, COOP. I'LL MAKE
THIS FAST. I DIDN'T WANT TO SAY THIS IN
FRONT OF THE MEN.

CUT TO:

21. INT. SHERIFF'S STATION - NIGHT

Truman and Hawk stand in the hall. They can, of course, hear every booming word.

COLE'S VOICE
IT'S ALBERT'S OPINION YOU MIGHT BE
GETTING IN OVER YOUR HEAD AGAIN.
THAT WORRIES ME, COOPER I FEEL A
CERTAIN RESPONSIBILITY ...

CUT TO:

22. INT. SHERIFF TRUMAN'S OFFICE - NIGHT

Back to scene.

COOPER
Gordon, Albert's wrong.

COLE
YOU WENT INTO THE CHUTE IN
PITTSBURGH, COOP. I WANT TO MAKE
DOUBLY SURE THAT DOESN'T HAPPEN
AGAIN. COPY?

COOPER
Pittsburgh was a completely different story.

Cole stares at Cooper, obviously having missed what Cooper said. Cooper repeats, this time with appropriate volume.

COOPER
I WAS WOUNDED IN PITTSBURGH BUT
OTHER THAN THAT THE CASE BEARS NO
(more)

(CONTINUED)

#2.006

22. CONTINUED:

COOPER (continued)
SIMILARITIES.

COLE
I MUST SAY YOU LOOK ALL RIGHT. CIRCLES
UNDER YOUR EYES, YOU COULD CATCH UP
ON YOUR SLEEP, BUT THAT PRETTY MUCH
COMES WITH THE TERRITORY.

Cooper holds up a hand to stop the verbal torrent. Cole stops, unfazed. Now completely focused on his subordinate.

COOPER
GORDON, I AM TIRED. THERE IS A GREAT
DEAL OF WORK TO DO. BUT MY MIND, BODY,
AND SPIRIT ARE UP TO THE TASK.
WITHOUT A DOUBT. EVERYTHING IS A-
OKAY.

Cole gives Cooper a hearty thumbs up. Cooper responds in kind. Cole withdraws an envelope from his jacket pocket. Truman enters.

TRUMAN
Coop, just thought you ought to know we can hear
everything you're saying out there.

COOPER
Thanks, Harry.

COLE
(re envelope)
ANONYMOUS MESSAGE. SENT TO HOME
BASE WITH YOUR NAME ON IT, COOP.
LOOKS KIND OF FAMILIAR, DOESN'T IT?

Cooper opens the envelope. A small piece of paper falls into view. Cooper examines it. It reads: P to K-4. Cole studies it over Cooper's shoulder.

COLE
IT'S A CHESS DEAL.

COOPER
An opening move. From Windom Earle.
(a look at Cole)
WINDOM EARLE.

FADE OUT:

END ACT THREE

#2.006

ACT FOUR

FADE IN:

23. INT. BEN HORN'S OFFICE - GREAT NORTHERN' - NIGHT

Ben Horne paces while LELAND PALMER sits like a puppy watching him.

BEN

I can't be too specific, Leland, but with Jerry on the road I need you back here. Let's just say I have a much better sense of what you've been through in the last few weeks.

LELAND

I appreciate that, Ben. And I appreciate the confidence. Really I do.

BEN

If it weren't for your indictment, I could drop you into your old slot. Our friendship, our history together. But first I need to know you're okay.

LELAND

I am 100%. 110%. Let me prove it to you.

BEN

(jumping right in)

We've taken a payment from the Icelanders on Ghostwood, but a group from the Orient wants in in the worst way. Jerry's on his way to Tokyo to check them out. I'm about to take Mr. Big to dinner. We need to buy a little time here.

LELAND

First thing we do is re-survey the land. Required because of the fire. Set up a parade of inspectors, federal, state, and county 'til Jerry comes back with a full report. If there is money coming from either direction, we run it thru the Caymans, pick up some pocket money on the exchange rate. And if we have to we can drop escrow into a black hole for six months.

BEN

(beaming)

That's my Leland.

The phone RINGS, Ben answers it. Tojomura is waiting for him in the hotel bar. While Ben is occupied, Leland slips over to the bookshelf, a stuffed white fox displayed there. Leland surreptitiously removes a clump of hair from the stuffed animal, secrets it in his coat pocket.

CUT TO:

#2.006

24. INT. BLUE PINE LODGE - NIGHT

Truman hurries into the room, nearly bumps into Jonathan, the Asian man who is loaded down with Josie's luggage. Josie comes out the door from the office, carries luggage as well. Truman tries to read what is happening off of Josie's face.

TRUMAN

Josie?

JOSIE

Harry, I don't believe you have met my assistant, Mr. Lee.

JONATHAN

(Asian accent)

Pleased to meet you.

(to Josie)

I'll take these to car.

He nods to Truman and exits with the luggage.

TRUMAN

What are you doing?

JOSIE

I'm going away.

Pause. She moves away from him.

TRUMAN

Where? Why?

JOSIE

I always called you from here. It was here I could talk to you and be everything you wanted me to be.

TRUMAN

(more firmly)

Where are you going?

JOSIE

I sold the mill. It's over. I'm going home.

TRUMAN

No.

Truman grabs Josie, kisses her. She almost loses herself, then pulls away.

JOSIE

I'm sorry, Don't think badly of me.

(CONTINUED)

#2.006

24. CONTINUED:

Jonathan appears in the doorway.

TRUMAN

You can't leave.

JOSIE

Are you speaking as the police?

TRUMAN

I ... I don't know.

JOSIE

It would be best if you ... forget about me.

Josie picks up her bag. Starts to follow Lee out the door.

TRUMAN

I love you.

Josie stops. Truman is down to nothing.

TRUMAN (CONTINUED)

I love you, Josie.

She exits.

DISSOLVE TO:

25. EXT. GREAT NORTHERN - NIGHT

Establish.

CUT TO:

26. INT. GREAT NORTHERN LOUNGE NIGHT

Ben Horne and Tojamura take a seat in the lounge after dinner.

BEN

Mr. Tojamura, how about a nitecap?

TOJAMURA

Soda water, please.

(turns to him)

Mr. Horne, allow me to be artless. You have my cashiers check for five million. I have nothing. Why?

BEN

I know so little about you, Mr. Tojamura and this is a
(more)

(CONTINUED)

#2.006

26. CONTINUED:

BEN (continued)
small community. I'm being careful. Trying to be sensitive to local concerns. You have to understand the impact this project will have on the community

TOJOMURA
You waste my time. We shall withdraw.

BEN
(backing and filling)
Oh, no. Please, Mr. Tojomura. Consider the position I'm in. The mill fire has created a raft of unforeseen problems, psychic as well as financial. It is my duty as a civic leader to foster the healing process, even at the temporary expense of my larger business opportunities. But I assure you -

TOJOMURA
(curt)
I know a little about fire. My family was at Nagasaki.

BEN
(without a trace of true feeling)
And what a tragedy it was. Horrifying.

From across the room, loud piano playing stops their conversation. They hear a singer.

LELAND'S VOICE
"I'm wild again. Beguiled again. A simpering, whimpering child again. Bewitched, bothered, and bewildered, Am I."

Ben spots Leland across the lounge, singing to TRUDY'S accompaniment.

BEN
Excuse me a moment.

LELAND
(etc.)
"Lost my heart, but what of it..."

Leland moves through the bewildered guests, holding his mic. He stops at a table with an ELDERLY COUPLE.

LELAND
And where might you folks be from? Twin Peaks? Hey, that's great, and how about those Steeplejacks, huh?

(CONTINUED)

#2.006

26. CONTINUED:

Leland finishes the song. Police applause.

LELAND

Thank you. Great Northern audiences are the greatest audiences in the world.

Ben puts a hand on Leland's shoulder and guides him behind the piano.

BEN

Give it a rest, Leland.

(covers the mic)

Temporary insanity, eh, Leland? Let's hope some of your jury's out there, you're home free.

Tojomura sits at the bar watching. Finds himself sitting next to PETE MARTELL. Pete smiles at him.

PETE

(re song, with a nod toward Leland)

"Pal Joey." You like musicals?

TOJOMURA

No.

PETE

Not even "Fiddler On the Roof?" Always makes me weep like a baby.

TOJOMURA

I find the adherence to fantasy troubling and unreasonable.

PETE

(pondering for an instant)

Yeah, well ...

(clinging to his own oddball beliefs)

Fiddler is something special.

(beat)

You're not from around here, are you?

TOJOMURA

I am a visitor.

PETE

Can I buy you a sake?

TOJOMURA

No thank you.

(CONTINUED)

#2.006

26. CONTINUED:(2)

PETE
(what he's having)
How about a nice cold milk?

Tojomura frowns. Ecch.

CUT TO:

27. INT. CONFERENCE ROOM - NIGHT

Mike the One-Armed Man sits in a chair, swears and fidgets. Cooper, Truman, Gordon Cole, and Hawk stand about him.

MIKE
Please give me my medicine. I can feel the change.

TRUMAN
What change?

COOPER
The drug in your possession contains trace elements usually found in Haloperidol. Do you suffer from schizophrenia? Multiple personalities?

MIKE
It's too late ...

Cooper shows Mike the flyer picture of the Long-Haired Man.

COOPER
You know this man, don't you? Why did you lie to me the first time I questioned you?

(CONTINUED)

#2.006

27. CONTINUED:

MIKE

It wasn't me. Don't you understand? It wasn't me?!!

Mike looks dreadful. Cooper turns to Truman.

COOPER

Give him the drug.

TRUMAN

But ...

COOPER

Now.

Cooper turns back to Mike. Reacts. Truman and Hawk SEE what he sees. They freeze. And Mike the One-Armed Man begins a TRANSFORMATION. Mike fights it at first, he arches in his chair as if to fend off some invading spirit. But then his body relaxes completely, his arms fall to the side. Mike's features shift, a shadow passes into his eyes. His head, once bowed, now raises up; he looks Cooper squarely in the eyes.

MIKE

There is no need for medicine. I am not in pain.

COOPER

Who are you?

MIKE

My name is Mike.

COOPER

What are you?

MIKE

I am an inhabiting spirit.

COOPER

Who is Phillip Gerard?

MIKE

He is host to me.

COOPER

You spoke to me in my dream. Do you remember?

(a neutral response)

Do you know "Bob?"

MIKE

He ... was my familiar.

(CONTINUED)

#2.006

27. CONTINUED:(2)

COOPER

(after a beat)

Where does Bob come from?

MIKE

There are indications that we come from another world.

Truman and Hawk exchange a glance. They don't believe a word.

COOPER

What does Bob want?

MIKE

He is Bob, eager for fun. He wears a smile, everybody run.

(smiles)

Do you understand the parasite? It attaches itself to a life form and feeds. Bob requires a human host. He feeds on fear and life force. I am like Bob. I was once his partner.

COOPER

(quoting his dream)

"Through the darkness of future past the magician longs to see ..."

MIKE

(he completes it)

"... one chants out between two worlds, fire, walk with me ..."

(beat)

But then I saw the Face of God and was purified. I cut off my arm. And remained close to this vessel. Inhabiting from time to time for a single purpose.

COOPER

To find Bob.

MIKE

To stop him.

(points to the flyer in Cooper's hand)

This is his true face. Few can see it. The gifted and the damned.

COOPER

Is he near? Is Bob near us now?

MIKE

For nearly forty years.

(CONTINUED)

#2.006

27. CONTINUED:(3)

COOPER

Where?

MIKE

A large house made of wood. Surrounded by trees. The house is filled with many rooms, each alike. But they are occupied by different souls. Night after night.

Truman and Hawk have no idea what the man is talking about. Cooper does.

COOPER

The Great Northern Hotel.

FADE TO BLACK

THE END