

TWIN PEAKS

Episode 1005

by

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FIRST DRAFT: September 26, 1989

Revisions: NOVEMBER 1, 1989 - BLUE  
NOVEMBER 7, 1989 - PINK  
NOVEMBER 8, 1989 - YELLOW

ACT ONE

FADE IN:

INT. GREAT NORTHERN DALE COOPER'S ROOM - NIGHT

Through the walls from adjacent rooms we hear whooping and hollering, a blowing of horns and ratcheting noise makers. It sounds like a rodeo in Times Square on New Year's Eve. DALE COOPER sits up in bed, distraught, sleepless. From the bedside table, he picks up his watch and tape recorder.

COOPER

Diane, it's 4:28 a.m., I've just been woken up by the most god-awful racket, which you can probably hear over the sound of my voice...

(holds up the recorder  
to capture the sound)

Can you hear that?

(holds it up again)

I've experienced nothing at the Great Northern up until this moment but the most pleasant, courteous service imaginable, but this only goes to prove the point that the minute a traveler leaves home he loses almost 100% of his ability to control his environment. Diane, I'm wondering if you could overnight express to me two pair of those Ear-Pillow Silicon Ear Plugs I used the last time I had to visit New York. Naturally I didn't bring them with me on this trip because I didn't think they'd be necessary...

He holds the recorder up again.

CUT TO:

INT. GREAT NORTHERN DINING ROOM - DAY

Dale Cooper, dressed and slightly bleary-eyed, enters and takes the corner table. Off screen, through a door to a private dining room, we HEAR a rowdy group of about twelve men and women singing a bawdy Icelandic drinking song. Harried WAITRESSES come and go out of the room, bearing huge platters of food. TRUDY approaches Cooper.

TRUDY  
(reaching Cooper)  
Coffee?

COOPER  
Please.  
(she pours)  
What's with the choir practice?

TRUDY  
Business junket. From Iceland. Got  
in about three this morning.

COOPER  
They're on my floor.

TRUDY  
Lucky you.

COOPER  
It'll take them a day or so to reset  
their biological clocks.

WAITRESS  
Hope the herring holds out.

He holds out his cup for a refill. She pours. The Icelanders start another song

AUDREY HORNE enters, looking for Cooper, brightens, moves to his table.

AUDREY  
How are you?

COOPER  
To be perfectly honest, Audrey, I'm  
tired and a little on edge.

AUDREY  
(sits, saddened)  
Oh.  
(hoping for approval)  
I got a job.

COOPER  
That's excellent--

AUDREY

And I thought maybe now I could help  
you with your case, guess where I'm--

COOPER

(finishing, rising)  
You'll have to excuse me, Audrey,  
I'm running late this morning, I  
only have time for coffee.

AUDREY

Maybe I could go with you.

COOPER

(leaving change, taking  
receipt)  
Thursdays were traditionally a school  
day when I was your age.

AUDREY

I can't believe you were ever my  
age.

COOPER

I've got the pictures to prove it.  
See you later, Audrey.

AUDREY

See you later. Bye.

She wistfully watches him go. Digs her nails into her palms.  
The Icelandic group finishes another song and roars with  
laughter. JERRY HORNE enters from the private dining room,  
carrying a small suitcase, laughing, along with the head  
Icelander, EINER THORSON. Jerry claps Einer on the back,  
they shake hands and embrace and say something in Icelandic.  
Jerry turns back to the room and yells to the Icelanders  
inside...

JERRY

My brother is going to love you guys!

Jerry exits the dining room.

CUT TO:

INT. GREAT NORTHERN HOTEL OFFICE - DAY

BEN HORNE is behind his desk when Jerry hurries in with his  
bag.

JERRY

I bring you greetings from the  
fertile, treeless tundra of Iceland!  
Brother Ben, there aren't two twigs  
to rub together on the whole island -  
wait'll these guys get a load of the

woods!

BEN

By six this morning we had complaints from nearly every guest in the hotel, what are they on, nitrous oxide?

JERRY

I have had more serious fun in two days with these nordic animals and Ben, I'm in love, her name is Heba, she's a giant snow queen with a smile like sunrise on a ice floe, you could go blind looking at this girl--look at this.

(takes a large package  
out of his bag)

You see what she gave me? An entire leg lamb!

(unwraps it; huge and  
slightly grotesque)

Is that beautiful? Chunk some garlic in there, some crushed mint: rotisserie heaven--come on, you got to meet her--

BEN

Let 'em sack out for a few hours first, now have they approved our proposal?

TERRY

(refers to the  
Ghostwood project  
map)

Ben, hip pocket, glasnost on ice, they are insane for Ghostwood Estates. We're on the plane, they're begging me, "Jerry, please, let us write the check--you fill in the blanks."

BEN

Let's not be eager beavers until the ink's dry. You grab some down time. We've laid in a a gala reception for your fair-haired boys tonight--all of Twin Peaks best and brightest--

JERRY

'We holding it in a phone booth?

BEN

--and if we still need a kicker to nail the sale I'm thinking maybe they might enjoy a road trip up to you-know-where.

(holds a hand over

one eye)

JERRY

Jacks!

LELAND'S VOICE

B-b-ben?

A haggard, unshaven LELAND PALMER is standing in the doorway.

BEN

Leland, what are you doing here?

LELAND

I know the new investment group is arriving today... if there's anything I can do...

BEN

Leland, the best thing you can do right now is follow the doctor's orders and go home, you need your rest--

LELAND

I just feel... I just feel I need something, I need something to... to occupy my mind...

(close to tears)

JERRY

(gestures behind Leland's back)

Check-out time.

BEN

Take some time off, for god's sake, fly somewhere, take Sarah--

LELAND

(unraveling)

I'm afraid to go...

He crumbles into a chair. From the hallway, we hear the voices of approaching ICELANDERS, singing another ribald song. Jerry nimbly moves to the door and quietly shuts it. Ben tries to hush Leland's sobs. The singers continue singing, directly outside the door now. Then they move on... Ben and Jerry breathe a sigh of relief. Ben points at Leland, then sticks up his thumb, "get this guy out of here."

CUT TO:

EXT. APARTMENT BUILDING - DAY

Re-establish. Police cars parked outside.

CUT TO:

INT. JACQUES RENAULT'S APARTMENT - DAY

Cooper enters the apartment and is met by SHERIFF HARRY TRUMAN, who is supervising the investigation of the apartment. TROOPERS and two FORENSIC COPS in plain clothes are working. DOC HAYWARD is on the phone.

TRUMAN

Morning.

COOPER

What've we got, Harry?

TRUMAN

Jacques Renault's a Canadian national, worked the local lumber fields until he put on a little excess tonnage a couple seasons ago. That's when he started tending bar at the Roadhouse.

COOPER

Do you have any doughnuts here?

TRUMAN

Andy?

Gestures "doughnut", points to Cooper, to ANDY, who nods and starts out.

COOPER

Better wash that down with a cup of joe, I didn't sleep too well last night.

TRUMAN

(gestures "coffee" to Andy before he exits)  
You're looking a little peaked.

COOPER

There's a large group of insane men staying on my floor. Where is Jacques Renault, Harry?

TRUMAN

No one's seen him for two days. We've canvassed the building and the Roadhouse, I sent Hawk to roust his brother but it looks like Bernie skipped bail; no sign.

Cooper looks up at a ceiling light fixture, as Doc Hayward hangs up the phone and crosses to them.

HAYWARD

Morning, Agent Cooper.

COOPER

(still looking up)

Doc.

HAYWARD

The blood on that shirt you found here is AB negative. It's not Laura's blood.

COOPER

So that was Jacques Renault's blood on Leo Johnson's shirt.

Truman and Doc look at each other. Doc goes back to the phone and dials. Andy returns with Cooper's coffee and doughnut. Cooper takes them, still looking up.

COOPER

Thank you, Andy.

(takes a bite and a sip)

Could you hold these for a second?

He hands the coffee and doughnut back to Andy, looks up again.

COOPER

Where's Leo Johnson, Harry?

TRUMAN

The APB went out last night, nothing yet.

COOPER

Give me a leg up here, would you Harry?

Truman cradles his hands, Cooper takes out a pair of calipers, steps into the cradle and Truman boosts his up and out of frame. Doc Hayward hangs up the phone and returns.

HAYWARD

Jacques Renault's blood is AB negative.

COOPER

(out of frame)

Thank you, Doc.

Cooper comes back down into frame, gingerly holding a dusty copy of "FLESH WORLD" Magazine in the calipers. He sets it down on a table, blows off some dust and turns pages with the calipers.

TRUMAN

"Flesh World" again.

COOPER

Harry, remember this ad with the picture of Ronette Pulaski?

He turns to the page in question. There's an opened envelope between the pages, with a letter inside. Cooper carefully removes the envelope.

TRUMAN

We traced that ad. Came into the magazine in a plain envelope, no name--

COOPER

Here's how it works. The magazine's a clearing house. Readers write letters in response to ads and send them into the magazine, then the magazine mails those letters on to the advertiser. No direct contact.

(shows him the envelope)

Ronette received her letters at this P.O. Box.

TRUMAN

That's a local zip code.

COOPER

My guess is this P.O. box will be registered in the name of Jacques Renault. Let's see who was writing to Ronette. Post marked Georgia.

He takes out the letter. There are a couple of snapshots inside as well. Cooper, Truman and Doc look at the snapshots.

HAYWARD

Good night.

TRUMAN

That guy's no Georgia peach.

COOPER

Somehow the beard ruins the effect of the lingerie, don't you think?

(scans the letter)

Poor bastard.

(folds it up, goes

back to the magazine)

By the way, Harry, did you happen to notice the picture of Leo Johnson and his truck on this page?

Points to the picture of a silver truck cab which we saw before.

CUT TO:

EXT. JOHNSON HOUSE - DAY

Leo's truck, the truck in the picture, is parked outside.

CUT TO:

INT. JOHNSON'S KITCHEN - DAY

SHELLY JOHNSON is serving a hot breakfast to BOBBY BRIGGS. He's dressed, she's in a robe. She sets the plate down in front of him. He eats ravenously.

BOBBY

I love when you cook for me.

SHELLY

Leo hates my cooking.

BOBBY

Leo has missed the boat with you, baby. The biggest mistake of your life was dropping out of the eleventh grade and marrying that roadhog.

SHELLY

(amused and excited)

What would you do if he walked in right now?

BOBBY

(a hot look)

Come here.

(pats his leg)

Come here.

She sits on his leg. He hugs her, kisses her neck, looks up, mock surprise.

BOBBY

Hey, Leo, how's it going, man? What a surprise!

With a big smile he draws Shelly's nickel-plated revolver out of the pocket of her robe and points it at the imaginary Leo.

BOBBY

Now, Leo, Shelly tells me you don't like her cooking. Tell you what, she and I, we're going to sit here while you cook breakfast for us, you scumbag, and if you so much as say one harsh word to this beautiful girl, I'm going to shoot your ugly face off. Okay, Leo?

He smiles. Shelly laughs. They hear a car drive up outside. Bobby looks out the window.

BOBBY

Sheriff's deputy. Shelly, you tell him exactly what I told you to, just like we talked about, okay?

SHELLY

Okay.

The doorbell rings. Bobby kisses her, she goes to the door. Bobby takes the gun and conceals himself in a room off the kitchen. We hear voices.

SHELLY'S VOICE

Hi... sure, come on in.

INTERCUT:

BOBBY'S POV

The living room. Shelly is talking to Deputy Andy Brennan.

ANDY

Do you know when Leo might be back?

SHELLY

Sorry, he never tells me where he's going.

She lights a smoke and sneaks a look back at Bobby. She winks. Bobby smiles.

SHELLY

They called and said you were looking for him, is Leo in some kind of trouble?

ANDY

(looking into the kitchen)  
We just need to talk to him.

SHELLY

This isn't about Laura or anything is it?

ANDY

Why do you say that?

SHELLY

Well, I don't know. I did hear him talking to this guy the night he left--

ANDY

Which guy?

SHELLY

This guy Jacques Renault? They were outside by Leo's truck, I could hear 'em, from over in the kitchen--

ANDY

What did they say?

SHELLY

I couldn't hear exactly. They were arguing but I did hear them mention her name, then they took off together.

ANDY

Shelly, you call us the minute he gets in touch with you, you be careful of Leo--

SHELLY

You don't have to tell me that twice. Thanks for stopping by, Andy.

They move back to the door. Bobby puts the gun in his pocket. Shelly comes back to the kitchen, Bobby grabs her and kisses her passionately.

SHELLY

How'd I do?

BOBBY

You were great. God, you drive me crazy.

The phone rings. Twice. Shelly answers, as Bobby still kisses her.

SHELLY

Hello?... hey, Leo, where you calling from?

Bobby stops pawing her, gives her another signal. She responds.

SHELLY

What's that? Is anybody looking for you?

(Bobby shakes his head)

Leo, what would anybody be looking for you for?...

(Bobby nods, encouraging her to continue)

Leo, you know how paranoid you get

when you've been popping bennies on  
the road a couple days... so, when  
you coming home?

Bobby slips the gun into her hand. She looks at it, looks at  
Bobby.

SHELLY  
Everything's fine, come on home,  
Leo... I miss you, too.

She hangs up. Looks at the gun.

CUT TO:

EXT. BIG ED'S GAS FARM - DAY

Establish.

CUT TO:

INT. GAS FARM GARAGE - DAY

BIG ED HURLEY and JAMES HURLEY are working together on an  
engine. James is wrestling with some emotional demon. Ed  
takes notice.

JAMES  
Mom came home yesterday.

ED  
(nods)  
She in bad shape?

JAMES  
It's getting worse; every time she  
goes off on a drunk now, I half expect  
her to turn up dead. And part of  
me's thinking there's worse things  
that could happen.

ED  
Those are hard thoughts.

JAMES  
(almost overcome with  
emotion)  
God, I'm... so ashamed of her.

ED  
That doesn't mean we give up. We  
have to keep trying.

JAMES  
What's left to do? Talk about it  
some more? She won't get help, she  
won't listen to either one of us--

ED

I don't know what else we can do--

JAMES

She's killing herself... I don't want to hate her, Ed, but if she won't let us help her sometimes I think it'd be better if she'd just get it over with...

His tears finally come. Ed hugs him.

ED

I know it's rough. But if we give up on her, who else is gonna give a damn?

A car pulls up out front; we hear it trip the bell wires near the pumps.

JAMES

(pulling away, trying to make light)  
...been kind of a rough week.

He goes out to the back. STAY WITH Ed. We hear a car door open and close. Norma comes into the shop. Too many secrets to rush into each other's arms.

ED

Hey, good lookin'.

NORMA

I hope you don't mind my coming.

ED

No, no, Nadine won't be back from that patent attorney over in Fairvale for hours.

NORMA

The famous silent drape runners.

ED

She's already spending the millions.

NORMA

Anyway, I have to put gas in my car like everybody else, right?

ED

Right.

Pause. Their smiles fade.

NORMA

I didn't want to tell you over the phone. Hank got his parole.

ED

Okay.

NORMA

He's coming home, I mean back and I... haven't said anything to him, yet, I--

ED

Hey, you don't have to explain.

NORMA

I only saw him for a minute before we went into the hearing and he seemed so hopeful, it just didn't seem like the right time--

ED

I understand.

NORMA

(Pause)

Have you said anything to Nadine?

ED

(trying not to lie)

I haven't yet, Norma.

NORMA

(half-joking)

Waiting for me to go first?

ED

No. It's just, the more I think about... Norma, Nadine's not a well woman.

NORMA

What are you saying?

ED

I don't know, darling--

NORMA

(painfully realizing,  
pulling back)

I think I do.

ED

Maybe the time isn't right, for either of us right now

NORMA

We've only had to wait twenty years,

what's a few more? We can always  
hold hands in the nursing home.  
(almost laughs as she  
fights off her tears)

ED

I don't ever want to hurt you, Norma.

NORMA

Maybe that's our trouble, Ed, we  
never want to hurt anybody. We never  
just take what we want. But part of  
me's beginning to think that's how  
you get to the end of your life and  
don't have anything to slow for it?

ED

Norma...

NORMA

(trying desperately  
not to cry)  
Don't call me. Not for a while, okay?

ED

All right.

NORMA

I love you, Ed.

She goes. He watches.

FADE OUT:

END ACT ONE

ACT TWO

FADE IN:

EXT. HORNE'S DEPARTMENT STORE - DAY

Establish. A sign on an old, granite facade.

CUT TO:

INT. HORNE'S DEPARTMENT STORE EMPLOYMENT OFFICE - DAY

Audrey Home is ushered through the doors and directed to sit  
across the desk by EMORY BATTIS, the department store's forty-  
year old Director of Personnel.

BATTIS

Please, please, come in, sit, sit,  
can I get you something to drink,  
Miss Horne, coffee?

AUDREY

Audrey. Call me Audrey. Nothing,  
thank you.

BATTIS

Audrey, yes, well, call me Emory.  
(an admiring gaze)  
My, my, I can remember when your  
father used to bring you down here  
when you were just a little girl--

AUDREY

Did you used to bounce me on your  
knee, Emory?

BATTIS

(a coughing fit)  
Doesn't the time just fly right by--

AUDREY

(has him pegged; a  
turkey)  
So did my father speak to you?

BATTIS

Yes, yes he did, and I can't tell  
you how excited we are, Audrey, that  
you want to come on board and put in  
a hitch with us down here at our  
flagship--

AUDREY

Thank you--

BATTIS

You know, here at Horne's Department  
Store we carry on a fifty year  
tradition, offering the Northwest's  
most elegant shopping experience,  
with the widest variety of merchandise  
and the friendliest, most courteous  
service.

AUDREY

Save it for the customers, Emory.

BATTIS

(blinks)  
Excuse me?

AUDREY

You don't exactly have to "sell" me  
on the place, do you?

BATTIS

(nervous laugh)  
I see your point, indeed I don't, no

siree--

AUDREY

(preening)

So... what did you have in mind for me?

BATTIS

(looks, then nervously  
consults notes)

Let's see, let's see, I suppose  
driving a delivery truck is out of  
the question--

(laughs politely, she  
pretends to)

Well Audrey, per your father's  
suggestion, starting low, aiming  
high, etc... we thought perhaps the  
wrapping department.

AUDREY

Wrapping?

BATTIS

Boxes, gifts, etc, etc. Part time,  
after school.

AUDREY

No, no, no, no; Emory, ix-nay on the  
oxes-bay.

BATTIS

Certainly not the most glamorous job  
in the store, but then your father  
did specify--

AUDREY

Emory, may I speak frankly?

BATTIS

Oh please do.

AUDREY

Let's talk retail.

BATTIS

Sales?

AUDREY

Perfume.

A slight tremor runs across his features. She picks up on  
it.

BATTIS

One of our more sensitive areas.  
Expensive items, delicate customer

relations--

AUDREY

I'm afraid I've got my heart set on it.

BATTIS

(more than reluctant)

I'd have to speak to your father--

AUDREY

Emory, here's what we're going to do. You're going to tell my father I'm busy as a bee wrapping boxes down with the drones and then you're going to put me to work behind the perfume counter this afternoon--

(before he can speak)

--because if you don't I'm going to rip my sweater in half and scream at the top of my lungs and tell my father you made a pass at me. Does that help clear things up for you? Emory?

She grabs her sweater, ready to rip and scream.

BATTIS

Yes. Yes.

AUDREY

(knows what he needs)

Yes what?

BATTIS

Yes, Ms. Horne.

She sits back down, demurely arranges herself and smiles.

AUDREY

Shall we get started on the paperwork?

CUT TO:

EXT. GAZEBO - DAY

James Hurley is waiting in a park near a lake. DONNA HAYWARD comes around a corner looking for him.

DONNA

James?

He turns, sees her, they embrace.

DONNA

I got your note  
(he still holds her)  
Are you all right?

JAMES

Donna, there's a few things I gotta say.

DONNA

What?

JAMES

(extremely difficult  
for him)

I told you my Dad died when I was ten?... He didn't die. We were living in San Francisco. He was a musician. He was a bum and he ran off and he left us, me and my mom.

DONNA

I'm sorry.

JAMES

(a rush of intensity)

My mom grew up out here. That's why we moved back. My mom was a writer, she was good, poems, short stories. She's an alcoholic.

(looks at her)

If you have a problem with this, I know you didn't ask to hear it...

DONNA

I don't have a problem. You tell me.

JAMES

It's true she was out of town this week, but she wasn't traveling. What she does is, she goes to another town, shacks up in some cheap hotel room with a couple bottles and picks up guys and...

He's too ashamed to continue. She holds him.

DONNA

It's all right.

JAMES

I'm telling you this because I don't want to have any secrets from you, I don't want there to be any lies between us. It's the secrets people keep that destroy any chance they have for happiness and I don't want us to be like that...

DONNA

We won't. We won't be.

He kisses her, they hold on to each other.

JAMES

We have to do what's right. What you said yesterday was true; if we don't do everything we can to figure out what happened to Laura it'll never go away, our whole lives--

DONNA

We will, James.

JAMES

She's out there, wandering like a restless spirit--

DONNA

I feel it, too. We owe it to her.

JAMES

(searingly honest)

And we owe it to ourselves or else somehow, someday Donna, she's going to come between us.

DONNA

What can we do?

JAMES

I've got an idea. Laura's cousin, this girl Madeleine, I talked to her yesterday, I think she could help us. I want to ask her to meet us at the diner today, is that alright?

DONNA

Yes.

He kisses her, ready to move off, she stops him, looks him in the eye, strong.

DONNA

Count on me, James. No secrets.

He smiles, kisses her again and runs off to his bike, parked nearby. She watches him go.

CUT TO:

INT. JACQUES RENAULT'S APARTMENT/CORRIDOR - DAY

CLOSE on a plate of doughnuts as they're passed among the cops working at the scene. STAY WITH Dale Cooper as he takes one and grabs a bite as he looks through some drawers in the kitchen. He's wearing surgical gloves. He takes a bill out of the drawer, lays it thoughtfully on the counter. He opens

a cabinet; a red-and-black plaid shirt hangs inside. A number of postcards and photographs are thumbtacked to the inside of the door.

DEPUTY HAWK arrives, hands a packet of letters to Truman, they cross to Cooper.

HAWK

That P.O. box was registered to Jacques Renault.

COOPER

(looking at the letters)  
These are all from people responding to Ronette's ad in the magazine.

(look at Cooper)  
Maybe there's something from someone we know.

TRUMAN

(bothered)  
There better not be.

COOPER

(noticing something)  
Hawk, hand me that magazine again, would you?

Hawk does. Cooper pages through, looking for something.

TRUMAN

What is it?

COOPER

Those letters are addressed to two different ad numbers, Ronette's and another one... here it is.

Cooper finds the second ad in the magazine.

COOPER

(reading)  
"Young student requires instruction in the ways of love. Only generous, mature men need apply."

INTERCUT:

THE MAGAZINE

The ad features a color photograph of a girl in lingerie, suggestively posed in front of dark red drapes. Her head has been cropped from the photo.

ON COOPER AND TRUMAN

Cooper whips out his magnifying glass and examines the photo.

COOPER

It's Laura.

TRUMAN

You see some distinguishing mark?

COOPER

The drapes.

TRUMAN

Drapes?

Cooper opens the cabinet, points to a color photo pinned to the door of a small log cabin in the woods, hands the magnifying glass to Harry. He looks through it at the photo...

INTERCUT:

PHOTOGRAPH OF LOG CABIN

Through the magnifying glass, red drapes are visible in the windows.

ON COOPER AND TRUMAN

COOPER

Red drapes. From my dream, Harry.  
(he picks up the bill  
he set aside)

Can you think of a good reason why  
an apartment dweller like Jacques  
would buy fifty gallons of heating  
oil?

TRUMAN

To heat a log cabin?

HAWK

Jacques brother mentioned something  
about a place up near state line.

COOPER

Pack a lunch, fellas. We're going to  
take a walk in the woods.

OFF the cropped photo of Laura in the magazine...

CUT TO:

INT. DOUBLE R DINER - DAY

Laura's cousin, MADELEINE FERGUSON enters, looks around.  
James and Donna are seated at a booth.

JAMES

Madeleine?

She sees them, smiles, crosses over. James rises. Madeleine sits across from them. There's a MAN sitting alone in the next booth, his back to them.

MADELEINE

Hi. Hi.

DONNA

Hi, I'm Donna Hayward.

MADELEINE

My friends call me Maddy. This is really nice of you guys. I don't really know anybody in town except Aunt Sarah and Uncle Leland. And the mood at the house, you can probably guess, isn't so great right now.

Donna and James look at each other. James nods.

JAMES

Maddy, would you like something to drink?

MADELEINE

A cherry coke would be great.

JAMES

You got it.

James gets up, goes to the counter.

DONNA

Madeleine, what we wanted to talk to you about... if I said you can't, really say a word of this to anybody else, not a soul, not even your aunt or uncle, would that be okay with you?

MADELEINE

(lightly)

Sounds like some big secret.

DONNA

It is. Madeleine, James and I knew Laura better than anyone. She was in some kind of terrible trouble before she died, worse than any of us could imagine--

MADELEINE

(eyes widening)

What?

James returns with her drink, sits.

DONNA

I'd rather not say too much about things we can't prove yet.

JAMES

In some ways, the less you know about it the better.

MADELEINE

You said you can't prove it "yet."

DONNA

We loved Laura. We're afraid the truth might never come out or that the person who killed her might never be caught. We've sworn on her memory not to let that happen.

MADELEINE

...my God. You know who did it?

JAMES

We have some ideas.

DONNA

We wanted to talk to you because we need your help.

MADELEINE

What do you want me to do?

DONNA

Laura used to talk about a hiding place she had, somewhere in her house, maybe her room, I'm not sure. Nobody else knew about it. We think she may have left something there that could lead us to the killer.

Pause.

MADELEINE

I'll help you.

DONNA

You will?

MADELEINE

Absolutely.

JAMES

That's great.

MADELEINE

You know, I didn't really know Laura that well, but I feel like I do, our

folks were always telling us how  
much alike we were...

As she speaks, CAMERA MOVES around and behind to the next booth to reveal the Man sitting with his back to them: it's HANK JENNINGS. He's heard the entire conversation. He takes a slow sip of coffee. He's fingering his domino key chain.

James, Donna and Madeleine rise and start out.

DONNA

Will you call me if there's anything  
I can do?

MADELEINE

I don't think there'll be any problem

JAMES

Madeleine, this is really great.

MADELEINE

Call me Maddy.

They're out the door. Hank smiles. A few moments later, Shelly and Norma enter, all dolled up from the beauty parlor, laughing.

SHELLY

--God, we look like a couple of  
refugee beauty queens.

NORMA

Shelly, I don't think you know how  
good looking you really are.

SHELLY

I sure never felt so glamorous, hope  
I don't chip a nail slinging these  
plates around--

They laugh. They pass Hank's booth on the way back to the kitchen.

HANK

Hello, Norma.

She turns and sees him, stops dead.

NORMA

Hank...

HANK

You look beautiful. You go to  
Natasha's?

(she nods, can't speak)

Surprised to see me?

NORMA

Yes.

HANK

Got out a day early. Model prisoners  
get all the breaks.

Norma looks at Shelly, who starts back to the kitchen.

HANK

Is that Leo's girl?

NORMA

Wife.

HANK

That Leo. So impulsive.

(a friendly remark)

Not much meat on her.

(a long look)

I don't expect a kiss or anything.

Figure I have to earn my way back  
into your heart, Norma. But I intend  
to try.

(another look)

So, where do I start? I'll wash  
dishes. Maybe work my way up to short  
order one of these days?

NORMA

Washing dishes would be fine.

HANK

Can I finish my coffee first, boss?

He smiles and sips his coffee. They look at each other.

CUT TO:

SHELLY

In the kitchen, looking out at them. The TV is on the kitchen,  
but the sound is off.

CUT TO:

THE TELEVISION

A silent scene from "Invitation to Love." MONTANA grabs CHET  
by the lapels, yells at him, slaps him twice and pushes him  
to the ground. Chet tries to rise.

A high-heeled shoe steps onto Chet's chest, pushing him back  
down. EMERALD. She laughs at him, throws herself in Montana's  
arms. They kiss.

Chet looks up at them, stricken. Montana laughs.

FADE TO BLACK:

END ACT TWO

ACT THREE

FADE IN:

INT. DR. JACOBY'S OFFICE - DAY

We don't immediately realize where we are. Seated in a half circle of chairs are MAJOR BRIGGS, MRS. BRIGGS and Bobby, who can't believe what he's hearing.

MRS. BRIGGS

He's been spending more and more of his time alone in his room.

MAJOR BRIGGS

It's become much more difficult to engage him in conversation.

MRS. BRIGGS

Terrible mood swings.

MAJOR BRIGGS

We've been told by the school that his attendance has become erratic at best.

MRS. BRIGGS

And of course the recent trouble with public fighting. Both at the Roadhouse and the funeral.

And now we see who they're talking to, sitting in a leather chair, nodding sagely...

DR. JACOBY

Are you using drugs, Bobby?

BOBBY

No I'm not.

MAJOR BRIGGS

Alcohol.

MRS. BRIGGS

Alcohol's a drug.

BOBBY

That's not what he meant.

MRS. BRIGGS

Alcohol doesn't count?

BOBBY  
Everybody uses alcohol.

DR. JACOBY  
Are you unhappy, Bobby?

BOBBY  
Shouldn't I be?

DR. JACOBY  
That's not for me to say.

Pause.

BOBBY  
Have you ever killed anybody?

DR. JACOBY  
Have you?

BOBBY  
My father has.

MAJOR BRIGGS  
During wartime.

MRS. BRIGGS  
That's different.

BOBBY  
Different from what?

DR. JACOBY  
Perhaps I should spend a few minutes  
with Robert alone.

MAJOR BRIGGS  
This is supposed to be family  
counseling.

DR. JACOBY  
And I'll need to spend some time  
alone with every member of the family.  
Bobby first.

MAJOR BRIGGS  
Fair enough.

MRS. BRIGGS  
Whatever you think best, Doctor.

The Major and the Missus get up and leave the room.

DR. JACOBY  
Bobby, let's cut the crap.  
(Bobby looks at him)  
Do you feel that your parents don't

understand what you're going through?

BOBBY

That's a good one.

DR. JACOBY

Let's talk about Laura.

BOBBY

Okay. Let's talk about Laura.

DR. JACOBY

(knows some secrets  
here)

What happened the first time you and  
Laura made love?

BOBBY

What the hell kind of question is  
that?

DR. JACOBY

Bobby... did you cry?

BOBBY

(stunned; this is  
true)

Did I what?

DR. JACOBY

(also true)

What did Laura do then? Did she laugh  
at you?

Bobby's completely throw off his guard. Jacoby moves in.

DR. JACOBY

Were you sad when Laura died?

BOBBY

Laura wanted to die.

DR. JACOBY

How do you know that?

BOBBY

(rising emotion)

Because she told me.

DR. JACOBY

What else did she tell you?

(silence)

Did she tell you there was no goodness  
in the world?

BOBBY

She said people tried to be good but

they were really sick and rotten,  
her most of all, and the harder she  
tried to be good the more rotten she  
felt because it didn't mean anything,  
because every time she tried to help  
the world be a better place something  
terrible came up inside her and pulled  
her back down into hell, it took her  
deeper and deeper into the blackest  
nightmare and every time it got harder  
to go back up to the light.

Pause.

DR. JACOBY

(on the case)

Did you sometimes have the feeling  
that Laura was harboring some awful  
secret?

BOBBY

Yes.

DR. JACOBY

Bad enough that she wanted to die  
because of it?

BOBBY

Yes.

DR. JACOBY

Bad enough that it drove her to  
consciously try to find people's  
weaknesses and prey on them, tempt  
them, break them down, make them do  
terrible, degrading things?

BOBBY

(shocked and frightened)

Yes.

DR. JACOBY

Laura wanted to corrupt people,  
because that's how she felt about  
herself--

BOBBY

(near tears)

Yes.

Pause.

DR. JACOBY

Is that what happened to you, Bobby?

Bobby dissolves into tears.

DR. JACOBY

(gently)

Is that what Laura did to you?

BOBBY

Yes. She made me... she wanted... so much... she made me sell drugs so she could have them... she made me...

Bobby can't continue, buries his face in his hands. Jacoby has had something essential confirmed. He rises, pats Bobby sympathetically on the shoulder, offers him the bowl of...

DR. JACOBY

Malted milk ball?

Bobby shakes his head. Jacoby pops one in his mouth and chews, thinking.

CUT TO:

EXT. WOODS - DAY

A dense, dark forest.

CUT TO:

EXT. WOODS - DAY

A number of police cars parked in a clearing, the jumping off place for a search party. Cooper, Truman, Hawk and Doc Hayward. They're preparing to go off into the woods, when Andy speeds up in his patrol car and gets out.

ANDY

(excited)

Sheriff, Leo Johnson's been gone two days, his wife hasn't seen him--

TRUMAN

Okay, Andy--

ANDY

But the thing is, I looked into the kitchen? She was having breakfast and the table was set for two.

COOPER

Good work, Andy. You keep those eyes peeled.

Andy beams with pride.

TRUMAN

Andy, I want you to stay with the cars.

(Andy's disappointed)

I need someone to stay near the radio.  
We'll keep in touch on the walkies.

Andy nods and starts back to the cars.

TRUMAN  
Hawk, lead the way.

Hawk tunes up his sensory apparatus, nods, starts into the woods. Cooper and Truman look at each other. Cooper nods.

TRUMAN  
Doc, you sure you're up for this?

HAYWARD  
In for a penny, in for a pound, Harry.

TRUMAN  
That's the spirit.

They follow Hawk into the woods.

DISSOLVE TO:

EXT. WOODS - DAY

A dark, dark grove. The air still and moist. A solitary mournful bird call. Hawk stops, listens, examines the ground, finds something that leads him on. Cooper, Truman and Hayward follow.

CUT TO:

EXT. LOG LADY'S CABIN - DAY

Hawk turns a corner and comes upon a simple, solidly constructed log cabin in a clearing. It is not the cabin we saw in the photograph in Jacques' apartment. Smoke rises from the chimney. The others join Hawk in the clearing.

COOPER  
Not the one we're looking for.

HAWK  
Maybe, maybe not.

TRUMAN  
You might want to hang back a step,  
Doc.

HAYWARD  
(windy)  
Might want to anyway.

As a precaution, Hawk and Truman draw weapons and along with Cooper start to advance. As they round the corner of the cabin, they come face to face with the LOG LADY, carrying a

log.

TRUMAN

Hello.

LOG LADY

About time you got here.

(to herself)

They move so slowly when they're not afraid.

She goes right inside the cabin. Pause. They look at each other. The Log Lady appears in the doorway again.

LOG LADY

Come on then. My log does not judge, it only records.

She disappears again. They look at each other. Cooper nods. Truman calls back.

TRUMAN

Doc?

CUT TO:

INT. LOG LADY'S CABIN - DAY

Truman, Cooper, Hawk and then Doc enter. One large room. Simple kitchen, a bed in the corner. Table with six chairs, six places with a log-motif tea setting. A boarded up fireplace. Fire extinguishers and a bucket of water in each corner. An axe, a saw and other woodcutting tools. Framed picture of a lumberjack, on the mantle, beside a funereal urn, with ashes. Log Lady goes to the kitchen, where she's preparing tea.

LOG LADY

I've got tea. I've got cookies. No cake.

COOPER

That's very kind of you, but I don't know if we have time to--

Hawk signals him to accept the invitation, then takes the lead and sits at the table.

HAWK

What kind of cookies?

LOG LADY

Sugar. The owls won't see us in here.

Hayward sits at the table beside Hawk.

HAYWARD

Some tea would be very nice.

LOG LADY

(to Truman and Cooper,  
annoyed)

Shut your eyes and you will burst  
into flames.

TRUMAN

Thank you.

COOPER

Thank you very much.

Truman and Cooper sit. The Log Lady sets down a plate of  
cookies on the table, along with a log-motif tea pot, then  
she takes a seat.

LOG LADY

We'll let it steep.

Pause. Cooper reaches for a cookie. Log Lady lightly slaps  
his hand.

LOG LADY

Wait for the tea. The fish aren't  
running.

Cooper. looks around, noticing all the firefighting equipment.  
She looks at him, as if to say, "Don't laugh. I see everything  
and it takes it's toll." Pause.

COOPER

Do you use fire for cooking then?

LOG LADY

I go to great lengths to keep it  
under control.

TRUMAN

M'am, were you expecting us?

LOG LADY

You're two days late. Clues may be  
as cold as the tea but that's your  
concern.

(pause)

My log saw something, something  
significant. There's no closer  
relationship than the logger with  
the tree.

Pause. Cooper looks at Truman.

TRUMAN

M'am, what did your log see?

LOG LADY  
(shakes her head)  
Drink first and be ready for the  
truth..

She checks the pot, decides it's ready and starts to pour.  
Six cups. Formal manners.

COOPER  
(passing the plate  
around)  
Lime, Harry?

LOG LADY  
My husband was a logging man.

COOPER  
Oh?

LOG LADY  
He met the devil. The devil took the  
form of fire. Fire is the devil hiding  
like a coward in the smoke.

HAYWARD  
(he knows her)  
The day after the wedding, wasn't it  
Margaret?

She looks away.

HAWK  
(to the Log Lady,  
comforting)  
The wood holds many spirits, doesn't  
it Margaret?

She nods. Pause. They nibble on cookies and drink their tea.  
The Log Lady turns to Cooper.

LOG LADY  
You can ask it now.

COOPER  
(to the log; solemnly,  
respectfully)  
What did you see that night? The  
night Laura Palmer, was killed?

LOG LADY  
(pause to the log)  
Shhhh. Let me do the talking.  
(she closes her eyes;  
this is hard for her)  
Dark. Laughing. The owls were flying.  
Many things were blocked. Laughing.  
Two men. Two girls. Flashlights, in

the woods, pass by, over the ridge.  
The owls were near. The dark was  
pressing in on her...

(calmer)

Quiet then. A gentle wind. Footsteps,  
later, one man pass by. All quiet.  
Screams, far away. Terrible. Terrible.  
One voice...

COOPER

(quietly)

Man or girl?

LOG LADY

Girl... Further up. Over the ridge  
The owl were silent.

She opens her eyes, blinks. Takes a sip of tea. Hayward dries  
the tears in his eyes.

CUT TO:

EXT. WOODS DAY

A light mist falls. Hawk, Truman, Cooper and Hayward make  
their way up the ridge through thick woods.

COOPER

The two girls are Laura and Ronette.

TRUMAN

The two men Jacques, maybe Leo?

COOPER

Maybe.

TRUMAN

Who's the third man?

Hawk stops suddenly, gestures them to be quiet. He listens.

HAWK

Do you hear it?

They listen... Far away... music. An angelic voice, soft  
chords.

HAWK

This way.

They continue on.

CUT TO:

EXT. WOODS SECOND CABIN - DAY

Hawk, Truman, Cooper and Hayward emerge from a thick stand

into a clearing; on a rocky point above them stands the log cabin seen in the photo at Jacques; apartment. Rundown, not well maintained. Red drapes are visible in a window. Cooper looks at the photo. It was shot from the angle they're viewing it from now.

The music issues from inside the cabin. The song ends. Pause. The same song begins again.

Truman draws his weapon and takes the lead. Hawk and Cooper draw their weapons and follow. Hayward sits on a rock and wipes his brow with a handkerchief.

CUT TO:

INT. SECOND CABIN - DAY

The door creaks open, throwing the only light into the dark room. Truman, Hawk and Cooper cautiously enter. The music is louder. Cooper draws aside a set of the heavy, dusty red drapes, letting more light into the room.

On a simple record player, the tone arm pulled back over a 45 record, the song ends again, the stylus lifts, returns to the outside, then back onto the outside edge of the record. Scratches, pops, then the song starts again.

COOPER

(under his breath)

...and there's always music in the air..."

Cooper lifts the stylus off the record. All three men proceed with extreme care, trying not to move or disturb anything.

The single room is dusty, trashy, a low-rent version of a harem room: an overstuffed davenport, cheap oriental throw rugs, tasseled satin pillows, empty bottles and full ashtrays.

On a tripod, a 35 millimeter camera, facing a small photo bay created by the drapes and pillows. Hawk checks it out.

HAWK

There's film in here.

Hawk takes out an evidence bag, removes the film.

Cooper finds a spool of twine lying on the floor

Another tripod shaped object, covered with a cloth. Truman slowly draws the cloth off... a mynah bird in the cage reacts drowsily, weak from hunger and thirst. A nameplate on the cage reads... "O"

Hawk draws their attention to dark stains on the wood and one of the throw rugs. He examines it.

HAWK

Blood.

Cooper moves to look at it.

Truman, backing up from the cage, hits a rocking chair which rocks forward and hits a table, knocking over a lamp...

Hawk, looking past Cooper, sees the lamp...

HAWK

Watch out.

Cooper avoids the lamp as it crashes to the floor. Something skitters off the lamp and rolls under the davenport Hawk and Cooper look at each other. Cooper reaches in under the davenport, feels around, finds something. He pulls it out

INTERCUT:

POKER CHIP

A thousand dollar chip, with a small chunk missing. It reads: "ONE-EYED (J)ACK'S"

Cooper and Hawk look at each other.

FADE OUT:

END ACT THREE

ACT FOUR

FADE IN:

INT. GREAT NORTHERN HOTEL BANQUET ROOM NIGHT

A banner reads:

"FROM ICELAND TO TWIN PEAKS: A GREAT NORTHERN WELCOME!!"

Festive, folksy Icelandic music, plays over the sound system. The reception party is just under way. CITIZENS mingle with the Icelanders, who cluster around the L-shaped buffet. The Horne brothers mingle prominently. At the piano, Trudy leads a group of Icelanders in an Icelandic version of Home on the Range."

CUT TO:

INT. BANQUET ROOM ENTRANCE - NIGHT

Script above the door reads, "TIMBER ROOM." A HOTEL EMPLOYEE is at the door, checking a guest list as people arrive. PETE and CATHERINE MARTELL reach the door.

CATHERINE

Catherine Martell and spouse.

They're checked off the list and enter. We follow them.

PETE

Go easy on the sauce tonight, okay  
Cathy?

She stops a passing WAITER with a tray of champagne. Takes two glasses. Slugs one down.

CATHERINE

A few belts and even you might start  
to look good to me.

She knocks back the second one, replaces the glasses on the Waiter's tray, takes another glass and moves off, leaving Pete.

CUT TO:

MAJOR BRIGGS AND EINER THORSON

The Officer chats up the head Icелander, while they graze from the buffet.

MAJOR BRIGGS

--of course the modern age has changed  
forever the way your people live,  
Mr. Thorson, but my guess would be  
that there still remains a tremendous  
vestigial interest in the legends  
and folklore of ancient Iceland.

EINER

(smiles, doesn't have  
a clue)  
Vestigial. Absolutely.

MAJOR BRIGGS

I know, speaking for myself, that I  
find these last remnants of a  
connection to a natural, more  
primitive, almost pagan way of life,  
endlessly fascinating; locally, for  
instance, we have the Sasquatch  
mythos, or Bigfoot, a large, evil  
smelling forest-dweller, which I  
suppose would correspond to your  
"huldufolk" or hidden people.

EINER

Trolls?

MAJOR BRIGGS

Exactly.  
(confidentially)

I also happen to be a firm believer  
in the UFO. I've seen some high-level  
classified data that would curl your  
hair.

CUT TO:

JERRY HORNE

Jerry is all agog with the new object of his affection, the  
tall and beautiful Icelandic girl, HEBA THORSDDOTTIR, who's  
playing with him.

JERRY

Heba. Take a bite of that salmon  
tartare.

(he feeds her)

Did you know that was an American  
figure of speech?

HEBA

No, Jerry.

JERRY

"Heba-heba." You've never heard  
that before?

HEBA

No, Jerry.

JERRY

Do you realize the incredible  
potential that could result from our  
taking a mutual dip into each other's  
respective gene pools?

(she doesn't understand  
the words, but she  
gets his meaning;  
they flirt)

Heba...

(almost a declaration  
of love)

...I am going to cook for you.

CUT TO:

CATHERINE MARTELL

Snaring another drink, she spots Benjamin Home chatting up  
some Icelanders two clusters away, makes her way to him. She  
clears her throat, trying to get his attention. He chats on.  
She does it again. No luck. She deliberately spills her drink  
on his shoe.

CATHERINE

Oh.

BEN  
Excuse me, gentlemen.

He takes her by the arm and steers her away. Quiet and angry.

BEN  
My office, give me two minutes to  
break away.

CATHERINE  
(stops, looks at him;  
a threat)  
"Hell hath no fury..."

BEN  
What?  
(he sees her look)  
Two minutes.

He moves off. She grabs another drink and heads for an exit. She passes Audrey, who's semi-hiding behind a large wooden column, watching the party with bright, disturbed eyes. Moments later, she watches Ben leave by the same exit. She follows him.

CUT TO:

INT. TIMBER ROOM ENTRANCE - NIGHT

JOSIE PACKARD enters the room, looks around, a little lonely and out of place. She moves to Pete, who's piling up a massive plate of food at the buffet.

JOSIE  
Hello, Pete.

PETE  
Hey, Josie, quite a spread they laid  
out, grab yourself some grub.

JOSIE  
(taking a plate,  
looking around)  
So these are the Icemen?

PETE  
Somethin' like that.

CUT TO:

LELAND PALMER

At the entrance, Leland Palmer shuffles into the room. He's pale, clean shaven but sporting a large piece of tissue paper stuck to a shaving mishap on his jaw line. He looks shakily around, wanting very badly to fit in.

CUT TO:

INT. HOTEL CORRIDOR - NIGHT

Alone in the hallway, Audrey stops at a small secret door, opens it.

CUT TO:

INT. HOTEL WIRING CORRIDOR - NIGHT

Audrey moves a short distance down the corridor in dim light, kneels and slides a cover off a drilled peephole and looks into...

INTERCUT:

AUDREY'S POV - INT. BEN HORNE'S OFFICE

Catherine pours a drink at the bar, Ben takes the decanter of Scotch from her, pops the top in.

BEN

You're impossible.

CATHERINE

Tell me again, Ben, tell me what you're going to do

BEN

Speak English.

CATHERINE

Tell me how you're going to drive the mill into the ground, grind that little Chinese flower to a fine dust, regain control of my brother's land, leave your wife and marry me.

Audrey reacts.

BEN

And they all lived happily ever after.

CATHERINE

(pleasantly)

Look into my eyes, Ben. Do I look blind to you?

BEN

Excuse me?

CATHERINE

(still pleasant, takes out the chip)

Why did you have this thousand dollar poker chip from you know where in

your pants yesterday?

Ben looks at it, knows he's nailed. Straight-faced.

BEN

Jerry gave that to me.

She slaps him. He calmly pours himself a drink.

BEN

It's a good luck charm that I thought I'd lost. I'm so relieved you've found it.

She slaps him again. He sighs.

BEN

Are you quite finished?

She slaps him again. Satisfied, a bit hot.

CATHERINE

Yes.

She hands him the chip. He grabs her and kisses her hard.

Audrey is laughing so hard she has to cover her mouth and turn away from the peephole.

CUT TO:

BEN AND CATHERINE

BEN

(breaking off,  
breathless)

Not here.

CATHERINE

(whispers)

Let's burn the mill, let's do it,  
tonight.

BEN

We'll just slip away from the party  
and hope no one detects the smell of  
kerosene upon return, no, my love,  
we'll give Josie one last chance to  
sell.

CATHERINE

You'll talk to her.

BEN

Tonight. Failing that, I've retained  
the services of a qualified  
professional.

(takes one, offers  
one to her)  
Breath mint?

CUT TO:

INT. HOTEL CORRIDOR - NIGHT

Audrey comes out the same small door, closes it behind her. She staggers along the corridor, letting out her laughter, big bursts, hysterical and gilded with an edge of desperation and madness.

CUT TO:

INT. KING SALMON ROOM - NIGHT

Pete stands next to Einer Thorson, the head Iclander, both holding plates of food.

PETE

Now let me get this straight; your  
entire country is above the timber  
line?

His mouth full of food, Einer nods.

JERRY HORNE'S VOICE

(amplified)

Folks, ladies and gentlemen, can I  
have your attention please?

CUT TO:

JERRY HORNE

On a one-step riser at the end of the room, at a microphone.

JERRY

Can I have your attention please?

As the crowd congregates towards that side of the room.

JERRY

First off, I want to thank you all  
for turning out tonight to welcome  
our neighbors from the magical island  
of Iceland. The Ghostwood Estates  
project is an important part of our  
future here in Twin Peaks, and there's  
no group we'd rather have as a partner  
in our future than--

He's drowned out by the blaring sound of big band music from  
the speakers.

CUT TO:

LELAND PALMER

In the middle of the dance floor, he starts to go, a solitary jitterbug. People clear out around him.

CUT TO:

BEN AND CATHERINE

Re-entering the room. Ben exchanges a look with Jerry, who's panicking. Ben whispers to Catherine.

BEN  
Dance with him.  
(she gives him a look)  
This is serious.

Catherine moves out towards Leland.

CUT TO:

LELAND AND CATHERINE

He slickly incorporates her into his dance and they commence to cut a pretty mean rug. Leland is pouring down tears and making little moaning sounds, but the crowd, happily clapping along and half-soused, doesn't pick up those details.

INTERCUT:

BEN AND JERRY.

Ben makes his way to his brother.

BEN  
Get Jacoby, get a net, get him out  
of my life.

Jerry nods and moves off. Before he can get very far, he's pulled out onto the floor by Heba and they begin to jitterbug.

CUT TO:

DANCE FLOOR - HIGH ANGLE

The Icelanders love this new dance craze and spill onto the floor, doing their best to duplicate Leland's style...

CUT TO:

LELAND AND CATHERINE

Leland picks up his pace. Catherine realizes she's dancing with a man teetering on the edge of a meltdown.

CUT TO:

AUDREY

Watching from behind a post, away from the dance floor. She's crying.

CUT TO:

EXT. PALMER HOUSE - NIGHT

Establish.

CUT TO:

INT. PALMER LIVING ROOM - NIGHT

Darkness. Madeleine creeps into the room, wearing a nightgown, carrying a shoe box. A floorboard creaks. She gives a look back upstairs, turns on a lamp, sits, picks up a phone and quietly dials a number. Waits. Whispers.

MADELEINE

Donna? It's Maddy... I was looking in Laura's closet and I couldn't find anything but I looked up and noticed there was a loose ceiling panel?... yes, that was her hiding place, I pushed the panel back, there was a shoe box up there...

She takes off the cover of the box.

INTERCUT:

THE SHOE BOX

We see four audio cassette tape cases inside. On the top case we can read: "To Dr. Jacoby." There's a noise from upstairs that startles her.

MADELEINE

I'll meet you and James tomorrow.  
Bring a tape recorder.

She hangs up, turns off the lamp, puts the cover back on the shoe box and goes back out of the room.

CUT TO:

INT. BEN HORNE'S OFFICE - NIGHT

Darkness. Sounds of the party continue elsewhere. As our eyes become accustomed to the darkness, we see someone sitting at Ben's desk and the red glow of a cigarette as they inhale.

The door opens. Ben enters the room. Josie turns on the lamp at the desk where she's seated. Ben crosses to the desk.

BEN

Did anyone see you come in here?

JOSIE

No.

BEN

You do realize the risk if anyone sees us.

JOSIE

Yes.

He sits on the edge of the desk. Josie puts out her cigarette.

JOSIE

How much longer, Benjamin?

BEN

Tomorrow night.

They look at each other. She slowly extends her hand. He takes her hand and kisses it tenderly. They look at each other.

CUT TO:

EXT. LEO JOHNSON'S HOUSE - NIGHT

LEO JOHNSON pulls up in a beat-up pick-up truck with a covered pay-load, stops beside a small shed outside his half-finished garage. He gets out, looks around, unlocks the shack and starts to load full gas-cans into the back of the truck.

INTERCUT:

INT. JOHNSON'S HOUSE KITCHEN - NIGHT

A single, small lamp. Shelly, in robe and nightgown, moves into the kitchen, looks out the window at Leo (off-screen). Takes the gun from the table, puts it in her pocket, lights a cigarette.

CUT TO:

LEO

Secures the tarp back over the gas cans and moves towards the house when he's slugged from behind in the kidneys. He grunts and goes down on one knee.

A SHADOWY ASSAILANT efficiently, silently and systematically dismantles him, finally turning him and hitting him with three hard right hands to the face. Dazed and bleeding, Leo never knew what hit him. The Assailant grabs Leo by the lapels and pulls him close. The Assailant is Hank Jennings.

HANK

You were supposed to mind the store  
while I was gone, not open your own  
franchise--

LEO

Hank--

A short punch, then...

HANK

Do as you're told, Leo. Next time  
you'll watch me take your little  
chippie apart before I kill you.

Hank lets him go and disappears.

INT. JOHNSON KITCHEN - NIGHT

CUT TO:

Shelly, who hasn't heard a thing, finishes her cigarette.  
Suddenly, Leo bursts in the door behind her, staggering to  
the sink. turns on the water, his face a bloody mess...

LEO

Shelly, call a doctor--

SHELLY

Leo, what happened? You all right?

LEO

(lashing out)

Just call the damn doctor, do as  
you're told!

He backhands her, sends her sprawling. She lands hard. Takes  
the gun from her pocket.

LEO

What are you sitting around for? I  
said--

(sees the gun)

What the hell are you doin' with  
that?

SHELLY

(taking out the gun)

Don't touch me, Leo, don't come near  
me--

LEO

(laughing)

What are you gonna do, Shelly, shoot  
me?

SHELLY

You're not gonna hurt me again--

LEO

(bile seeping above  
the pain)

You stupid little slut, you don't  
even know how to use one--

(he advances on her)

Besides, you haven't got the guts--

Shelly closes her eyes and fires. Leo yells, falls back,  
knocking the lamp off the table. Darkness. Screaming. The  
front door slams open and shut, the screaming moves outside.

Shelly huddles in a corner, clutching the gun, terrified. We  
hear the pick-up truck start and drive off. Shelly tries to  
catch her breath.

CUT TO:

INT. GREAT NORTHERN CORRIDOR - NIGHT

Dale Cooper rounds the corner, takes out his room key. He  
stops, listens to the sounds of the still raucous Icelandic  
party going on downstairs. Cooper sadly shakes his head,  
starts to unlock his door and realizes it's open. He draws  
his gun.

CUT TO:

INT. COOPER'S ROOM - NIGHT

The door stands open, light coming in from the corridor.  
Cooper enters a moment later, with his weapon drawn. He slowly  
closes the door, moves in, keeping the gun trained on the  
bed.

COOPER

Reach over slowly and turn on the  
bedside lamp.

There's someone in the bed. The person turns on the lamp.  
Audrey. Naked under the sheets, eyes red with tears.

AUDREY

Don't make me leave. Please don't  
make me leave.

Cooper slowly lowers his weapon.

CUT TO BLACK:

THE END