

TWIN PEAKS

Episode 2.007

by

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ACT ONE

A1. INT. SHERIFF'S STATION - DAY

Cooper, Hawk, Gerard, and Gordon Cole are gathered near the front, waiting for Truman who joins them from down the corridor.

TRUMAN

They're waiting for us up at the Great Northern.

COOPER

All the guests will be in the lobby?

TRUMAN

Full cooperation. Hawk you've got the warrant for Harold Smith's apartment?

HAWK

(shows it)

On my way there.

COOPER

Stay in touch, let us know what you dig up. Gordon, I understand you're hitting the road for Bend, Oregon.

COLE

I'M ON MY WAY TO BEND, OREGON.
OFFICIAL BUSINESS. REAL HUSH-HUSH.
GOOD LUCK TO ALL OF YOU.

COOPER

BEST OF LUCK TO YOU, TOO, GORDON.

They all shake hands and exit the station, Truman escorting Gerard.

CUT TO:

ACT ONE

FADE IN:

1. EXT. HAROLD SMITH'S APARTMENT - DAY

Police vehicles. Crime scene in progress.

CUT TO:

2. INT. HAROLD SMITH'S APARTMENT - DAY

Knocks on the door.

TRUMAN'S VOICE

Mr. Smith? Mr. Smith, it's the police, open the door ...

Mr. Smith, we have a warrant to search your apartment ...

The doorknob turns. The door swings open; a beat, then TRUMAN, COOPER and HAWK pour into the room, weapons drawn. The room has been ravaged. Smith's diaries, torn and tattered lie in a pile of paper in the middle of the room. CAMERA follows Truman and Cooper across the room and up to the window looking in the greenhouse ... where we see Smith's legs suspended swinging He's hung himself. Cooper and Truman look at each other. There's a note taped to the window. Cooper reads it:

COOPER

"Je suis une ame solitaire."

(translating)

I am a lonely soul.

CUT TO:

3. INT. SMITH'S APARTMENT DAY

FORENSIC field men at work , sifting through the pile of torn and savaged papers in the center of the room. One examines the window looking into the second room. Truman supervises. TWO PARAMEDICS wheel out a gurney; Harold Smith's remains, bagged.

Cooper enters leading a haggard looking PHIL GERARD, the one-armed man, still in his "Mike" stare. Cooper raises a hand, stops the gurney, gestures to Gerard. Gerard puts his hand on the bag, closes his eyes. The working cops stop and stare.

COOPER

Was he here?

GERARD

(pause, opens his eyes)

Bob never lingers after death.

COOPER

Was he here?

GERARD

(sahakes his head)

Bob has not visited here.

(CONTINUED)

3. CONTINUED:

Truman rolls his eyes. Cooper nods to the Paramedics; they wheel Smith out. Gerard, unsteady on his feet, seeks refuge in a chair. Truman takes Cooper quietly aside.

TRUMAN

Think this is a good idea, in front of the men and all?

COOPER

Harry, we're at the chicken-soup stage of this crime.

TRUMAN

How's that?

COOPER

"It couldn't hurt."

(a blank look)

That's something people say back in Philadelphia.

Truman produces Smith's wallet.

TRUMAN

We're trying to get ahold of Jacoby in Hawaii; Smith was a patient.

COOPER

Was the agoraphobia for real. Did he ever go outside.

TRUMAN

He was a class "A" nutball, that much seems clear.

COOPER

Blood type?

TRUMAN

We'll have it soon.

(a glance back at Gerard)

Wouldn't hurt for Jacoby to get a gander at this guy either.

(a second glance)

Looks a little green around the gills.

COOPER

It's not easy being "Mike."

(nods, moves to him)

Would you like some coffee, "Mike"?

Gerard shakes his head. Hawk unearths something from the large paper scrap pile, moves with it to Cooper.

HAWK

Take a look at this.

(CONTINUED)

3. CONTINUED:(2)

Cooper accepts the damaged object, opens it: ... *this is the diary of Laura Palmer* ...

COOPER

Yes.

CUT TO:

4. EXT. PALMER HOUSE - DAY

Establish.

CUT TO:

5. INT. PALMER HOUSE - DAY

Bright sunlight. Opera. LELAND and SARAH sit in the sunroom, sipping coffee, reading the paper. Leland hums with the music. He reaches out, easily takes her hand. MADDY enters, watches them for a moment before they notice her.

SARAH

Morning, dear.

LELAND

Morning, Maddy.

MADDY

Uncle Leland, Aunt Sarah ...

SARAH

What is it, dear?

LELAND

Would you like some coffee?

Maddy shakes her head, sits beside them.

SARAH

Did you sleep well?

MADDY

Very well, thanks.

Sarah pats her hand. Leland and Sarah go back to their paper.

MADDY (CONTINUED)

I've been thinking. I've really enjoyed my stay and everything, but I really feel like it's time to go home.

Sarah and Leland lower their papers.

(CONTINUED)

5. CONTINUED:

MADDY (CONTINUED)

To Missoula. I've got my job and my apartment and I just ... miss having my own life, so I think tomorrow I'll probably be driving back home.

SARAH

Of course, dear.

LELAND

We'll miss you, naturally, but we understand completely.

MADDY

You do?

SARAH

You've been a wonderful help.

LELAND

You'll come back to visit, won't you?

MADDY

Of course.

LELAND

It's not as if Missoula's at the far end of the solar system.

MADDY

Hardly.

LELAND

That's fine, then. You know we love you.

MADDY

I love you too.

Sarah touches her cheek tenderly. Maddy hugs her. Everyone smiles.

6. EXT. LEO JOHNSON'S HOUSE - DAY

CUT TO:

Establish.

7. INT. LEO JOHNSON'S HOUSE - DAY

CUT TO:

At the kitchen table, a stack of bills and a checkbook beside them, SHELLY and BOBBY are
(more)

(CONTINUED)

7. CONTINUED:

going over the sorry state of finances in the Johnson household. LEO sits in his wheelchair, a silent, numb witness.

SHELLY
(totaling up)
... so we've got bills here that total ... one thousand and fourteen dollars ...

BOBBY
(with the checkbook)
Including the insurance money, that'll leave you with ...

SHELLY
Forty-two dollars. Forty-two dollars.

BOBBY
That's a start.

SHELLY
Forty-two dollars for the *month*? Bobby, how am I gonna do that? How are we gonna live on 42 dollars a month?

BOBBY
We?

SHELLY
Me and Leo.
(pause)
Bobby, you said you were gonna take care of -

BOBBY
I am. I am, Shelly.
(rises, thinks)

SHELLY
I want you to take the necklace back -

BOBBY
We don't have to do that -

Shelly retrieves the box from her hiding place.

SHELLY
I want you to take it back, we need the money -

BOBBY
Shelly, you're gonna keep that necklace -

(CONTINUED)

7. CONTINUED:(2)

SHELLY

When am I ever gonna feel glamorous enough to wear it?
Giving Leo a bath? Feeding him his oatmeal?

BOBBY

What about his truck? He's not gonna be cannonballing
down the highway any time soon, it must be worth a -

SHELLY

The police impounded it -

BOBBY

We'll get it back -

SHELLY

They said if it was used in the commission of a crime it
becomes property of the state -

BOBBY

But they haven't charged him with anything -

SHELLY

(a shrill note)

I didn't make the rules!

BOBBY

Okay, okay -

SHELLY

It's like you're blaming me for something -

BOBBY

I'm not blaming you. Take it easy.

(back to Leo)

Leo was into a lot of stuff and he was in it for the money.

SHELLY

He must've had partners. We could ask them.

BOBBY

(a look)

Not a good idea.

SHELLY

But so you think Leo had money?

BOBBY

Yes. And from the look of that checkbook he never saw
the inside of a bank. He had hiding places.

(CONTINUED)

7. CONTINUED:(3)

Snaps his fingers in front of Leo's face.

BOBBY (CONTINUED)

Leo, you in there? Hey, Leo ...
(articulating carefully)
where did you put the money? M-o-n-e-y -

LEO

(probably not in response)
Leo needs new shooooes ...

BOBBY

Maybe a pair of house slippers, pal. And they'll
probably last you a few decades.

LEO

New shooooes.

Bobby gets a hint of something

BOBBY

(why not ask)
He buy any shoes lately?

SHELLY

No. The police went through everything he owned.

LEO

New shooooes ...

SHELLY

(remembering)
He did have me take a pair of boots in for repair.

BOBBY

When?

SHELLY

Last week.

BOBBY

Have you got the receipt?

SHELLY

You think he had something in -

BOBBY

I don't know. Get the receipt.

Shelly nods, exits. Bobby moves close to Leo, whispers.

(CONTINUED)

7. CONTINUED:(4)

BOBBY (CONTINUED)

You want new shoes, Leo? Give me what I want I'll buy you a damn shoe store.

Off Leo's mindlessly cheerful reaction ...

CUT TO:

8. EXT. SHERIFF'S STATION - DAY

Establish.

CUT TO:

9. INT. SHERIFF'S STATION - DAY

A weak and pale Phillip Gerard sits in the reception area, attended to by Doc Hayward. The plumber we saw in #006, MR ZIPPER is on a ladder, working on the nozzles of the sprinkler system he's in the middle of installing throughout the station.

CLOSE on a couple of steaming cups of coffee as they're carried into the conference room, where Truman and Cooper, are seated at the table. Wearing surgical gloves, Cooper is paging through the diary they found at Harold Smith's. Open beside him is the original diary they found in Laura's room. Cooper compares the two, takes a sip of coffee.

COOPER

This is Laura's handwriting.

TRUMAN

Why would she keep two diaries?

COOPER

The one we found earlier was a record of events on the surface. This one apparently tells the story of her inner life.

TRUMAN

The answer may be in there.

COOPER

Undoubtedly. It's a shame. Mr. Smith saw fit to mutilate about 45% of the contents.

Hawk enters, carrying an evidence bag containing some torn scraps of paper.

HAWK

This what you're looking for?

(CONTINUED)

9. CONTINUED:

COOPER

Precisely.

Cooper opens the bag, takes out the scraps and examines them with a magnifying glass, comparing them to the second diary.

TRUMAN

(to Hawk)

Those are the scraps you found near the railroad car.

Hawk nods.

COOPER

Yes. Yes. This is where the scraps came from.

(opens the book towards the end)

Look at this.

He points to a section torn out near the end of the book.

TRUMAN

Smith ready did a job on this thing.

COOPER

No, look at the way the pages are torn clean, ripped out at the roots. Smith ripped and slashed his way through, like the others we found in his apartment.

(a closer detail)

And look at the edges here at the back; yellowed and curled. Nine pages. They were taken some time ago.

TRUMAN

By Smith?

COOPER

By the killer. The day she died.

Truman takes the book to examine it.

TRUMAN

Before she gave the book to Smith?

COOPER

Unless I'm very much mistaken.

Doc Hayward appears in the doorway, with news, a piece of paper in his hand.

HAYWARD

Excuse me, fellas ...

(CONTINUED)

9. CONTINUED:(2)

COOPER

What was Harold Smith's bloodtype, Doc?

HAYWARD

(used to this by now; reads the note in his hand)

"O."

COOPER

The night Laura died Harold Smith never left his apartment.

HAYWARD

Agent Cooper, just so you know, Gerard is refusing to take his drug -

COOPER

You mean "Mike."

HAYWARD

Whatever his name is, he's getting weak and unstable. I can't recommend we let him go much longer without his medication.

TRUMAN

(reading the diary)

Oh my Lord ... oh my Lord ...

COOPER

Harry?

TRUMAN

(reads)

"... he can can come into my mind, a man who can slip in and out of you like a wind that goes unnoticed ... it just struck me that his name is a warning in itself; B-O-B: Beware of Bob."

COOPER

(rising, galvanized)

Hawk, bring the cruiser around, Harry, bring the diary, I'll get Gerard, we're taking him to the Great Northern Hotel.

FADE OUT:

END ACT ONE

FADE IN:

10. EXT. GREAT NORTHERN HOTEL - DAY

Establish.

CUT TO:

11. INT. GREAT NORTHERN HOTEL LOBBY - DAY

A police presence in the lobby has created quite a stir: DEPUTIES are shepherding an interesting mix of HOTEL GUESTS, one by one, past Gerard, seated front of the fireplace. Included are the members of a HIGH SCHOOL MARCHING BAND, each holding their instrument.

Gerard, pale and sweaty, scrutinizes each guest as they are brought before him, shakes his head and they move on. Cooper and Truman stand beside him, Cooper stalwart, Truman exuding a healthy skepticism.

Doc Hayward is nearby, keeping an eye on Gerard.

SUNSHIH TOJAMURA is shown to Gerard. Gerard shakes his head.

CUT TO:

12. INT. HOTEL CORRIDOR - DAY

Under a head of angry steam, BEN HORNE makes his way down the corridor.

CUT TO:

13. INT. HOTEL LOBBY - DAY

As he eyeballs two visiting FISHERMEN in Tyrolean hats, Gerard starts to hyperventilate. trying to loosen his collar. Hayward moves to him.

COOPER

Doc?

HAYWARD

Give him room.

GERARD

I can't, I can't -

Behind them the elevator doors open and Ben Horne strides towards the scene, reaching them just as -

GERARD (CONTINUED)

My arm!

(CONTINUED)

13. CONTINUED:

Gerard passes out.

TRUMAN
Let's get some room here.

HAYWARD
(to Cooper)
This has gone on long enough -

HORNE
(somewhat for the crowd's benefit)
What's the meaning of this? Sheriff, what's going on,
Why are my guests being hounded like this?

TRUMAN
(moving Horne off)
We're done here, Mr. Horne -

COOPER
(to the milling crowd)
Thank you all ladies and gentlemen. If everyone would
please just go about your business.

HAYWARD
We've got to get him to a bed.

TRUMAN
Mr. Horne, could we have the use of a room?

HORNE
Does he want to check-in?

A look from Cooper asks a favor. Horne complies, points.

HORNE (CONTINUED)
Down the corridor.

Horne moves to the front desk to retrieve a key.

COOPER
(to Hayward)
Is he all right?

HAYWARD
He needs his medication.

TRUMAN
(to his deputies)
Come on, fellas, we better carry him.

(CONTINUED)

13. CONTINUED:(2)

They pick up the limp Gerard and carry him off down the corridor. Cooper collects the key from Horne.

COOPER
How's Audrey this morning?

HORNE
(borderline hostile)
Tip-top.

Cooper takes the key and follows the others. Horne moves in a different direction.

CUT TO:

14. INT. BEN HORNE'S OFFICE - DAY

Horne enters. AUDREY's in the room, back facing the door.

BEN
Audrey

She turns. A strong, solemn look.

BEN (CONTINUED)
Shouldn't you still be in bed?

AUDREY
I've spent enough time in bed lately.

BEN
You're looking much, much better.

He tries to kiss her. She turns her cheek. Looks at him. Ben starts evasive actions, checks his desk calender.

BEN (CONTINUED)
Audrey, dear, if you'd excuse me, I've got a business meeting scheduled -

AUDREY
I know about One-Eyed Jacks.

BEN
What's that?

AUDREY
You heard me.
(moves towards him)
I know about Blackie. I know about Emory Battis. I know about Ronnette and I know about Laura.

(CONTINUED)

14. CONTINUED:

Ben sits. A cold sweat.

BEN

I'm sure I don't know what you're talking about -

AUDREY

Dad, I've been listening to you lie and cheat and chisel all my life. I know every move in your book, so my advice is: don't waste your breath.

BEN

(pause)

I see ... your point.

AUDREY

I was there. I saw you.

BEN

Uh-huh.

AUDREY

I need to ask you some so questions.

BEN

Ask away.

AUDREY

No lying.

BEN

(a weak smile)

I'll do my best.

AUDREY

You'd better do better than that.

BEN

Ask.

AUDREY

Did you have anything to do with my being kidnapped?

BEN

No, I swear on your mother's life -

AUDREY

Leave Mom out of this -

BEN

No. No, no, no. God, no.

(CONTINUED)

14. CONTINUED:(2)

AUDREY

Did you know Jean Renault was going to kill Emory and Blackie?

BEN

Serves them right, doesn't it? They're the ones who kidnapped you -

AUDREY

Did you know?

BEN

No.

AUDREY

How long have you owned One-Eyed Jacks?

BEN

Five years.

AUDREY

Did you know Laura worked there?

BEN

She was only there a brief time -

AUDREY

Did you *know*?

BEN

Yes.

AUDREY

Did you in any way encourage her to work there?

BEN

No, I had no idea. She asked for a job at the department store, Battis sent her without my knowing -

AUDREY

But you found out.

BEN

I saw her there, yes.

AUDREY

Did you sleep with her?

(CONTINUED)

14. CONTINUED:(3)

BEN
(pause; very quiet)
Yes.

AUDREY
(pause)
Did you kill her?

Ben's face twists in a contortion of pain and horror. He shakes his head, but we're not sure if it's anger or denial. His voice quavers, tears fill his eyes.

BEN
I ... loved ... her.

He breaks down. Audrey regards her father coldly. She starts away.

BEN (CONTINUED)
What are you doing? Where are you going?
(she's at the door)
What are you going to do?

Audrey stops at the door, gives him a long look. Then exits. Ben tries es to dry his tears, compose himself. He blows his nose in a handkerchief.

CUT TO:

15. OMITTED

16. EXT. DINER - DAY
Establish.

CUT TO:

17. INT. DINER - DAY

NORMA JENNINGS is behind the counter, going over some bills. Shelly comes in from the kitchen. A slow part of the day.

NORMA
If I'd thought out what it was going to do to my laundry bills I never would've let Hank talk me into those tablecloths.

SHELLY
I think they look pretty. Where is he, anyway?

NORMA
(covering her concern)
He must have some business. Or maybe it's radar; my mother called, she's coming into town. Hank's kind of
(more)

(CONTINUED)

17. CONTINUED:

NORMA (CONTINUED)
allergic to her.

SHELLY
Norma, could we talk for a second?

NORMA
Sure. What's up?

SHELLY
(trying to hide her emotions)
What with Leo coming home and everything, you know I'm supposed to be taking care of him and all and it seems like it's going to be a pretty full time thing, so I was thinking I'm going to have to, you know, quit my job, for a while at least anyway and ... oh shoot ...

She can't continue. Norma hugs her,

SHELLY (CONTINUED)
I promised I wasn't gonna to do this ...

NORMA
You go ahead.

SHELLY
Anyway, I feel so bad ... 'cause I love you and I love working here and I don't want to let you down -

NORMA
You're not going to let me down.

SHELLY
I'm not?

NORMA
Shelly, you've got your own life to worry about right now. I'll be fine here.

SHELLY
You sure?

NORMA
Yes. And as soon as you're ready you come right back, it'll be like you never missed a day.

SHELLY
You'll let me come back?

(CONTINUED)

17. CONTINUED:(2)

NORMA

You just try and take a job someplace else and see what happens.

SHELLY

I don't know what to say.

NORMA

You don't have to say anything.

BIG ED and NADINE enter. Nadine's wearing a girlish outfit. Ed's got a pained expression to match.

NADINE

(finishing a story as they enter)

- so they sent me in to my senior counselor and I told him I'd been traveling with my parents for a while but now I wanted to register for spring semester - come on, Eddie, let's sit at the counter -

Nadine drags Ed by the hand to the counter.

NADINE (CONTINUED)

- I could just die for a chocolate shake, couldn't you?
Hi Norma, say how long have you been working here?

NORMA

(doesn't get it yet)

Twenty years in April.

Nadine's brow furrows up. Ed tries to gesture to Norma behind Nadine's back.

NADINE

(decides it's a joke)

You kidder. What a kidder.

ED

'Bout six weeks now, isn't it Norma?

NORMA

(playing along)

That's right.

NADINE

You see? Your parents drag you off to Europe or someplace for a month and it's like you've been gone forever - two chocolate shakes please, Norma, extra whipped cream on mine - hi, what's your name?

(CONTINUED)

17. CONTINUED:(3)

SHELLY
(completely mystified)
Shelly.

NADINE
Are you in our class at school?

SHELLY
I don't think so.

NORMA
Europe?

NADINE
Yeah. They love it so much they're still over there, can you believe it? So they said it was okay for me to stay over at Eddie's, isn't that right, Eddie?

ED
That's right.

Another helpless gesture to Norma

NADINE
(a confidential tone)
Say Norma, you're not mad or anything that Eddie and I are sort of going out or anything are you?

NORMA
You and Ed?
(Ed shakes his head at her)
No. No. Why should I be?

NADINE
No reason. I know you two broke up and everything. I'm just so sweet on him is all.
(cuddles up)
Isn't he just the dreamiest? I can't wait for the start of football season, can you?

NORMA
No. Can't wait.

NADINE
Me neither.

They all look at her. The coffee cup she's been idly toying, with shatters in her hand.

NADINE (CONTINUED)
God, sorry, there's go another one, I have been so clumsy
(more)

(CONTINUED)

17. CONTINUED:(4)

NADINE (CONTINUED)
lately I can hardly believe it.

NORMA
I'll get another one.

SHELLY
I'll make your shakes.

They move off. Nadine snuggles up to Ed.

NADINE
Eddie, I'm so happy I could kiss you to death.

Ed looks at her. It seems like a distinct possibility. He tries to smile.

FADE TO BLACK:

END ACT TWO

ACT THREE

FADE IN:

18. EXT. LEO JOHNSON'S HOUSE - DAY

Establish.

CUT TO:

19. INT. LEO JOHNSON'S - DAY

Bobby enters the kitchen, carrying a large paper bag, followed by MIKE NELSON. Leo's sitting in his chair.

BOBBY

Honey, I'm home. There he is, Mike. The late Leo Johnson.

MIKE

Good God.

Bobby pulls up a chair beside Leo, opens the bag.

BOBBY (CONTINUED)

Leo, I went to the shoe shop and I showed them the ticket and look what they gave me.

He pulls out an *old* pair of Circle brand work boots.

LEO

New shoes ...

BOBBY

No, you knucklehead, *old* shoes. Leo, he gets fixated on things pretty easily.

MIKE

Looks like he's been permanently fixated.

Leo laughs.

BOBBY

Leo, I know you too damn well. There's something in these, isn't there?

(Leo smiles shyly)

Isn't there? Huh? There's something in your shoes.

LEO

(seems to see Mike)

"Where's my ten grand?"

(CONTINUED)

19. CONTINUED:

BOBBY

Ten grand? No. It's not Christmas, is it? Ten grand?

MIKE

Bobby, I think he said something once about muling stuff in his boot.

BOBBY

Leo, don't go anywhere.

Bobby, gets up, rummages through a drawer, comes up with a hammer, puts the boots on the table and starts whacking at the heel. The first heel comes off, revealing a small, secret and empty compartment in its hollow center, shows it to Mike.

BOBBY (CONTINUED)

How about that? Come on Leo, sing with me ...

Bobby sings, hammering in time to the music on the other boot.

BOBBY (CONTINUED)

"I've been working on the railroad all the live long, day/
I've been working on the railroad just to pass the time
away -"

The heel comes off. Bobby picks up the contents of the secret compartment: a small, micro cassette.

LEO

"Where's my ten grand?"

BOBBY

It's not money, you nitwit.
(takes a speculative look at it)
Or maybe it is ...

CUT TO:

20. EXT. SHERIFF'S STATION - DAY

Establih.

CUT TO:

21. INT. SHERIFF'S STATION - DAY

A DEPUTY carries a plate of doughnuts and coffee to the conference room. Mr. Zipper, the plumber, bags one of the doughnuts as the Deputy passes by and enters the conference room, closing the door behind him. Hawk and Truman watch.

HAWK

That's the third plate of doughnuts Cooper's asked for.

(CONTINUED)

21. CONTINUED:

TRUMAN

He says he's not coming up for air until he's cracked what's in that diary.

PETE MARTELL enters the station, spots Harry.

TRUMAN (CONTINUED)

Hey, Pete.

PETE

(gravely)

Harry, could we repair to a quiet place for a moment?

TRUMAN

Come on into the office.

PETE

I won't take up too much of your time.

TRUMAN

No trouble at all.

They move into Truman's office.

CUT TO:

22. INT. TRUMAN'S OFFICE - DAY

Pete enters, Truman closes the door.

TRUMAN

What's up?

PETE

Harry, Josie's gone.

TRUMAN

I know. I saw her last night.

PETE

(sad and lonely)

I came back from the late shift. She left a note on the kitchen table. No goodbyes. No explanation. A *note*.

TRUMAN

She sold the mill to Ben Horne.

PETE

I signed Catherine's stake over to her a couple days ago. I didn't think she was going to do it so quickly.

(CONTINUED)

22. CONTINUED:

Harry puts a sympathetic hand on her shoulder.

PETE (CONTINUED)

I've lost 'em both. Not that Josie was ever mine to lose.

TRUMAN

You don't have to explain.

PETE

I loved her. There, I said it. No offense, Harry.

TRUMAN

I loved her, too. I stood there and watched her go.
Watched her assistant carry out her bags.

Pause. Something breaks through Pete's melancholic haze.

PETE

Assistant?

TRUMAN

Asian fella. Never seen him before. Woo?

PETE

What'd he look like?

TRUMAN

Average height. Medium build. Pony tail.

PETE

That was her cousin. Jonathan.

TRUMAN

She said he was her assistant. British accent -

PETE

This guy could barely speak English.

TRUMAN

(knows in his heart)

Pete, this was the same guy.

PETE

Harry, I've got a bad feeling.

TRUMAN

I'm right there with you.

Pause.

CUT TO:

23. INT. CONFERENCE ROOM - DAY

Remnants of Laura's diary are spread out over the entire conference table. Cooper examines the remaining intact pages in the book, making notes, using a magnifying glass and what scraps he has in front of him to try and reconstruct the contents. He steps away from the table, picks up a cup of coffee and his microrecorder.

COOPER

(tired and intense)

Diane, it's 5:45 pm, I'm in the conference room with the remains of Laura Palmer's diary. A great deal of it has been destroyed, many of Laura's secrets along with it. Much of what I've been able to decipher supports the contention of the one-armed man; there are repeated references to "Bob". He was a threatening presence in her life from early adolescence. There are intimations of abuse, molestation. On a regular basis. He is referred to, on more than one occasion, as a friend of her father's. And I've just uncovered this entry, dated less than two weeks before her death.

(reads from diary)

"One of these days I'm going to tell the world about Ben Horne. I'm going to tell the world who Ben Horne really is."

The door swings open. Audrey Horne is standing in the doorway.

COOPER (CONTINUED)

Audrey ...

Cooper turns off the tape recorder. Audrey enters, closes the door behind her.

AUDREY

I had to see you, I'm sorry -

COOPER

Are you all right?

She waves off the question. Something much larger looming over her. Trying to bear up under its weight.

AUDREY

I spoke with my father.

COOPER

Okay.

AUDREY

He was sleeping with her. With Laura. I don't know for how long. Maybe quite a while.

(CONTINUED)

23. CONTINUED:

COOPER
(quiet, soothing)
Okay.

AUDREY
She was up at One-Eyed Jack's. Working there. My
father owns the place. That's what I found out.

COOPER
Are you sure?

AUDREY
Yes.
(pause, composes herself)
And Laura knew it too. Laura knew it too.

Pause. Cooper moves to the door.

AUDREY (CONTINUED)
What are you gonna do?

COOPER
(opens the door)
Harry?

AUDREY
What are you gonna do?

Cooper takes her by the shoulders.

COOPER
(quietly)
I don't want you to have to testify. I'm going to try to
see that that doesn't happen.

AUDREY
(crumbling)
What are you gonna do?

COOPER
Don't say a word to anyone. Go home. Stay in your
room. I'll try to come see you later. Don't answer the
phone -

Truman appears in the doorway.

AUDREY
You're going, to arrest him.

(CONTINUED)

23. CONTINUED:(2)

COOPER

Yes.

She gently disengages herself from him, nods. Tries to smile, but the attempt fails.

AUDREY

I've got to tell Johnny.

COOPER

Why don't you do that?

AUDREY

(faint)

Okay.

She moves out like a sleepwalker.

COOPER

(to Truman)

Have somebody drive her back to the hotel.

TRUMAN

What's going on

COOPER

We need a warrant. A warrant for the arrest of Ben Horne.

They look at each other. Truman nods, grimly, heads out. Cooper looks sadly down at the remnants of the diary.

FADE TO BLACK:

END ACT THREE

ACT FOUR

FADE IN:

24. EXT. PALMER HOUSE - NIGHT

Establish.

CUT TO:

25- INT. PALMER HOUSE - NIGHT

SARAH PALMER crawls in on the floor. She appears to have been drugged, fighting to stay awake. She looks up at the living room and has a vision: A PALE HORSE is standing in the middle of the room.

DISSOLVE TO:

26. INT. PALMER HOUSE - NIGHT

Madeleine enters, carrying a couple of packed bags which she sets down, calling back to someone outside of the room.

MADELEINE

I'm going to leave these down here tonight. I'll be all ready to get an early start.

Behind her in the alcove, Ben Horne comes down the stairs, stops to look at himself in the mirror. He smooths back his hair. We move to notice that the face staring back out of the mirror is "Bob."

We follow Ben's hand into his pocket. He takes out a pair of rubber surgical gloves and starts to put them on as he moves toward the living room.

Madeleine has finished fussing over his luggage. She turns and notices Sarah stretched out on the floor beside the sofa.

MADELEINE

Aunt Sarah? ... Aunt Sarah? ...

As she bends over to look at her, Ben moves in behind her, raising his hands.

FADE TO BLACK:

FADE IN:

27. INT. BEN HORNE'S OFFICE - NIGHT

A fax is arriving over the fax machine. Ben Horne crouches over the machine, eagerly rips off the transmission as it's completed. He scans it, smiles and folds it.

(CONTINUED)

27. CONTINUED:

HORNE
Good news, Mr. Tojamura.

TOJAMURA is seated in the office, his VALET a shadow.

HORNE (CONTINUED)
My brother Jerry has spoken with your people in Osaka, he's checked your references with the Tokyo banks and the answer to your proposal my good friend is a big thumbs-up.

TOJAMURA
We appreciate your promptness.

HORNE
(shaking his hand)
Speaking for the entire community of Twin Peaks, I can't tell you how pleased we are to welcome you into the Ghostwood fold.

TOJAMURA
Thank you so much.

He snaps his fingers; the Valet produces a thick sheath of contracts.

TOJAMURA
Contracts. For your perusal.

HORNE
And fast approval, I'm sure.

Horne accepts the contracts. A knock at the door. The door opens. Cooper, Truman and Hawk. Truman walks right in.

HORNE (CONTINUED)
Sheriff?

TRUMAN
Mr. Horne, we'd like you to come with us please.

HORNE
Fine, I happen to be in a meeting -

TRUMAN
(blowing up)
You're wanted for questioning in the murder of Laura Palmer, is that specific enough for you?

Horne looks from Truman to Cooper.

(CONTINUED)

27. CONTINUED:(2)

HORNE

You're insane -

Tojamura has retreated a few steps. Horne turns to him.

HORNE (CONTINUED)

There's been a dreadful mistake.

TRUMAN

Come with us now or would you rather go out through your lobby in handcuffs.

HORNE

Cooper, what kind of a sick joke is this?

COOPER

You'd better do as he says.

They take him by the arms. Horne struggles, yelling, composure completely gone.

HORNE

No! No! You can't do this! You can't do this!

Truman and Hawk drag him out the door, Cooper follows

Tojamura watches them exit. His eyes are bright. He may be laughing.

CUT TO:

28. EXT. BLUE PINE LODGE - NIGHT

Establish.

CUT TO:

29. INT. BLUE PINE LODGE - NIGHT

Dim light. In his bathrobe and slippers, Pete putters around the kitchen, humming, heating up a glass of milk. Far off he hears a gust of wind, the sound of a door in the distance. He looks up, nothing, finishes fixing his milk. Takes the glass, at a last minute grabs a cookie and heads off. He comes around the corner and nearly screams when he finds himself nearly face to face with Tojamura.

PETE

Who the heck are you?

Tojamura advances towards him, doesn't say a word.

(CONTINUED)

29. CONTINUED:

PETE (CONTINUED)
(retreating slightly)
How'd you get in here? Hey - hey!

Tojamura grabs him and kisses him. Pete drops the glass of milk to the floor. Pete struggles. Tojamura pulls back from the embrace. Pete frantically tries to wipe off his lips.

TOJAMURA
Since the moment we met, I've found myself strangely attracted to you.

PETE
Mister, you better get out of here -

TOJAMURA
There's something about your eyes; they're warm and deep -
(no trace of an accent; Catherine's voice)
- and blue as the open sky.

PETE
(now he's really confused)
Huh?

TOJAMURA
Pete ... it's me.
(no response; less patient)
It's Catherine, you dummy.

Tojamura takes off his glasses. Pete sees something he recognizes. Tears come to his eyes.

PETE
Oh my God ... you look terrible.

CUT TO:

30. INT. SHERIFF'S STATION - NIGHT

Truman, Cooper and Hawk enter with Ben Horne. The Log Lady is waiting in the reception area; she rises. Cooper notices her, looks to Truman.

TRUMAN
(to Hawk)
Take Mr. Horne down to the holding cell.

Hawk and Horne move off. Cooper moves to the Log Lady, Truman follows.

LOG LADY
(quiet, intense)
You must go to the Roadhouse. Everything points that way.

(CONTINUED)

30. CONTINUED:

COOPER
Why?

LOG LADY
(a gesture to her log)
It won't say. But it insists.

Cooper looks at Truman.

TRUMAN
We can't question Horne 'til his lawyer gets here; he's flying back from Japan, won't be here 'til morning. I could use a beer myself.

COOPER
(another look at the Log Lady)
All right.

CUT TO:

31. INT. ROADHOUSE - NIGHT

A band is playing on stage. DONNA HAYWARD enters. She looks for and finds where James is seated, his back to her, reading.

DONNA
You heard about Harold Smith?

JAMES
Yeah.

She sits. James sets the book down. They look at each other.

JAMES (CONTINUED)
It's not your fault, Donna

DONNA
(hurting)
No?

JAMES
I don't think it's anybody's fault. He was a sick guy.

DONNA
He wasn't bad.

JAMES
You don't think he killed Laura?

(CONTINUED)

31. CONTINUED:

DONNA

I don't think so. I think he was ... mixed up. I think he was hurt inside in a way I didn't understand.

JAMES

Everybody's hurt inside. That doesn't mean you can go around trying to knock somebody's brains out.

DONNA

I think he was defending himself. His life was in that room, his whole life, and we violated that -

JAMES

Donna, are you defending *him*?

DONNA

No. But he didn't kill Laura. Maybe he was sick and what he did was wrong. But he didn't deserve to die for it.

JAMES

You better be clear about this; that was *his* choice. If he didn't want to live there was nothing you or the police or anybody could do to change that.

DONNA

(a sad realization)

Kind of like Laura.

JAMES

I guess so.

DONNA

(rueful)

God ... nobody told us life was going to be like this.

James takes her hand.

JAMES

Maybe nobody knew.

They look at each other other, draw some comfort from the thought.

JAMES (CONTINUED)

Go for a ride?

She nods. Tears in her eyes. They exit. We pick up and stay with Cooper and Truman as they enter through another door, move to the bar and order beers. The singer on stage begins a new song.

(CONTINUED)

31. CONTINUED:(2)

TRUMAN
What do we do?

COOPER
I don't know. Wait.

They watch the band; it's an emotional song, filled with regret and longing. People lean forward, drawn in by the song, but also by a mounting, palpable sense of tension and fear in the air.

Cooper picks up on it, looks at Truman, who feels it as well.

INTERCUT:

32. COOPER'S POV - THE STAGE

In mid-song, the band vanishes from the stage; the Giant appears in the center of the stage. He looks right at Cooper.

GIANT
It's happening again. It's happening again.

Cooper appears to be the only one who sees him. He looks again, unsure of what he's seen. The Giant fades away, replaced by the band once again, who finish the song.

Cooper sits stock still, shocked by what he's seen. Truman looks at him.

TRUMAN
Cooper? Cooper?

Someone pats Cooper on the shoulder. Cooper looks up. It's the old ROOM SERVICE WAITER from the Great Northern Hotel. His eyes are filled with tears. He shakes his head, pats Cooper on the shoulder again and moves off.

Cooper stares straight ahead.

COOPER
He's killed again.

FADE TO BLACK:

THE END