

TWIN PEAKS
#1.001

by
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Converted by Andre for PDFSCREENPLAYS.NET

ACT ONE

FADE IN:

EXT. GREAT NORTHERN HOTEL - DAY

Dawn breaks over the Great Northern.

CUT TO:

INT. GREAT NORTHERN HOTEL ROOM - DAY

We hear him before we see him, but DALE COOPER is perched six inches above the floor in a one-handed yoga "frog" position, wearing boxer shorts and a pair of socks, talking into the tape recorder which is sitting on the carpet near his head.

COOPER

Diane... 6:18 a.m., room 315, Great Northern Hotel up here in Twin Peaks. Slept pretty well. Non-smoking room. No tobacco smell. That's a nice consideration for the business traveler. A hint of douglas fir needles in the air. As Sheriff Truman indicated they would, everything this hotel promised, they've delivered: clean, reasonably priced accommodations... telephone works... bathroom in really tip-top shape... no drips, plenty of hot water with good, steady pressure... could be a side-benefit of the waterfall just outside my window... firm mattress, but not too firm... and no lumps like that time I told you about down in El Paso... Diane, what a nightmare that was, but of course you've heard me tell that story once or twice before. Haven't tried the television. Looks like cable, probably no reception problems. But the true test of any hotel, as you know, is that morning cup of coffee, which I'll be getting back to you about within the half hour... Diane, it struck me again earlier this morning;

(MORE)

COOPER (CONT'D)

there are two things that continue to trouble me, and I'm not just speaking as an agent of the Bureau, but also as a human being: what really went on between Marilyn Monroe and the Kennedys? And who really pulled the trigger on JFK?

CUT TO:

EXT. SHERIFF TRUMAN'S HOUSE - MORNING

A rustic log house, with the Sheriff's cruiser parked in front. A rooster crows. SHERIFF TRUMAN exits the house, carrying a soiled paper bag. He walks around the side yard to a chicken coop and scatters the feed he has in the bag into the coop. They start clucking and pecking.

TRUMAN

How you girls doing this morning?
Sounds like you got plenty to talk about today. Hope it's good news.

He empties the bag and starts towards the cruiser.

CUT TO:

EXT. DOUGHNUT SHOP - DAY

A sign reads: WAGON-WHEEL DO-NUTS

CUT TO:

INT. DOUGHNUT SHOP - MORNING

A banner reads: GO AHEAD, MAKE MY DONUT. Another banner reads:

SQUARE DEALS ON ROUND DONUTS.

DEPUTY ANDY BRENNAN and LUCY MORAN are at the counter, in the middle of ordering.

LUCY

...two boxes of chocolate creams with jimmies, a box of maple bearclaws, one raspberry swizzle twist, two boxes of jelly donuts...

(to Andy)

I'm ordering extra jelly donuts because they're Agent Cooper's favorite, you know my aunt I told you about with the raccoons?

(MORE)

LUCY (CONT'D)

She liked jelly donuts, they were her favorite, but she doesn't remind me at all of Agent Cooper.

(a new thought)

Her son, though, does--

ANDY

And one plum frappe turnover.

CUT TO:

INT. SHERIFF'S CRUISER - MORNING

Truman drives past the Wagon-Wheel Do-Nuts just in time to see Lucy and Andy leaving the shop, with Andy carrying a stack of donut boxes up to his neck. Truman pulls into the parking lot next to them and leans out the window.

TRUMAN

Can I give you three a lift?

LUCY

(looking around)

But Sheriff, there's only two of us. Truman and Andy look at each other.

CUT TO:

INT. GREAT NORTHERN HOTEL DINING ROOM - DAY

Dale Cooper sits at a choice corner table, holding a fresh, hot cup of coffee, as a WAITRESS comes by, holding the coffee pot.

COOPER

(holding up a hand to stop her)

Wait right there, wait right there...

(he sniffs the coffee; hmm... he sips)

You know, this is, excuse me, a damn good cup of coffee. I've had I can't tell you many cups of coffee I've had in my life and this...

(another sip)

...this is one of the best.

WAITRESS

Thank you.

COOPER

I'd like two eggs, over hard, don't tell me, I know it's hard on the arteries, but old habits die hard, just about as hard as I want those eggs... bacon, super-crispy, almost burned: cremate it--

CUT TO:

AUDREY HORNE

Across the room, watching Cooper order. She slips into her beguiling, rip-your-heart-out routine and sashays across the dining room to Cooper's table.

COOPER

(just finishing up)
 ...that's great, I'll have the grapefruit juice, as long as...
 (sees Audrey approaching)
 ...those grapefruits are freshly squeezed.

The Waitress departs. Audrey smiles.

AUDREY

My name is Audrey Horne.

COOPER

Federal Bureau of Investigation,
 Special Agent Dale Cooper.

AUDREY

Can I sit here?

COOPER

(pleasantly)
 Miss Horne, unless I miss my guess, your father is Benjamin Horne, the owner of this fine establishment, so I guess you can sit anywhere you like. And I'd also like to add that it would be my pleasure.

Audrey sits, a little confused, runs a hand over her forehead.

AUDREY

You know, sometimes I get so flushed... it's interesting.

COOPER

Were you a friend of Laura
Palmer's?

AUDREY

Not exactly.

COOPER

Her father works for your father.
Did you know each other growing up?

AUDREY

Oh, we knew each other...

COOPER

But there was something about her
you didn't like.

AUDREY

Everybody liked Laura. She was just
Little Miss Perfect. Laura tutored
my older brother Johnny three times
a week. Johnny's twenty-seven and
he's in the third grade. He's got
emotional problems; it runs in the
family. Do you like my ring?
(hold out her hand to show
a big rock)

COOPER

Very nice.

AUDREY

My father bought it for me. My
father was crazy about Laura. He
bought her a pony when she was
nine, but he let her father say it
was from him. Its name was Troy.
(absent-mindedly rubs her
left palm)
Do your palms ever itch? Cooper
studies her benignly.

CUT TO:

BENJAMIN HORNE

Crossing the hallway outside the dining room, he glances in
and sees his daughter sitting with Dale Cooper. He stops,
takes this in, then moves on.

CUT TO:

EXT. LEO JOHNSON'S HOUSE - MORNING

The trucker, LEO JOHNSON, is obsessively cleaning the cab of his semi rig with a dustbuster. A bucket of hot water, some sponges, and a hose are at the ready nearby. We see that Leo's name is stenciled on the rig's door, along with the name, "BIG PUSSYCAT." SHELLY JOHNSON, in her waitress uniform, comes up to the truck.

SHELLY

Leo, honey? I gotta go to work now,
Norma'll be here any sec... Leo?

Leo turns off the dustbuster and turns to her.

LEO

Did you finish cleaning my boots?

SHELLY

They're all done, and I did the
laundry, too.

LEO

All of it?

SHELLY

Well, yeah.

LEO

No you didn't.

He grabs a used grocery bag full of dirty clothes from the cab and flings it at her.

SHELLY

Sure, Leo, when I get home I'll--

LEO

Now, Shelly.

SHELLY

Okay.

Shelly starts back towards the house.

CUT TO:

INT. JOHNSON'S KITCHEN - MORNING

Shelly dumps the clothes out of the grocery bag onto a laundry basket in front of the washer. She shakes out the clothes before putting them in.

She stops short when she sees a large, dark red bloodstain on a faded blue cowboy work shirt. She starts to tremble. She hears a car horn beep outside. She looks out the window, sees Norma's car pull in near the truck but she doesn't see Leo. She hears the screen door open and bang shut in the other room.

LEO'S VOICE

Shelly? Norma's here.

Shelly makes a brave decision: quickly folds the bloodstained shirt and stashes it behind the washer, dumps the rest of the clothes in the washer, closes the door and starts it just as Leo comes in the room.

LEO

Shelly, did you hear me say Norma's here?

SHELLY

I heard you, Leo.

She starts out. He catches her by the arm.

LEO

I'm gonna come by the diner sometime today. Be a good girl and save me a piece 'a pie.

He pinches her cheek softly and holds it.

SHELLY

(manages a smile)
Sure, Leo.

He works her cheek for a moment, squeezing a bit harder. Shelly hides her fear.

CUT TO:

EXT. JOHNSON HOUSE/INT. NORMA'S CAR

NORMA sits behind the wheel of a maroon '64 Falcon station wagon. Shelly gets in beside her and they drive off.

NORMA

Leo sure does keep that truck up, doesn't he?

SHELLY

He sure does.

NORMA
(glances at her, sees her
condition)
We're sure a couple 'a characters,
aren't we, Shelly?

SHELLY
Norma, you said a mouthful and then
some.

NORMA
(shakes her head)
Guys...

SHELLY
(shakes her head)
Guys.

NORMA
You hear what happened at the
Roadhouse last night?

SHELLY
No.

NORMA
Big fight. Bobby Briggs hit Ed
Hurley with some brass knuckles--

SHELLY
Bobby hit Ed? Weird.

They look at each other, each knowing the other's secret, but
not saying so.

NORMA
Ed's got a concussion. Then Bobby
and Mike got into it with the
Bookhouse Boys, took two patrol
cars to break it up. Bobby and
Mike're probably still in jail.

SHELLY
(shakes her head)
Guys...

NORMA
Guys.

CUT TO:

EXT. SHERIFF'S STATION ENTRANCE - MORNING

Re-establish.

CUT TO:

INT. SHERIFF'S STATION RECEPTION AREA - MORNING

Deputy Andy takes a big bite of his plum frappe turnover, just as Dale Cooper breezes through the front door and waves brightly as he passes.

COOPER
Morning, deputy.

ANDY
(his mouth completely
full)
Good morning, Agent Cooper.

Lucy, at the coffee station holding a pot and a cup, turns to face Cooper, with a doughnut stuck in her mouth.

COOPER
Hey there, Lucy.

LUCY
(barely intelligible)
Agent Cooper, I got jelly for you
special, the Sheriff's down the
hall in Interrogation.

COOPER
I'll just look for him down in
Interrogation.

He moves down the hall.

CUT TO:

INT. INTERROGATION ROOM A - MORNING

Cooper whisks in just as Truman, coffee mug in hand, takes an enormous bite of a humongous bearclaw.

COOPER
Hey, Sheriff: three for three.

Truman tries to chew, but holds up his hand to be patient. Cooper sits.

COOPER (CONT'D)

Number one, James Hurley: as soon as his lawyer gets here, we bring him up from Cell Four and talk to him straight. He was in love with Laura Palmer, my bet is she told him whatever dirt she knew about Bobby and Mike and who knows what else... if James plays ball, we send him off with our blessings and a firm reminder to watch his back when Mike and Bobby hit the streets...

(Truman nods, trying to
chew fast)

Then we'll have a chat with those two perpetrators, let's run a top to bottom on Bobby's vehicle and in the meantime, let's find out what the autopsy report on Laura Palmer gives us.

(he rises)

I've got the rest of the day mapped out. I'll meet you back here in Interrogation... I really have to urinate. By the way, the coffee at the Great Northern? Incredible.

He exits, just as Truman finally swallows his mouthful of bearclaw.

CUT TO:

INT. INTERROGATION ROOM A - DAY

JAMES HURLEY is seated, next to his LAWYER, across from Truman, as Cooper enters and sits down beside the Sheriff.

TRUMAN

James has been advised of his rights.

COOPER

James, you were placed under arrest for suspicion of murder, the murder of Laura Palmer. You have no previous criminal record, is that correct?

JAMES

None. No, sir.

Cooper turns on the VCR and we see the same videotape of Laura and Donna at the picnic that we saw earlier. James watches the video.

COOPER
James, did you shoot this videotape?

Cooper fast forwards to the freeze frame of the motorcycle reflected in Laura's eye.

COOPER (CONT'D)
Isn't that your cycle, James?

JAMES
Yes, sir, it is. The three of us went up there three Sundays ago.

COOPER
(gently)
James, you were in love with Laura.
(James is silent)
The two of you were seeing each other secretly. No one else at the school, or any of her friends knew about it; she was the homecoming queen, her boyfriend was the captain of the football team. How much longer did you think you could keep this relationship secret?

JAMES
It was secret because that's the way she wanted it.

COOPER
Why do you suppose that was, James? Do think it had something to do with Bobby?

JAMES
It had everything to do with Bobby.

COOPER
Why? Was she afraid of Bobby?

JAMES
I think so.

COOPER
Did you know that Laura was using cocaine?

JAMES

(pause)

Yes.

COOPER

Did you ever take cocaine with her?

JAMES

No, I tried to get her to stop.

COOPER

When was the last time you saw her?

JAMES

Two nights ago. The night she died. For about three hours. She snuck out of the house about 9:30. About 12:30 I stopped the bike at the light at Sparkwood and 21. She jumped off and ran away. I didn't see her again.

COOPER

You're sure it was 12:30?

JAMES

Yes, sir, Steve's Liquor Locker was closing up as we drove by and he closes right at 12:30.

COOPER

You and Laura have a fight?

JAMES

Not exactly. But she said she couldn't see me anymore.

COOPER

Why?

JAMES

She didn't say.

COOPER

Was she high that night?

JAMES

Yes.

COOPER

Where did she get her drugs?

JAMES

I don't know. Most of the time we were together she was clean.

COOPER

Did she get her drugs from Bobby?

JAMES

I really don't know where she got 'em, she never talked about it. She didn't like that part of herself.

COOPER

Why did she start using again?

JAMES

(getting emotional)

I don't know. Something happened, a couple of days ago--

COOPER

What happened?

JAMES

I don't know exactly. I think something scared her. She wouldn't talk to me, she wouldn't see me for a couple days--

COOPER

Until the last night.

JAMES

Yes.

COOPER

Did she call you that night?

JAMES

Yes.

Cooper looks at Laura's diary, opened in front of him, at the page for February 5th; the page marked "DAY ONE." He takes the half-hearted necklace from his pocket.

COOPER

Did you recognize this necklace, James?

JAMES

Yes, sir.

COOPER

James, what happened on February

Tears form in his eyes. He fights them back.

WHITE OUT TO:

EXT. PARK - DAY

LAURA PALMER, lying on a picnic blanket, playfully turns to face James.

LAURA

What day is it today?

JAMES

Sunday.

LAURA

No, I mean the date.

JAMES

The fifth of February.

LAURA

Okay. It's an important day for me, James. You've got three guesses why I'm so happy today.

JAMES

Because you're the most beautiful girl in the world?

LAURA

No.

JAMES

Because you have the cutest nose in the world?

LAURA

No.

JAMES

Because your skin is soft and you smell so good?

LAURA

No.

JAMES

Why?

LAURA
Because I really believe that you
love me.

She takes the necklace from her pocket, "breaks" the heart in two, gives half to James and puts the other half around her neck.

WHITE OUT TO:

JAMES Sitting in interrogation. Looks up at Cooper.

JAMES
I don't remember.

Cooper looks at him.

CUT TO:

EXT. JOHNSON HOUSE - DAY

Leo is putting the last touches on polishing his truck, when he's struck by a troubling thought. He throws open the door of the cab and frantically searches behind and under the driver's seat. He can't find what he's looking for.

LEO
Damn it.

He jumps down from the cab and runs towards the house.

CUT TO:

INT. JOHNSON LAUNDRY ROOM - DAY

Leo hurries in, throws open the top of the washer, pulls out the full load of soggy laundry and searches through them, looking for the bloody shirt that he does not find.

LEO
NO!

Leo kicks the washer hard. The washer goes "tilt" and makes a loud, rhythmic honking sound.

FADE OUT:

END ACT ONE

ACT TWO

FADE IN:

INT. DONNA HAYWARD'S BEDROOM - DAY

DONNA HAYWARD lies asleep in bed. The sound of an operatic aria drifts through the room, originating downstairs. Donna shifts, starting to waken, stretches and smiles like an untroubled angel. Then her eyes open and she remembers Laura's death.

CUT TO:

INT. HAYWARD LIVING ROOM - DAY

Donna enters the room, where her mother, EILEEN, sits in her wheelchair doing elaborate needlepoint, listening to the opera on the hi-fi.

DONNA

Mom?

(Eileen doesn't hear her)

Mom?

EILEEN

Oh, good morning, dear, I didn't hear you come down.

She uses a remote control to turn down the volume of the hi-fi and takes her daughter's hand.

DONNA

Mom, it's ten-thirty, why didn't you wake me? I was supposed to go down to the sherrif's--

EILEEN

They called this morning and said they could wait until tomorrow to see you. Your father and I thought you should rest. You woke us crying in your sleep last night, do you remember?

DONNA

No, really?

EILEEN

We feel so badly for you, we're so sorry.

DONNA

(sits beside her)

Mom, it's so strange. I know I should be sad, and I am, part of me is, but I... it's like I'm having the most beautiful dream and the most terrible nightmare all at once.

EILEEN

Your father told me you went out last night to meet a boy named James Hurley. Does this have anything to do with him?

DONNA

(nods, decides to confide)

Can this be between you and me?

EILEEN

(takes her hand)

Of course it can.

DONNA

James and Laura were seeing each other the last two months. They fell in love. I was the only one who knew about it. James was so good for her, you don't know how troubled Laura was, the kind of trouble she was in and how much she wanted to get away from Bobby--

EILEEN

I've been waiting for something like this about Bobby. And what about Mike?

DONNA

Mom, Laura and I made a pact. We wanted to get away from them, from both of them--

EILEEN

Are you saying you think Bobby had something to do with Laura's death?

DONNA

I don't know. I think Bobby's dangerous, I think he's capable of almost anything.

EILEEN

What did you tell the police?

DONNA

Nothing, I don't have any proof of anything and what's terrible is James was with Laura the night she died, but Mom, I know he didn't do it. Last night, I had to see him, we were the two closest people to her in the world. But I feel so bad...

EILEEN

Why, angel?

DONNA

Because we realized that all this time... we were the ones who were falling in love. I feel like I've betrayed my best friend...

(tears)

...but if that's true, then why do I feel so happy?

Donna falls into her mother's arms.

CUT TO:

INT. GREAT NORTHERN HOTEL OFFICE - DAY

LELAND PALMER sits behind his desk, talking on the telephone. His SECRETARY sits across from him.

LELAND

...Palmer, P-A-L-M-E-R... yes, that's correct, my daughter... her name was Laura... I'm calling to make the arrangements, the funeral, everything, I want everything taken care of, I don't care how much it costs, and if you don't mind, I'd prefer that we not discuss money...

During above, Benjamin Horne enters, stops and listens.

LELAND

...I don't understand the question... what's the difference? What do you mean "leak"... seepage? I think I--

(loses it; almost a moan)

(MORE)

LELAND (CONT'D)

--no, don't--
(screams)

DON'T TELL ME!!! DON'T TELL ME!!!

He pushes the phone and everything else on his desk away from him. He gets up, crosses to a cabinet stereo, turns on the sound on a modern jazz quartet record, 9/4 time, about as loud as it can go. Benjamin goes to the Secretary.

BENJAMIN

(quietly)
Take him to the lounge and call Dr.
Jacoby.

She nods, goes to Leland, takes him gently by the arm and leads him out of the room. Benjamin Horne turns down the sound on the stereo, goes to the desk and picks up the phone.

BENJAMIN

This is Benjamin Horne, who am I speaking to?... fine... mahogany and teak? Well, you can forget that, Mr. Formaldehyde, I'm picking up the tab here and you vampires are not taking a bite out of my checkbook in order to exploit my colleague's tragedy... start thinking lead.

He slams down the phone, just as we hear, from outside...

JERRY HORNE'S VOICE

No, no, no, don't put 'em in my room, in here, through that door right there!

JERRY HORNE, Benjamin's younger, wiry brother enters, followed by four BELLHOPS, carrying a mess of mismatched samsonite.

BENJAMIN

Good to have you back, Jerry, how was Paris?

JERRY

(shakes his head)
In a minute...
(turns back to the
Bellhops, points down)
Right THERE, no, no, right THERE!

The Bellhops carefully set the bags down as directed.

JERRY

What's the matter with Leland?
Looks like somebody shot his dog.

The Bellhops all stop and look at Benjamin.

JERRY

What is WITH you guys? I've got a sandwich in there and I want all those bags opened--we're looking till we find it.

The Bellhops hop to it; all the bags are opened. Jerry tosses clothes around the room until he finds a baguette with brie wrapped in white paper.

JERRY

Brother Ben, this is the best damn sandwich I ever ate, it's a baguette, with brie and butter, had four of these damn things every day I was there.

(he reaches in and finds another one)

Got a couple left--here, try one.

BENJAMIN

(takes the sandwich)

Jerry, Leland's daughter was murdered. And the Norweigians left.

JERRY

Did they sign?

BENJAMIN

No. The deal's off.

JERRY

We had those Vikings by the horns, what happened?

BENJAMIN

One of 'em left a note.

JERRY

What's it say?

BENJAMIN

We're not a hundred percent sure, they took the translator with 'em.

JERRY

Did you say Leland's daughter was murdered?... Laura?

CUT TO:

INT. SHERIFF'S STATION INTERROGATION - DAY

DR. HAYWARD opens the folder containing Laura's autopsy report, ready to share the results to Truman and Cooper. Dr. Hayward absentmindedly tugs on a thread sticking out of his sleeve.

HAYWARD

Harry, as you know, I delivered Laura. I knew her her entire life; she was my daughter's best friend. I couldn't bring myself to do the postmortem, so last night I called in Joe Fielding from Fairvale. He did the work, I assisted, this is what he found...

(puts on glasses, consults sheet)

Time of death estimated to be between midnight and four a.m. What killed her was loss of blood. Numerous shallow wounds, no single one serious enough to have been the cause of death. Bite marks. On her tongue, probably self-inflicted. Lesions on wrists, ankles, and upper arms, where she was bound. We're waiting on toxological tests for drug use. Within the last twelve hours of her life, she had sexual relations with at least three men.

He tugs again on the loose thread of his sleeve; a button pops off his shirt, hits the table and spins. He takes off his glasses, wipes his eyes.

COOPER

And you've examined Ronette Pulaski as well?

HAYWARD

(composing himself)

Yes. Wound patterns are consistent. In my mind, there's no question the same perpetrator attacked them both.

TRUMAN

Doc, when, if ever, will Ronette be able to talk to us?

HAYWARD

She suffered a severe head wound, it's still too early to tell, add to that the psychological impact of the fear, probably witnessing what happened to Laura before her...

COOPER

The answer's in there somewhere.

Doc Hayward looks at a close-up picture of Laura taken where she was found on the beach.

HAYWARD

So beautiful. Who would do a thing like that?

CUT TO:

INT. HOLDING CELL - DAY

Mike and Bobby sit on their steel cots. Mike moves to Bobby, who's hanging his head upside down off the back of the cot, kneels down beside him and speaks to him quietly.

MIKE

Hey Bopper... since when does Leo Johnson call me at my parent's house?

BOBBY

Leo called you?

MIKE

Yesterday. He was looking for you. He wanted to know where the other half of the money was.

BOBBY

What'd you tell him, Snake?

MIKE

Hey, as far as I knew, he didn't have any of it yet. I thought the deal was we were supposed to give it to him today.

BOBBY

I gave him half already.

MIKE
(surprised and a little
angry)
When did you see him?

BOBBY
Hey, I saw him the other night,
okay?

MIKE
What night? You mean Thursday
night?

BOBBY
Yeah, Thursday.

MIKE
Wait a minute, the night we
followed Laura back to her place
after she left your house--

BOBBY
Check. We had a couple brewskis and
I dropped you off.

MIKE
Check.

BOBBY
(lowering his voice
further)
And then I went to see Leo, cause I
had this money burning a ten
thousand dollar hole in my pocket.

MIKE
What about the other half?

BOBBY
It's in Laura's safe deposit box.

MIKE
You didn't get it back from her?

BOBBY
She was supposed to hand it over
today. Then she went and checked
out on us.

MIKE
So how we gonna get that ten grand
for Leo?

BOBBY

(wise-ass)

I don't know, Snake. Maybe we could sell light bulbs door-to-door.

MIKE

That's great, that's just great. This isn't funny, man.

BOBBY

You see me laughing?

MIKE

We're lucky we're in jail, you know what's gonna go down when we get out? Maybe we ought'a figure a way to stay in here--

BOBBY

(grabs his shirt)

Don't even think like that--and don't mention one word about Leo Johnson, you do not know Leo Johnson.

MIKE

But what about--

The holding area door opens. Hawk leads James back in and takes him back to his cell. Bobby jumps up from his cot and moves to the bars.

BOBBY

Oh, look at that. Here comes that accident waiting to happen.

HAWK

That could constitute a threat, Briggs.

BOBBY

Gee, I'm sorry.

James enters his cell.

CUT TO:

INT. SHERIFF'S DEPARTMENT RECEPTION AREA - DAY

Truman and Cooper make their way towards the front, as ED HURLEY, a bandage on his head, rises from his seat.

TRUMAN

Hey Ed, how's that coconut?

ED

Kind'a tender. My pride's hurt worse.

TRUMAN

Yeah, since when can some 18 year-old punk take Big Ed Hurley out, even if he was wearing knuckle dusters. Ed, this is Agent Dale Cooper.

COOPER

(shakes hands)

Any relation to James?

ED

I'm his uncle. His mother's out of town, called this morning, asked me to come on over. You fellas plan on holding him a while?

COOPER

No, we can release him into your custody.

Truman looks at him.

ED

Let me understand; is James being charged?

COOPER

I had one small doubt which James has satisfactorily cleared up for me. He didn't kill anybody. But you tell him to be careful; we're going to have to release Mike and Bobby today as well.

ED

Will do.

Lucy calls from the switchboard.

LUCY

Agent Cooper, I've got a call for you from a Mr. Albert Rosenfield, sounds like long distance, it has that open-air sound where it sounds like the wind blowing, you know, like wind through the trees--

Cooper moves towards her to take the call. Ed takes Truman by the arm and lowers his voice.

ED

Harry, I've been thinking about last night at the Roadhouse: something's not right.

TRUMAN

(kidding him)

Yeah, when I first saw the bandage I thought Nadine might've gotten wind of you and Norma.

ED

Harry, if Nadine'd gotten wind of me and Norma, I'd be playing harp for the Heavenly All-Stars. No, the thing is I can remember Mike and Bobby grabbing Donna, I stood up to walk over and I got all lightheaded, I was out on my feet before I got there, I don't even remember getting hit--

TRUMAN

What are you saying?

ED

I'm pretty sure my beer was drugged. And you know who was tending bar last night.

Truman thinks a moment, then nods.

CUT TO:

COOPER

On the phone at the switchboard.

COOPER

Alright, Albert, bring the boys, you guys can have the body all day tomorrow... no, can't do it, they're gonna bury her on Monday...

(MORE)

COOPER (CONT'D)
 and Albert, if you come through
 Lewis Fork, I can recommend a place
 for lunch, the Lamplighter Inn.
 (waxing enthusiastic)
 They've got a cherry pie that could
 kill you.

CUT TO:

EXT. HARDWARE STORE - DAY

Carrying a small tray of sandwiches, Norma is going into the hardware store down the block from the Double R Diner. She holds the door open for a woman who's exiting, obscured behind a big bag of hardware. It's NADINE HURLEY. Norma sees her first.

NORMA
 (pleasantly)
 Hi, Nadine.

NADINE
 What are you doing here, Norma?

NORMA
 (pleasantly)
 I might ask you the same question.

NADINE
 (a hint of aggressiveness)
 And I will tell you: I've gotten
 all new drapes for my house. Ed
 bought them for me yesterday at
 Gentle Jim's and we installed them
 together. They're a beige sheer. I
 was up all night, do you know what
 I was doing?

NORMA
 (a little worried)
 No, I don't.

NADINE
 I was inventing a noiseless,
 completely silent drape runner. And
 do you know how it works, do you
 know what makes it work? The thing
 I thought of at four this morning
 while I was waiting for my husband
 to be released from intensive care?

NORMA
 What's that?

Nadine takes a package out of the bag, wrenches it open and grabs a handful of...

NADINE
Cotton balls. By God, those things'll be quiet now.

Nadine moves off. Norma enters the store.

CUT TO:

INT. SHERIFF'S STATION WAITING AREA - DAY

Ed Hurley rises, as James is escorted out and unhandcuffed by Hawk. James moves to Ed.

JAMES
Did you have to post bail?

ED
Had a talk with Harry. No charge.

JAMES
(a source of pain)
Mom still out of town?

ED
Yeah. She's still out of town.
Let's get out of here.

JAMES
(nods)
Gonna need a hand from the Bookhouse Boys. Somebody's gotta watch my back.

ED
Already got it covered.

They exit.

CUT TO:

INT. INTERROGATION ROOM A - DAY

Mike sits at the table, as Dale Cooper enters.

COOPER
So tell me, Mike, what are you doing hanging around with a guy like Bobby Briggs?

MIKE
He's my friend.

COOPER
You don't seem like such a bad kid to me, but Bobby Briggs could drag you straight into hell. How long has Donna Hayward been your girlfriend?

MIKE
Around two years.

COOPER
Why were you screaming at her and roughing her up last night at the Roadhouse?

MIKE
That's between her and me.

COOPER
Between you and her, or you, her, and James Hurley?

MIKE
What's that supposed to mean?

COOPER
You guys were out looking for James last night--

MIKE
That's right, he was fooling around with Laura, next thing we know she's dead and he's out fooling around with Donna--

COOPER
You couldn't find James so you picked a fight with his gang instead.

MIKE
They started it.

COOPER
After Bobby decked Ed Hurley with a pair of brass knuckles?

MIKE

He was defending himself--look, I already spent a night in jail, are you charging me with something?

COOPER

Settle down there, punk. I could make one phone call and you'd go so far away God couldn't find you.

Cooper smiles. Mike gets the picture.

CUT TO:

INT. INTERROGATION ROOM B - DAY

Truman sits across from Bobby, filling out a report, when Cooper breezily enters.

COOPER

Hi, Bobby, I was just talking to Mike. Now before we get started, have you got your stories straight?

BOBBY

If you tell the truth, you don't have to get your stories straight. Besides, the sheriff tells me we're just in here for fighting and it was self-defense.

COOPER

Right. Well, I guess you can go then.

Cooper sits, takes the whistle he whittled out of his pocket and begins to sand it with a small piece of folded sandpaper. Truman looks at him.

BOBBY

...now?

COOPER

Yeah.

Bobby stands and makes his way to the door.

COOPER

Oh, Bobby...
(Bobby stops at the door)
(MORE)

COOPER (CONT'D)

Pray for the health and safety of James Hurley, because if anything happens to him, we're coming for you.

They look at each other. Bobby exits. Cooper stands and takes out his electronic notebook.

COOPER (CONT'D)

What are you sitting around for, Harry? We got places to go and people to see.

TRUMAN

I'm gonna start studying medicine.

COOPER

Why's that?

TRUMAN

Cause I'm starting to feel like Dr. Watson.

FADE OUT:

END ACT TWO

ACT THREE

DELETED

FADE IN:

INT. BLUE PINE LODGE KITCHEN - DAY

CLOSE on a trout as it's slit open and held under running water. PETE MARTELL proceeds to clean the fish in the sink, whistling a happy tune. In a dressing gown, over a negligee, JOSIE PACKARD enters the kitchen, a happy look on her face.

JOSIE

On top of the morning to you, Pete.

PETE

No, Josie, the expression is "top of the morning"...
 (looks up at the clock)
 ...and it's just barely morning.

JOSIE

(pouring coffee)
 So perhaps I should say, "Bottom of the afternoon."

PETE

That'd be more like it.

Out of sight, below the counter, we hear a little dog bark. Josie bends down to pet it.

JOSIE

Hello, Koro, good fellow... is Catherine at the mill?

PETE

She wanted to run a half-shift on account of us closing down yesterday. I told her she was on her own, I was goin' fishin'.
 (holds up his string)

JOSIE

Pete, I want to thank you for yesterday, for standing up to me with Catherine.

PETE

No, Josie, it's not you I was--
 (thinks better of it)
 (MORE)

PETE (CONT'D)
 Forget it. Catherine was wrong
 yesterday--

The doorbell rings. Pete goes to answer it. He returns a few moments later.

PETE (CONT'D)
 Josie, the Sheriff and the gent
 from the FBI are here to see you.

Josie follows Pete into the living room.

CUT TO:

INT. BLUE PINE LODGE LIVING ROOM - DAY

Josie enters with Pete. Cooper and Truman rise.

TRUMAN
 Mrs. Packard, this is Dale Cooper,

FBI.

COOPER
 Pleased to meet you, ma'am.

JOSIE
 Thank you. Can I offer you
 gentlemen a cup of joe?

COOPER
 Mrs. Packard, you said the magic
 word.

TRUMAN
 I'd love a cup, thanks.

PETE
 I'll get that for you. Mr. Cooper,
 how do you take it?

COOPER
 Black as midnight on a moonless
 night.

PETE
 Pretty black.
 (Pete exits)

JOSIE
 Please, grab yourself a chair.

They all sit. Out of sight, the little dog barks again.

COOPER
Look at him, what a cute little
fellow, what's his name?

JOSIE
Koro.

COOPER
(filing this away)
Koro. Koro. That means something.

JOSIE
Chinese. I am not sure exactly. My
late husband Andrew named him.
"Big, steaming engine" perhaps?

Cooper starts to bend down to pet Koro, Truman tries to
signal him not to. A growl, a yip and Cooper withdraws his
hand.

COOPER
Mrs. Packard, I'll come right to
the point. Mrs. Packard, I
understand that you'd hired Laura
to come see you twice a week to
help you with your English, is that
correct?

JOSIE
Yes, you see my late husband,
Andrew... I first learned English
from him, when we met in Hong Kong,
but I have learned after his death
that he spoke only in what you
would call "western cliches"--

COOPER
That's very interesting, Mrs.
Packard, so you hired Laura to help
you--

JOSIE
That is the ticket, because I was
apparently not even saying the
cliches correctly.

COOPER
When was the last time you saw
Laura?

JOSIE
Thursday afternoon, about the time
the mill blew five.

COOPER
That would be five o'clock?

JOSIE
Yes.

COOPER
When did she leave?

JOSIE
After one hour, when the lesson was finished. I did not see her again.

COOPER
How did she seem to you on Thursday afternoon?

JOSIE
Something was bothering her but we did not have a heart-to-heart on it. She said one thing, though, which stuck to my mind. She said, "I think now I know how you feel... about your husband's death."

COOPER
Did she say what that was in reference to?

JOSIE
No, but I think of it now like an old song with a haunting melody that I can't stop hearing in my head.

COOPER
Uh-huh. Did you ask her then what she meant by this?

JOSIE
It was just as she was leaving. There was no time.

She stares at the floor. Cooper and Truman look at each other. The phone rings.

JOSIE (CONT'D)
Excuse me, please...

She rises and exits. Cooper smiles strangely at Truman.

COOPER
How long have you been seeing her?

TRUMAN
(about three different
reactions before...)
How did you know?

COOPER
Body language.

TRUMAN
Geez... uh, not long. About six
weeks. Andrew died a year and a
half ago.

Pete sticks his head back in.

PETE
You'd never guess; had to make a
new pot: there was a fish in the
percolator.

Pete exits.

COOPER
Was there an inquest into her
husband's death?

TRUMAN
Yeah. He took his 36-footer out on
Black Lake. He'd just put in a
customized, high performance
engine, there was an explosion on
board. We found pieces of the boat
but nothing of Andrew. It was ruled
accidental.

COOPER
(lowers his voice)
You never found the body?

TRUMAN
Don't look to me like that. He was
like a father to me.

COOPER
Take it easy, Harry, you're so far
above suspicion I can't even see
you through the clouds.

CUT TO:

INT. BLUE PINE LODGE KITCHEN - DAY

Josie is on the phone.

JOSIE
 ...yes, Catherine, I'm listening...

INTERCUT:

INT. SMALL PLEASANT MOTEL ROOM - DAY

CATHERINE PACKARD MARTELL is on the phone, sipping a drink, unbuttoning her shirt.

CATHERINE
 ...I just thought you ought to know what your sentimental good-will shenanigans cost us yesterday, you do know what shenanigans are, don't you?...

Josie mouths the word, not at all sure.

CATHERINE (CONT'D)
 Shutting down the mill for eight hours, plus the night-shift, cost us eighty-seven thousand dollars and change. Do you really think that would have made Andrew happy?

She hangs up. Turns and raises her glass and touches glasses with Benjamin Horne, who smiles and swoops down for a kiss.

CUT TO:

INT. BLUE PINE LODGE KITCHEN - DAY

Josie exits. Pete scrubs the coffee pot, whistling happily. We move off him to reveal a small dead fish on the counter, coated with coffee grounds, in a small, thin pool of steaming percolator water.

CUT TO:

INT. BLUE PINE LODGE LIVING ROOM - DAY

Josie re-enters the room. Truman and Cooper rise. Preoccupied, Josie sits down, mouthing a word to herself. Truman and Cooper slowly sit.

TRUMAN

Jocelyn--
 (covering himself)
 Mrs. Packard?... Josie?

JOSIE

What is "shenanigans"?

COOPER

(word perfect)
 Nonsense; mischief; often a
 treacherous or deceitful trick.

Josie looks sad. Koro barks. Truman and Cooper look at each other.

CUT TO:

DELETED

EXT. SMALL PLEASANT MOTEL - DAY

Cottages, a little vacation spot tucked away at the base of White Tail Mountain.

CUT TO:

INT. MOTEL ROOM - DAY

Catherine Martell is lounging in bed. Benjamin Horne is in front of a mirror, trying his tie.

CATHERINE

Why do you always have to rush off?

BENJAMIN

(looks at his watch)
 We've been here over an hour.

CATHERINE

There was a time when we'd take all afternoon.

BENJAMIN

In the sweetness of passing time,
 this hour will soon seem like a
 day.

CATHERINE

Sing it to somebody else. I'm not
 one of your teenage peabrain
 chambermaids.

BENJAMIN
(insincerely)
Oh, I'm sorry, did I offend your delicate sensibility?

CATHERINE
My mistake. I'd gotten used to us conducting business and pleasure.

BENJAMIN
Sweetheart, it's all the same to me.

CATHERINE
Well I'm no schoolgirl either. What's the next step?

BENJAMIN
(sits down beside her on the bed)
We may not have to do anything: a few more local tragedies and Josie may run that mill into the ground herself.

CATHERINE
You should have seen her, so proud and weepy over that little cheerleader's death, as if she was the only one in the world with feelings.

BENJAMIN
But the fact is those losses are going to look beautiful in the books.

CATHERINE
With the pace we've set, it'll still be months before that mill's bankrupt. I don't know if I can wait that long. Besides, there's always a chance my knothead husband may decide to take a peek at those dusty old books.

BENJAMIN
Maybe it's time for a fire.

CATHERINE
Are you talking about business or pleasure?

BENJAMIN
I'm talking about the Packard
sawmill.
(she gets the idea)

CATHERINE
All that dry wood lying around...

BENJAMIN
A stray spark one night...

CATHERINE
...when Pete's off on a toot with
Smokey the Bear.

BENJAMIN
(lust in his eyes)
Now I remember how those hours
turned into days...

He starts removing his tie. She smiles and reaches up for
him.

CUT TO:

EXT. GREAT NORTHERN HOTEL AND WATERFALL - DAY

Re-establish.

CUT TO:

INT. GREAT NORTHERN HOTEL PRIVATE QUARTERS - DAY

Looking in on JOHNNY HORNE, in his Indian headress, standing
in the middle of the room, staring at the ceiling.

CUT TO:

REVERSE ANGLE

Truman and Cooper looking in at Johnny, with DR. LAWRENCE
JACOBY beside them. Dr. Jacoby stifles a small giggle and
quietly closes the door.

CUT TO:

INT. GREAT NORTHERN HOTEL CORRIDOR - DAY

Truman, Cooper, and Jacoby move down the corridor.

JACOBY

I can't get over it. He just stands there day after day, I've never seen anything like it.

COOPER

Dr. Jacoby, how old is Johnny Horne?

JACOBY

Twenty-seven, going on six.
(giggles)
Just kidding. Sorry.

TRUMAN

And you've been treating him for how long?

JACOBY

Treating him? Well, with Johnny, it's not so much a question of treating him--

COOPER

I understand Laura Palmer was his tutor.

JACOBY

Monday, Wednesday, and Friday, after school. Those were the same days I'd come to see Johnny and his mother. Laura was Johnny's favorite. He knew which day it was, too, he'd stand just like that, waiting for her.

COOPER

Does Johnny get out much?

JACOBY

Sure, after his schoolwork... Laura would take him out on the grounds hunting for rubber buffalo with his little suction-cupped bow and arrow set. Some afternoons, he'd bag the limit.

TRUMAN

Was she here on Wednesday afternoon?

JACOBY

Yes, she was. I sat in with them.
She read him a story.

COOPER

What story was that?

JACOBY

(thinks of it)
Isn't that interesting? It was
"Sleeping Beauty."

COOPER

You said Laura was a patient of
yours as well.

JACOBY

Yes. But of course all that
information dwells in the land of
client confidentiality.
(he beams at them, then
reaches behind Cooper's
ear and pulls out a
silver dollar)
Johnny loves that trick. He thinks
we've found over four hundred
dollars back there.

Cooper slow burns.

CUT TO:

INT. PALMER HOUSE BEDROOM - DAY

A dark room, the blinds are pulled. A subdued SARAH PALMER
sits in a chair, wearing a robe. A NURSE enters, moves to her
and says quietly...

NURSE

Mrs. Palmer, I'm sorry to disturb
you, but Donna Hayward is here...
(Sarah reacts; off the
reaction)
...are you sure you're up to seeing
her?

SARAH

I have to see her. She was my
daughter's best friend.

NURSE

Take this right now...
 (Sarah sticks out her
 tongue, the Nurse puts
 the pill on her tongue
 and hands her a glass of
 water)
 I'll send her in.

The Nurse exits. Sarah swallows the pill.

CUT TO:

INT. PALMER HOUSE UPSTAIRS HALLWAY - DAY

Donna is waiting in the hall, looking at a photo on the wall of a young Laura playing, when the Nurse comes out of the bedroom and moves to her.

NURSE

She's sedated. Try not to upset
 her.

Donna nods and enters the bedroom.

CUT TO:

INT. PALMER HOUSE BEDROOM - DAY

Donna and Sarah see each other and Donna moves into her arms. They embrace, cry, then Donna sits beside her.

SARAH

What am I going to do? I miss her,
 do you miss her?

DONNA

Yes, yes, I miss her so much.

SARAH

I miss her so much... I miss her so
 much...

Sarah wipes away a tear, looks away, then looks back at Donna, tilting her head, looking at her sadly. Donna's hand slowly slides up and touches Sarah, comforting her. Sarah looks down at the hand.

CUT TO:

SARAH'S POV

Looking at Donna's hand. She looks up from the hand and sees... Laura sitting beside her. Sarah's arms reach forward, clutch her and pull her into an embrace.

CUT TO:

DONNA
As Sarah holds her.

SARAH
My baby... my baby...

Donna tries to gently pull away. Sarah won't release her.

CUT TO:

SARAH Her eyes open wide, unfocused, looking up, seeing a vision...

CUT TO:

SARAH'S VISION - INT. HOSPITAL CORRIDOR - NIGHT

Looking down a long corridor, a frightening-looking man we haven't seen before comes racing toward us at full speed. We hear some monstrous sound. Just as he's about to reach us we...

CUT TO:

SARAH She opens her mouth and screams and won't stop. Terrified, Donna struggles and pulls away from her, trying in vain to find some way to calm her, as the Nurse rushes into the room.

FADE TO BLACK:

END ACT THREE

ACT FOUR

FADE IN:

EXT. GREAT NORTHERN HOTEL - EVENING

As dusk is falling...

CUT TO:

INT. GREAT NORTHERN CORRIDOR - EVENING

Benjamin Horne enters and crosses the lobby. He stops when he hears some deafening rock MUSIC start coming through the ceiling above him. He heads for the stairs.

CUT TO:

INT. AUDREY HORNE'S ROOM - EVENING

Audrey is dancing by herself in the middle of the room, swaying slowly and sensually to the music. Benjamin opens the door and looks in, Audrey doesn't see him at first. Ben walks over to the stereo and turns off the music. Audrey sees him, looks at him with some attitude.

BENJAMIN

How many times have I asked you not to disturb the guests with this racket?

AUDREY

About four thousand times.

BENJAMIN

(getting right to the point)

Audrey, Julie tells me you were in with the Norweigans just before they all suddenly decided en masse to go back to the Old Country without signing the contract. Is that true?

AUDREY

Yes.

BENJAMIN

You wouldn't have done or said anything that might have precipitated their evacuation, would you? I'm assuming it was just a coincidence.

AUDREY

Daddy, I did go in to check out that ridiculous smorgasbord, and while I was in there I happened to mention I was sad--

BENJAMIN

About what?

AUDREY

(smiles)

About my dear, close friend Laura being brutally murdered.

BENJAMIN

(red hot)

Wipe that smile off your face, young lady. Do you realize the kind of money your little performance cost this family? If you ever pull a stunt like that again, you'll be scrubbing bidets in a Bulgarian convent.

AUDREY

(mocking)

Oh, Daddy, I'm so afraid.

BENJAMIN

(pauses, very cold)

Laura died two days ago. I lost you years ago.

CUT TO:

EXT. BOBBY BRIGGS HOUSE - DAY

Establish.

CUT TO:

INT. BRIGGS DINING ROOM - DAY

BETTY BRIGGS is just setting dinner down on the table in front of her husband, MAJOR BRIGGS, and son, Bobby.

BETTY

Bobby, it's your favorite: meatloaf with pimentos and potato chips and there's plenty more chips in the kitchen.

She sits down at the table with them. Major Briggs and his wife bow their heads but Bobby doesn't.

MAJOR BRIGGS

For what we are about to receive,
may the Lord make us truly
thankful.

Bobby indifferently moves his meatloaf around the plate and mashes up the chips with a spoon.

MAJOR BRIGGS (CONT'D)

Robert, I was hoping we'd have a
chance to discuss the events of the
past few days. Not the physical
events themselves necessarily, but
the thoughts and feelings
surrounding them.

Bobby rolls his eyes. Major Briggs is undeterred.

MAJOR BRIGGS (CONT'D)

Rebellion in a young man of your
age is a necessary fact of life,
and, candidly, a sign of strength.
In other words, I respect your
rebellious nature, Bobby. However,
being your father, I am obligated
to contain that fire of
contrariness within the bounds
established by society as well as
those within our family structure.

Bobby impatiently taps his water glass with his knife.

MAJOR BRIGGS (CONT'D)

Bobby, I note your reluctance to
engage in a dialogue with me, your
father. There are times when
silence is golden. Silence can be
taken many ways; as a sign of
intelligence... truth being
invisible... and the quieter we
become, the more we can hear...

Bobby shakes out a cigarette, puts it in his mouth. The Major calmly and firmly backhands Bobby across the face. The cigarette flies across the table and spears into the meatloaf on Betty's plate. Bobby's stunned more than hurt.

MAJOR BRIGGS (CONT'D)

I am a tolerant man, but my
patience has its limits.

(MORE)

MAJOR BRIGGS (CONT'D)

"To have his path made clear for him is the aspiration of every human being in our beclouded and tempestuous existence." Robert, you and I are going to work on making yours... real clear.

Betty removes the cigarette from her meatloaf.

BETTY

(sincerely)

We're here for you, Bobby.

Bobby's hands clench into white-knuckled fists.

CUT TO:

EXT. DOUBLE R DINER - NIGHT

Re-establish.

CUT TO:

INT. DOUBLE R DINER - NIGHT

The diner's bustling with dinner traffic. Truman and Cooper are seated at the counter. Shelly pours them some coffee.

SHELLY

Can I get you anything to go with that, Sheriff?

TRUMAN

Agent Cooper here might want to try a slice of pie.

COOPER

(brightening)

Cherry pie?

SHELLY

Best in the tri-counties.

TRUMAN

And could you ask Norma to stop by for a second, Shelly?

SHELLY

Sure thing.

COOPER

(a twinkle in his eye)

Nothing's a sure thing, Shelly.

(MORE)

COOPER (CONT'D)
 (Shelly moves off)
 Shelly Johnson with a "j?"

TRUMAN
 Husband's a trucker, Leo. Minor rap
 sheet.

Cooper nods, makes a note as he sips his coffee. As he puts the notebook away, he looks around and sees the LOG LADY seated a couple of chairs away, cradling her log and drinking coffee. Cooper looks back at Truman.

COOPER
 (whispers)
 Log Lady?

TRUMAN
 Right.

COOPER
 Hi.

She makes a sour face. Cooper turns back to Truman.

COOPER (CONT'D)
 Can I ask her about the log?

TRUMAN
 Many have.

Cooper ponders his choices. Norma Jennings comes out of the kitchen with a piece of cherry pie, moves to Cooper and Truman and sets down the pie.

NORMA
 Evening, Harry.

TRUMAN
 Norma, like to have you meet
 Special Agent Dale Cooper.

COOPER
 Federal Bureau of Investigation.

NORMA
 Norma Jennings.

COOPER
 I understand your husband, O. Henry
 Jennings, is serving twenty-seven
 months in state prison for
 manslaughter.

NORMA

(good-naturedly)

Yes, he is. I also have a cousin named Sue who runs a beauty shop in downtown Butte, Montana.

Cooper takes a bite of pie, closes his eyes and slips into an ecstatic state.

NORMA (CONT'D)

Maybe I should come back with the dinner menu.

TRUMAN

No need for me, I'll have the special.

COOPER

(comes out of it with a smile)

Where's my paper and pen, I've got to write a poem about this pie.

TRUMAN

Better get your notebook; wait'll you taste the special.

COOPER

Mrs. Jennings, is it true that Laura Palmer used to help you with the Meals on Wheels program, delivering hot dinners to elderly shut-ins?

NORMA

Yes. Laura helped organize the program.

COOPER

When was the last time you saw her?

NORMA

She came in around dinner time the night before she died to pick up her meals for delivery.

TRUMAN

Do you have the names of the people on her route?

NORMA

I could get them for you.

COOPER
Would you please? And two more
pieces of that incredible pie.

NORMA
Okay.

She moves off. Truman looks at him.

TRUMAN
Man, you must have the metabolism
of a bumblebee.

The Log Lady is getting up to leave and leans in to them as
she passes...

LOG LADY
For your information, I heard you
speaking about Laura Palmer?

COOPER
Yes?

LOG LADY
One day my log will have something
to say about this. My Log saw
something that night.

She turns to leave.

COOPER
Wait a minute--what did it see?

She holds the log out.

LOG LADY
Ask it.

A moment of silence. They all look at the log.

LOG LADY (CONT'D)
I thought so.

The Log Lady exits.

CUT TO:

EXT. CALHOUN MEMORIAL HOSPITAL - NIGHT

Establish.

CUT TO:

INT. CALHOUN MEMORIAL HOSPITAL - NIGHT

Tommy "The Hawk" Hill is completing an interview with the parents of Ronette Pulaski, JANEK and SUBURBIS PULASKI. Ronette is visible in b.g., lying on a bed in intensive care. A STATE TROOPER stands guard in front of the entrance to the room. (note: do not show Ronette's face)

HAWK

(summing up)

So neither one of you saw Ronette after school that day...

MRS. PULASKI

That's right.

HAWK

And as far as you know, she went to her after school job...

JANEK

Yes. At Horne's Department Store downtown.

HAWK

What did she do at the department store?

MRS. PULASKI

She was a salesperson at the perfume counter.

JANEK

She used to joke it was the best-smelling job she ever had.

Mrs. Pulaski thinks of her daughter and gets a little teary-eyed. Hawk looks up and sees... ..the ONE-ARMED MAN looking around the corner in his direction. As soon as the One-Armed Man sees Hawk and the Trooper, he slowly recedes back around the corner.

HAWK

Excuse me...

Hawk rises and quietly follows the One-Armed Man around the corner.

CUT TO:

THE ONE-ARMED MAN

As he ducks into a stairwell and waits. Hawk's footsteps pass by... The One-Armed Man quietly moves away, down the stairs.

CUT TO:

HAWK Stops in the corridor. Listens. Comes back. He opens the door to the stairway... empty.

CUT TO:

EXT. LEO JOHNSON'S HOUSE - NIGHT

In a long shot, Norma drives up, Shelly hops out and starts for the house, carrying a bag of groceries.

SHELLY'S VOICE

Thanks, Norma. See you tomorrow.

CUT TO:

INT. LEO JOHNSON'S HOUSE - NIGHT

Shelly enters the house, sets down the keys. Silence.

SHELLY

Leo?... Leo, honey, you here?

She moves towards the kitchen.

CUT TO:

INT. JOHNSON'S HOUSE KITCHEN - NIGHT

CLOSE on a new bar of soap being dropped into a dark sock. Leo ties the sock off, swings it around, slaps it into his palm a couple of times.

LEO

I'll be right out, Shelly.

CUT TO:

INT. JOHNSON HOUSE LIVING ROOM - NIGHT

Leo comes out of the kitchen, swinging the sock around.
Shelly turns as he enters...

SHELLY

Hi, Leo...

She sees the sock in his hand, turns pale and goes weak in
the knees.

LEO

Where's my shirt?

SHELLY

Shirt?

LEO

(advancing on her)

My favorite blue shirt. That's the
second one you've lost this year...
I'm going to teach you a lesson
now, Shelly, about taking care of
my property; that means not only
keeping things clean but making
sure things aren't damaged or lost--
this is gonna hurt you--

She pushes the bag of groceries at him and throws herself
onto the couch, protecting her face, terrified. The groceries
fall to the floor, something breaks and spills. Leo walks
over to the stereo and turns it on; loud, heavy metal. Leo
starts to spin over his sock, gaining momentum... and as it
flies out of frame, we...

CUT TO:

INT. GREAT NORTHERN HOTEL CORRIDOR - NIGHT

Audrey Horne is walking down a corridor when a gust of wind
slams a heavy door shut behind her. She jumps, then regains
her composure.

CUT TO:

INT. GREAT NORTHERN HOTEL CORRIDOR - NIGHT

Audrey moves down the corridor. SOUND of the wind continues
to howl. When she hears a voice she slows, sneaks around the
next corner and peeks through partially open door into...

INTERCUT:

AUDREY'S POV - BENJAMIN HORNE'S OFFICE

Benjamin Horne is pouring a couple of stiff Scotches on the rocks. He hands one to his brother Jerry, who's walking back and forth, rubbing his hands gleefully together.

JERRY

Ben-jamin, Ben-jamin, Ben-jamin--

BENJAMIN

What the hell are you so happy about?

JERRY

I'll give you a One-Eyed guess where I'm going tonight.

BENJAMIN

Can you get your mind out of the gutter for one second? We've got a tottering empire on our hands--

JERRY

Come on, Brother Ben, I hear they dropped a new bombshell up at "Jack's"-- straight from the perfume counter, am I right? Am I right?

BENJAMIN

(he's persuaded)
Now that you've jogged my memory...
(sips his drink)
...and set it on fire... I'll drive.

JERRY

That's the spirit: all work and no play makes Ben and Jerry dull boys. Let's roll!

They clink glasses and drain their drinks. Audrey moves away, as they start towards the door. She turns a corner as they exit and walk away.

BENJAMIN

After dinner, Jer. Gotta spend some quality time with the squaw.

They move out of sight. Audrey watches them go, thinking.

CUT TO:

EXT. HAYWARD HOUSE - NIGHT

Re-establish. James Hurley's Harley is parked outside.

CUT TO:

INT. HAYWARD HOUSE LIVING ROOM - NIGHT

Donna escorts James into the living room, where Eileen and Dr. Hayward are waiting.

DONNA

Mom, Dad... this is James... James Hurley.

DR. HAYWARD

How do you do, James?

JAMES

Pleased to meet you, sir--Mrs. Hayward.

EILEEN

James, very nice to meet you.

An awkward silence.

DR. HAYWARD

Hope you're hungry, James. Eileen's been cooking up a storm.

JAMES

Yes, sir.

Another silence.

EILEEN

James, can I offer you something to drink? We have soft drinks, fruit punch, or sparkling cider.

JAMES

Fruit punch. That'd be good, thank you.

DONNA

I'll get it, mom.

Donna exits to the kitchen.

DR. HAYWARD

Have a seat, James.

EILEEN

You fellas go ahead and sit at the table. I'll go check on the roast.

Eileen drives her chair towards the kitchen. James and Dr. Hayward move to the dining room table and take their seats. Donna returns from the kitchen and sets down a glass in front of James.

DONNA

Here's your fruit punch, James.

JAMES

Thanks, Donna.

DR. HAYWARD

I don't believe I know your parents, James.

JAMES

No, sir. My dad died when I was ten. My mom... travels a lot.

DONNA

Ed Hurley down at the Gas Farm is James' uncle.

DR. HAYWARD

His wife is the lady with the patch?

JAMES

That's my Aunt Nadine. She's a real character.

EILEEN'S VOICE

(from the kitchen)

Will? Can you give me a hand?

DR. HAYWARD

Excuse me, James.

He exits into the kitchen. Donna whispers across the table to James.

DONNA

(more intimately)

We can talk after dinner.

JAMES

It's good to see you.

DONNA
 (smiles warmly)
 It's good to see you, too.

CUT TO:

EXT. HAYWARD HOUSE - NIGHT

Mike and Bobby pull up outside in Bobby's car. They see James' bike parked in front.

BOBBY
 That bastard.

MIKE
 First your girlfriend, then mine.

BOBBY
 Too bad we can only kill him once.

He lights a cigarette. They drive slowly off. The rear brakelights disappear into the darkness. The wind howls.

CUT TO:

INT. DR. JACOBY'S OFFICE - NIGHT

We hear a soft, cool be-bop tune. Lights are low. A pair of strange, green orthopedic shoes dance expertly into view and execute a few boss moves. We widen out to see Dr. Jacoby in his fifties-style, Hawaiian-themed rec room. He picks up his mail and sifts through it, continuing to dance. He stops suddenly when he comes across a slightly bulky plain manilla envelope. He opens the envelope and finds a single audio cassette tape, without a case. Written on the cartridge are the words...

"TO DR. JACOBY, WITH LOVE, LAURA"

Overcome with amazement, he instantly turns off his stereo, punches eject, removes the tape that was playing, inserts Laura's tape and hits play.

LAURA'S VOICE
 (from tape)
 Hey, what's up, doc? Ha-ha... it's Thursday afternoon about four o'clock and I'm so bored I'm making you this tape on the pretty little tape recorder you gave me...

We hear background noises on the tape; ambient sound from a department store.

Dr. Jacoby nervously starts eating malted milkballs from a bowl on his desk, crunching them in a single bite.

LAURA'S VOICE (CONT'D)

...and as you probably already noticed, I'm gonna mail it to you in the ugly little plain envelope you gave me... for, what was the word you used? "confidentiality's sake." ...this is kind of fun... First, you're always bugging me to tell you what my dreams are--let me tell you about this one I had last night: it was a doozy.

He reaches into his desk and takes out a pair of headphones, which he puts on.

LAURA'S VOICE (CONT'D)

...I was in this strange room and there was this little man and this older man I'd never seen before either, but they both seemed to know me... there was music... and I was telling all my secrets to the older man...

He plugs the headphones in and we no longer hear her voice. As he listens and chomps on the milkballs, his face registers a whole gamut of emotions.

FADE OUT:

THE END