

TWIN PEAKS

Episode 1004

by

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ACT ONE

FADE IN:

EXT. THE PALMER HOUSE MORNING

Establish.

CUT TO:

INT. PALMER'S LIVING ROOM - MORNING

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

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

SARAH

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

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

SARAH

(struggling)

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

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

TRUMAN

Had you ever seen this man before?

SARAH

No... never.

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

SARAH

His face... oh, God, his face

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

LELAND

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

TRUMAN

Necklace?

LELAND

She had two visions.  
(winks at them)

TRUMAN

Go ahead, Sarah.

Leland rises and heads unsteadily out of the room.

SARAH

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

CAMERA MOVES IN on a frightened Donna.

CUT TO:

A TELEVISION

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

ANNOUNCER

...INVITATION TO LOVE...

CUT TO:

INT. SHERIFF'S RECEPTION AREA - DAY

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

CUT TO:

"INVITATION TO LOVE"

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

EMERALD

Don't fight it, Chet.

CHET

I'm still married to Jade. It's wrong.

(he turns away,  
struggling to control  
himself)

God... you're evil...

EMERALD

For once in your life, Chet, you're exactly right.

(she takes Chet into  
a passionate kiss)

I want to see my father's will, Chet.

(another kiss. Chet  
melts)

Get it for me.

CUT TO:

LUCY

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

TRUMAN

'Morning, Lucy, what's going on?

LUCY

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

TRUMAN

What's going on... here.

LUCY

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

Truman starts for the conference room. Andy hangs back to

talk to Lucy.

ANDY

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

LUCY

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

CUT TO:

INT. INTERROGATION ROOM A - DAY

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

COOPER

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

JACOBY

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

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

COOPER

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

JACOBY

Oh my yes.

COOPER

Were her problems of a sexual nature?

JACOBY

Agent Cooper, the problems of our entire society are of a sexual nature.

(studies the map)

Tibet. My abiding interests lie to the east as well, though only as far as Hawaii. Five years post-graduate work. There are sound solutions to our diseased family structures in native Hawaiian culture.

COOPER

So there were problems at home.

JACOBY

The ancient Hawaiians often turned to the soothing rhizome of the ginger plant to ease the pain of profound confusion which, more often than not, was sexual.

COOPER

Ginger is not addictive. Cocaine is.

JACOBY

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

COOPER

(frustrated)

Dr. Jacoby, I know that you cared deeply for Laura. Why won't you help us?

JACOBY

I would like to. My own personal investigation, I suspect, will be ongoing for the rest of my life.

(not unaffected)

Laura had secrets. And around those secrets she built a fortress that in my six months with her I could not penetrate. For which I consider myself an abject failure.

TRUMAN

Did she discuss Bobby Briggs and James Hurley?

JACOBY

They were boys. Laura was a woman.

COOPER

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

JACOBY

No.

COOPER

(bottom line)

Who killed her, Dr. Jacoby?

JACOBY

(walking a fine line)

The night after Laura died I followed a man Laura had spoken to me about. He was driving a red corvette. I lost him near the Old Sawmill Road. That, gentlemen, is all I can tell

you.

Lucy interrupts on the intercom.

LUCY'S VOICE

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

COOPER

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

TRUMAN

You'll be in town, Doctor?

JACOBY

I'm planning a pilgrimage to Pebble Beach, but that's not 'til the end of the month.

(wiggles his thumb  
and little finger)  
Hang loose, Houlies.

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

COOPER

Does Leo Johnson drive a red corvette?

TRUMAN

Yes.

COOPER

Anything more on Jacques Renault?

TRUMAN

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

COOPER

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

COLE'S VOICE

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

COOPER

(with a look to Truman)  
Laura Palmer.

COLE'S VOICE

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

COOPER

And the twine on her wrists?

COLE'S VOICE

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

TRUMAN

(over)  
Bird bites?

COLE'S VOICE

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

COOPER

Tell Albert we're anxiously awaiting his results.

COLE'S VOICE

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

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

COLE

Albert wants this guy's badge.

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

COOPER

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

COLE'S VOICE

He wants it filed with the U.S. Attorney--

COOPER

File it under "f" for "forget it"--

COLE'S VOICE

Coop--

COOPER

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

Cooper hangs up as Andy enters with his sketch.

TRUMAN

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

COOPER

Harry, the last thing you're gonna worry about while I'm here is some city slicker I brought into your town relieving himself upstream.

(takes the sketch  
from Andy)

This is the man I saw in my dream.

TRUMAN

You saw this man?

COOPER

I had an intuition that my dream and Sarah Palmer's vision were connected. I didn't go with you this morning so I wouldn't influence her. I'm a strong sender.

(he hands the sketch  
back to Andy)

The eyes were a bit closer together.

The intercom buzzes.

LUCY'S VOICE

Deputy Hawk calling in for Agent Cooper?

COOPER

(picks up the phone)

Hawk?... Right... stay there. Follow him if he moves.

(hangs up)

Traveling east on Highway 12, how long will it take us to get to the Pine View Motel?

ANDY

Half an hour--

TRUMAN

Ten minutes.

ANDY

Depends which way you go.

COOPER

Hawk's found our one-armed Man.

CUT TO:

EXT. ED HURLEY'S GAS FARM - DAY

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

CUT TO:

INT. ED HURLEY'S HOUSE - DAY

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

ED

Watch you don't track any grease,  
Sparky.

(they kneel down and  
look at the machine)

How the heck could Nadine bend the  
thing like that?

SPARKY

That's tempered steel, Edsker.

Ed glances at the window, picks up the phone.

ED

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

SPARKY

Safe as houses, Edsker.

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

ED

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

INTERCUT:

INT. DOUBLE R DINER - DAY

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

INTERCUT:

"INVITATION TO LOVE"

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

SHELLY

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

ED

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

Sparky sees Nadine approaching. He gives Ed the high sign, takes out a wrench and moves back to the rowing machine. NADINE HURLEY enters carrying a breakfast tray.

ED

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

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

NADINE

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

ED

(confused)

What's the occasion, Nadine?

NADINE

(whispers seductively  
in his ear)

I'm gonna get a good lawyer, Ed.

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

NADINE

There's a damn good patent lawyer in Fairvale. Those drape runners are going to make us a fortune.

CUT TO:

EXT. STATE PRISON - DAY

Establish.

CUT TO:

INT. INSTITUTIONAL CORRIDOR - DAY

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

MOONEY

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

NORMA

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

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

HANK

Haven't seen you for awhile, Norma.

NORMA

Been kind'a busy.

HANK

So... business is good.

NORMA

Yeah.

Pause. Hank seems suddenly, terribly vulnerable.

HANK

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

NORMA

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

HANK

I know I've got no right to ask and you've got no reason to believe me, but... I'll change. I swear on my

life. I have changed. Give me a chance to prove it to you.

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

CUT TO:

INT. PAROLE BOARD HEARING ROOM - DAY

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

HANK

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

MALE BOARD MEMBER

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

HANK

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

WOMAN BOARD MEMBER

What is your point?

HANK

That my time here has been good for me. You don't spend eighteen months in a nine-by-five box without facing your life. Without figuring what went wrong with your life before. Without planning to make it better. Without learning to get down on your hands and knees and pray for a second chance.

(pause)

I know I've got a lot to make up for. The life I destroyed... and another life I very nearly destroyed.

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

WOMAN BOARD MEMBER

Mrs. Jennings, your husband would be facing a difficult re-entry. How

would you help him?

NORMA

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

This gets a slight chuckle from the board.

WOMAN BOARD MEMBER

And you would live together as man and wife?

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

NORMA

He's my husband, isn't he?

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

MALE BOARD MEMBER

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

WOMAN BOARD MEMBER TWO

We'll let you know by five o'clock today.

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

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

HANK

(smiles, says quietly)  
Catch you later.

FADE OUT:

END ACT ONE

ACT TWO

FADE IN:

EXT. TWIN PEAKS HIGH SCHOOL - DAY

Re-establish. A bell rings.

CUT TO:

INT. TWIN PEAKS HIGH SCHOOL GIRLS' ROOM - DAY

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

immediately lights a cigarette.

AUDREY

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

DONNA

Maybe you should run away and join the circus.

AUDREY

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

DONNA

You mean that FBI Agent? Dream on.

AUDREY

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

DONNA

Is that so?

AUDREY

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

DONNA

(defensive)

What if she was?

AUDREY

(off her reaction)

So it is true. Fact: Laura had a sweet tooth for nose candy.

DONNA

I guess that's not such a big secret.

AUDREY

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

DONNA

(getting into it)

What else have you figured out, Sherlock?

AUDREY

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

(offers a cigarette  
to Donna who declines)

So he tells Johnny that Laura was in a better place now, blah, blah, blah and he knows that... because... Laura was his patient.

DONNA

(new information)

Laura was seeing Jacoby?

AUDREY

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

DONNA

Isn't that a Western with Marlon Brando?

AUDREY

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

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

DONNA

Are you saying you think Laura was one of them?

AUDREY

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

DONNA

It sure would explain a few things.

AUDREY

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

DONNA

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

AUDREY

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

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

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

Audrey goes out.

CUT TO:

EXT. TIMER FALLS MOTEL - DAY

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

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

CUT TO:

INT. MOTEL ROOM

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

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

EMERALD  
Good boy, Chet.

CHET  
God forgive me.

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

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

CHET  
Jade!

JADE

What's wrong?

EMERALD

Hello, sister.

CHET

Emerald, don't--

JADE

(seeing Emerald)

What are you doing here?

EMERALD

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

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

BEN HORNE'S VOICE

Oh... yes... yes... there... yes...

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

CATHERINE

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

BEN

Where's the book that spells bankruptcy?

CATHERINE

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

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

CATHERINE

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

BEN

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

CATHERINE

I'd prefer that we get on with setting the torch to that damn mill. Because I want... fill in the blank.

BEN

(turns over)

Darling, one crosses the border into arson cautiously or not at all. When the mill goes up in smoke, the headline we're after is "Josie Packard torches bankrupt mill in insurance fraud" not "giant wienie roast in the woods."

CATHERINE

That's fine and dandy. Just bear in mind, "darling," that if this opportunity is wasted, or you in some way... disappoint me...

(some kind of physical reinforcement)

...they're going to find your antlers being used as a hood ornament on a hillbilly's pick-up truck.

BEN

(slightly nervous smile)

Darling... Me? Disappoint you?

CATHERINE

Perish the thought.

CUT TO:

EXT. MOTEL - DAY

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

HAWK

Room 301. Last name is Gerard.

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

TRUMAN

Open up, please, it's the police.

CUT TO:

EXT. MOTEL ROOM B - DAY

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

CUT TO:

EXT. MOTEL ROOM B - DAY

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

GERARD

Sorry, I was in the shower...  
(sees the weapons)

TRUMAN

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

CUT TO:

INT. MOTEL ROOM

Ben picks up his clothes.

BEN

I'm going to give Little Elvis a  
bath.

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

INTERCUT:

INSERT

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

Catherine slow-burns with anger.

DISSOLVE TO:

INT. MOTEL ROOM B - DAY

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

HAWK

Wants and warrants on a Phillip  
Michael Gerard.

The man hands the sketch back to Truman.

GERARD

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

Truman walks over to two suitcases that sit by the bed.

TRUMAN

Do you mind if we look in these?

GERARD

Help yourself.

With a nod from the sheriff Andy moves to the suitcases

COOPER

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

GERARD

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

TRUMAN

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

GERARD

That's Bob.

COOPER

Any suspects?

TRUMAN

No.

COOPER

Is your friend Bob a doctor?

GERARD

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

COOPER

In my dream he was a regular doctor.

GERARD

What's that, mister?

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

HAWK

He's clean.

TRUMAN

Take a look at his car.

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

COOPER  
Your middle name is "Michael?"

GERARD  
Named after my uncle. Uncle Mike.

COOPER  
How did you lose your arm?

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

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

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

ANDY  
They're all for the right foot.

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

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

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

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

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

COOPER

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

GERARD

It said "MOM."

CUT TO:

EXT. MOTEL - DAY

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

HAWK

Car was staked out when I got here.

It was Josie Packard.

(they exchange a look.

Truman's puzzled)

And not that it means anything, but Ben Horne's car was parked two blocks away.

CUT TO:

EXT. LEO JOHNSON'S HOUSE - DAY

Re-establish.

CUT TO:

INT. LEO JOHNSON'S HOUSE - DAY

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

SHELLY

I feel so bad for you.

Bobby gives her a confused look.

SHELLY

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

BOBBY

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

Another kiss.

SHELLY

Fix me first.

Shelly begins to unbutton Bobby's shirt.

BOBBY

Where's Leo?

SHELLY

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

BOBBY

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

SHELLY

He took off with his friend, that creepy Jacques.

BOBBY

Jacques who?

SHELLY

Jacques that Canuck guy who works at the Roadhouse.

Bobby breaks away from Shelly.

BOBBY

Leo and Jacques.

SHELLY

What's the matter?

BOBBY

I gotta think. I gotta think.

SHELLY

(still on sex)

Think later. I got to be back at the diner in a half hour.

Bobby makes a decision. Lie.

BOBBY

Shelly, I gotta tell you something.

SHELLY

What?

BOBBY

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

SHELLY

Tell me.

BOBBY

Leo and Jacques are running drugs across the border. Cocaine. And

they're selling 'em to kids at school.

SHELLY

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

BOBBY

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

SHELLY

(goes pale)

Bobby? Bobby, I got to show you something. Oh my God.

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

SHELLY

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

BOBBY

You sure this is Leo's?

SHELLY

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

BOBBY

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

SHELLY

What do you mean?

BOBBY

(takes the shirt)

You don't need to know. I'm gonna take this. You never saw it. Say it, "you never saw this--"

SHELLY

I never saw it.

BOBBY

(mind racing)

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

She lifts her gun out of the hiding place.

SHELLY

I bought this.

BOBBY

You know how to use it?

SHELLY

I thought you might be able to teach me.

(getting hot)

Teach me, Bobby. Will you?

Lust.

CUT TO:

EXT. THE TWIN PEAKS ECONO SHOPPER - DAY

On Cooper looking ABOVE THE CAMERA.

COOPER

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

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

TRUMAN

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

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

COOPER

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

ANDY

Okay.

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

CUT TO:

INT. THE LYDEKER CLINIC - DAY

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

LOOMER

Nope. That's not Dr. Lydecker.

COOPER

Does Dr. Lydeker treat birds?

LOOMER

Oh, yes.

TRUMAN

There's a lot of vets in Twin Peaks.

COOPER

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

Andy enters with a brown bag.

COOPER

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

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

COOPER

Ms. Loomer we're going to have to confiscate your files.

(to Cooper)

As clear as the signs on the turnpike. The bird that attacked Laura Palmer is a client of this office.

FADE OUT:

END ACT TWO

ACT THREE

FADE IN:

EXT. GREAT NORTHERN HOTEL - DAY

Re-establish.

CUT TO:

INT. BEN HORNE'S OFFICE - DAY

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

BEN

--Jerry, Jer, slow down, I know you're in Iceland but where are you in Iceland?... how do you spell that? Two 'k's', one 'f', one 'v'...

(locates it on the globe)

Yeah, I see it, Jerry, are you drunk?... what's all that noise?...

you're in the sauna now or... I see...  
no, I don't need to talk to anyone  
else...

(Jerry has handed the  
phone to an Icelander)  
Hello, yes, "qvath sejir" to you  
too, sir... okay, put my brother  
back on would you?... a joke? sure,  
go ahead...

(the Icelander tells  
Ben a joke)  
"...og die panne flak der Mann?"...  
(he laughs along with  
the Icelander on  
other end)

That's hilarious... put Jerry back  
on now, please...

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

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

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

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

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

He hangs up and heads directly for the door.

CUT TO:

INT. GREAT NORTHERN DINING ROOM - DAY

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

LELAND  
Dance with me! Dance with me!

BEN

Leland. Leland.

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

LELAND

This was on your desk! Our daughters,  
together!

Ben pushes his way in between Leland and the secretary.

BEN

Mind if I cut in?

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

BEN

Leland. Leland. You gave me that  
picture, remember?

(Leland comes to a  
stop)

Calm down. Stop it.

LELAND

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

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

CUT TO:

INT. SHERIFF'S STATION RECEPTION AREA - DAY

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

TRUMAN

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

LUCY

How will I know they own birds?

TRUMAN

It will say so on the cards.

LUCY  
Okay, I'll start going through the  
files, then.

CUT TO:

INT. INTERROGATION A - DAY

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

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

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

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

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

TRUMAN ENTERS TO SAY:

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

Cooper and Truman exit.

CUT TO:

INT. SHERIFF'S RECEPTION AREA - DAY

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

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

LUCY  
(a hint of concern)  
Are you okay?

ANDY  
Oh, yeah, I guess so, but I...

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

She exits. Andy's completely perplexed.

CUT TO:

INT. FIRING RANGE - DAY

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

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

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

HAWK  
Nice piece.

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

TRUMAN  
(thinks he knows how)  
Body language?

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

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

TRUMAN  
Six rounds apiece to start with,  
Andy.

ANDY  
(still with and on  
Lucy)

Okay.

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

COOPER

Care to tell us about you and Lucy,  
Andy?

ANDY

Geez, you can tell?

TRUMAN

Not too many secrets left around  
here.

ANDY

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

COOPER

(chairing the  
discussion)

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

ANDY

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

TRUMAN

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

A look between Cooper and Truman. Josie.

ANDY

But I just can't figure her out.

COOPER

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

HAWK

Amen to that.

TRUMAN

Hawk, Andy.

COOPER

Rapid fire.

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

TRUMAN

(to Cooper, back to women)

So where do you stand on the mystery of it all?

Cooper inspects Hawk and Andy's targets.

COOPER

Harry, the way I look at it a mystery's just a solution waiting for the right set of facts. Here, we're dealing with an area that's closer to a paradox or an enigma...

(examining the targets)

Hawk, six of six, two kills, high marks... Andy...

(being delicate)

What you need is practice and plenty of it. One hour, three times a week. Harry, you'll supply the ordinance?

TRUMAN

Whatever it takes.

COOPER

Chin up, Andy.

TRUMAN

(as he and Cooper prepare to shoot)

Ever been married, Cooper?

COOPER

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

The four put their ear protectors back on.

COOPER

(alone)

...who taught me about the pain of a broken heart.

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

HAWK

One woman can make you fly like the

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

This stops the group.

HAWK

I wrote that about my girlfriend.

COOPER

Local gal?

HAWK

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

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

COOPER

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

Truman holds Cooper's. Disappointed.

TRUMAN

I don't see a hit here.

COOPER

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

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

LUCY'S VOICE

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

COOPER

We wanted the names of birds

LUCY

I know, but the files are all

organized alphabetically

TRUMAN

So go through the bird section--

LUCY

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

Cooper and Truman look at each other.

COOPER

We're gonna need some more coffee.

CUT TO:

EXT. JAMES HURLEY'S HOME - DAY

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

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

Colleen sees James, waves, moves towards him.

COLLEEN

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

JAMES

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

COLLEEN

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

JAMES

Where'd you go this time?

COLLEEN

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

JAMES

Ma, you been gone four days.

COLLEEN

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

JAMES

(trying to hide his  
feelings)  
Are you okay?

COLLEEN

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

Takes out a legal pad from the messy suitcase.

COLLEEN

I learned early on, write it down,  
escape the humdrum hand that life  
has dealt you. Play with marked cards.  
(puts on glasses,  
reads)  
"Poet lariat/Rope, Rope/Bulldogged  
down, Rodeo Town/The last of the  
Sabine Women--"

JAMES

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

COLLEEN

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

JAMES

Stop!

She takes off her glasses, looks at him.

COLLEEN

Jimmy, are we being rude?

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

COLLEEN

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

JAMES

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

COLLEEN

I know girl trouble when I see it.  
Some little logtown siren's cut you

up. I recognize the wound patterns.

JAMES

(almost laughs)

Yeah, you sure can spot it, Ma.

COLLEEN

Am I right?

An awful, bitter pause.

JAMES

Her name was Laura.

COLLEEN

Lash yourself to the mast, Odysseus.

(lifts her drink)

Eat the lotus. Forget her. Sail on.

(she strokes his face,  
compassionate)

The danger for you, my darling boy,  
is you'll never know whether she's  
an angel or a harpie sent from hell  
to rend your heart, because believe  
me, she'll be one or the other.

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

JAMES

She was both.

COLLEEN

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

James is sickened. He lurches out the door.

CUT TO:

EXT. DOUBLE R DINER - DAY

Re-establish.

CUT TO:

INT. DOUBLE R DINER - DAY

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

NORMA

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

Shelly hurries in. She storms by Norma, grabs her apron and  
heads to the kitchen. Norma follows her, catching up with

her at the coffee maker. Good-naturedly.

NORMA

Shelly, you're gonna scare the customers.

SHELLY

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

NORMA

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

SHELLY

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

Norma gives her a hug.

NORMA

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

SHELLY

(feeling comforted)

How did Hank's hearing go?

NORMA

They said they'd decide this afternoon.

SHELLY

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

NORMA

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

SHELLY

(cryptically)

Yeah, well, I definitely got plans for Leo.

Norma tries to penetrate her look. James enters the diner and goes right to the pay phones.

NORMA

Shelly, you know what we're going to do tomorrow? You and I are going to have a Day of Beauty. Manicure, haircut, facial, the works. We are going to be the knockouts of the Double R--And it's my treat.

SHELLY

(touched)

Yeah?

CUT TO:

JAMES

On the pay phone.

JAMES

Donna?

INTERCUT:

INT. HAYWARD'S DINING ROOM - DAY

Donna, in high spirits, is on the phone with James.

DONNA

Hi, James.

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

HAYWARD

Donna, who the heck ever heard of diet lasagne?

DONNA

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

HAYWARD

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

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

DONNA

Would you like to come?

JAMES

I don't think I'd be very good company.

DONNA

James, we need to talk. I've found  
some stuff out; Audrey told me some  
stuff and Mrs. Palmer saw something--

JAMES

What?

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

DONNA

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

JAMES

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

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

INTERCUT:

JAMES POV - NORMA AND MADELEINE

NORMA

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

MADELEINE

Thanks a lot.

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

MADELEINE

Hi.

JAMES

Who are you?

MADELEINE

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

JAMES

(still not really  
with her)  
James Hurley.

MADELEINE

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

Ever been to Missoula?

JAMES

I heard it was nice.

MADELEINE

From who?

(James smiles)

So you can smile. Missoula's not so bad actually.

(tries another subject)

Did you know Laura well?

JAMES

I thought I did.

Shelly sets Madeleine's order on the counter.

MADELEINE

Thanks a lot.

(to James)

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

JAMES

Yes.

MADELEINE

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

James stares at Madeline. She smiles back, uncomplicated.

MADELEINE

Well it was nice to meet you, James Hurley.

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

JAMES

Nice to meet you too.

CUT TO:

NORMA

On the house phone near the kitchen.

NORMA

Thanks for calling, Mr. Mooney.

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

SHELLY

Norma? You okay?

NORMA

Hank got his parole. He's coming  
home.

They look at each other.

FADE OUT:

END ACT THREE

ACT FOUR

FADE IN:

EXT. GREAT NORTHERN NIGHT

Re-establish.

CUT TO:

INT. BEN HORNE'S OFFICE - NIGHT

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

BEN

What's that? No, I'm afraid I don't  
know what you get when you cross a  
Norwegian and a Swede...

(a stiff laugh)

That's very good could you put Jerry  
back on again?

(pause)

Jer, who the hell is that joker?...  
damn airplane phones, I can hardly  
hear you--you're sure he's the  
boss?... just make sure they don't  
take any egg nog into the pilot...  
the jet's gassed up and waiting on  
the runway in Seattle, hustle 'em  
through customs, make the connection  
and save me some of whatever it is  
they're having...

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

BEN

Audrey... I didn't hear you come in.

Audrey plops down sadly in a chair. Ben sits on the desk, immediately suspicious.

BEN

What is it this time?

AUDREY

Dad, are you ashamed of me?

BEN

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

AUDREY

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

BEN

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

AUDREY

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

(she has his attention)

I mean, one of these days you're going to need someone to take over. Obviously, it's not going to be Johnnie.

BEN

Audrey, I wish I could believe...

AUDREY

(starts to cry)

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

BEN

(trying to stay  
skeptical)

How, exactly?

AUDREY

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

BEN

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

AUDREY

(tears again)

You still don't believe me--

BEN

Alright, alright, alright. Where would you start?

AUDREY

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

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

BEN

You're really serious about this.

AUDREY

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

BEN

Future?

AUDREY

Our family's future.

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

AUDREY

Please, let me be your daughter again.

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

INTERCUT:

AUDREY'S POV

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

RESUME SCENE

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

BEN

Ben Horne...

(covers the mouthpiece,  
to Audrey)

I have to take this, sweetheart.

AUDREY

Okay. Thanks so much, Dad.

BEN

Thank you, Audrey.

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

BEN

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

He hangs up.

CUT TO:

EXT. SHERIFF'S OFFICE - NIGHT

Re-establish.

CUT TO:

INT. INTERROGATION A - NIGHT

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

ANDY

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

TRUMAN

Put it with the others.

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

LUCY'S VOICE

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

Cooper punches Cole up on the speaker phone.

COOPER

Cooper here.

COLE'S VOICE

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

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

COLE'S VOICE

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

COOPER

That narrows it down considerably.

COLE'S VOICE

That's it, you're up to date.

COOPER

Give Albert my thanks.

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

HAWK

Take a look at this.

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

INTERCUT:

INSERT: THE FAX

The fax is a drawing of a POKER CHIP.

COOPER

Something with the letter "j."

TRUMAN

(putting it together)  
One-Eyed Jacks?

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

ANDY

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

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

COOPER

(greatly satisfied,  
to the assembly)  
Gentlemen, when two separate events

happen simultaneously pertaining to the same object of inquiry, we must always pay strict attention.

HAWK

(on the phone)

...uh huh... has he called in? Thanks a lot.

(hangs up the phone)

Renault still hasn't been back to the Roadhouse.

COOPER

Fellas, it's time for a house call.

CUT TO:

EXT. RENAULT'S APARTMENT BUILDING - NIGHT

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

CUT TO:

INT. RENAULT'S APARTMENT BUILDING - NIGHT

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

TRUMAN

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

CUT TO:

INT. RENAULT'S APARTMENT - NIGHT

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

CUT TO:

EXT. RENAULT'S APARTMENT - NIGHT

Bobby jumps down to the ground and runs off.

CUT TO:

INT. RENAULT'S APARTMENT BUILDING - NIGHT

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

TRUMAN

Hawk, outside!

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

HAWK

Car's going around the side.

Hawk goes out the window after it.

CUT TO:

EXT. RENAULT'S APARTMENT BUILDING - NIGHT

Hawk's car patches out, siren wailing.

CUT TO:

INT. RENAULT'S APARTMENT - NIGHT

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

HAWK

(on the walkie-talkie)

Suspect's headed south, couldn't get licence plate.

TRUMAN

(on walkie to Hawk)

Go, go, call for backup if you need it.

Cooper is putting on a pair of surgical gloves.

COOPER

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

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

COOPER

"L.J."

(flips the shirt to

Truman; thinking)

Leo Johnson. Leo Johnson and Jacques Renault.

TRUMAN

That's the connection we've been looking for.

(looking at the blood)

I'll call Doc Hayward, we'll get a make on this blood.

Truman's radio squawks.

HAWK'S VOICE

Harry?...

TRUMAN

Any luck?

HANK

Negative. Lost him.

TRUMAN

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

Cooper signals a thumbs-up.

CUT TO:

EXT. RIVERBANK - NIGHT

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

BEN

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

LEO

You don't like it, get somebody else.

BEN

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

LEO

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

BEN

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

LEO

The Renault brothers? I broke up their act.

Leo uncovers a tarp revealing the dead body of BERNIE RENAULT, wrapped in plastic.

LEO

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

BEN

Do we know if the late Bernard gave you up?

LEO

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

BEN

Did he?

LEO

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

BEN

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

LEO

The mill?

BEN

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

LEO

The deal as we discussed?

BEN

(hands over an envelope  
of cash)

The rest on delivery. Not tomorrow night. Not the night after. The night after that. Three nights. Green light. Clear enough?

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

LEO

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

Leo hefts Bernard over a shoulder and walks off

CUT TO:

EXT. WOODS CLEARING - NIGHT

Pitch dark. Then the beam of a flashlight cuts thru the night, moving along the ground.

DONNA'S VOICE

But if Mrs. Palmer knows about the necklace--

JAMES' VOICE

How? How could she know?

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

DONNA

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

JAMES

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

DONNA

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

JAMES

But how did Mrs. Palmer know?

DONNA

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

An owl hoots. They move closer to one another.

JAMES

Maybe we should tell somebody.

DONNA

You mean the police?

JAMES

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

DONNA

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

JAMES

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

DONNA

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

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

James looks away, she takes him by the shoulders.

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

They kiss again, more passionately.

CUT TO:

EXT. BLUE PINE LODGE NIGHT

Re-establish.

CUT TO:

INT. BLUE PINE KITCHEN - NIGHT

Dressed in her nightgown, Josie answers a ringing phone.

JOSIE  
Hello?...

INTERCUT:

INT. JACQUES RENAULT'S APARTMENT - NIGHT

Truman is on the phone. Behind him the apartment is being  
scaled off with yellow tape that reads "Off Limits - Police  
Investigation."

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

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

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

Motel today?

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

JOSIE

(quietly)

I have to go. Call me tomorrow.

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

CUT TO:

ON JOSIE

As Pete sits at the counter.

PETE

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

JOSIE

Hello, Pete, how did the shift go?

PETE

(pops a beer)

Cut some wood, made some lumber. I'm so tired I could...

JOSIE

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

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

PETE

Fantastic, Josie. Is Catherine asleep?

JOSIE

Yes.

PETE

Then gimme some mayo with that.

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

PETE

Josie, how do you feel about fish?

JOSIE

To eat?

PETE

To catch. The Fishing Association's annual 'do is coming up, you know,

I'm the defending champion--  
(takes a big bite of  
sandwich, as Josie  
goes through her  
mail)

--and this year they're adding a  
Mixed Doubles Division and I thought,  
if you're interested, what the heck,  
would you like to partner up with  
me?

JOSIE

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

PETE

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

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

PETE

So, what do you think?

JOSIE

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

PETE

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

JOSIE

Sweet dreams, Pete.

PETE

Sweet dreams to you, too, Josie.

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

INTERCUT:

INSERT: THE LETTER

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

THE PHONE

Right beside her rings. She answers.

JOSIE

Hello.

HANK JENNINGS' VOICE

Did you get my message?

JOSIE  
(looks at the domino)  
Yes.

INTERCUT:

INT. PRISON CORRIDOR - NIGHT

Hank Jennings on a phone in a dark corridor.

HANK  
(ambiguously)  
...catch you later.

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

FADE OUT:

THE END