# LYNCH/FROST PRODUCTIONS, INC.

7700 Balboa Boulevard Van Nuys, CA. 91406

> Tel: 818-909-7900 Fax: 818-909-0700

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# TWIN PEAKS #006

**HARLEY PEYTON** 

LYNCH/FROST PRODUCTIONS, INC. 7700 Balboa Boulevard Van Nuys, CA 91406 818-909-7900

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## ACT ONE

FADE IN:

INT. GREAT NORTHERN HOTEL DINING ROOM - DAY

1.

CAMERA FOLLOWS Waitress TRUDY as she crosses the dining room floor and sets down two plates stacked with griddlecakes and ham, two glasses of orange juice, two cups of coffee, and a small ceramic pitcher of maple syrup. ANOTHER ANGLE reveals Special Agent DALE COOPER and AUDREY HORNE.

COOPER

Syrup?

**AUDREY** 

Thank you.

COOPER

Sugar?

**AUDREY** 

Just a little.

COOPER

Good juice.

**AUDREY** 

(loving every shared moment)

Do you eat the same thing every day?

COOPER

When I find something I like, I stick with it.

AUDREY

Me too.

Audrey levels a loving smile his way. Cooper never looks up from his food.

COOPER

That's a pretty smile, Audrey. This ham is perfect.

**AUDREY** 

(trying to get his attention)

I'm sort of excited.

COOPER

Big test at school?

**AUDREY** 

Not that I know of.

(beat) (more)

AUDREY (CONTINUED)

It's my first day at work. I got a job.

COOPER

Where?

**AUDREY** 

That's a secret.

COOPER

Audrey, a secret is a dangerous thing.

AUDREY

Do you have any?

COOPER

(simply)

No.

AUDREY

(disappointed)

Oh.

(beat)

But Laura did, didn't she?

COOPER

Laura was full of secrets.

Audrey just looks at Cooper, a sigh in her heart. She's never been in love before.

AUDREY

Agent Cooper?

COOPER

Hmm?

**AUDREY** 

I'm going to help you learn all of Laura's secrets. We'll learn them together.

Cooper finally looks up from his breakfast, sees the adoring expression on her face.

COOPER

Stick to your homework, Audrey. A high school diploma is nothing to sneeze at.

Audrey sees his concern, shakes it off. She will not be dissuaded.

2.

3.

# 1. CONTINUED:(2)

AUDREY

Homework's for kids. I'm a working girl now. (holding up pitcher)

Syrup?

CUT TO:

2. EXT. SHERIFF'S STATION - DAY

.01 10.

Establish.

CUT TO:

3. INT. SHERIFF'S STATION - DAY

. . . .

LUCY MORAN sits at her post, waiting and worried. DEPUTY ANDY BRENNAN enters, pauses nearby. He clears his throat, waits for Lucy to acknowledge him.

ANDY

Lucy?

LUCY

Good morning, Officer Brennan.

ANDY

I sure wish you'd stop calling me 'Officer Brennan.'

Lucy keeps her eyes on the switchboard. She won't meet his gaze.

LUCY

Officer 'Andy,' this is peak activity time at the station switchboard so it's really not convenient for me to talk right now.

(the phone RINGS)

Twin Peaks Sheriff's Station may I help you?

Lucy finally turns, glares at Andy as if to say: 'See what I mean?' Poor Andy just droops, shuffles off. Lucy returns to the caller with unexpected haste, she whispers ...

LUCY (CONTINUED)

Doctor Stanicek? Yes it's me.

Lucy listens, fears the worst. And judging by her expression that's exactly what she hears.

LUCY (CONTINED)

Thank you, Doctor. Tomorrow will be fine.

Lucy hangs up, all the life drained out of her. Just then: Agent Cooper enters whistling a happy tune.

COOPER

Morning, Lucy. Heard you were out sick yesterday.

4.

#### CONTINUED:

LUCY

I'm much better today, thanks.

Cooper exits, whistling as he goes. Lucy pauses to wipe a tear from her eye.

CUT TO:

# 4. INT. INTERROGATION A - DAY

4.

START CLOSE on an ailing MYNAH BIRD, jet black plumage, yellow beak, a dark eye of unfathomable depth. It whispers in an eerily human voice:

MYNAH

Laura, Laura ...

Sheriff HARRY TRUMAN listens to DOC HAYWARD, as they gaze at the mysterious bird. Cooper enters quietly, joins them.

HAYWARD

(reading from a text)

'Gracula Religiosa', commonly known as the Hill mynah. Native to Southeast Asia, Indonesia. Feeds on fruit mostly, some invertebrates. Its ability to mimic the human voice is amazing.

COOPER

And whose voice is this?

Truman and Hayward turn to regard him. The mynah continues its haunting plaint: "Laura, Laura ..."

HAYWARD

Right now I'd say our friend Waldo is speaking in his own voice. Mimicry is a kind of play for the mynah. He's in a weakened condition; starved, dehydrated. This bird is feeling anything but playful.

Hayward reveals a small waterfeeder, a plastic baggie filled with cut fruit. The mynah hops toward his hand, he begins to feed it.

HAYWARD (CONTINUED)

Here you go, little fella. I bet you're hungry.

COOPER

I don't like birds.

TRUMAN

Will he start talking again soon?

HAYWARD

Waldo's urge to mimic should return with good health.

COOPER

If it does we may have a witness.

**HAYWARD** 

Keep feeding him. Maybe there's an apple in the fridge. Those apricots are right on the edge.

Doc exits just as DEPUTY HAWK enters, hands a manila folder to Cooper.

HAWK

These just came in.

COOPER

(scanning the contents)

Forensics confirm that Jacques had three guests in his cabin: Laura Palmer, Ronette Pulaski, and Leo Johnson.

Cooper removes a photograph from the envenlope, peers at it for a beat, hands it to Truman.

COOPER (CONTINUED)

That camera in Jacques' cabin contained a single exposed negative. Look familiar?

A photo of the mynah perched atop a naked shoulder, cropped closely, nothing else revealed.

TRUMAN

That's our Waldo.

HAWK

Is that Laura?

COOPER

Probably.

(takes out his tape recorder, places it close to the mynah's table perch)

Now we know who and when. But we don't know why.

(adjusts controls)

Voice-activated. When the bird talks, maybe we'll get some answers.

The bird peers up at them, speaks somewhat more clearly. "Laura, Laura ..." Its voice activates the recorder. Truman looks at Cooper, impressed.

Cooper empties a last item from the envelope, tosses it toward the Sheriff. Truman catches it with his free hand, REVEALS the poker chip they found in Jacques' cabin. He fingers the jagged edge left by the missing piece, the printed ONE-EYED JACK'S.

5.

5A.

## 4. CONTINUED:(2)

COOPER

(looks at accompanying paperwork) No prints, but Albert confirms it's a perfect match to the fragment found in Laura's stomach.

TRUMAN

One-Eyed Jacks.

HAWK

Jacques Renault's working there. Dealing in the casino.

COOPER

Looks like some field work is in order.

TRUMAN

Jacks is across the border. Little out of our jurisdiction.

COOPER

I know, Harry. That's why I'm thinking this is a job for the Bookhouse Boys.

Truman smiles appreciatively. The Book House Boys and Special Agent Cooper. That's a combination he could learn to like.

CUT TO:

#### EXT. WOODS - DAY

A wooded hillside overlooking Leo Johnson's house. LEO sits in the cab of a pickup truck, concentrates on assembling a crude detonator complete with alarm clock timer. He listens to a police band radio as he works, pauses to adjust the bloody bandage that covers the

Just then: Leo HEARS the sound of a car pulling up to his house below. He sets down the detonator, hefts a pair of binoculars.

gunshot wound in his shoulder. Leo's mood is dark and manic; he's about to explode.

5A. LEO'S POV

INTERCUT:

Leo watches BOBBY BRIGGS step toward his house, into Shelly's open arms.

LEO

(a discovery)

Briggs ...

Leo snarls, grabs a rifle from the rack behind him. He rips open the cab door, steps up, uses it for support. Leo takes aim, , waiting for Bobby to exit into his gunsight.

LEO (CONTINUED)

C'mon, Loverboy. Leo's waitin'.

SUDDENLY Lucy Moran's VOICE emerges from the static on the police band radio.

6.

#### 5A. CONTINUED:

#### LUCY'S VOICE

... I don't know why, but the Sheriff wants more fruit ... no, for the bird; mynah birds eat fruit ... Doctor Hayward said we should try an apple ... whatever's in season ...

That grabs Leo's attention. He lowers the rifle, pauses to listen.

LUCY'S VOICE (CONT'D)

This is a very important bird. The Sheriff says it's almost a witness or something, this bird is supposed to be a talking bird ...

That does it. Leo slips back into the truck cab, slams the door, drives away.

CUT TO:

# 6. INT. LEO JOHNSON'S HOUSE - DAY

Bobby and Shelly tumble into the kitchen, she's crying and exclaiming all the while.

SHELLY

I was so afraid. I called you but your Dad answered and I didn't know what to say --

BOBBY

Bobby's here, baby. Bobby's here.

SHELLY

I shot him, Bobby, I know I did. He just screamed and screamed, he sounded like an animal --

**BOBBY** 

You what?! Slow down, Shelly. Talk to me.

SHELLY

(over)

He's out there I know he is. What am I going to do? Leo's going to kill me, he's going to kill me --

**BOBBY** 

SHELLY!!

That gets her attention. Shelly wipes away her tears. He keeps his hands about her, as if to hold Shelly together.

**BOBBY** 

I want you to start over. Go real slow.

A beat, then her whisper:

SHELLY

Leo came back late last night. He was crazy, all beat up, blood everywhere. I got the gun, I warned him to stay away from me, I told him to, but he just kept coming...

BOBBY (comforting)

Baby ...

SHELLY

I wasn't gonna let him hurt me, ever again. I told him, I warned him, but he hit me so I pulled the trigger, it went off, everything went dark, and Leo just kept screaming... (beat)

I shot him, Bobby. What am I gonna do? Where am I gonna hide?

A beat. Bobby wipes the tears from her eyes, kisses Shelly gently on the lips.

**BOBBY** 

Leo Johnson is history, baby. Understand? I'm taking care of you from now on.

(quieter)
I'm gonna deal with Leo. I'm gonna deal with James.
Bobby's gonna deal with everything.

CUT TO:

7.

# 7. INT. DONNA HAYWARD'S BEDROOM - DAY

START CLOSE on hands inserting a cassette into a small tape recorder. A finger presses PLAY. And Laura Palmer's VOICE begins, sleepy, flirtatious:

LAURA'S VOICE

Hi, Doc. Just a few words before I go to sleep. I feel like I'm gonna dream tonight. Big bad ones, you know? The kind you like.

Laura yawns. You can almost see her stretch. ANOTHER ANGLE reveals Donna's bedroom in the Hayward home, DONNA HAYWARD, JAMES HURLEY, and MADELEINE FERGUSON gathered about the small tape recorder. They listen intently, glance at each other. They're looking for clues.

LAURA'S VOICE (CONT'D)

It's easier talking into the recorder. I guess I feel I can say anything. All my secrets. The naked ones. I know you like those, Doc. I know you like me too. That'll be my little secret, okay?

A beat. Laura continues. But her tone is now a little sad, she's dropped the flirtatious pose.

LAURA'S VOICE (CONT'D)
Why is it so easy to make men like me? Stupid, huh? But
they do. And I don't even have to try very hard. Maybe
if it was harder it would make me happy. Oops, there's
mom. Gotta go.

The recording comes to an abrupt halt. James fast-forwards, searching for the next entry. Donna looks through the other tape boxes, now holds one up in her hands.

DONNA

This one's empty.

She hands it to James. He reads the label.

**JAMES** 

February twenty-first. The night Laura died.

Donna digs through cassettes, matching tapes to boxes just to be sure.

DONNA

It's not here.

MADELEINE

(the amateur detective)

Oh God. You think Dr. Jacoby killed her?

**JAMES** 

Jacoby's pretty weird, I don't know.

DONNA

Audrey told me that Laura was seeing him, as a patient. She never said anything about it to me.

**JAMES** 

Me neither.

DONNA

There must be something on that tape.

**JAMES** 

He must still have it. She died, he never returned it.

MADELEINE

What are we going to do?

James pauses, holds the empty box in his hands. He's got an idea.

**JAMES** 

We're gonna find the tape. Tonight.

# CONTINUED:(2)

DONNA

Where?

**JAMES** 

Jacoby's office.

MADELEINE

What if he's there?

**JAMES** 

Then we'll get him out.

DONNA

How?

Looking at Madeleine.

**JAMES** 

Maybe he gets a phonecall.

DONNA

A phonecall ...

MADELEINE

From who?

**JAMES** 

From Laura.

HOLD ON our trio of detectives for a beat, Donna and Maddy's reaction.

FADE OUT:

END ACT ONE

## ACT TWO

FADE IN:

8. EXT. HORNE DEPARTMENT STORE - DAY

8.

Establish. The rather stolid department store, hub of local commerce.

CUT TO:

OMITTED

9.

10. INT. PERFUME COUNTER - DAY

10.

START CLOSE on an aging hand, solid gold bracelet, grabbing a perfume bottle and hefting it upward.

ANOTHER ANGLE reveals middle-aged MRS. THEODORA RIDGELY at the perfume counter, sniffing the bottle, her face a mask of contemptuous dissatisfaction. Audrey watches from the other side of the counter, tries hard not to lose her temper.

#### **AUDREY**

Maybe you should try puttin' a little on the back of your wrists.

#### RIDGELY

I wouldn't put this swill on the back of my dog.

Ridgely sets down the bottle. Audrey patiently offers another.

#### AUDREY

(deadpan)

This particular brand smells better on humans.

Ridgely takes another sniff, turns up her nose.

#### RIDGELY

Young lady, I'm not making myself clear; I'm looking for a scent that makes a subtle statement, not one that will draw bees. And I'm still waiting for you to find it for me.

#### **AUDREY**

(that does it)

Maybe you should try hanging the bottle around your neck. It's a perfume, it's a fashion accessory. Two statements for the price of one.

Ridgely bristles, slams the bottle down on the counter, glares and walks away. Audrey trills:

#### AUDREY

Thank you for shopping the Horne Department Store.

CUT TO:

## 11. INT. HORNE DEPARTMENT STORE - DAY

11.

Audrey walks down a store corridor, wiping scent off her sweater. She pauses, looks left and right, and steps into the department store employment office.

CUT TO:

## 12. INT. DEPARTMENT STORE EMPLOYMENT OFFICE - DAY

12.

No sign of the unctious Director of Personnel. Audrey steps to the office desk, rifles through a drawer, finds what she's looking for. Cigarettes. Audrey takes one, lights up, finally begins to relax. That's when she SEES a little black book nestled among the pencils, application forms, and paper clips.

CUT TO:

## 12A. INCLUDE BLACK BOOK

12A.

Audrey leafs through the notebook. Initials, descriptions, some coded rating system next to each. Audrey glances down the alphabetical list, stops suddenly at the P's. There are two sets of initials she recognizes: L.P. and R.P.

#### AUDREY

Laura Palmer. Ronette Pulaski.

Just then: footsteps in the hall, someone's approaching. Audrey hurls the notebook back into the drawer, slams it shut, and ducks into a nearby supply closet. At that instant, the door opens, and EMORY BATTIS escorts JENNY, a young female CO-WORKER inside.

BATTIS

Right this way, Jenny. Sit down, sit. My, my you look lovely.

**JENNY** 

Thank you, Mr. Battis.

Battis sits at his desk, Jenny takes a chair opposite. Battis reaches into a bottom drawer, produces a small wrapped gift. He sets it on the clean desktop, slides it toward her.

BATTIS

This is for you. Just a token, Jenny, a reward for a job well done.

**JENNY** 

Mr. Battis ...

Jenny opens the gift, several layers of delicate paper, to REVEAL a small glass unicorn.

BATTIS

The unicorn. Ancient symbol of purity. Tamed only by the young at heart.

#### 12B. INCLUDE AUDREY

12B.

Audrey listens from her hiding place, reacts with derision.

BACK TO SCENE

JENNY (the dull girl)

Wow.

Jenny puts the unicorn on the desktop, peers at it. Battis eyes her appraisingly, gently wonders:

BATTIS

Jenny ... have you had time to consider my modest proposal?

**JENNY** 

The club job? Sure, Mr. Battis. It sounds great.

BATTIS

Yes, yes, it does. This is a very special nightclub, you see. I recruit for them, unofficially of course, as a sort of favor. And believe me, Jenny. Not many girls qualify.

JENNY

Thank you, Mr. Battis.

BATTIS

Now then. The variety of work is completely up to you. Hostess, cocktail waitress, casino employee. Or, if you are chosen, hospitality girl.

**JENNY** 

What's that?

BATTIS

(carefully)

Hospitality girls escort important guests, VIP's. It's a very lucrative opportunity, Jenny. Attending to wealthy men in need of a little company.

Jenny fixes Battis with an appraising gaze of her own. She's not so dull after all.

**IENNY** 

Sounds cool. As long as they're 'wealthy.'

Battis reacts with a small smile. No need for the soft sell. He locates pad and pencil, writes a telephone number upon it.

BATTIS

Jenny, your attitude ... will take you far in this life.

(hands paper)

Call this number, ask for Special Ed. He takes care of all

the young ladies.

(rises, another successful 'interview'

completed)

Now why don't we pay a visit to Eveningwear and find you something elegant to wear?

**JENNY** 

Elegant sounds great, Mr. Battis. Elegant.

Battis leads her out the door. A beat. And Audrey emerges from hiding, steps into the room. She sees the glass unicorn on the desktop, Jenny's left it behind. Audrey picks it up, puts the unicorn in her pocket.

CUT TO:

# 13. INT. HORNE DEPARTMENT STORE - DAY

13.

Audrey returns to her post. Jenny passes by carrying a Horne shopping bag, Battis's gift inside it. Audrey stops her with:

**AUDREY** 

Jenny.

Jenny stops, wonders. She doesn't recognize the new girl.

AUDREY (CONTINUED)

Hi. I'm Audrey.

**JENNY** 

Hi.

**AUDREY** 

So did Battis buy you a dress?

**JENNY** 

(careful)

Yeah.

AUDREY

Got mine yesterday. I'm working hostess this weekend.

Audrey reveals the glass unicorn, sets it on the countertop.

AUDREY (CONTINUED)

Get one of these, too?

Jenny reacts, warms to her. As if they were members of the same secret society.

**JENNY** 

Yeah. What do I want with a horned horse?

**AUDREY** 

Ditto. I bet he's got cartons of 'em.

(casually produces pen and paper)

God, I did the dumbest thing, I lost the number for that

Ed guy he gave me, do you have it?

Jenny hesitates. But the unicorn, Audrey's familiarity are hard to resist. She reveals the piece of paper Battis gave her, Audrey copies the number. Then, with a winking smile:

AUDREY (CONTINUED)

Thanks. See you at work.

Audrey watches Jenny depart. Then steps to a phone, dials. A beat. Someone answers.

VOICE ON THE PHONE

Hello, One-Eyed Jack's. What can I do ya?

Audrey pauses. Should she continue? Yes.

**AUDREY** 

Let me speak to Special Ed.

CUT TO:

14.

14. INT. GREAT NORTHERN HOTEL - DAY

BEN HORNE sits behind his desk, grimaces. He's getting tired of Icelandic drinking songs, the cacophony in the hall. CATHERINE MARTELL sits on his desk, mutters.

CATHERINE

Why must you deal with heathens? All that singing makes my eyes ache.

BEN

Business is business.

CATHERINE

Very pithy, Ben. I must make a note of it.

A knock at the door, EINER THORSON steps inside. Catherine slips off the desk, assumes a less casual pose. Einer wipes a little beer off his vest, gestures toward the hallway.

EINER

Ben. Ben, come join us.

BEN

Just as soon as I can get away from this desk. You've got to teach me one of those incredible drinking songs.

(more)

BEN (CONTINUED)

(rises, effects the introduction)

Einer, I want you to meet a very important woman. Catherine Martell, Einer Thorson. Einer's heading up the delegation from Iceland.

Einer engages Catherine in a hearty, enthusaistic handshake. Catherine endures it.

BEN (CONTINUED)

Catherine manages the Packard Sawmill, Einer. But she'll soon be joining us at Ghostwood Estates as Project Manager.

EINER

Excellent. Congratulations. Very good.

CATHERINE

(extricating self from handshake)

Thank you.

(pause, with look at Ben)

You'll have to teach me one of those songs, too.

EINER

Certainly. Everybody sings.

Just then: JERRY HORNE tumbles inside leading HEBA, the tall beautiful blonde by one hand, carrying a picnic basket in the other. Jerry turns, shouts to the merrymakers in the hall:

**JERRY** 

Everybody into the vans. Get a move on, partners -- no, go on, you can take the keg with you!

(to room)

Ben, Catherine, have you met the future ex-Mrs. Horne? Heba Thorsdottir.

CATHERINE

(under her breath, to Ben)

Sounds like a cheese.

**HEBA** 

We met at the party last night, Jerry.

**JERRY** 

Of course you did. Love and jet lag have turned my brain to rubble.

(a stiff Nordic embrace)

Einer, buddy, what's the good word?

## 14. CONTINUED:(2)

EINER

The word is excellent.

They laugh. Ben's getting impatient.

BEN

Jer, maybe you ought to be getting on with the tour of the site, I'm sure the group's dying to see the woods --

EINER

Absolutely.

**JERRY** 

Einer, let's hit the bricks. Hebba honey, grab the basket, I'm getting splinters. Careful. Don't shake the Chardonnay.

EINER

Nice to meet you, Catherine.

All offer brief farewells, exit. Jerry shuts the door behind them. A beat, then:

CATHERINE

I never thought I'd miss the Norweigians.

BEN

Thanks for coming by, Catherine, Einer was anxious to spend some time with you.

CATHERINE

It was special for me, too. Did you talk to Josie last night?

BEN

(careful)

I gave her one last chance. She won't sell. She continues to think of the mill as a monument to Andrew's memory.

CATHERINE

Fine. When's the bonfire?

BEN

Soon.

CATHERINE

Soon?

BEN

Catherine, arson is a felony. The less you know, the (more)

## 14. CONTINUED:(3)

BEN (CONTINUED)

better. I'm keeping you clear of this.

Catherine takes a hard look at him. She trusts no one.

CATHERINE

'Business is business.'

BEN

That's right.

Ben goes for a kiss, she offers a cheek, then turns and heads for the door.

CATHERINE

I've got to get back to the mill. Spread a little kindling.

Catherine exits. HOLD ON Ben for a beat.

CUT TO:

15. EXT. DOUBLE R DINER - DAY

,

Establish.

CUT TO:

16. INT. DOUBLE R DINER - DAY

16.

15.

HANK JENNINGS works the counter, pouring coffee, chatting up customers. He even sings a little song as he works.

NORMA JENNINGS watches her husband work. He's confident, handsome, charming. All the things she fell for. Norma shakes off a troubling thought, steps to the rear.

Hank turns to watch her go. He knew she was watching him. A beat. Shelly steps to the cash register, rings up a ticket. Hank greets her with a smile, a little casual conversation.

HANK

(good natured)

I pour one more cup of coffee my wrist's gonna break.

SHELLY

We get a pretty good lunch crowd.

HANK

Norma's really turned the place around.

He says it with love and admiration. Shelly pauses to look at him, softens a bit.

SHELLY

Yeah. She did.

HANK

Couldn't do it all by herself. I bet you and Norma're pretty good friends.

SHELLY

I guess.

HANK

How's your husband?

He says it with innocence, just talking. But it still takes her by surprise.

SHELLY

Okay. Leo's great. You know him?

HANK

Just the face. When you're in prison you remember the faces back home. They all seem like friends then, even the ones you barely knew. Just somethin' to hang on to.

SHELLY

(moved)

It must've been hard on you.

HANK

I paid my debt. That's what counts.

Hank grins, the handsome survivor. A man with a future.

HANK (CONTINUED)

You've been a real big help around here, Shelly. I want to thank you for that. For helping Norma through.

SHELLY

(charmed)

Well you're welcome, Hank. No problem.

HANK

Norma told me in her letters. How much it meant to her. How much Pete helped her too. It was hard to understand at first. But I realized she needed a man around, someone to lean on.

SHELLY

(confused)

Pete?

## 16. CONTINUED:(2)

HANK

(sharing her confusion)

Well yeah. Or no, it's -

SHELLY

You mean Ed.

HANK

Ed, yeah, that's right. Big Ed. (with a grin)

I'm a little better with faces than names.

Someone calls for Shelly from a booth. She smiles, gets back to work. Hank remains, cold steel in his eyes. Shelly doesn't realize what she's told him. A beat, then:

TRUMAN'S VOICE

Hello, Hank.

Hank turns, finds Truman standing before him. The man who sent him to prison. Cooper pauses at his side. Hank summons a smile again.

HANK

Hello, Harry. Glad to see me?

TRUMAN

(cold)

As always.

HANK

Lookin' for a free lunch? Norma's got a special.

TRUMAN

As a matter of fact, I'm looking for you.

Hank holds up his hands, presents a mock arrest posture.

HANK

Harry, I'm innocent.

TRUMAN .

You're on parole, Hank. That means you pay your case officer a visit once a week, Fridays. I'm taking a personal interest in those visits. Miss a visit, go to jail. Got it?

A tense beat. Hank lowers his hands, offers a cool stare.

HANK

Well thanks for the reminder, Sheriff. Stop in any time.

# 16. CONTINUED:(3)

Hank turns and walks away. Truman watches him go. Cooper puts it together.

COOPER

O. Henry Jennings.

TRUMAN

That's right. A Book House boy gone bad.

Cooper digests the information, notices Shelly returning with a pot of coffee. He brightens immediately.

COOPER

Good morning, Shelly.

SHELLY

Morning, Agent Cooper. Coffee?

TRUMAN

We should be on my way --

Cooper sees his impatience, places a proprietory hand on his shoulder, advises:

COOPER

Harry, I want to let you in on a little secret. Every day, once a day, give yourself a present. Don't plan it, don't wait for it. Just let it happen naturally. It could be a new shirt from the Men's Store. A car nap in your office chair. Or maybe, if it'll make you happy, a hot cup of black coffee. Like this.

Shelly listens, doesn't know what the hell he's talking about. But she pours Cooper a cup anyway. Cooper takes a satisfied sip, nearly hums. Truman can't help it, he grins.

TRUMAN

A present. Like Christmas.

Cooper beams, as if to prove his theory.

COOPER

(re coffee)

Boy that hits the spot.

CUT TO:

#### 17. INT. HURLEY HOUSE - DAY

17.

Nadine is watching INVITATION TO LOVE at home, eating from a carton of bonbons. A tear leaks from her good eye. She wipes it away. Another tear follows from beneath her eyepatch. She whispers:

NADINE

You show him, Chet. You go on and show all of them.

Nadine selects another bon-bon, brings it to her mouth. She pauses, takes a look at her wrists. Suicide scars on each. She looks at them for a beat. As if to imagine another attempt. Nadine pops the bon-bon into her mouth, ignores the tears that follow.

That's when Ed steps into the room. He's wearing his one good suit, ready for the 'field trip' to One-Eyed Jacks. Nadine looks him up and down, offers:

NADINE

Bon-bon?

Ed nods, takes one from her. Nadine breaks down and sobs. A beat. Ed sits beside her.

ED

Come on, honey. It's not that bad.

NADINE

Not that bad?! You don't know how bad it is. You don't know all the things I was going to do. For us, Ed.

ED

I know, Nadine.

NADINE

A bigger TV. I was going to do that. And I already looked at a motorboat.

ED

Darlin' ...

NADINE

It wasn't just the things I was going to buy. It was the *life* we were going to lead. Not just a motorboat: long peaceful Sundays on the water, just the two of us, a whole new world. That's what I was gonna buy. A new *love*. Now all I have is nothing. Nothing's all I'll ever get.

Ed gently lifts her head, tries to see through the madness in her eyes.

FD

Nadine, there's no need to give up. There's plenty of patent attorneys, we'll just keeping looking til we find one who understands drape runners.

NADINE

Rejected. Rejected. That's what he said. And nobody else is going to say anything different.

## 17. CONTINUED:(2)

Nadine sniffles, finally wipes the tears from her eyes. She looks at Ed, seems to notice his suit for the first time. An eerie calm comes over her, some new manic thought.

NADINE

You look nice. If you want to leave me I'll understand. I won't blame you and I won't get mad.

ED

Nadine --

NADINE

I want to leave me too. I want to climb right out of my skin.

She says it with an empty heart, one who's run out of reasons to live. Ed pulls Nadine into his arms, whispers fiercely.

ED

Don't you give up, Nadine. Don't you dare. I'm not going anyplace, I'm not leaving. We're going to get through this together. I promise.

HOLD ON Ed for a beat. Meaning every word he says. Not at all sure how he's going to live up to them.

CUT TO:

18. EXT. BLUE PINE LODGE - DAY (NIGHTFALL)

18.

Establish.

CUT TO:

19. INT. BLUE PINE LODGE - DAY (NIGHTFALL)

19.

JOSIE PACKARD steps through the living room toward the kitchen. She's on her way out. But when she enters the kitchen, Josie stops short. Harry Truman is standing there.

JOSIE

Harry ...

TRUMAN

(awkward)

Pete let me in.

**JOSIE** 

You have a key.

TRUMAN

It didn't seem right to use it. I felt like I was sneaking.

Truman pauses, clearly uncomfortable. There's something on his mind. Josie steps forward, kisses him gently on the mouth.

JOSIE

I'm late for the mill. But I'll make time for us.

TRUMAN

(all business)

I've only got a couple minutes. I'm on a stakeout tonight, so I figured I'd better come now.

JOSIE

(surprised by his reply)

Oh. All right, Harry. Is there something else?

She knows there is. Truman pauses. Enough small talk.

TRUMAN

What were you doing at the Timber Falls Motel, Tuesday?

JOSIE

I was at the mill Tuesday. The Timber Falls, I don't even know -

TRUMAN

- Josie. I was with Hawk. I know you were there.

Josie steps back, caught in the lie. Her eyes fill with tears.

JOSIE

Oh, Harry.

TRUMAN

You can tell me anything, Josie. Anything.

JOSIE

(a beat)

Ben and Catherine were there. Together. I followed them. I took pictures. Here. Look.

Josie reaches into her purse on the kitchen counter. She produces several photographs.

## 19A. ANGLE ON PHOTOS

19A.

Ben and Catherine entering the motel room. Ben peeking out the window, a naked arm wrapped about his chest.

Truman looks at the pictures, wonders.

TRUMAN

Why, Josie? What's this all about?

JOSIE You asked me before if I had any proof, so I followed them. I spied on them.

Josie looks up at him. Her eyes are clear and cold. No more tears or apologies.

JOSIE
Harry, last night I heard Catherine talking on the phone.
They were planning something. An 'accident' at the mill. She said something about a fire. A fire at the mill. Andrew's mill. My mill.

Truman pauses, surprised by her fierceness. He's confused, not sure what to believe. Except that he loves her.

TRUMAN So will I, Josie. So will I.

FADE OUT:

**END ACT TWO** 

## **ACT THREE**

FADE IN:

#### 20. INT. GREAT NORTHERN HOTEL BAR - NIGHT

20.

Truman and Big Ed drink coffee at the hotel bar. Ed seems nervous, on edge. A beat.

ED

Can I ask you a question, Harry?

TRUMAN

Sure.

FD

What do you think of my suit?

TRUMAN

That's a fine suit, Ed.

ED

I look like a highroller to you?

TRUMAN

(puzzled)

Well, yeah. Sure.

ED

Agent Cooper says our cover is we're a couple of highrollers from the Tri-Cities. Gambling men with a big bankroll.

TRUMAN

(gentle amusement)

How much money do you have?

ED

Twenty-three bucks.

Just then: Agent Cooper arrives at the bar. He's wearing a sleek black tuxedo, his hair shines. He looks tremendous and it only makes Ed feel worse.

COOPER

Evening, Harry. Ed. All set?

TRUMAN

(with affection)

Ed's a little worried about his cover.

COOPER

Ed, do you like to gamble?

ED

Went to Reno once. Never felt too lucky.

COOPER

You're going to be lucky tonight.

(whips out a large wad of bills)

This is the money from Laura's deposit box. How much would you like to start with?

ED

(uncertain)

Two hundred?

COOPER

(peels it off)

Here's three. And that suit is perfect.

ED

(brightening)

Thanks.

Ed rises, he's ready for the night. But Truman catches Cooper's eye.

TRUMAN

Could I talk to you for a minute before you go?

COOPER

Sure, Harry.

(to Ed)

I'll meet you outside.

Ed nods, exits. Cooper takes a chair next to Truman.

COOPER

What's the problem, Harry?

TRUMAN

I'm worried about Josie. Afraid, to tell you the truth.

COOPER

How so?

TRUMAN

Ben Horne and Catherine are seeing each other on the side, been going on for years. Josie's been following 'em. Listening to phonecalls. She thinks they're planning to burn down the sawmill.

# 20. CONTINUED:(2)

COOPER

(not surprised)

Do you believe her?

TRUMAN

I don't know what to think. Ben wants the land for the Ghostwood development. Josie won't sell. Everybody knows that. It all makes sense in a way, but arson? ...

(this he knows)
Yes, I believe her. I've never seen Josie like this before.

I've never seen anyone so afraid.

(awful truth)

It's not just the mill I'm worried about. It's her life.

COOPER

(after a beat)

You really love her, don't you Harry?

TRUMAN

Guess I do.

COOPER

(gently)

How much do you know about her? Where she's from? Who she's been before?

TRUMAN

(growing ire)

What are you getting at?

COOPER

The truth, Harry. That's my job.

A beat. Truman doesn't appreciate the inference. He's looking for advice, not accusation.

TRUMAN

I know all I need to know. I love her. She loves me and she's in trouble.

COOPER

Then I'll take this seriously. Starting now.

TRUMAN

Thanks.

COOPER

(rises)

Hawk ready?

# 20. CONTINUED:(3)

TRUMAN

Outside in the van. And we got the Cadillac you wanted. Borrowed for the night.

COOPER

Good. A Cadillac fits our cover.

Cooper adjusts his tux, leads Truman toward the door.

TRUMAN

(amused)

Highrollers from the Tri-Cities?

COOPER

Oral surgeons, Harry. Big spenders vacationing among the pines.

Cooper and Truman exit. A beat. Audrey Horne enters, looks about. She just missed them. She picks up a house phone, dials.

**AUDREY** 

Has Agent Cooper returned yet? ... I'd like to leave another message, please. Tell him Audrey called again. Yes, it's still urgent.

Audrey hangs up, wonders. There's one more number to call. She dials, waits. Then:

AUDREY

May I speak to Donna, please? It's Audrey Horne.

(disappointed)

No. Just tell her I called. Thanks Doctor Hayward.

Audrey hangs up. She's run out of numbers. This may be something she has to handle on her own.

21. INT. GREAT NORTHERN HOTEL CORRIDOR - NIGHT

21.

CUT TO:

Audrey walks down a corridor, pauses. She HEARS familiar VOICES coming from her father's office. Dr. JACOBY, her mother, and JOHNNY letting out a chilling howl.

JOHNNY

Ahoooooooh!

MRS. HORNE

Johnny, please.

JACOBY

Let me handle this. Johnny? Johnny remember our talk?

30.

## 21. CONTINUED:

## **JOHNNY**

#### Ahoooooooh!

Audrey reacts, wonders. She steps to the small secret doorway, opens it and enters.

CUT TO:

# 22. INT. GREAT NORTHERN HOTEL WIRING CORRIDOR - NIGHT

22.

Audrey moves to her peephole, as she hears Jooby continuing from the other side.

JACOBY'S VOICE

I want you to listen to me, partner. We're partners aren't we pal? Aren't we?

Audrey slides the cover off the peephole and looks inside.

INTERCUT:

## 23. INT. BEN HORNE'S OFFICE - NIGHT

23.

Dr. Jacoby, Mrs. Horne, and Johnny in mid-session. Johnny on a large sofa, quiet now, seemingly catatonic. Mrs. Horne sits beside him, holds Johnny's hand. Jacoby is perched atop Horne's desk. He speaks softly, trying hard to reach the boy.

**JACOBY** 

Laura's not coming back, Johnny. She's gone to someplace safe and warm. Where every stranger is a friend. And every friend greets you with a smile.

(for himself as much as for the boy)

All those smiling faces make a kind of music, Johnny. A

song that starts deep inside your heart, a song you knew all your life, but could never quite remember the melody. Laura's listening to it now. She's singing for you and for me. And no one will ever hurt her again.

Johnny begins to rock back and forth, lost, vacant. Jacoby turns to look at Mrs. Horne. He gestures toward the other side of the room. He'd like to talk in private. Jacoby rises, steps with Mrs. Horne to the far wall. They pause AT THE PEEPHOLE, inches away, so close that their whispering lips are all Audrey can SEE.

# JACOBY (CONTINUED)

Mrs. Horne, you mustn't blame yourself.

Mrs. Horne turns to look at her son, Johnny now softly moaning. She begins to speak in a voice filled with memory, a tale familiar to both of them. But not to Audrey.

#### MRS. HORNE

Johnny was nine when we brought Audrey home from the hospital. He was so happy, he'd follow me around, making sure I was taking good care of 'our' baby.

(more)

# MRS. HORNE (CONTINUED)

(beat)

Audrey was crawling then. She was such an active little thing. We were standing at the top of the stairs, talking, Johnny and I. She tried to stand up and pushed against Johnny's leg. He took a step back onto one of her toys and the next thing we knew ... he was following down the stairs ... all the way down ...

Mrs. Horne stops, wipes a tear from her eye. Jacoby takes her hand, just holds it for a while.

Audrey stands and weeps in the dark, shattered beyond all measure. This is one secret she wishes she never had learned. Audrey turns away from the peephole.

#### BACK TO SCENE

Jacoby brings Mrs. Horne's hand upward, looks into her eyes. He wants to be sure she's listening to every word.

JACOBY Mrs. Horne, Johnny's faculties are intact.

Mrs. Horne looks up, wonders. Jacoby continues.

JACOBY (CONTINUED)

He has simply retreated to a world of his own devising, a place to hide, a place where he feels safe. He's chosen to remain a child demanding our care and attention. That fall had nothing to do with his current condition.

MRS. HORNE

But why?

DR. JACOBY

I believe he made this choice in order to avoid confronting some other emotional trauma dating from early childhood, or perhaps infancy.

(beat)

And if we can unearth his secret, I know we can bring Johnny back again.

Mrs. Horne reacts with gratitude, newfound hope.

#### INCLUDE WIRING CORRIDOR

But not Audrey. The corridor is empty. Jacoby has delivered welcome news. Audrey was not there to hear it.

CUT TO:

## 24. EXT. BLUE PINE LODGE - NIGHT

24.

The exterior of the lodge. Two headlights pierce the dark, a car pulls into view.

CUT TO:

#### 25. INT. BLUE PINE LODGE OFFICE - NIGHT

25.

Off-screen, the SOUND of the front doorbell. A beat. The door is opened. Muffled voices are HEARD. Catherine returns to the office, followed by a nervous little man, HERBERT BELL. As they enter ...

#### BELL

I'm sorry for the inconvenience, Mrs. Martell. I would never think of doing business at this hour --

#### CATHERINE

That's quite all right, you called first, now what's this all about?

#### BELL

(opening briefcase, etc.)

Every agent is instructed, five signatures, five, it's really the first thing we learn. And although this policy was handled in my absence, somehow we missed one. Dot every 'i', that's my motto, it may sound foolish —

#### CATHERINE

What policy?

#### BELL

(handing her the documents)

Your new life insurance.

Catherine looks at the documents.

#### BELL

Since the binder takes effect at midnight tonight, I really had no choice, you see, it just couldn't wait until tomorrow.

AS HE SPEAKS, Catherine checks every page, her 'signature' scrawled in the appropriate box at the bottom. All except for one, an empty line awaiting one last forgery.

#### BELL (CONTINUED)

Something as important as life insurance, I thought, well, I hoped you'd understand. I should've handled this personally from the start but we'd been planning this trip to Couer d'Alene since last summer ...

Bell's exegesis ends with a whimper. He stops, adjusts his tie, waits for Catherine to acknowledge his presence. Her shock gives way to anger, then cunning. An awkward beat.

BELL (CONTINUED)

Is everything in order, Mrs. Martell?

**CATHERINE** 

Yes. Fine. It's just, since this was handled without my actually meeting the agent, I'd nearly forgotten.

BELL

Well. That is unusual. But Mr. Horne's instructions were that you didn't want to be bothered. And when he offered to collect your signatures himself ...

CATHERINE

(covering)

That was my suggestion, actually.

BELL

Of course.

Catherine turns another page, looks down at a line entitled: BENEFICIARY.

There, staring up at her from the printed page. The name JOSIE PACKARD.

BELL (CONTINUED)

I really don't want to keep you, I have a pen here if you ...

Bell proffers a ball point.

CATHERINE

You know, as I'm looking through this Mr. Ball --

BELL

Bell.

CATHERINE

Bell, I'm noticing a few changes that I'd asked my attorney to make were not included in this draft --

BELL

(concerned)

Really?

CATHERINE

Yes. What I really ought to do is go over this on the phone with him in the morning, initial the changes and then get the completed document to you at that time.

## 25. CONTINUED:(2)

BELL.

As I said, the binder does takes effect at midnight --

CATHERINE

That's one of the changes I intend to make.

BELL

Oh?

CATHERINE

Thank you for stopping by. Good night, Mr. Bell.

BOND

Good night, Mrs. Martell. I'll speak to you to tomorrow.

CATHERINE

Yes you will.

Catherine walks him out. Pause. SOUND of the front door closing. She re-enters. Thinks. Staving off panic. She hurries from the room.

CUT TO:

26. INT. BLUE PINE LODGE BEDROOM - NIGHT

26.

Catherine races into her bedroom. Opens the desk and the hiding place where she secreted the second mill account book. Catherine gasps. IT IS GONE.

CUT TO:

27. INT. GREAT NORTHERN HOTEL CORRIDOR - NIGHT

27.

Audrey walks down the corridor, carrying a small overnight bag, eyes red from crying. She slips another note under Cooper's door, then continues on. Audrey doesn't stop to notice a bellhop carrying a large suitcase, checking an ASIAN MAN into his room. The Asian man watches Audrey pass. Then follows the bellhop inside.

Audrey disappears around a corner.

CUT TO:

27A. EXT. POLICE STATION - NIGHT

27A.

Re-establish.

CUT TO:

28. INT. INTERROGATION B - NIGHT

28.

The VOICES of Cooper and Hurley.

COOPER'S VOICE

You pinched me.

#### ED'S VOICE

Sorry.

CAMERA REVEALS Cooper, Hawk and Ed Hurley. Hurley is fitting Cooper with a surveillance wire, he carefully tapes the instrument to Cooper's chest. Hawk is fine-tuning the receiver on a table. Cooper buttons up his tuxedo.

COOPER

What's your game, Ed? Poker?

ED

Craps mostly.

COOPER

It's blackjack for me. Never lost a nickel.

HAWK

Okay, Agent Cooper, give it a try.

COOPER

(into wire)

Testing, testing, one, two -

They're nearly deafened by feedback,. Hawk makes an adjustment, when suddenly ... A SHOT RINGS OUT NEARBY. Cooper, Hawk and Ed rush out of the room.

CUT TO:

#### 29. EXT. REAR OF POLICE STATION - NIGHT

29.

Footsteps race through the night. CAMERA REVEALS Leo Johnson as he runs to his truck, already running, hurls his rifle into the cab, follows it inside. Leo roars off into the night.

CUT TO:

### 30. INT. INTERROGATION ROOM A - NIGHT

30.

Cooper's the first one through the door, gun drawn and at the ready. Ed follows him inside. A window's been shattered. Truman's already kneeling beside the fallen birdcage. Feathers are in the air.

ED

What happened?

TRUMAN

Somebody shot Waldo.

Cooper heads for the door.

CUT TO:

36.

### 30A. EXT. REAR OF POLICE STATION - NIGHT

30A.

Cooper races into view, looks left, looks right. Hawk's already there. He shakes his head. Nothing. All he can hear is the sound of a truck vanishing in the distance.

CUT TO:

# 31. INT. INTERROGATION ROOM A - NIGHT

31.

Cooper re-enters. Andy and Lucy are picking up feathers, close to tears. Truman picks up the small tape recorder, notes the red blinking light, hands it to Cooper. Cooper rewinds a fraction. Presses play.

We HEAR the sound of the door opening, Ed and Cooper's previous exchange:

ED'S VOICE

What happened?

TRUMAN'S VOICE

Somebody shot Waldo.

Cooper hits rewind while in the PLAY mode,. Hears the SOUND of backward playback. Cooper presses PLAY. But instead of the mynah, he hears the voice of Lucy Moran.

LUCY'S VOICE

Birdy, birdy, birdy. Want some orange? Come on. Let's share. Vitamin C is very good for depression --

Cooper hits rewind, stops again at the SOUND of backwards playback, presses PLAY. This time the eerie vocalizing of the late Hill mynah. And it's speaking in LAURA PALMER'S VOICE.

MYNAH'S VOICE

Stop it, Leo. That's not funny. I said stop. Don't go there. Don't go there. Don't go there.

The latter repetition is chilling, as if the mynah was stuck on the phrase, the memory of threat and plea. Then:

MYNAH'S VOICE

Leo, I'm not kidding. You're hurting me. Dammit, I want you to stop. Please. Aaaaaaaaaargh!

It's a haunting scream. Half-Laura, half-bird. Then silence. Everyone in the room looks like they've just seen a ghost. Cooper and Truman look at each other.

FADE OUT:

END ACT THREE

33.

## ACT FOUR

FADE IN:

32.	OMITTED	3	2

33. EXT. ONE-EYED JACKS - NIGHT

Establish. The familiar neon playing card, a one-eyed jack. A small sign that reads CASINO.

CUT TO:

34. OMITTED 34.

35. INT. BLACKIE'S OFFICE - NIGHT 35.

A lavishly decorated office. BLACKIE "THE BLACK ROSE" O'REILLY sits behind a huge antique desk. Two black and white video monitors show us the casino and the waiting room. She sips from a cocktail, a bright red cherry nestled amongst amber liquid and ice. A TAPPING is heard at her door, Blackie looks up.

BLACKIE

Enter.

A small man, SPECIAL ED, leads Audrey inside.

SPECIAL ED

Cream of the crop, Blackie. Number one.

Special Ed winks broadly at Blackie, exits, closing the door behind him. Audrey looks about the office, uncertain. Blackie smiles, beckons.

BLACKIE

You're not a shy girl, are you sweetheart?

Audrey approaches the desk. Places her application in Blackie's open hand.

AUDREY

I'm not shy.

BLACKIE

(looking at application)

Hester Prynne. Pretty name ... the Oak House,

Vancouver. Roy's in Chicago. Calgary Stampede '87 through '89 ...

(looking up)

Where'd you work in Calgary, darling?

**AUDREY** 

Around.

BLACKIE

And up and down, I'm sure. Give me a name.

**AUDREY** 

(reaching)

The Lost Dude Ranch.

BLACKIE

You worked the Lost Dude'?

**AUDREY** 

Three seasons.

BLACKIE

Big Amos still running things out there?

**AUDREY** 

(with a nod)

Bigger and better.

BLACKIE

(shakes her head)

Hester, Hester, Hester. The Oak House in Vancouver closed nine years ago. That's where I got my start. I'll bet my wardrobe you've never been to Chicago. Big Amos is the name of my dog.

Blackie tosses the application into a garbage can.

BLACKIE (CONTINUED)

And I read the Scarlet Letter in high school just like you did. Recently, by the looks of you. Now, you sweet young thing, give me one fast good reason why I shouldn't airmail your bottom back to civilization.

Blackie looks hard at Audrey, waits for tearful explanation. But Audrey doesn't blink. Instead, she leans forward, plucks the cherry out of Blackie's drink, removes the stem, and places it in her mouth. Blackie reacts, wonders. Audrey's lips move ever so slightly. A beat. And she removes the STEM from her mouth NEATLY TIED IN A KNOT.

Audrey tosses the knotted stem upon the desktop. Blackie picks it up, looks at Audrey with newfound admiration. She takes a document out of a drawer, hands it to her.

BLACKIE

Our standard contract.

Blackie presses a button on her desk, nods toward a second door to the rear.

# 35. CONTINUED:(2)

BLACKIE

Fitting room's through that door. Welcome to One-Eyed Jacks.

The door opens, a dour-faced DRESSER appears. Audrey takes a deep breath, turns, walks toward her.

CUT TO:

36. EXT. ROAD NEAR ONE-EYED JACK'S - NIGHT

36.

A nondescript van is parked to the side of a dark lake road.

CUT TO:

37. INT. VAN - NIGHT

37.

The van is filled with surveillance equipment. Deputy Hawk wears a set of headphones, adjusts dials, prepares to record.

CUT TO:

38. INT. ONE-EYED JACKS GET-AQUAINTED ROOM - NIGHT

38.

Establish. A richly appointed central parlor. Beautiful girls. Eager customers. And Agent Cooper and Big Ed Hurley stepping carefully through. Cooper looks sleek and handsome in his tuxedo. Ed a little less so in his ill-fitting suit.

COOPER

(quietly, into his mike)
Hawk, we've entered a central parlor. Pretty girls. Men with cash. The casino must be in the back. If Jacques's here, that's where we'll find him.

BLACKIE'S VOICE

Welcome to One-Eyed Jacks. They call me Blackie.

Blackie steps out of the throng to greet them. Cooper replies without missing a beat. He's adopted a slightly more effusive personality, a charmed grin to match his tuxedo.

COOPER

Glad to know you, Blackie.

(re Blackie, the room)

I like your style.

BLACKIE

Most do. First time out?

COOPER

This is our rookie season.

BLACKIE

Think of tonight as spring training. With a little luck, you just might make the team.

Blackie's flirting, enjoying herself. She notices Ed standing behind Cooper. His old suit, a somewhat pained expression.

BLACKIE

Not so sure about your buddy.

(to Ed, joking)

You look like a cop.

COOPER

(smooth)

I'm the cop.

BLACKIE

(in kind)

You look like Cary Grant. Got a name?

COOPER

(introducing both)

Barney and Fred. Just in from the Tri-Cities.

Blackie keeps one eye on Ed. She decides to dig a little deeper.

BLACKIE

Well Fred, what's your line?

Ed pauses. He's clearly forgotten his cover. Then, deeply confused:

ED

I own a gas station.

Cooper keeps his cool, just smiles at the Madam. Poor Ed finally remembers, continues:

EL

I'm an oral surgeon.

BLACKIE

(amused)

Interesting. I've got a Chevy with a serious root canal problem out back. Want to take a look?

Blackie's just toying with him. Cooper intercedes:

COOPER

Fred didn't bring his tools. We're on vacation.

BLACKIE

Good for you. What's your pleasure?

39.

40.

## 38. CONTINUED:(2)

COOPER

Cards. Dice.

Blackie smiles, gestures toward double-doors at the back. It's time for her to move on.

BLACKIE

Casino's that way, gentlemen. Step lively. This may be your lucky night.

COOPER

Luck has nothing to do with it.

Blackie likes him. Cooper and Ed step toward the casino. A beat. Ed mutters.

FD

I've got to get me another suit.

CUT TO:

39. INT. CASINO - NIGHT

A small gambling casino. Slot machines, craps, a roulette wheel, and two blackjack tables. Cooper and Ed enter the smokey room. Cooper speaks softly for Hawk's benefit.

COOPER

(as they walk)

Hawk, we've got a small casino room. The usual games of chance.

(looks about, table to table)

No sign of Jacques Renault. Ed's got his eye on the craps table. I'm going to play a little blackjack.

Cooper peers about with a satisfied expression. He likes his work. He loves to play cards.

COOPER

Ed. Let's gamble.

DISSOLVE TO:

40. INT. CASINO - NIGHT

A short time later. Big Ed stands at the craps table, watches the dice roll. The shooter craps out. Ed sighs, watches another chip raked off the table. He's losing. The croupier shoves fresh dice his way. It's Ed's turn to throw. Just then: A beautiful BARGIRL sidles up next to him, draws a long lacquered fingernail down the length of his arm.

BARGIRL

Place a bet for me?

She's a hooker looking for trade. Ed musters a little courage, takes a chip from his dwindling supply, hands it to her.

ED

Sure.

The Bargirl checks the chip's value, doesn't bother to hide her frown. She tosses it to the croupier as if it were a wad of used gum.

BARGIRL

I'll play the Come.

Ed concentrates, prepares to throw. The Bargirl takes his hand, brings it up to her mouth.

BARGIRL

Here. For luck.

The Bargirl blows lightly on his fingers. Ed blushes down to his boots. He turns back to the table, invigorated, and hurls the dice toward the rear of the pit. The dice tumble and roll, come up snake-eyes. Ed sighs. Another loser. He looks up to see the Bargirl's reaction. But there is nothing but empty space beside him. That girl is long gone.

CUT TO:

## 41. INT. CASINO - NIGHT

41.

Cooper sits at a blackjack table, an enormous pile of chips before him. He's winning and winning big. Big Ed appears at his back, reacts with a low whistle. Cooper keeps his eyes on the cards. All of the cards. He brushes two fingers on the table, asks for another card. The dealer hits him with a seven. Cooper lays out his cards.

COOPER

Twenty-one. Another winner.

Cooper collects. Players grumble. Ed just shakes his head.

COOPER

Any luck?

ED

I'll reimburse petty cash.

COOPER

Don't worry. We'll take it out of my winnings. Care to sit in?

CD

Blackjack's not my game.

The dealer has run through his last deck. He claps his hands - no chips -- holds them out wide. The dealer steps away. Cooper continues to Ed, sotto voce:

COOPER

Can you count to ten, Ed?

ED

On a good night.

COOPER

Then you can win at blackjack.

Just then: the new dealer steps to the table, momentarily BLOCKED FROM VIEW.

DEALER'S VOICE

Evening, gentlemen. Place your bets?

Cooper and Ed look up. The new dealer is none other than JACQUES RENAULT. Cooper looks at his nametag, reading it ...

COOPER

Jacques, is it?

**JACQUES** 

That's me.

Cooper smiles, smiles at Ed.

CUT TO:

42. EXT. GREAT NORTHERN HOTEL - NIGHT

Establish. We can HEAR the ever-boisterous Icelanders laughing and singing inside.

CUT TO:

43. INT. BEN HORNE'S OFFICE - NIGHT 43.

42.

Ben sits at his desk, eats ice cream out of the carton, endures another round of drinking songs from the hall. Jerry paces about the office, pumped, in mid-tale:

**IERRY** 

It's the trees, Ben. They worship them.

BEN

Oh, Jer ...

**JERRY** 

Hey. You had nothin' but tundra for picnics, you'd get a little fixated yourself. I caught a couple of 'em hugging pine, no kidding.

BEN

I'm not sure I want to hear about this.

Jerry takes a spoonful of ice cream from Ben's carton. He pauses as if tasting a fine wine.

**JERRY** 

Needs more pecan.

(back to business)

Here's the good news. Our invited guests are embracing more than trees. The *concept*, Ben. They're goofy for it. Einer is ready to put it in ink.

BEN

The timing could be a little tricky. There's the business at the mill to consider --

Jerry suddenly clamps his hands over his ears, begins to sing a verse of an old rodeo song -- as if to block out even the suggestion of malfeasance. Ben frowns.

BEN

Jer. Jerry. JERRY!

**JERRY** 

(lowers his hands)

Hear no evil, know no evil.

BEN

Fine. Have it your way. We'll hold a little signing party tonight. At One-Eyed Jacks. Get 'em back in the van.

Jerry offers a lusty thumb and forefinger a-ok, exits.

JERRY'S VOICE

Okay, everybody, back in the car, roadtrip! Roadtrip!

Ben quickly reaches for the phone.. He dials, waits.

INTERCUT:

44. INT. BLUE PINE LODGE KITCHEN - NIGHT

INTERCOT

44.

Josie answers it.

JOSIE

Hello.

BEN

Is she there?

JOSIE

I just came in. She's gone.

BEN

We need her at the mill.

45.

46.

47.

48.

	45.		
CONTINUED:			
We'll get it there. Is it set for tonight?			
Yes.			
JOSIE You shouldn't call here for a while.			
BEN I know the drill.			
Josie gently hangs up the phone. A beat. And CAMERA REVEALS Hank Jennings standing over her. Hank shakes his index finger back and forth at Josie, grins. Naughty,			
naughty girl  EXT. PALMER HOUSE - NIGHT  CUT TO:	45		
Establish. Headlights in the night, a car pulls up in front.			
INT. PALMER HOUSE - NIGHT	46		
Maddy steps through the darkened living room carrying a paper sack. She carefully ope the front door, sneaks out. She doesn't notice LELAND PALMER seated forlornly in t	ns he		
shadows. He sees her go. Leans forward.  CUT TO:			
OMITTED INT. DONNA'S CAR - NIGHT	47 48		
Donna sits behind the wheel, as Maddy enters the car.			
DONNA Did you find what you needed?			
MADDY That's not all. Wait'll you get a look at this.			
She reaches into the sack			
EXT. EASTER PARK - NIGHT			
A small town park near the lake. Well-tended foliage. A gazebo at its center. James waits nervously in the shadows. He SEES Donna's car roll into view, halt. James steps toward it.			
The manual day ODENIC and Maddy Engage areas areas of Chair agreeing Laura's			

49. EXT. EASTER

The passenger door OPENS and Maddy Ferguson steps outside. She's wearing Laura's clothes -- and a blonde wig. James sees her, stops. He can't believe his eyes. It's as if Laura had somehow come back to life. Come back to him. A sad beat. James staring at Maddy. And Donna looking at James, his aching reaction. CUT TO:

# 49A. ANOTHER ANGLE/POV

49A.

Maddy, James, and Donna seen from a short distance. Someone is watching them as before. A beat. And CAMERA REVEALS it to be <u>Bobby Briggs</u>.

CUT TO:

50. EXT. JACOBY'S OFFICE - NIGHT

50.

Establish.

CUT TO:

51. INT. JACOBY'S OFFICE - NIGHT

51.

Dr. Jacoby grabs a video cassette from his desk, inserts it into a VCR machine. Then turns on his set, waits. As if expecting information of great import.

But the familiar THEME MUSIC tells us that it is something else entirely. The day's episode of INVITATION TO LOVE. Jacoby settles into his chair, sips a mai-tai and watches a scene between MONTANA and JADE. That's when the PHONE RINGS. Jacoby frowns, moves to answer it.

**JACOBY** 

Aloha.

Jacoby waits for a reply. And LAURA PALMER answers.

LAURA'S VOICE

Hi, Doc.

Jacoby sits up straight, heart pounding.

INTERCUT:

52. EXT. PHONE BOOTH - NIGHT

52.

A phone booth near the park. Donna plays one of Laura's tapes into the receiver, manipulating the recorder in order to forge a conversation.

LAURA'S VOICE
I feel like I'm going to dream tonight. Big bad ones, you know? The kind you like.

Donna fast-forwards to another part of the tape, keeping track on the recorder counter. The silence only serves to make Jacoby more frantic.

**JACOBY** 

Who is this? Who is this?

Donna finds the spot she's looking for, presses PLAY.

LAURA'S VOICE

I know you like those, Doc. I know you like me too. That'll be our little secret, okay?

JACOBY

Where are you? Tell me how to find you.

Jacoby opens the top drawer of his desk and takes out a gun.

Donna stops the recorder, now lifts the receiver to Maddy's mouth.

MADDY AS LAURA

Easter Park, Doc. In the gazebo. I'm waiting for you.

Her impersonation is hauntingly accurate. James hangs up the phone. STAY with James.

**JAMES** 

You know what to do now?

Maddy nods assent. Her usual cheery enthusiasm now leavened with a little fear.

DONNA

Be careful, Maddy. Be very careful.

Maddy nods, watches as James and Donna move off to James' bike.

### 52A. BOBBY BRIGGS

52A.

From his hiding place, Bobby WATCHES James and Donna ride. He hurries to his car.

#### 52B. ANOTHER POV

52B.

But a SECOND POV reveals that someone is watching HIM. Someone hiding in the shadows. Someone we don't see. The silent watcher turns from Bobby, trains his/her eyes on Maddy Ferguson as she steps toward the gazebo in the dark.

CUT TO:

53. EXT. JACOBY'S BUILDING - NIGHT

53.

Jacoby hurries outside, leaps into a car, and drives off. A beat. James and Donna come around the side of the building, to the front door. They're prepared to break in. James reveals simple tools, something to use on the lock. But Donna tries the door, reacts. Jacoby was far too fevered to consider locking it. James and Donna step inside.

A beat. Bobby Briggs appears, walks quietly to James' motorcycle. He carefully unscrews the gas cap, sets it on the tank. Bobby pulls a plastic packet out of his leather jacket. It is filled with cocaine. Bobby rolls the plastic into a tube, carefully inserts it into the gas tank, returns the cap. He looks toward Jacoby's office, James and Donna inside.

BOBBY

Say goodbye, James. 'Bye, 'bye.

FADE OUT:

THE END