

# **TWIN PEAKS**

## **#007**

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1.

ACT ONE

FADE IN:

## 1. INT. DR. JACOBY'S OFFICE - NIGHT

JAMES HURLEY and DONNA HAYWARD enter the dark office.

DONNA  
Where do we look?

JAMES  
Everywhere.

DONNA  
Where do we start?

JAMES  
I don't know.

He opens the doctor's top desk drawer. Inside is a closed box. He lifts it out.

JAMES  
Maybe this is something.

Donna watches as he opens it; inside is an eclectic collection of tropical drink umbrellas, each one with a small label. Reading ...

JAMES (CONTINUED)  
"The Kahala Hilton, July 8, 1969, men on the moon ..."  
(lifts another)  
" ... Waikiki Beach, August 9, 1974, Nixon resigns ... "

DONNA  
What are they?

JAMES  
(opening and closing one)  
Looks like the little umbrellas they put in drinks.

DONNA  
Weird.

James replaces the box, rummages through the rest of the drawer. Donna wanders out into the other part of the room. She finds a button concealed on the wall in the therapy area. She can't resist, pushes the button. The room is filled with the SOUND of soft, lush Hawaiian music.

DONNA  
Oh no.

(CONTINUED)

2.

## 1. CONTINUED:

JAMES  
(rushing in)  
What did you do?

DONNA  
I pushed a button.

JAMES  
Push it again.

She does. The music changes: still Hawaiian, but now louder and faster.

DONNA  
James ...

JAMES  
There's gotta be a way to turn it off.

James goes into the other room to try and find a switch. Donna looks up and sees the ersatz palm tree and the coconuts.

DONNA  
(remembering Laura's tape)  
"Your little coco-nut ..."

She reaches up, removes one of the coconuts, examines it, takes down another. James turns off the music in the other room

DONNA  
James ... on one of Laura's tape she said something about  
a coconut

She shows him the coconut. He kneels down beside her, they find the clasp, open it and look inside. A tape. And the other half of Laura Palmer's heart necklace.

DONNA (CONTINUED)  
Oh my God ...

JAMES  
Let's get out of here.

CUT TO:

## 2. EXT. DR. JACOBY'S OFFICE - NIGHT

James and Donna exit and climb onto his motorcycle. BOBBY BRIGGS, watching them from behind the windshield of a parked car, points a gun-finger at James and pulls the trigger.

BOBBY  
Got'cha.

(CONTINUED)

3.

2. CONTINUED:

James and Donna ride off.

CUT TO:

3. EXT. PARK - NIGHT

DR. LAWRENCE JACOBY comes around a stand of trees, sees the gazebo.

JACOBY

(to himself)

You weren't at Sparkwood and 21, Laura ... and this is  
where you shot that video ...

X

INTERCUT:

4. JACOBY'S POV

MADELEINE FERGUSON, wearing the blonde wig and Laura Palmer's clothes, comes around Donna's car parked beside the phone booth.

Jacoby is physically stunned, barks out a sharp breath as if struck in the solar plexus.

JACOBY (CONTINUED)

(a hoarse gasp)

Laura ... Laura ... oh, Laura ...

Jacoby takes a few unsteady steps towards her when he is *jumped and ridden to the ground by a SHADOWY FIGURE*.

Jacoby's face is pressed to the ground, he can't see his assailant, who pummels him with gloved fists. Jacoby tries to cry out, but can't summon the air.

Madeleine hears a sound from Jacoby's direction, turns to look. Hears nothing further.

Jacoby's body snaps stiff, as if hit with a massive electrical shock. The assailant withdraws. Jacoby rolls over and clutches his chest, gasping for breath. *Heart attack*. He looks through underbrush at Madeleine. He tries to crawl out into the open where Madeleine can see him, dragging himself forward with his right arm, his voice a hollow rasp ...

JACOBY

Laura ...

As Jacoby nears the clearing, James and Donna ride up on the motorcycle. Donna hops off the bike, shows Madeleine something in her hand. Together they climb into Donna's car, Donna starts it up and they drive off. James follows on the bike.

CUT TO:

5. OMITTED

## 6. THE SHADOWY FIGURE

Withdraws, still unseen, into the woods.

CUT TO:

## 7. DR. JACOBY

Now in the clearing, Jacoby fumbles in his pocket for a vial of medication, his left arm stiff and unwieldy. He finally pries the lid off the vial, spills the small pills out on the ground, desperately scrabbles for one, manages a tenuous grip and pops it into his mouth. He lies on his back, trying to breath, staring up at the night sky.

CUT TO:

## 8. OMITTED

## 9. INT. ONE-EYED JACKS CASINO ROOM - NIGHT

A roulette wheel spins. Somebody wins. ED HURLEY loses. He glances disappointedly at the few remaining chips in his hands, then over at ...

DALE COOPER at the blackjack table. The only player. He locks eyes with the dealer, JACQUES RENAULT. Renault looks at the chip Cooper's put down on the table; a thousand dollar chip with a missing chunk.

RENAULT

Break that for you, sir?

COOPER

Let it ride.

Renault deals their hands. Renault's up card is a black king. Showing a two, Cooper checks his hole card: a three. He gestures for another card: Renault deals face up, a five.

Cooper gestures again. Renault deals a four. Cooper gestures again. Renault deals an ace for a total of fifteen. Cooper stifles a yawn, gestures again. Renault cocks an eyebrow, deals him a three. Eighteen.

Cooper looks at Renault's king. Cooper gestures for another card. Jacques looks at him like he's nuts. Jacques deals another ace. Cooper gestures for another card.

JACQUES

Sir, are you absolutely sure you want another card?

COOPER

Yes please.

Jacques deals Cooper a *two. Twenty-one.* Jacques turns over his hole card. A queen. He had twenty. Cooper smiles at them both. Jacques pays off the bet.

COOPER

(playing his role)

My mother always said I was born lucky.

(CONTINUED)

5.

9. CONTINUED:

JACQUES  
Luck's a funny thing.

X

Cooper slides the broken thousand dollar chip back to Jacques.

COOPER  
That's for you.

Jacques looks at him. Picks up the chip. Does he recognize it? Cooper leans in.

COOPER (CONTINUED)  
I'm a friend of Leo's.

JACQUES  
(deadpan)  
Who's Leo?

COOPER  
Jacques, how 'bout a cocktail?

Jacques thinks it over, surreptitiously slides the chip into his vest, signals to his PIT BOSS.  
Cooper nods to Ed, who takes the signal and exits.

CUT TO:

10. INT. ONE-EYED JACK'S OFFICE - NIGHT

CLOSE on a TV monitor, featuring an overhead angle looking down on Cooper and Jacques, as Jacques speaks to his Pit Boss. PULL BACK to reveal the house Madam, BLACKIE O'REILLY, sitting in the office watching, not the monitor, but curtains across from her.

BLACKIE  
Come in, dear.

The curtains part and AUDREY HORNE enters, tricked out in some elaborately strapped and corseted brothel wear. Blackie appraises her with a cold, commercial eye.

BLACKIE (CONTINUED)  
Turn around.

As Audrey turns her eye is drawn to the MONITOR; she thinks she sees Dale Cooper and it sends a jolt up her brain stem. While her back is turned, Cooper and Jacques walk away from the table and off the screen.

BLACKIE (CONTINUED)  
Very nice.

Audrey turns back, eyes drawn anxiously again to the monitor, now empty.

(CONTINUED)

6.

10. CONTINUED:

BLACKIE (CONTINUED)

Is something wrong?

AUDREY

No. This outfit's a little chilly.

BLACKIE

You'll get used to it. This is a good night for you to break  
in; the owner's coming by. He likes to spend some  
time with all the new girls.

X

AUDREY

Who's that?

BLACKIE

No names, child. You don't offer and you don't ask.  
Not with anyone.

AUDREY

Yes, m'am.

BLACKIE

You go to your room, now. Wait until you hear the bell.  
When the bell rings you go to the "get-acquainted" room.

AUDREY

Kind of like high school.

BLACKIE

Very much like high school. In that you go where I tell  
you to and you do as you're told or you'll be  
disciplined.

(Audrey turns away. A bit softer)

What are we going to call you?

X

X

AUDREY

My real name's Marilyn.

BLACKIE

-- But we don't want to use your real name, do we?

X

AUDREY

Oh. No. I see.

X

X

(CONTINUED)

7.

## 10. CONTINUED:(2)

X

BLACKIE

Come here.

X

AUDREY

Yes, m'am.

BLACKIE

Kneel down beside me.

Audrey kneels. Blackie holds up a deck of cards.

X

BLACKIE (CONTINUED)

Pick a card.

X

Audrey picks a card. The Queen of Diamonds.

X

CUT TO:

## 11. EXT. ONE-EYED JACKS - NIGHT

A nondescript van is parked some distance away from the building.

CUT TO:

## 12. INT. VAN - NIGHT

DEPUTY TOMMY "THE HAWK" HILL, not in uniform, is working a listening post, a tape rolling, as he hears a conversation between Cooper and Jacques, during which Ed enters the van.

COOPER'S VOICE

How long have you been dealing blackjack, Jacques?

JACQUES' VOICE

Long enough to spot a card counter.

COOPER'S VOICE

'You usually let card counters buy you a drink?

JACQUES' VOICE

A thousand dollar tip, you get my attention.

CUT TO:

## 13. INT: JACKS "GET-AQUAINTED" ROOM - NIGHT

Cooper and Jacques sit at a quiet corner of the bar, drinks in front of them. Jacques drains his beer, signals the BARTENDER for another.

(CONTINUED)

## 13. CONTINUED:

COOPER

So Jacques, did Leo ever tell you about me?

JACQUES

I don't know, mister. Who are you?

COOPER

(smiles)

Come on, I can't believe Leo never told you about me.

JACQUES

Maybe he did, I don't know.

COOPER

Leo played you like a violin; you and your brother took all the heat, running the product across the border for a flat fee, never cut you in for a piece of the action.

JACQUES

I don't know what you're talking about.

COOPER

Jacques, for a thousand bucks I expect a certain degree of frankness. May I speak frankly? Take that chip out of your pocket and look at it. Go ahead.

(Jacques does)

That chip has a special significance. A very special night you and Leo spent together. Think hard. Here's a clue.

(does the mynah bird)

"Laura ... Laura ..."

The realization hits Jacques like an injection of adrenalin. His face darkens. Cooper clamps an iron-hard grip on his forearm, pinning him to the bar.

COOPER (CONTINUED)

Leo told me all about that night. You're sure he hasn't told you about me?

(Jacques shakes his head, frightened and confused)

Well let me ask you this; how do you think Leo's been funding this little operation?

JACQUES

You ...

COOPER

I'm the bank.

(CONTINUED)

## 13. CONTINUED:(2)

JACQUES

He never said your name.

COOPER

Leo makes the buy with my cash. You and your brother mule it across the border. Did he ever tell you who was distributing the product stateside?

JACQUES

No. Some high school kid's all I know.

COOPER

That's right. We're in sync here now, Jacques, can you feel it? Can you?

JACQUES

Yeah, sure.

COOPER

Because I've got a job I want you to do across the border tonight. No Leo. We eliminate the middleman.

(flashes a bankroll)

Ten grand. Half now, half on completion. How does that sound?

JACQUES

It sounds good. What are we doing?

COOPER

We'll talk about it then. The water processing plant on Black Lake in, say, two hours. Can you get the rest of the night off?

JACQUES

No problem.

COOPER

(slides him the money)

Then you'd better be on your way, hadn't you?

JACQUES

Yeah.

He rises, finishes his drink.

COOPER

Jacques, one more question for you ...  
(more)

(CONTINUED)

10.

13. CONTINUED:(3)

COOPER (CONTINUED)

(lowers his voice)

... that night at the cabin, with the two girls? I'm  
curious about this chip, how'd that happen?

X

JACQUES

It was that crazy bird.

COOPER

Bird?

JACQUES

It had a thing for Laura. Saying her name all the time.  
Like he's in love or something. We're partying. The  
girls got pretty high, everybody's pretty crazy ...

COOPER

You, Laura and Ronette ...

JACQUES

And Leo, he lets Waldo out a' the cage and the bird  
lands on her shoulder. Laura, she was tied up, you know,  
she liked that but then he starts pecking her, like little  
love pecks or somthin' and Leo ...

(he thinks this is funny)

... Leo, he's under her, doin' a number on her and Laura  
won't stop screaming about the damn bird so Leo, he  
puts this chip in her mouth and says, "Bite the bullet,  
baby."

Jacques can barely contain his laughter. It takes every fiber of Cooper's being to summon a  
smile over the wave of disgust and fury coursing through him.

COOPER

Thanks for clearing that up.

JACQUES

Hey, no problem.

COOPER

See you on the other side.

JACQUES

Can do, Cappy.

Jacques moves off. Cooper's smile fades. Cooper speaks quietly into the mic he's wired with.

COOPER

Got a trout on the hook.

CUT TO:

11.

## 14. INT. VAN - NIGHT

Hawk hears Cooper, speaks back to him, as Ed listens.

HAWK

Let's reel him in.

X

COOPER'S VOICE

This one's a keeper, Hawk.

ED

Let's nail the souless son of a bitch.

CUT TO:

## 15. INT. ONE -EYED JACKS AUDREY'S ROOM - NIGHT

A small, simple bedroom. Music plays in the distance. Audrey paces the room, wide-eyed, frightened. She tries the door. Locked. She sits on the bed. Waits.

DISSOLVE TO:

## 16. EXT. LEO JOHNSON'S HOUSE - NIGHT

Establish.

DISSOLVE TO:

## 17. INT. JOHNSON'S KITCHEN - NIGHT

Wearing sweatclothes, SHELLY JOHNSON enters the kitchen, carrying shampoo and a towel. She turns on the radio. An oldies station. Takes the gun out of the pouch of her sweatshirt, sets it down on the counter next to the sink.

Shelly turns on the faucet and starts to wash her hair. She hums along with the music. She hears something outside, stops, looks out the window ... nothing. She lathers up. Gets shampoo in her eye. Gropes past the gun for a towel. LEO JOHNSON is standing directly behind her. Leo moves the towel out of her reach. She keeps extending her hand, senses his presence, reaches back for the gun. It's not there. The radio is turned off. She whimpers with fear. Leo grabs her viciously by the hair, holds her close.

LEO

I loved you.

SHELLY

Leo, Leo, please --

He covers her mouth with tape.

LEO

You made me do this. You made me.

(handcuffs her wrists behind her back)

First you're gonna watch your boyfriend die. And then  
I'm gonna kill you.

FADE OUT:

END ACT ONE

12.

ACT TWO

FADE IN:

18. WATER PROCESSING PLANT

Night. Establish.

X

CUT TO:

19. EXT./INT. TRUMAN'S CRUISER - NIGHT

Parked off the road, behind a stand of pines. Two other STATE TROOPER cars are nearby. SHERIFF HARRY S. TRUMAN is behind the wheel, nursing a coffee, DEPUTY ANDY BRENNAN beside him.

TRUMAN

'Lucy talking to you yet?

ANDY

No. She keeps looking at me like she's gonna bust out crying.

TRUMAN

No clues?

ANDY

As we say in the law enforcement business, it's a cold trail.

TRUMAN

(a slight shake of the head)

Women ...

A crackle from the radio, then ...

HAWK'S VOICE

Harry, we've got the suspect rolling south into your area.

X

TRUMAN

Hawk, wait 'til we move, we'll take it from here.

X

(CONTINUED)

19. CONTINUED:

TRUMAN (CONTINUED)  
(punches up another frequency)  
Fellas, we'll move as soon as he stops.

Trooper's voices responds affirmatively. Truman hangs up the radio and starts the car.

TRUMAN  
Ready, Andy?

ANDY  
(trying hard)  
Ready, Harry.

CUT TO:

20. OMITTED

21. EXT. WATER PROCESSING PLANT - NIGHT

Jacques' car, a beat-up El Camino, glides in to the plant. He comes to a stop at a stop sign.

The road around him instantly fills up with cop cars. Hawk's van pulls in behind him. Troopers' cars take up position on either side and Truman's cruiser skids to a stop at an angle in front of Jacques, cutting him off.

Officers quickly take up positions behind their doors, weapons and spotlights trained on Jacques' car from all sides. Behind the wheel, Jacques raises his hands.

Truman speaks over his bullhorn/radio.

TRUMAN  
Jacques, keep your hands where I can see 'em. Get out of the car. Now.

Jacques opens the door with one hand, keeping the other raised. He steps out of the car.

TRUMAN (CONTINUED)  
Close the door, put your hands on the roof of the car.

Jacques complies. Two Troopers move towards him. Hawk and Ed jump out of the van. Truman and Andy move out from behind the cruiser doors, Truman holstering his weapon.

TRUMAN (CONTINUED)  
Hawk, read Jacques his rights. Impound the vehicle, take it in for a top to bottom. Ed, where's Agent Cooper?

ED  
On his way, behind us a couple of minutes.

Truman grabs Jacques by the lapels of his coat.

(CONTINUED)

14.

21. CONTINUED:

TRUMAN

You're under arrest for the the attempted murder of  
Ronette Pulaski and the murder of Laura Palmer.

A long look. Truman lets him go and starts walking back towards his cruiser.

Jacques throws a vicious elbow into the throat of the State Trooper holding him, pulls the Trooper's service revolver with his handcuffed hands and draws a bead on Truman's back.

A shot booms out. Jacques is hit in the shoulder. He falls back and his shot fires harmlessly into the sky. Hawk and the other troopers are all over Jacques in an instant, disarming him.

Truman turns in shock. In greater shock is Andy, who fired the round that saved Truman's life.

HAWK

(in no particular hurry)

Somebody want to call an ambulance?

(to Jacques, who's screaming)

Shut up, you're all right

TRUMAN

Andy?

ANDY

(still holding the weapon in a firing position)

You okay, Harry?

TRUMAN

Yeah.

Pause. Andy crisply holsters his weapon.

ANDY

Better call that ambulance.

TRUMAN

Yeah.

Andy moves to the cruiser to make the call. Truman ponders his close call.

CUT TO:

22. EXT. HAYWARD HOUSE - NIGHT

Establish.

CUT TO:

23. INT. HAYWARD HOUSE DINING ROOM - NIGHT

Donna listens at the stairs, crosses to and nods to James. He slips the cassette that was taken  
(more)

(CONTINUED)

## 23. CONTINUED:

from Jacoby's office into a tape recorder and hits play. Donna, James and Madeleine listen, as they hear from the tape ...

## LAURA'S VOICE

Hey, what's up, doc? Ha-ha ... it's Thursday afternoon about four o'clock and I'm so bored I'm making you another tape on the pretty little tape recorder you gave me ... and as you probably already noticed, I'm gonna mail it to you in one of the ugly little plain envelopes you gave me ... for, what was the word you used? "confidentiality's sake" ... this is kind of fun ... first, you're always bugging me to tell you what my dreams are -- let me tell you about this one I had last night: it was a doozy ...

## 24. OMITTED

## 25. INT. HAYWARD DINING ROOM - NIGHT (23 CONTINUED)

A phone rings. Laura stops the tape. The phone's answered somewhere upstairs. She starts the tape again.

(CONTINUED)

16.

25. CONTINUED:

## LAURA'S VOICE

(emotional)

... I don't know ... I'm nervous about meeting James tonight ... I don't know what to tell him, how to explain it to him ... he's been so sweet, so kind to me, no one's ever been so nice to me before ... James ... I have to tell him, I'm going to see him tonight, I have to tell him, don't you think that's right? ... I can't see him any more, because it's like I told you, he's so good to me I can't stand it, it makes me want to scream sometimes ... he doesn't know what I'm like, what I'm really like or what I really want ... and I know if I stay with him any longer I'm just going to want to drag him down ... all that ... *goodness* ...

X

James inhales sharply, as if struck by a blow. Donna, tears silently falling, moves to turn off the tape. James stops her. Madeleine watches the two of them, wide-eyed.

## LAURA'S VOICE (CONTINUED)

... it makes me sick ... I want to get crazy again. It's like you told me once; bad habits are like a magnet ... and I want to be pulled *down* ...

(hums)

... "*little red Corvette*" ... I wish I could talk to you more in person ... I think if we can talk more someday I might tell you *all* my secrets ... thank you for trying to help me, Lawrence, et. cetera, et cetera ...

The ambient sound continues for a few seconds. Then the tape hisses and comes to a stop. James dries his eyes, trying to contain his volcanic reactions.

## DONNA

(filled with pity and sympathy)

James ...

Footsteps on the stairs. Doc Hayward gets his coat, comes into the living room. James turns away.

## DOC

Donna, I've got an emergency at the hospital, I don't know when I'll be back -- evening, James.

## JAMES

Hello, sir.

## DOC

See you if your mother needs anything, I'll call later.

(CONTINUED)

25. CONTINUED:(2)

DONNA

Alright, Dad.

Doc exits. James turns back to the girls.

JAMES

I'm glad I heard her say it. I'm glad. I might've gone  
my whole life ...

As his emotions well up, he fights them back. Donna hugs him.

JAMES

(to Madeleine, meaning the tape)  
Sorry you had to hear that.

MADELEINE

(still wide-eyed)  
I'm okay.

JAMES

Dr. Jacoby didn't kill her. He was trying to help her.

DONNA

Then how did he get the necklace?

JAMES

I don't know. Maybe she gave it to him. I'm gonna  
take that tape to the sheriff now.

MADELEINE

But so ... who killed Laura?

They don't know.

CUT TO:

26. EXT. PACKARD SAW MILL - NIGHT

Establish. Still working. Steam and smoke rising from stacks.

CUT TO:

27. EXT. REMOTE PART OF MILL - NIGHT

Leo's beat-up pick-up truck is parked outside. Leo throws back the tarp, lifts two, full, five-gallon gas cans out of the flatbed and carries them into the nearby mill out-building.

CUT TO:

28. INT. MILL DRYING SHED - NIGHT

A drying shed for cut wood. Lit by a lantern. Still gagged, Shelly is tied to a post. Leo brings in the gas cans, sets them down, unscrews the cap on one, holds it up to her.

(CONTINUED)

18.

28. CONTINUED:

X  
X

Leo carries the cans to a corner,  
sets them down. We see that other cans have been set out in different corners of the room.  
Leo picks up the detonator we saw him fashioning earlier, attaches it to one of the cans. He  
activates the detonator. Goes back to Shelly. Holds it up to her ear

X

LEO (CONTINUED)

You hear that? You hear that?

(she nods)

You've got one hour to think about what you did to me.

*Think about it.* 'Cause by then Bobby Briggs is gonna be  
dead.

He takes the lantern and disappears, leaving her alone in the dark.

CUT TO: .

29. INT. MILL - NIGHT

A whistle blows. The night shift ends.

CUT TO:

30. INT. MILL OFFICE - NIGHT

CATHERINE MARTELL is frantically searching the office. PETE MARTELL enters,  
surprised to see her.

PETE

Catherine?

CATHERINE

The account ledger, have you seen it?

PETE

Don't you keep it in that safe at home? --

CATHERINE

It's not in the safe at home, it's not here, it's not  
anywhere -- tell me you didn't take it.

PETE

I didn't take it --

CATHERINE

Tell the *truth*, Pete, please; you're not helping her pull  
something here --

(CONTINUED)

30. CONTINUED:

PETE

Who?

CATHERINE

Josie.

PETE

No. Pull what kind of thing?

CATHERINE

(moving to him, sincere)

Peter, listen to me; right now, forget everything we've ever said or done to hurt each other --

PETE

Just like that.

CATHERINE

For the moment. Granted it seems like ages ago, but there used to be a spark of something decent and caring between us. The fella who caught my eye. A young lumberjack with a sly grin who could scamper up a tree like a cat.

X

PETE

(reminiscing in spite of himself)

The boss' sister from that big house on the hill.

CATHERINE

A summer's youthful indiscretion and here we are, twenty years of trench warfare later.

PETE

(almost embarrassed)

Catherine ...

CATHERINE

(maybe a little tearful)

I never should have taken you to that "house up on the hill," Pete, it wasn't your world, it's not where you belonged.

X

PETE

I've got no complaints about the house.

CATHERINE

I imagine your life would have brought you considerably (more)

(CONTINUED)

20.

30. CONTINUED:(2)

CATHERINE (CONTINUED)

more happiness if you'd stayed down here in the mill with the men and the lumber, I know how happy the lumber makes you.

PETE

I love it. It's true.

CATHERINE

And as for me ... telling myself I've dedicated my life to my brother's dream of carving this town out of wilderness into something proud and strong and look at me ... embittered, thwarted. Lashing out, finding my principle pleasures in the inflicting of pain in the one man who was decent enough to stand by me through all my foolishness ...

PETE

I know it hasn't been easy for you.

CATHERINE

Pete, if somewhere under all the scar tissue there's still the faintest flicker of what we used to feel for each other, without suggesting even for a moment that there should be, I'm asking you to find that feeling now --

PETE

Why ... exactly?

CATHERINE

I'm in trouble. And given who I've become and how I've treated people, there's no one else I can turn to. I need your help.

Pete looks at her, then, overcome with a swelling of simple emotion, he pulls her into a heartfelt, if somewhat overly enthusiastic embrace. She tries, and fails to conceal her almost cellular distaste for such a tiresome show of sentiment.

CUT TO:

31. EXT. BLUE PINE LODGE - NIGHT

Establish.

CUT TO:

32. INT. BLUE PINE LODGE KITCHEN - NIGHT

CLOSE on bundles of twenty dollar bills being loaded into a briefcase. HANK JENNINGS is doing the loading, gloves on his hands. JOSIE PACKARD watches.

(CONTINUED)

21.

32. CONTINUED:

HANK

(as he finishes)

It's all here.

JOISE

Plus interest.

X

X

HANK

That's mighty generous, Josie.

(closes the briefcase)

Sitting in a concrete box all that time seventy-five grand  
seemed like all the money in creation. Kept me going.

It's a funny thing; back out in the world,

(hefts the briefcase; smiles, charming)

... I don't know. Feels a little ... light.

X

JOSIE

We had an agreement.

HANK

And we can stand here, Josie, look each other in the eye,  
and know we both held up our end. See if you can  
follow my thinking; we're born into life, we've got a  
certain number of years to "move and breathe and have  
our being." That's from a book on Oriental philosophy  
I read when I was inside. Now maybe someplace  
somebody knows how long we've got. I don't, do you?

(she shakes her head)

So when a man gives up a certain portion of his life,  
willingly, mind you, eighteen months, for instance, how  
does he place a value on that time? Eighteen months,  
ninety thousand, that's what? Five thousand a month.  
Not bad, if you're gonna live another forty or fifty  
years. But what if you've only got twenty. Or ten. Or  
some unforeseeable event kills you tomorrow. As in the  
case of the "boating accident" that killed your late  
husband, Andrew.

(increasingly, smilingly menacing)

Or say you just got outta prison, where you went in for  
vehicular manslaughter. As part of an agreement to  
avoid being implicated in the commission of a greater

(more)

(CONTINUED)

22.

32. CONTINUED:(2)

HANK (CONTINUED)

crime for which you were in fact responsible. But now there's this threat, this possible threat hanging over you that this fact could be discovered and in one stroke ten or twenty more years of your life could get cut out from under you. So I've been asking myself ... what does that do ... to the market value ... of eighteen months?

JOSIE

(growing cold)

We had an agreement.

HANK

We still do, sweetheart. And I'm gonna take care of everything we agreed to, don't you worry about that.

(takes a semi-automatic pistol from his belt)

You want a lot for your money. And I want a lot for my time. There's a saying in the joint. It's not Oriental philosophy, but it has a similar kind of logic that appeals to my spiritual nature.

(loads a bullet in the chamber, holsters the gun)

Once you're in business with somebody, you're in business for life. Like a marriage.

He grabs her hand, pins it to the counter, palm up. He's suddenly holding a knife. He pricks his finger, then one of hers. He mingles the blood, locking eyes with her.

HANK (CONTINUED)

Partner.

He picks up the briefcase and quickly exits. She's shaking. Furious and terrified.

FADE OUT:

END ACT TWO

ACT THREE

FADE IN:

33. EXT. CALHOUN MEMORIAL HOSPITAL - NIGHT

Establish.

CUT TO:

34. INT. HOSPITAL INTENSIVE CARE - NIGHT

Dr. Jacoby lies in intensive care, hooked up to various monitors, eyes closed, resting, as Doc Hayward speaks quietly to the presiding DOCTOR, then turns to look at ... Jacques Renault, lying in an adjacent room, post-surgery, sedated, his shoulder in traction. Truman and Cooper sit at his bedside, quietly questioning him. A STATE TROOPER stands guard at the door.

COOPER

Did you take Laura and Ronette up to your cabin that night?

X

JACQUES

Me and Leo and Ronnie, we met Laura on the road about one.

COOPER

Was that arranged beforehand?

JACQUES

She called Leo. He called me. That's how it worked. They'd been up there with us before, they was no nuns.

X

X

X

COOPER

What about "Flesh World?"

X

JACQUES

Laura's idea. She talked Ronette into doing the ads.

COOPER

Did they ever meet any of the men who wrote to them?

JACQUES

Hell no. It was a scam. Takin' these horny old guys, sending money in for dirty pictures, underwear --

(CONTINUED)

34. CONTINUED:

COOPER

And you took the pictures. At the cabin.

JACQUES

Right.

X

COOPER

What did you and Leo fight about that night?

X

JACQUES

Bastard hit me with a whiskey bottle.

TRUMAN

Why?

JACQUES

I don't know. That's what we fought about. I'm bleeding like a stuck pig, he's laughing.

X

COOPER

And you used his shirt to stop the bleeding. Then what?

JACQUES

I feel sick. I go outside, pass out. I wake up lying on the ground.

X

TRUMAN

How much time went by?

JACQUES

Twenty minutes?

X

COOPER

What about Leo?

JACQUES

Leo and the girls, they're long gone.

TRUMAN

What about the train car?

JACQUES

(fainter, medication making him drowsy)  
I don't know nothing 'bout that. I go down the hill.  
Leo's car's gone. I walk the fifteen miles back home.

Cooper and Truman look at each other. They move away from the bed.

(CONTINUED)

34. CONTINUED:(2)

TRUMAN

So Leo took them to the train car himself. You believe him?

X

COOPER

He's too stupid to lie.

TRUMAN

He'll testify against Leo.

COOPER

We've got to find him first.

Doc Hayward comes out of Jacoby's room, joins them, a little confused.

COOPER

How's Jacoby, Doc?

X

HAYWARD

He's stabilizing. Listen, uh, he says he got a phone call from Laura Palmer.

X

TRUMAN

Sounds like he's been hitting the goofy juice.

HAYWARD

He says he was on his way to meet her when he was jumped. That brought on the heart attack.

X

X

X

COOPER

Any description of the assailant?

HAYWARD

Didn't see him. But he says he saw Laura standing by the Gazebo in Easter Park.

X

Truman and Cooper look at each other.

CUT TO:

35. EXT. SHERIFF'S STATION - NIGHT

Establish.

CUT TO:

36. INT. SHERIFF'S STATION RECEPTION - NIGHT

Ed Hurley Hawk are recounting Andy's earlier heroics for deputies and troopers, as Andy stands proudly by. Unable to control her curiosity, Lucy listens in from behind her desk.

(CONTINUED)

26.

36. CONTINUED:

ED

-- so they put the cuffs on him, Harry turns to go and  
Jacques throws an elbow at the trooper like this --  
(demonstrates)

X

HAWK

-- in one move, takes the troopers's gun and he's got the  
drop on Harry --

X

ED

Harry's deader than a pound of roadside stew.

X

HAWK

-- then a single shot rings out.

X

Andy mimes drawing and firing, taking out Jacques. Andy blows "smoke" off the tip of his finger. Hearty slaps of encouragement and congratulations from the other deputies.

Lucy's tingling with excitement. Andy catches Lucy's eye behind the counter. She tries to cover up her reaction and moves out to the kitchenette for coffee.

The group near the desk breaks up. An emboldened Andy strides right into the kitchenette area after Lucy. He throws the folding partition shut behind them.

CUT TO:

37. INT. KITCHENETTE - NIGHT

Lucy turns. Andy grabs her, takes her into an embrace and kisses her hard.

LUCY

(as they de-clinch)

Oh Andy ...

ANDY

Punky ...

LUCY

I'm pregnant.

They look at each other.

CUT TO:

38. INT. SHERIFF'S RECEPTION AREA - NIGHT

Pause. The partition opens. Lucy's making coffee. Grim, white-faced, Andy walks away. Hawk and Ed, who were waiting outside, expecting a somewhat different result, look at each other with disappointment.

(CONTINUED)

27.

38. CONTINUED:

LUCY  
(moving past them, cold)  
Fresh coffee.

The phone rings at the switchboard. Lucy answers curtly.

LUCY (CONTINUED)  
Sheriff ... I'm sorry the Sheriff isn't in at the moment, I  
expect him back shortly, would you care to leave a  
message?

INTERCUT:

39. EXT. PHONE BOOTH - NIGHT

Bobby Briggs is on the phone, disguising his voice, speaking through a handkerchief.

BOBBY  
You tell him Leo Johnson said to check out James  
Hurley. He's an easy rider ... you got that?

LUCY  
(writing it down)  
Are you sure you don't want to speak to --

The line disconnects. STAY WITH Bobby as he hangs up, satisfied.

CUT TO:

40. EXT. ED HURLEY'S HOUSE - NIGHT

Establish.

CUT TO:

41. INT. ED HURLEY'S LIVING ROOM - NIGHT

Music. Something classical, romantic. ("Romeo and Juliet?") NADINE HURLEY spreads a blanket on the living room floor, sets a paper bag down beside them. She seems cheerful, a weight lifted from her shoulders.

She sits at a small secretary's desk, folds an already written note into a rich, vellum envelope and seals it. She picks up a calligraphic pen and addresses the envelope, "MY DEAREST, DARLING ED." She rises, sets the pen aside and places the envelope on her knick-knack shelf near the front entrance.

Nadine sits on the blanket, spreading her party dress around her, humming along with the music. She takes out a bottle of water from the bag and two bottles of different prescription drugs, opens them and pours the contents into a small bowl.

CUT TO:

42. EXT. BLUE PINE LODGE - NIGHT

Establish.

CUT TO:

28.

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

Pete and Catherine are searching the office, rifling through bookshelves, looking for the mill ledger.

CATHERINE

It's not here. It's not here.

Pete is suddenly lost in a book he's pulled off a shelf.

CATHERINE (CONTINUED)

What are you doing?

PETE

My high school yearbook. Thought it was gone forever.

CATHERINE

(trying to stay patient)

Peter ...

PETE

Sorry.

Puts it away, resumes the search. The phone rings. They look at each other. Catherine moves to the desk and answers it.

CATHERINE

What? ...

INTERCUT:

## 44. INT. A PAY PHONE (DINER) - NIGHT

We're not sure exactly where this is. A MAN on the phone. Harsh whisper.

MAN

It's at the mill.

CATHERINE

What is?

MAN

What you're looking for. The drying sheds, near the north gate.

Catherine puts her hand over the phone ...

CATHERINE

Pete ...

He turns to her. She gestures for him to leave the room. He does. She goes back to the phone.

(CONTINUE)

29.

44. CONTINUED:

CATHERINE (CONTINUED)

What do you want? Talk terms.

MAN

We'll let you know.

The Man hangs up. It's Hank Jennings, calling from a pay phone at the diner. It's after closing time. He picks up a broom and resumes sweeping up.

CUT TO:

45. INT. BLUE PINE LODGE OFFICE - NIGHT

CLOSE on a desk drawer as Catherine opens it, takes out a gun and pockets it. She moves out of the office into the kitchen area and grabs her coat. Pete moves out from behind the counter.

PETE

Where 'you goin'?

CATHERINE

I won't be gone long.

PETE

You said you needed help.

CATHERINE

You can help me by staying here, that way if I need you I won't have to go looking for you.

PETE

Catherine ...

CATHERINE

(final, but conciliatory)

Thank you, Pete.

She exits. CAMERA MOVES to reveal Josie, listening from behind a wall in another part of the room. She looks at her watch.

CUT TO:

46. INT. DINER - NIGHT

A clock above the kitchen door reads 11:30. NORMA JENNINGS enters with the books and the day's receipts, sets her load down on the counter. Hank is sweeping near the cashier's.

HANK

How'd we do today?

NORMA

Wasn't a good day. It wasn't altogether a bad day either.

(CONTINUED)

46. CONTINUED:

HANK

That sounds like a good day.

She smiles, concentrates on her books, not looking at him.

NORMA

Remember to fasten those trash can lids on tight. We've got a mama racoon in the neighborhood thinks she's bringing the kids to the Cash N' Carry --

She looks up. He's right there. Smiling, non-threatening.

HANK

You still have that big down comforter I bought you on your bed?

NORMA

(carefully)

Yes, Hank, I do.

HANK

The mattress they give you on your bunk, it's probably yea thick --

(quarter of an inch)

-- and you lie there thinkin', "If this thing's so skinny, how'd they get all these rocks inside?"

(a genuine smile from her)

So you'll forgive me if I tell you that night after night I dreamed of you lying on that big feather bed.

A look between them and we see on Norma's face that this is far from a dead issue.

HANK (CONTINUED)

Guess the help shouldn't be so familiar with the boss lady.

NORMA

I don't blame you for dreaming.

HANK

I wasn't just dreaming of being with you, Norma, what I was trying to --

(stops himself)

I shouldn't even be saying this much.

NORMA

I think you should --

(CONTINUE)

46. CONTINUED:(2)

HANK

I haven't earned the right --

NORMA

-- say what you want to say.

HANK

(short pause)

I was trying to picture a whole life together. Pitching in with you, with the diner, making it soar, making it blue sky. I always talked too big, that's my biggest fault, that's something I learned talking to my counselor inside. Set realistic goals, take one step at a time, this is new territory for me. I want to try, Norma.

She wants to believe him and fights it every step of the way.

HANK (CONTINUED)

You want to know something wild? It's twenty years we've been together next month. Can you believe it?

(more tender)

Maybe we're doing this backwards. Maybe the second twenty's gonna be the one that counts. Give me time. I'm going to make you proud of me, yet.

She weakening. He kisses her, lightly. They look at each other. Tonight's sleeping arrangements are suddenly very much in question.

CUT TO:

47. EXT. SHERIFF'S STATION - NIGHT

Establish.

CUT TO:

48. INT. SHERIFF'S STATION RECEPTION AREA - NIGHT

Truman, Cooper and Doc Hayward enter the station. Lucy hands the Sheriff his messages. LELAND PALMER, looking slightly more pulled together than when we last saw him, is seated in the waiting area. As is James Hurley. They both rise when they see them enter.

LUCY

Those are your messages, Sheriff, coffee's fresh, Agent Cooper, doughnuts are in the conference room --

COOPER

Thank you, Lucy.

(to Truman, quietly)

I'll take James into the conference room.

(CONTINUE)

(#007)

(REVISED 12-19-89 - GREEN)

SC: 48

31. x

Cooper, Truman and Hayward Enter.

COOPER

Leo Johnson's gone to ground. My guess is  
he's holed up somewhere close to home

LUCY

(seeing them)

Sheriff, Leo Johnson called - -

TRUMAN

When?

LUCY

About ten minutes ago. He left this message.

She hands it to Truman, who reads it and hands it to Cooper, who reads it.

LUCY(CONT'D)

And Sheriff, in the background, when I spoke  
to him, I could hear a clock striking - -

COOPER

What kind of clock?

LUCY

It sounded like the clock at Easter Park.

Hawk approaches, Truman signals him over.

TRUMAN

Good work, Lucy.

COOPER

Hawk, pull the surveillance off Leo's house, I want  
a perimeter thrown up around Easter Park - -

HAWK

Got it.

CONTINUED:

(#007)

(REVISED 12-19-89 - GREEN)

SC 48 CONTINUED:

32. X

James Hurley enters, passing Hawk.

JAMES  
Sheriff, can I talk to you?

COOPER  
Harry, I'll speak to James, why don't you check  
out this message?

Cooper hands the message back to Truman.

TRUMAN  
I'll join you in a minute.

COOPER  
Come on in, James.

Truman starts out - - Leland Palmer enters.

LELAND  
Sheriff, is it true? You've found him? You've  
got the killer.

TRUMAN  
We've arrested a suspect, Mr. Palmer, I can't  
release any details yet, I'm sorry.

LELAND  
Is it him? Is it the man?

TRUMAN  
That'll be for a jury to decide. Excuse me.

HAYWARD  
(a hand on his arm)  
Leland - -

CONTINUED:

32.

48. CONTINUED:

TRUMAN

I'll be right in.

COOPER

That's where the doughnuts are.

Cooper moves towards the kitchenette for some coffee, where Hawk is pouring a cup.

TRUMAN (CONTINUED)

(holding up a message, quietly)

Lucy, when did Leo Johnson call?

LUCY

About an hour ago.

Leland reaches the Sheriff and Hayward. In background we see Cooper greet James and together they go into the conference room.

LELAND

Sheriff, is it true? I heard you have a suspect in custody?

TRUMAN

We've made an arrest, Mr. Palmer, we can't release any details yet, I'm sorry.

(a look to Hayward)

LELAND

Is it the man? Did you catch him?

TRUMAN

That'll be for a jury to decide. Excuse me.

HAYWARD

(a hand on his arm)

Leland --

Truman moves to Hawk.

TRUMAN

Where's Ed?

HAWK

Left for home a few minutes ago.

Truman hands him the Leo Johnson phone message.

(CONTINUED)

48. CONTINUED:(2)

STAY WITH

Hayward and Leland Palmer near the door.

HAYWARD

Leland, there's nothing you can do here. You should be home with Sarah now.

LELAND

You're right. Of course you're right.

Hayward pats him on the shoulder, starts to move off.

LELAND

(a veiled question)

Are you going back to the hospital?

HAYWARD

No. I've got some paperwork, then I'm heading home myself.

LELAND

(has the answer he wanted)

Thank you, Will.

HAYWARD

(unaware of what he's given away)

Don't give it another thought.

With a purpose, Leland exits the station.

CUT TO:

49. INT. CONFERENCE ROOM - NIGHT

As Truman enters, Cooper and James are standing at the table. James lays the audio tape from Jacoby on the table.

JAMES

(Reason for being there)

COOPER

Where'd you get this tape, James?

JAMES

It was Laura's. We found it. You listen to it, I think it'll help you find who you're looking for.

TRUMAN

Who do you think that is, James?

(CONTINUED)

33.

48. CONTINUED:(2)

TRUMAN

(low)

You want to check this out? James' bike is outside.

Hawk looks at it, looks at Truman. Concern. Nods. Heads for the exit. STAY WITH  
Hayward and Leland Palmer near the door.

HAYWARD

Leland, there's nothing you can do here. You should be  
home with Sarah now.

LELAND

You're right. Of course you're right.

Hayward pats him on the shoulder, starts to move off.

LELAND

(a veiled question)

Are you going back to the hospital?

HAYWARD

No. I've got some paperwork, then I'm heading home  
myself.

LELAND

(has the answer he wanted)

Thank you, Will.

HAYWARD

(unaware of what he's given away)

Don't give it another thought.

With a purpose, Leland exits the station.

CUT TO:

49. INT. CONFERENCE ROOM - NIGHT

As Truman enters, Cooper and James are standing at the table. James lays the audio tape from  
Jacoby on the table.

COOPER

Where'd you get this tape, James?

JAMES

It was Laura's. We found it. You listen to it, I think  
it'll help you find who you're looking for.

TRUMAN

Who do you think that is, James?

(CONTINUED)

34.

49. CONTINUED:

JAMES

Somebody with a red corvette.

COOPER

Dr. Jacoby's in the hospital with a heart attack. He says he saw Laura Palmer tonight. You wouldn't happen to know anything about that?

JAMES

(going pale)

Heart attack?

COOPER

James, what kind of dangerous game have you been playing?

James looks at them both, stricken. Hawk enters, holding something wrapped in a handkerchief. He talks to Truman quietly at the door.

JAMES

Is Jacoby gonna be okay?

Cooper looks to Truman. Truman steps forward, sets the handkerchief down on the table, whispers something to Cooper, who nods.

COOPER

James, I've been very patient with you. From here on out ... I'm going to require a better set of answers.

He unfolds the handkerchief, revealing the vial of cocaine.

COOPER (CONTINUED)

Let's start with why this was in the gas tank of your bike.

Off James' dismay ...

FADE TO BLACK

END ACT THREE

35.

ACT FOUR

FADE IN:

50. INT. MILL DRYING SHED - NIGHT

CLOSE on Shelly Johnson, still bound to the post, exhausted from struggling, terrified, as she looks over at ...

CUT TO:

51. THE INCINDIARY DEVICE

Ticking, counting down.

CUT TO:

52. INT. DRYING SHED - NIGHT

We see a hand with a gun advancing through the dark. Catherine. She enters the room, behind Shelly, can't immediately make sense of what she sees.

CATHERINE

My God ...

She slowly moves around Shelly. Shelly sees Catherine and immediately renews her struggling, trying to be understood through the gag.

CATHERINE (CONTINUED)

(still suspicious)

I can't understand a word you're saying, you've got a thing in your mouth.

CUT TO:

53. THE INCINDIARY DEVICE

Stops ticking. Makes a small, unspectacular sound, but it ignites a small bunch of rags near one of the gas cans.

CUT TO:

54. SHELLY AND CATHERINE

Seeing the flame, Shelly kicks it up to a whole new level. Catherine coolly eyes the flames. She turns back to Shelly and points the gun at her.

CATHERINE

Answer my questions and I'll help you.

(removes Shelly's gag)

Who are you?

SHELLY

Shelly Johnson.

CATHERINE

Of course you are. Do you know who called me here?

(CONTINUED)

36.

54. CONTINUED:

SHELLY

I don't know anything, please, help me --

CATHERINE

Be quiet, I'm thinking.

Another poof of flame and the fire spreads a little further.

CATHERINE (CONTINUED)

All right.

Catherine pockets the gun and tries to untie her. The knots are rigid. Catherine spies a small hand axe in a woodpile. Picks it up and takes a "whack" at one of the ropes.

CUT TO:

55. EXT. ONE-EYED JACK'S - NIGHT

Establish. We hear familiar, Icelandic caroling from inside.

CUT TO::

56. INT. ONE-EYED JACK'S CASINO ROOM - NIGHT

Drinks in hand, and more than a few under their belts, JERRY HORNE is explaining to HEBA how to throw dice at the craps table. She rolls a winner. The other ICELANDERS cheer.

X

CUT TO:

57. INT. ONE-EYED JACK'S OFFICE - NIGHT

CLOSE on the monitor. Jerry looks up at the camera, gives a big thumbs-up. BEN HORNE turns from the monitor to a table, where a tipsy EINER THORSON, the head Iclander is reviewing the Ghostwood contracts. A 52 PICK-UP GIRL massages his shoulders.

X

EINER

Fine. Fine, fine, fine ... okay. Okay.

Blackie O'Reilly freshens both their drinks. Ben subtly gestures and she goes easy on his.

EINER (CONTINUED)

(finishing his review)

Ghostwood. Fantastic. I love it.

BEN

All your revisions are included?

EINER

Ben, I am so happy I can't say how much.

Ben produces a pen. Einer produces a pen. They laugh.

(CONTINUED)

37.

57. CONTINUED:

EINER (CONTINUED)

After you.

BEN

No, after you.

EINER

After me.

The Iclander laughs and gets down to the business of signing the contracts. Ben watches intently.

CUT TO:

58. INT. CASINO ROOM - NIGHT

X

Jerry is explaining to a tearful Heba something about a cocktail waitress.

X

JERRY

Heba, baby, I swear to you, she doesn't mean a thing to me.

HEBA

Then how does she know the name of your boat?

JERRY

She's a yachting enthusiast. She's a nut for water sports.

INTERCUT:

59. OMITTED

60. INT. ONE-EYED JACKS OFFICE - NIGHT

Ben is now signing the documents. He finishes. Caps his pen.

EINER

Ghostwood.

BEN

Ghostwood.

They stand and embrace, clapping each other heartily on the back and laughing. At Ben's signal, the 52 Girl presents Einer with a small tray of chips and gives him a nice kiss.

X

BEN

Tonight you'll play on the house.

EINER

This is marvelous.

BEN

Enjoy, my friend.

(CONTINUED)

38.

60. CONTINUED:

ICELANDER  
(raising the chips)  
To Ghostwood!

BEN  
To Ghostwood Estates and Country Club!

Einer exits with a laugh. Ben takes out a cigar, preps it and lights it. Blackie gives him a kiss.

BLACKIE  
Congratulations, boss.

BEN (CONTINUED)  
Blackie, old pal ... this calls for a celebration ... let's  
have a look ... at the new girl.

Blows smoke. Blackie smiles.

CUT TO: X

61. OMITTED  
62. INT. AUDREY'S ROOM - NIGHT

The bell goes off. A pleasant, musical sound. Panicked, Audrey turns. Looks at herself in the mirror. SOUND of a door opening. She turns ... X

CUT TO:

63. INT. DRYING SHED - NIGHT

Catherine manages to remove the last of Shelly's bonds. The fire is spreading quickly around them. They head for the door but a piece of burning timber falls in, blocking their access. Catherine looks back towards the drying shed, which is starting to ignite.

CATHERINE  
This way.

SHELLY  
Are you sure?

CATHERINE  
If it'll make you feel better, yes.

They move in that direction.

CUT TO:

64. EXT. MILL/DRYING SHED - NIGHT

A number of WORKERS have gathered, watching the fire as it spreads rapidly. SIRENS are heard, approaching in the distance. Pete Martell slams up in his pick-up truck, next to Catherine's Cherokee. One of the mill workers, DECKER, moves quickly to Pete.

(CONTINUED)

39.

64. CONTINUED:

DECKER

Must've started in the drying sheds --

PETE

Any of the boys still in there?

DECKER

Not sure. Shift was over. We're trying to get a count.

PETE

'Seen Catherine?

DECKER

No, Pete.

PETE

That's her car.

DECKER

God, you think she's inside?

PETE

Guess I'd better find out.

DECKER

Pete, that ain't such a good idea.

PETE

(pause)  
She's still my wife.

Pete heads into the building. Decker calls after him.

DECKER

She's spreading fast!

CUT TO:

65. INT. HOSPITAL CORRIDOR - NIGHT

Low light. A STATE TROOPER is posted outside intensive care. A phone rings in the distance. Three rings. A NURSE moves into the corridor, speaks quietly to the Trooper, who rises and follows her towards the phone at the Nurse's station.

CUT TO:

65A. A PAY PHONE

A hand sets down the phone handset. A Figure walks quickly and quietly down the corridor and into intensive care.

CUT TO:

40.

## 66. INT. INTENSIVE CARE - NIGHT

From behind the Figure. The Figure looks in on Dr. Jacoby, lying in one bed, asleep. The figure turns and looks in on Jacques Renault, sleeping in the next bed/station, shoulder in traction. The Figure moves towards Jacques. Carefully, quietly tapes his free wrist to the bedrail and picks up a pillow. Places the pillow over Jacques face, then gradually starts to exert more pressure.

X  
X

Jacques comes to, struggles, but the Figure holds the pillow in place with almost superhuman strength. Jacques' hand frantically tries to find the nurse call button. He manages to reach the cord, but before he can press the button ... his hand goes limp. Jacques dies.

*Leland Palmer, his face a mask of vengeful rage, removes the pillow from Jacques' face.*

Leland looks out into the hallway, moves quietly off.

CUT TO:

## 67. DR. JACOBY

In bed. One eye open. He closes it as Leland enters his room.

CUT TO:

## 68. LELAND

Advances towards Dr. Jacoby. He hears voices in the hall, turns ...

CUT TO:

## 69. INT. HOSPITAL CORRIDOR - NIGHT

Leland exits intensive care and moves away, as the Nurse and the Trooper come back into the corridor, drinking coffee, speaking quietly, sharing a small laugh.

CUT TO:

## 70. EXT. ED HURLEY'S HOUSE - NIGHT

Establish.

CUT TO:

## 71. INT. ED HURLEY'S HOUSE - NIGHT

Ed Hurley enters the dark house. He rounds the corner into the living room and stops when he sees ... Nadine lying on the living room floor, her skirt spread neatly around her.

ED

Nadine?

(moves towards her)

Nadine?

He gets closer and a shock of fear whips up his spine. He kneels down beside her. Sees the now half-empty bowl of pills. Sees the note, addressed to him, in her hand.

ED (CONTINUED)

Oh no ... oh no ...

He lifts her up into his arms, trying to revive her.

(CONTINUED)

41.

71. CONTINUED:

ED (CONTINUED)

Nadine, oh God, don't do this, Nadine, Nadine ...

He feels for a pulse. Finds a faint one. He crawls over to a phone, grabs it, takes it back with him to her as he dials for help.

ED (CONTINUED)

I need an ambulance, my wife's taken some pills ... 442

Pleasant St. ... for the love of God, please hurry.

(he hangs up, holds her)

Stay with me, Nadine. Please don't go. Stay with me.

He holds her.

CUT TO:

72. EXT. LEO JOHNSON'S HOUSE - NIGHT

Establish.

CUT TO:

73. INT. LEO JOHNSON'S HOUSE - NIGHT

The eerie glow of a snow-filled TV screen fills the living room, accompanied by the white-noise hush of dead video air. Bobby Briggs cautiously enters the house.

BOBBY

Shelly?

As Bobby enters the thick gloom of the house, we realize Leo Johnson is standing near the fireplace, waiting for him, holding an axe.

BOBBY (CONTINUED)

Shelly? You here?

LEO

Shelly's not here.

BOBBY

(turns, sees him, thinking fast)

Leo, man am I glad to see you --

LEO

Was there something I can help you with?

BOBBY

Actually it's you I was looking for, the cops, man, they're on to you --

Leo moves forward and viciously kicks Bobby in the back of the leg with a steel-tipped boot. Bobby sprawls forward across the room. Leo kicks him again. Bobby hits the wall hard.

(CONTINUED)

42.

73. CONTINUED:

LEO  
Shelly's dead. You killed her. *You killed her!*

Leo chops at Bobby with the axe, which Bobby just eludes; the axe splinters the flimsy wall paneling. Leo backhands Bobby, knocking him into the TV/VCR tray in the corner. The impact activates the VCR, putting in play a scene from "Invitation to Love." It plays behind Bobby.

INTERCUT:

74. THE TV - INT. "INVITATION TO LOVE" - "NIGHT"

A silent scene. Montana backs up, as Chet advances holding the gun on him, yelling something.

INTERCUT:

75. BOBBY AND LEO

Bobby on the ground, dazed, badly injured. Leo raises the axe over his head with a scream. A SHOT rings out, the window blasts inward, Leo's hit and staggers back against the wall.

ON THE TV: Chet fires the gun. Montana is hit. He staggers back in shock, slides down a wall column.

Bobby looks up. *Hank Jennings* appears in the window, holding a .357 Magnum. Bobby looks at Leo, in shock against the wall. Hank withdraws. Leo's eyes are fixed on the TV.

ON THE TV: Montana can't believe he's wounded. Chet stands trembling; he can't believe what he's done. Jared puts a hand on his shoulder, gently takes the gun from his hand.

Bobby scrambles to his feet and limps out of the house.

CUT TO:

76. LEO

Gasping for breath. Fixated on the TV.

ON THE TV: Jared raises the gun and points it at Montana himself. Montana cringes. CLOSE on the barrel of the gun. It fires.

Leo's eyes glaze over.

CUT TO:

77. INT. HAYWARD HOUSE - NIGHT

Donna and Madeleine sit huddled on the sofa in front of a fire. EILEEN HAYWARD wheels into the room with a tray filled with cookies and two glasses of milk.

X

Our POV is through a window in the house. We don't hear them speak. And when the CAMERA moves from one window to the next, we realize we're looking through *someone's* POV. As we reach the next window, a pair of *gloved hands* reach for the window, attempting to open it.

CUT TO:

43.

78. EXT. GREAT NORTHERN HOTEL - NIGHT

Establish.

CUT TO:

79. INT. GREAT NORTHERN DINING ROOM - NIGHT

Carrying a small paper bag, Dale Cooper enters, stifling a yawn, glancing at his watch. He makes his way through the empty bar, towards the hotel corridor. As he leaves the room, we notice the sole occupant, sitting in the bar area, has watched him go with some interest. The ASIAN MAN who we earlier saw checking into the hotel.

CUT TO:

80. INT. HOTEL CORRIDOR - NIGHT

Cooper moves down the corridor, takes out his tape recorder, activates it, speaks quietly.

COOPER

Diane ... 4:37 A.M. At the end of a long investigative night, returning to my room at the Great Northern. We have one suspect in custody and Leo Johnson, the man I think is responsible for Laura's death, won't be able to avoid the dragnet we've thrown up for long. As you can hear in the ambient sounds around me, and I notice with some relief, the Icelandic group staying on my floor have either checked or passed out. I may not even need my Ear-Pillow Earplugs, which I did receive today, Diane, although I suspect I may put them to good use for purely precautionary reasons. I ordered some hot milk from room service when I came in. Here's hoping that does the trick and I can grab a few hours of quality sack-time. Diane, twenty-four hour room service has got to be one of the premiere achievements of modern civilization.

X

X  
X

Stops at his door. Hears his phone start to ring inside. Deactivates. Unlocks his door. Enters.

CUT TO:

81. INT. COOPER'S HOTEL ROOM - NIGHT

Cooper enters, moves to and answers the phone.

COOPER

Cooper ... yes ... yes, how can I help you? ... yes, I could meet you ... couldn't this wait until morning? ... I see ... all right, give me about twenty minutes to refresh myself ...

A knock at the door.

COOPER (CONTINUED)

Could you excuse me just a moment, I've got room  
(more)

(CONTINUED)

