

TWIN PEAKS  
#001

Written by

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Based on, If Any

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ACT ONE

FADE IN:

1. EXT. GREAT NORTHERN HOTEL - DAY 1.

Dawn breaks over the Great Northern.

CUT TO:

2. INT. GREAT NORTHERN HOTEL ROOM - DAY 2.

We hear him before we see him, but DALE COOPER is perched six inches above

the floor in a one-handed yoga "frog" position, wearing boxer shorts and a pair of

socks, talking into the tape recorder which is sitting on the carpet near his head.

COOPER

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

(MORE)

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

CUT TO:

3. EXT. SHERIFF TRUMAN'S HOUSE - MORNING 3.

A rustic log house, with the Sheriffs cruiser parked in front. A rooster crows.

SHERIFF TRUMAN exits the house, carrying a soiled paper bag. He walks around

the side yard to a chicken coop and scatters the feed he has in the bag into the

coop. They start clucking and pecking.

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

He empties the bag and starts towards the cruiser.

CUT TO:

4. EXT. DOUGHNUT SHOP - DAY 4.

A sign reads: WAGON-WHEEL DO-NUTS.

CUT TO:

5. INT. DOUGHNUT SHOP - MORNING 5.

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

SQUARE DEALS ON ROUND DONUTS.

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

ordering.

LUCY

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

(to Andy)

I'm ordering extra jelly donuts  
because they're Agent Cooper's  
favorite, you know my aunt I told  
you about with the raccoons? She  
liked jelly donuts, they were her  
favorite, but she doesn't remind me  
at all of Agent Cooper.

(a new thought)

Her son, though, does -

ANDY

And one plum frappe turnover.

CUT TO:

6. INT. SHERIFF'S CRUISER - MORNING

6.

Truman drives past Wagon-Wheel Do-Nuts just in time to see  
Lucy and Andy

leaving the shop, with Andy carrying a stack of donut boxes  
up to his neck.

Truman pulls into the parking lot next to them and leans out  
the window.

TRUMAN

Can I give you three a lift?

LUCY

(looking atound)

But Sheriff, there's only two of  
us.

Truman and Andy look at each other.

CUT TO:

7. INT. GREAT NORTHERN HOTEL DINING ROOM - DAY

7.

Dale Cooper sits at a choice corner table, holding a fresh,  
hot cup of coffee, as a

WAITRESS stands by, holding the coffee pot.

COOPER

(holding up a hand to  
stop her)

(MORE)

COOPER (CONT'D)  
 Wait right there, wait right there  
 ...  
 (he sniffs the coffee;  
 hmm ... he sips)  
 You know, this is, excuse me, a  
 damn good cup of coffee. I've had I  
 can't tell you how many cups of  
 coffee I've had in my life and this  
 ...  
 (another sip)  
 ... this is one of the best.

WAITRESS  
 Thank you.

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

CUT TO:

8. AUDREY HORNE

8.

Across the room, watching Cooper order. She slips into her  
 beguiling, rip-your-

heart-out routine and sashays across the dining room to  
 Cooper's table.

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

The Waitress departs. Audrey smiles.

AUDREY  
 My name is Audrey Home.

COOPER  
 Federal Bureau of Investigation,  
 Special Agent Dale Cooper.

AUDREY  
 Can I sit here?

COOPER

(pleasantly)

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

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

AUDREY

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

COOPER

Were you a friend of Laura Palmer's?

AUDREY

Not exactly.

COOPER

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

AUDREY

Oh we knew each other ...

COOPER

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

AUDREY

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

(holds out her hand to show a big rock))

COOPER

Very nice.

AUDREY

My father bought it for me. my father was crazy about Laura. He bought her a pony when she was nine, but he let her father say it was from him. Its name was Troy.

(MORE)

AUDREY (CONT'D)  
 (absent-mindedly rubs her  
 left palm)  
 Do your palms ever itch?

Cooper studies her benignly.

CUT TO:

9. BENJAMIN HORNE

9.

Crossing the hallway outside the dining room, he glances in and sees his daughter

sitting with Dale Cooper. He stops, takes this in, then moves on.

CUT TO:

10. EXT. LEO JOHNSON'S HOUSE MORNING

10.

The trucker, LEO JOHNSON, is obsessively cleaning the cab of his semi rig with a

dustbuster. A bucket of hot water, some sponges and a hose are at the ready

nearby. We see that Leo's name is stenciled on the rig's door, along with the

name, "BIG PUSSYCAT." SHELLY JOHNSON, in her waitress uniform, comes up

to the truck.

SHELLY

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

Leo turns off the dustbuster and turns to her.

LEO

Did you finish cleaning my boots?

SHELLY

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

LEO

All of it?

SHELLY

Well yeah.

LEO  
No you didn't.

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

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

LEO  
Now, Shelly.

SHELLY  
Okay.

Shelly starts back towards the house.

CUT TO:

11. INT. JOHNSON KITCHEN - MORNING 11.

Shelly dumps the clothes out of the grocery bag onto a laundry basket in front of

the washer. She shakes out the clothes before putting them in. She stops short

when she sees a large, dark red bloodstain on a faded blue cowboy work shirt.

She starts to tremble. She hears a car horn beep outside. She looks out the

window, sees Norma's car pull in near the truck but she doesn't see Leo.

She hears the screen door open and bang shut in the other room.

LEO'S VOICE  
Shelly? Norma's here.

Shelly makes a brave decision: quickly folds the bloodstained shirt and stashes it

behind the washer, dumps the rest of the clothes in the washer, loads the

detergent, closes the door and starts it just as Leo comes in the room.

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



SHELLY  
I heard you, Leo.

She starts out. He catches her by the arm.

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

He pinches her cheek softly and holds it.

SHELLY  
(manages a smile)  
Sure, Leo.

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

CUT TO:

12. EXT. JOHNSON HOUSE/INT. NORMA'S CAR - MORNING 12.

Norma sits behind the wheel of a maroon '64 Falcon station  
wagon. Shelly gets in

beside her and they drive off.

NORMA  
Leo sure keeps that truck up,  
doesn't he?

SHELLY  
He sure does.

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

SHELLY  
Norma, you said a mouthful and then  
some.

NORMA.

Guys ...

(shakes her head)

SHELLY  
(shakes her head)  
Guys.

NORMA  
'You hear what happened at the  
Roadhouse last night?

SHELLY  
No.

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

SHELLY  
Bobby hit Ed? Weird.

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

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

SHELLY  
(shakes her head)  
... Guys.

NORMA  
Guys.

CUT TO:

13. EXT. SHERIFF'S STATION ENTRANCE - MORNING

13.

Re-establish.

CUT TO:

14. INT. SHERIFFS STATION RECEPTION AREA - MORNING

14.

Deputy Andy takes a big bite of his plum frappe turnover,  
just as Dale Cooper

breezes through the front door and waves brightly as he  
passes.

COOPER  
Morning, Deputy.

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

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

COOPER  
Hey there, Lucy.

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

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

He moves down the hall.

CUT TO:

15. INT. INTERROGATION ROOM A - MORNING

15.

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

COOPER  
Hey, Sheriff: three for three.

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

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

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

(he rises)

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

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

CUT TO:

INT. INTERROGATION ROOM A - DAY

JAMES HURLEY is seated, next to his LAWYER, across from  
 Truman, as Cooper

enters and sits beside the Sheriff.

TRUMAN

James has been advised of his  
 rights.

COOPER

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

JAMES

None. No, sir.

Cooper turns on the VCR and we see the same videotape of  
 Laura and Donna at

the picnic that we saw earlier. James watches the video.

COOPER

James, did you shoot this video  
 tape?

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

COOPER (CONTINUED) (CONT'D)

Isn't that your cycle, James?

JAMES

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

COOPER

(gently)

James, you were in love with Laura.

(James is silent)

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

JAMES

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

COOPER

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

JAMES

It had everything to do with Bobby.

COOPER

Why? Was she afraid of Bobby?

JAMES

I think so.

COOPER

Did you know that Laura was using cocaine?

JAMES

(pause)

Yes.

COOPER

Did you ever take cocaine with her?

JAMES

No, I tried to get her to stop.

COOPER

When was the last time you saw her?

JAMES

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

COOPER

You're sure it was 12:30?

JAMES

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

COOPER

'You and Laura have a fight?

JAMES

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

COOPER

Why?

JAMES

She didn't say.

COOPER

Was she high that night?

JAMES

Yes.

COOPER

Where did she get her drugs?

JAMES

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

COOPER

Did she get her drugs from Bobby?

JAMES

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

COOPER  
Why did she start using again?

JAMES  
(getting emotional)  
I don't know. Something happened, a  
couple of days ago -

COOPER  
What happened?

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

COOPER  
Until the last night.

JAMES  
Yes.

COOPER  
Did she call you that night?

JAMES  
Yes.

Cooper looks at Laura's diary, open in front of him, at the  
page for February 5th;

the page marked "DAY ONE." He takes the half-heart necklace  
from his pocket.

COOPER  
Do you recognize this necklace,  
James?

JAMES  
Yes, sir.

COOPER  
James, what happened on February  
fifth?

Tears form in his eyes. He fights them back.

WHITE OUT TO:

17. EXT. PARK - DAY

17.

Laura Palmer, lying on a picnic blanket, playfully turns to  
face James.

LAURA  
What day is it today?

JAMES  
Sunday.

LAURA  
No, I mean the date.

JAMES  
The fifth of February.

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

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

LAURA  
No.

JAMES  
Because you have the cutest nose in  
the world?

LAURA  
No.

JAMES  
Because your skin is so soft and  
you smell so good?

LAURA  
No.

JAMES  
Why?

LAURA  
Because I really believe that you  
love me.

She takes the necklace from her pocket, "breaks" the heart  
in two, gives half to

James and puts the other half around her neck.

WHITE OUT TO:



16.

18. JAMES 18.

Sitting in interrogation. Looks up at Cooper.

JAMES  
I don't remember.

Cooper looks at him

CUT TO:

19. EXT. JOHNSON HOUSE - DAY 19.

Leo is putting the last touches on polishing his truck, when he's struck by a

troubling thought. He throws open the door of the cab and frantically searches

behind and under the driver's seat. He can't find what he's looking for.

LEO  
Darnn it.

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

CUT TO:

20. INT. JOHNSON HOUSE LAUNDRY ROOM - DAY 20.

Leo hurries in, throws open the top of the washer, pulls out the full load of soggy

laundry and searches through them, looking for the bloody shirt that he does not

find.

LEO  
NO!

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

honking sound.

FADE OUT:

END ACT ONE

ACT TWO

FADE IN:

21. INT. DONNA HAYWARD'S BEDROOM - DAY 21.

DONNA HAYWARD lies asleep in bed. The sound of an operatic aria drifts

through the room, originating downstairs. Donna shifts, starting to waken,

stretches and smiles like an untroubled angel. Then her eyes open and she

remembers Laura's death.

CUT TO:

22. INT. HAYWARD LIVING ROOM - DAY 22.

Donna enters the room, where her mother, EILEEN, sits in her wheelchair doing

some elaborate needlepoint, listening to the opera on the hi-fi.

DONNA

Mom?

(Eileen doesn't hear her)

Mom?

EILEEN

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

She uses a remote control to turn down the volume of the hi-fi and takes her

daughter's hand.

DONNA

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

EILEEN

They called this morning and said they could wait until tomorrow to see you. Your father and I thought you should rest.

(MORE)

EILEEN (CONT'D)

You woke us crying in your sleep last night, do you remember?

DONNA

No, really?

EILEEN

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

DONNA

(sits beside her)

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

EILEEN

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

DONNA

(nods, decides to confide)

Can this be between you and me?

EILEEN

(takes her hand)

Of course it can.

DONNA

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

EILEEN

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

DONNA

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

EILEEN

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

DONNA

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

EILEEN

What did you tell the police?

DONNA

Nothing, I don't have any proof of anything and what's terrible is James was with Laura the night she died, but Mom I know he didn't do it.

(close to tears)

Last night, I had to see him, we were the two people closest to her in the world. But I feel so bad ...

EILEEN

Why angel?

DONNA

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

(tears)

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

Donna falls into her mother's arms.

CUT TO:

23. INT. GREAT NORTHERN HOTEL OFFICE - DAY

23.

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

sits across from him.

LELAND

... Palmer, P-A-L-M-E-R ... yes, that's correct, my daughter ... her name was Laura ...

(MORE)

LELAND (CONT'D)  
 I'm calling to make the  
 arrangements, the funeral,  
 everything, I want everything taken  
 care of, I don't care how much it  
 costs and if you don't mind, I'd  
 prefer. that we not even discuss  
 money

During above, Benjamin Home enters, stops and listens.

LELAND (CONTINUED) (CONT'D)  
 ... I don't understand the question  
 ... what's the difference? What do  
 you mean "leak" ... seepage? I  
 think I --  
 (loses it, almost a moan)  
 -- no, don't --  
 (screams)

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

He pushes the phone and everything else on his desk away  
 from him. He gets up,

crosses to a cabinet stereo, turns on the sound on a modem  
 jazz quartet record,

time, about as loud as it can go.

Benjamin goes to the Secretary.

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

She nods, goes to Leland, takes him gently by the arm and  
 leads him out of the

room.

Benjamin Home turns down the sound on the stereo, goes to  
 the desk and picks

up the phone.

BENJAMIN (CONTINUED) (CONT'D)  
 This is Benjamin Horne, who am I  
 speaking to? ... fine ... mahogany  
 and teak?

(MORE)

BENJAMIN (CONTINUED) (CONT'D)  
 well, you can forget that, Mr.  
 Formaldehyde, I'm picking up the  
 tab here and you vampires are not  
 taking a bite out of my checkbook  
 in order to exploit my colleague's  
 tragedy ... start thinking lead.

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

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

JERRY HORNE, Benjamin's younger, wiry brother enters,  
 followed by four

BELLHOPS, carrying a mess of mismatched Samsonite.

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

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

The Bellhops carefully set the bags down as directed.

JERRY (CONTINUED) (CONT'D)  
 What's the matter with Leland?  
 Looks like somebody shot his dog.

The Bellhops all stop and look at Benjamin.

JERRY (CONTINUED) (CONT'D)  
 What is WITH you guys? I've got a  
 sandwich in there and I want all  
 those bags opened - we're looking  
 'til we find it.

The Bellhops hop to it; all the bags are opened. Jerry  
 tosses clothes around the

room until he finds a baguette with brie wrapped in white  
 paper.

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

(he reaches in and finds another one)  
 Got a couple left - here, try one.

BENJAMIN  
 (takes the sandwich)  
 Jerry, Leland's daughter was murdered. And the Norwegians left.

JERRY  
 Did they sign?

BENJAMIN  
 No. The deal's off.

JERRY  
 We had those Vikings by the horns, what happened?

BENJAMIN  
 One of 'em left a note.

JERRY  
 What's it say?

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

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

CUT TO:

24. INT. SHERIFF'S STATION INTERROGATION - DAY

24.

DR. HAYWARD opens the folder containing Laura's autopsy report, ready to share

the results to Truman and Cooper. Dr. Hayward absentmindedly tugs on a thread

sticking out of his sleeve.

HAYWARD  
 Harry, as you know, I delivered Laura. I knew

HAYWARD (CONTINUED) (CONT'D)

her her entire life; she was my daughter's best friend. I couldn't bring myself to do the post-mortem, so last night I called in Joe Fielding from Fairvale. He did the work, I assisted, this is what he found

(puts on glasses,  
consults the sheet)

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

He rugs again on the loose thread on his sleeve; a button pops off his shirt, hits

and table and spins. He takes off his glasses, wipes his eyes.

COOPER

And you've examined Ronette Pulaski as well.

HAYWARD

(composing himself)

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

TRUMAN

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

HAYWARD

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

COOPER

The answer's in there somewhere.



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

the beach.

HAYWARD

So beautiful. Who would do a thing like that?

CUT TO:

25. INT. HOLDING CELL - DAY

25.

Mike and Bobby sit on their steel cots. Mike moves to Bobby, who's hanging his

head upside down off the back of the cot, kneels down beside him and speaks to

him quietly.

MIKE

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

BOBBY

Leo called you?

MIKE

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

BOBBY

What'd you tell him, Snake?

MIKE

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

BOBBY

I gave him half already.

MIKE

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

BOBBY

Hey, I saw him the other night, okay?

MIKE

What night? You mean Thursday night?

BOBBY

Yeah, Thursday.

MIKE

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

BOBBY

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

MIKE

Check.

BOBBY

(lowering his voice further)

And then I went to see Leo, 'cause I had this money burning a ten thousand dollar hole in my pocket.

MIKE

What about the other half?

BOBBY

It's in Laura's safe deposit box.

MIKE

You didn't get it back from her?

BOBBY

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

MIKE

So how we gonna get that ten grand for Leo?

BOBBY

(wise-ass)

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

MIKE

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

BOBBY  
You see me laughing?

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

BOBBY  
(grabs his shirt)  
Don't even think like that - and  
don't mention one word about Leo  
Johnson, you do not know Leo  
Johnson.

MIKE  
But what about --

The holding area door opens. Hawk leads James back in and  
takes him back to

his cell. Bobby jumps up from his cot and moves to the bars.

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

HAWK  
That could constitute a threat,  
Briggs.

BOBBY  
Gee, I'm sorry.

James enters his cell.

CUT TO:

26. INT. SHERIFF'S DEPARTMENT RECEPTION AREA - DAY 26.

Truman and Cooper make their way towards the front, as ED  
HURLEY, a bandage

on his head, rises from his seat.

TRUMAN  
Hey Ed, how's that coconut?

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

TRUMAN

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

COOPER

(shakes hands)  
Any relation to James?

ED

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

COOPER

No, we can release him into your custody.

Truman looks at him.

ED

Let me understand; is James being charged?

COOPER

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

ED

Will do.

Lucy calls from the switchboard.

LUCY

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

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

lowers his voice.

ED

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

TRUMAN

(kidding him)

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

ED

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

TRUMAN

What are you saying?

ED

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

Truman thinks a moment, then nods.

CUT TO:

27. COOPER

27.

On the phone at the switchboard.

COOPER

Alright, Albert, bring the boys,  
you guys can have the body all day  
tomorrow ... no, can't do it,  
they're gonna bury her on Monday  
... and Albert, if you come through  
Lewis Fork, I can recommend a place  
for lunch, the Lamplighter Inn.

(waxing enthusiastic)

They've got a cherry pie that could  
kill you.

CUT TO:

28. EXT. HARDWARE STORE - DAY

28.

Carrying a small tray of sandwiches, Norma is going into the hardware store down

the block from the Double R Diner. She holds the door open for a woman who's

exiting, obscured behind a big bag of hardware. It's NADINE HURLEY. Norma

sees her first.

NORMA  
(pleasantly)  
Hi, Nadine.

NADINE  
What are you doing here, Norma?

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

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

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

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

NORMA  
What's that?

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

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

Nadine moves off. Norma enters the store.

CUT TO:

29. INT. SHERIFF'S STATION WAITING AREA - DAY 29.

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

to Ed.

JAMES  
Did you have to post bail?

ED  
Had a talk with Harry. No charge.

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

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

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

ED  
Already got it covered.

They exit.

CUT TO:

30. INT. INTERROGATION ROOM A - DAY 30.

Mike sits at the table, as Dale Cooper enters.

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

MIKE  
He's my friend.

COOPER

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

MIKE

Around two years.

COOPER

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

MIKE

That's between her and me.

COOPER

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

MIKE

What's that supposed to mean?

COOPER

You guys were out looking for James last night --

MIKE

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

COOPER

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

MIKE

They started it.

COOPER

After Bobby decked Ed Hurley with a pair of brass knuckles.

MIKE

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



COOPER

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

Cooper smiles. Mike gets the picture.

CUT TO:

31. INT. INTERROGATION ROOM B - DAY

31.

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

COOPER

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

BOBBY

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

COOPER

Right. Well, I guess you can go then.

Cooper sits, takes the whistle he whittled out of his pocket and begins to sand it

with a small piece of folded sandpaper. Truman looks at him.

BOBBY

... now?

COOPER

Yeah.

Bobby stands and makes his way to the door.

COOPER (CONTINUED) (CONT'D)

Oh, Bobby ...

(Bobby stops at the door)

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

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

notebook.

COOPER (COISMNUED) (CONT'D)  
What are you sitting around for  
Harry? We got places to go and  
people to see.

TRUMAN  
I'm gonna start studying medicine.

COOPER  
Why's that?

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

FADE OUT:

END ACT TWO

ACT THREE

FADE IN:

33. INT. BLUE PINE LODGE KITCHEN - DAY 33.

CLOSE on a trout as it's slit open and held under running water. PETE MARTELL

proceeds to clean the fish in the sink, whistling a happy tune. In a dressing gown,

over a negligee, JOSIE PACKARD enters the kitchen, a happy look on her face.

JOSIE

On top of the morning to you, Pete.

PETE

No, Josie, the expression is "top of the morning"...

(looks up at the clock)

... and it's just barely morning.

JOSIE

(pouring coffee)

So perhaps I should say, 'Bottom of the afternoon.'

PETE

That'd be more like it.

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

JOSIE

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

PETE

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

(holds up his string)

JOSIE

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

PETE  
 No, Josie, it's not you I was --  
 (thinks better of it)  
 Forget it. Catherine was wrong  
 yesterday --

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

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

Josie follows Pete into the living room.

CUT TO:

34. INT. BLUE PINE LODGE LIVING ROOM DAY

34.

Josie enters with Pete. Cooper and Truman rise.

TRUMAN  
 Mrs. Packard, this is Dale Cooper,  
 FBI.

COOPER  
 Pleased to meet you, m'am.

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

COOPER  
 Mrs. Packard, you said the magic  
 word.

TRUMAN  
 I'd love a cup, thanks.

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

COOPER  
 Black as midnight on a moonless  
 night.

PETE  
 Pretty black.  
 (Pete exits)

JOSIE  
 Please, grab yourself a chair.

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

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

JOSIE  
Koro.

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

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

Cooper start to bend down to pet Koro, Truman tries to  
signal him not to. A growl, a yip and

Cooper withdraws his hand.

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

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

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

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

COOPER  
When was the last time you saw  
Laura?

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

COOPER  
That would be five o'clock?

JOSIE  
Yes.

COOPER  
When did she leave?

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

COOPER  
How did she seem to you on Thursday  
afternoon?

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

COOPER  
Did she say what that was in  
reference to?

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

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

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

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

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

She rises and exits. Cooper smiles strangely at Truman.

COOPER  
How long have you been seeing her?

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

COOPER  
Body language.

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

Pete sticks his head back in.

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

Pete exits.

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

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

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

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

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

CUT TO:

35. INT. BLUE PINE LODGE KITCHEN - DAY 35.

Josie is on the phone.

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

INTERCUT:

36. INT. SMALL PLEASANT MOTEL ROOM - DAY 36.

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

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

Josie mouths the word, not at all sure.

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

She hangs up. Turns and raises her glass and touches glasses with Benjamin Home,

who smiles and swoops down for a kiss.

CUT TO:

37. INT. BLUE PINE LODGE KITCHEN - DAY 37.

Josie exits. Pete scrubs the coffee pot, whistling happily. We move off him to

reveal a small dead fish on the counter, coated with coffee grounds, in a small, thin

pool of steaming percolator water.

CUT TO:

38. INT. BLUE PINE LODGE LIVING ROOM - DAY 38.

Josie re-enters the room. Truman and Cooper rise. Preoccupied, Josie sits down,



mouthng a word to herself. Truman and Cooper slowly sit.

TRUMAN

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

JOSIE

What is "shenanigans?"

COOPER

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

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

CUT TO:

39. (DELETED) 39.

40. EXT. SMALL PLEASANT MOTEL DAY 40.

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

CUT TO:

41. INT. MOTEL ROOM - DAY 41.

Catherine Martell is lounging in bed. Benjamin Home is in front of a mirror, tying

his tie.

CATHERINE

Why do you always have to rush off?

BENJAMIN

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

CATHERINE

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

BENJAMIN

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

CATHERINE

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

BENJAMIN

(insincerely)

Oh I'm sorry, did I offend your delicate sensability?

CATHERINE

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

BENJAMIN

Sweetheart, it's all the same to me.

CATHERINE

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

BENJAMIN

(sits beside her on the bed)

We may not have to do anything: a few more local tragedies and josie may run that mill into the ground herself.

CATHERINE

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

BENJAMIN

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

CATHERINE

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

BENJAMIN

Maybe it's time for a fire.

CATHERINE  
Are you talking about business or  
pleasure?

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

CATHERINE  
All that dry wood lying around ...

BENJAMIN  
A stray spark one night ...

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

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

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

CUT TO:

42. EXT. GREAT NORTHERN HOTEL AND WATERFALL - DAY 42.  
Re-establish.

CUT TO:

43. INT. GREAT NORTHERN HOTEL PRIVATE QUARTERS - DAY 43.  
Looking in on JOHNNY HORNE, in his Indian headdress, standing  
in the middle of  
the room, staring at the ceiling.

CUT TO:

REVERSE ANGLE

Truman and Cooper looking in at Johnny, with DR. LAWRENCE  
JACOBY beside

them. Dr. Jacoby stifles a small giggle and quietly closes  
the door.

CUT TO:

44. INT. GREAT NORTHERN HOTEL CORRIDOR - DAY

44.

Truman, Cooper and Jacoby move down the corridor.

JACOBY

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

COOPER

Dr. Jacoby, how old is Johnny Horne?

JACOBY

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

TRUMAN

And you've been treating him for how long?

JACOBY

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

COOPER

I understand Laura Palmer was his tutor.

JACOBY

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

COOPER

Does Johnny get out much?

JACOBY

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

TRUMAN

Was she here on Wednesday afternoon?

JACOBY

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

COOPER

What story was that?

JACOBY

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

COOPER

You said Laura was a patient of  
yours as well.

JACOBY

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

Cooper slow burns.

CUT TO:

45. INT. PALMER HOUSE BEDROOM - DAY

45.

A dark room, the blinds are pulled. A subdued SARAH PALMER  
sits in a chair,

wearing a robe, A NURSE enters, moves to her and says  
quietly ...

NURSE

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

SARAH

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

NURSE

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

The Nurse exits. Sarah swallows the pill.

CUT TO:

46. INT. PALMER HOUSE UPSTAIRS HALLWAY - DAY 46.

Donna is waiting in the hall, looking at a photo on the wall  
 of a young Laura

playing, when the Nurse comes out of the bedroom and moves  
 to her.

NURSE

She's sedated. Try not to upset  
 her.

Donna nods and enters the bedroom.

CUT TO:

47. INT. PALMER HOUSE BEDROOM - DAY 47.

Donna and Sarah see each other and Donna moves into her  
 arms. They embrace,

cry, then Donna sits beside her.

SARAH

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

DONNA

Yes, yes, I miss her so much.

SARAH

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

Sarah wipes away a tear, looks away, then looks back at  
 Donna, tilting her head,

looking at her sadly.

Donna hand slowly slides up and touches Sarah, comforting  
 her. Sarah looks down

at the hand

CUT TO:

48. SARAH'S POV 48.

Looking at Donna's hand. She looks up from the hand and sees ... Laura sitting

beside her. Sarah's arms reach forward, clutch her and pull her into an embrace.

CUT TO:

49. DONNA 49.

As Sarah holds her.

SARAH  
My baby ... my baby ...

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

CUT TO:

50. SARAH 50.

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

CUT TO:

51. SARAH'S VISION - INT. HOSPITAL CORRIDOR - NIGHT 51.

Looking down a long corridor, a frightening looking MAN we haven't seen before

comes racing towards us at full speed. We hear some monstrous sound. just as

he's about to reach us we ...

CUT TO:

52. SARAH 52.

She opens her mouth and screams and won't stop. Terrified, Donna struggles and

pulls away from her, trying in vain to find some way to calm her, as the Nurse

rushes into the room.

FADE TO BLACK

END ACT THREE



ACT FOUR

FADE IN:

52. EXT. GREAT NORTHERN HOTEL - EVENING 52.  
As dusk is falling ...

CUT TO:

53. INT. GREAT NORTHERN CORRIDOR - EVENING 53.  
Benjamin Horne enters and crosses the lobby. He stops when he hears some deafening rock MUSIC start coming through the ceiling above him. He heads for the stairs.

CUT TO:

54. INT. AUDREY HORNE'S ROOM - EVENING 54.  
Audrey is dancing by herself in the middle of the room, swaying slowly and sensually to the music. Benjamin opens the door and looks in, Audrey doesn't see him at first. Ben walks over to the stereo and turns off the music. Audrey sees him, looks at him with some attitude.

BENJAMIN

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

AUDREY

About four thousand times.

BENJAMIN

(getting right to the point)

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

AUDREY

Yes.

BENJAMIN

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

AUDREY

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

BENJAMIN

About what?

AUDREY

(smiles)

About my dear, close friend Laura being brutally murdered.

BENJAMIN

(red hot)

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

AUDREY

(mocking)

Oh, Daddy, I'm so afraid.

BENJAMIN

(pauses, very cold)

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

He exits.

CUT TO:

56. EXT. BOBBY BRIGGS HOUSE - DAY

56.

Establish

CUT TO:

57. INT. BRIGGS DINING ROOM - DAY

57.

BETTY BRIGGS is just setting dinner down on the table in front of her husband,

MAJOR BRIGGS and son, Bobby.

BETTY

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

She sits down at the table with them. Major Briggs and his wife bow their heads

but Bobby doesn't.

MAJOR BRIGGS

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

Bobby indifferently moves his meatloaf around the plate and mashes up the chips

with a spoon.

MAJOR BRIGGS (CONTINUED) (CONT'D)

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

Bobby rolls his eyes. Major Briggs is undeterred.

MAJOR BRIGGS (CONTINUED) (CONT'D)

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

Bobby impatiently taps his water glass with his knife.

MAJOR BRIGGS (CONTINUED) (CONT'D)

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

Bobby shakes out a cigarette, puts it in his mouth. The Major calmly and firmly

backhands Bobby across the face. The cigarette flies across the table and spears

into the meatloaf on Betty's plate.

Bobby's stunned more than hurt.

MAJOR BRIGGS (CONTINUED) (CONT'D)

I am a tolerant man, but my patience has its limits. "To have his path made clear for him is the aspiration of every human being in our beclouded and tempestuous existence." Robert, you and I are going to work on making yours real clear.

Betty removes the cigarette from her meatloaf.

BETTY

(sincerely)

We're here for you, Bobby.

Bobby's hands clench into white-knuckled fists.

CUT TO:

58. EXT. DOUBLE-R DINER NIGHT

58.

Re-establish.

CUT TO:

59. INT. DOUBLE-R DINER NIGHT

59.

The diner's bustling with dinner traffic. Truman and Cooper are seated at the

counter. Shelly pours them some coffee.

SHELLY

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

TRUMAN

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

COOPER

(brightening)  
Cherry pie?

SHELLY

Best in the tri-counties.

TRUMAN

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

SHELLY

Sure thing.

COOPER

(a twinkle in his eye)  
Nothing's a sure thing, Shelly.  
(Shelly moves off)  
Shelly Johnson with a "j?"

TRUMAN

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

Cooper nods, makes a note as he sips his coffee. As he puts the notebook away

he looks around and sees the LOG LADY seated a couple of chairs away, cradling

her log and drinking coffee. Cooper looks back at Truman.

COOPER (CO.NMNUED)

(whispers)  
Log Lady?

TRUMAN

Right.

COOPER

Hi.

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

COOPER (CONTINUED) (CONT'D)

Can I ask her about her log?

TRUMAN

Many have.

Cooper ponders his choices. Norma Jennings comes out of the kitchen with a

piece of cherry pie, moves to Cooper and Truman and sets down the pie.

NORMA

Evening, Harry.

TRUMAN

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

COOPER

Federal Bureau of Investigation.

NORMA

Norma Jennings.

COOPER

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

NORMA

(good-natured)

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

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

NORMA (CONTINUED) (CONT'D)

Maybe I should come back with the  
dinner menu.

TRUMAN

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

COOPER

(comes out of it with a  
smile)

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

TRUMAN

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

COOPER

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

NORMA

Yes. Laura helped organize the program.

COOPER

When was the last time you saw her?

NORMA

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

TRUMAN

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

NORMA

I could get them for you.

COOPER

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

NORMA

Okay.

She moves off. Truman looks at him.

TRUMAN

Man, you must have the metabolism of a bumblebee.

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

LOG LADY

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

COOPER

Yes?

LOG LADY

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

She turns to leave.

COOPER

Wait a minute - what did it see?

She holds the log.out.

LOG LADY

Ask it.

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

LOG LADY (CONTINUED) (CONT'D)

I thought so.

The Log Lady exits.

CUT TO:

60. EXT. CALHOUN MEMORIAL HOSPITAL - NIGHT

60.

Establish.

CUT TO:

61. INT. CALHOUN MEMORIAL HOSPITAL - NIGHT

61.

Tommy the Hawk Hill is completing an interview with the parents of Ronette

Pulaski, JANEK and SUBURBIS PULASKI. Ronette is visible in b.g., lying on a bed

in intensive care. A STATE TROOPER stands guard in front of the entrance to the

room. (note: do not show Ronette's face)

HAWK

(summing up)

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

MRS. PULSASKI

That's right.

HAWK

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

JANEK

Yes. At Horne's Department Store downtown.



HAWK

What did she do at the department store?

MRS. PULASKI

She was a salesperson at the perfume counter.

JANEK

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

Mrs. Pulaski thinks of her daughter and gets a little teary-eyed. Hawk looks up and

sees ...

... the ONE-ARMED MAN looking around the corner in his direction. As soon as

the One-Armed Man sees Hawk and the Trooper he slowly recedes back around

the corner.

HAWK

Excuse me ...

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

CUT TO:

62. THE ONE-ARMED MAN

62.

As he ducks into a stairwell and waits. Hawk's footsteps pass by ... the One-

Armed Man quietly moves away, down the stairs.

CUT TO:

63. HAWK

63.

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

... empty.

CUT TO:

64. EXT. LEO JOHNSON'S HOUSE - NIGHT 64.

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

SHELLY'S VOICE  
Thanks, Norma. See you tomorrow.

CUT TO:

65. INT. LEO JOHNSON'S HOUSE - NIGHT 65.

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

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

She moves towards the kitchen.

CUT TO:

65. INT. JOHNSON HOUSE KITCHEN - NIGHT 65.

CLOSE on a new bar of soap being dropped into a dark sock. Leo ties the sock

off, swings it around, slaps it into his palm a couple of times.

LEO  
I'll be right out, Shelly.

CUT TO:

66. INT. JOHNSON HOUSE LIVING ROOM - NIGHT 66.

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

enters ...

SHELLY  
Hi, Leo

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

LEO  
Where's my shirt?

SHELLY  
Shirt?

LEO

(advancing on her)

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

She pushes the bag of groceries at him and throws herself onto the couch,

protecting her face, terrified. The groceries fall to the floor, something breaks

and spills.

Leo walks over to the stereo and turns it on; loud, heavy metal.

Leo starts to spin over his sock, gaining momentum ... and as it flies out of frame

we ...

CUT TO:

67. INT. GREAT NORTHERN HOTEL CORRIDOR - NIGHT 67.

Audrey Horne is walking down a corridor when a gust of wind slams a heavy door

shut behind her. She jumps, then regains her composure.

CUT TO:

69. INT. GREAT NORTHERN HOTEL CORRIDOR - NIGHT 69.

Audrey moves down the corridor. SOUND of the wind continues to howl. When

she hears voices she slows, sneaks around the next corner and peeks through a

partially open door into

INTERCUT:

70. AUDREY'S POV - BENJAMIN HORNE'S OFFICE 70.

Benjamin Horne is pouncing a couple of stiff Scotches on the rocks. He hands one

to his brother Jerry, who's walking back and forth, rubbing his hands gleefully together.

JERRY

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

BENJAMIN

What the hell are you so happy about?

JERRY

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

BENJAMIN

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

JERRY

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

BENJAMIN

(he's persuaded)

Now that you've jogged my memory

...

(sips his drink)

... and set it on fire ... I'll drive.

JERRY

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

They clink glasses and drain their drinks. Audrey moves away, as they start

towards the door. She turns a corner as they exit and walk away.

BENJAMIN

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

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

CUT TO:

71. EXT. HAYWARD HOUSE - NIGHT 71.

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

CUT TO:

72. INT. HAYWARD HOUSE LIVING ROOM - NIGHT 72.

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

DONNA

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

DR.HAYWARD

How do you do, James?

JAMES

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

EILEEN

James, very nice to meet you.

An awkward silence.

DR.HAYWARD

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

JAMES

Yes, sir.

Another silence.

EILEEN

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

JAMES

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

DONNA

I'll get it, Mom.

Donna exits to the kitchen.

DR.HAYWARD

Have a seat, James.

EILEEN

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

Eileen drives her chair towards the kitchen. James and Dr. Hayward move to the

dining room table and take their seats. Donna returns from the kitchen and sets

down a glass in front of James.

DONNA

Here's your fruit punch, James.

JAMES

Thanks, Donna.

DR.HAYWARD

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

JAMES

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

DONNA

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

DR.HAYWARD

His wife is the lady with the patch?

JAMES

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

EILEEN'S VOICE

(from the kitchen)

Will? Can you give me a hand?

DR.HAYWARD

Excuse me, James.

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

DONNA

(more intimately)

We can talk after dinner.

JAMES

It's good to see you.

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

CUT TO:

73. EXT. HAYWARD HOUSE - NIGHT

73.

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

front.

BOBBY  
 That bastard.

MIKE  
 First your girlfriend, then mine.

BOBBY  
 Too bad we can only kill him once.

He lights a cigarette. They drive slowly off. The rear brakelights disappear into

the darkness. The wind howls.

CUT TO:

74. INT. DR. JACOBY'S OFFICE - NIGHT

74.

We hear a soft, cool be-bop tune. Lights are low. A pair of strange, green

orthopedic shoes dance expertly into view and execute a few boss moves. We

widen out to see Dr. Jacoby in his fifties-style, Hawaiian-themed rec room.

He picks up his mail and sifts through it, continuing to dance. He stops suddenly

when he comes across a slightly bulky plain manilla envelope. He opens the

envelope and finds a single audio cassette tape, without a case. Written on the

cartridge are the words ...

"TO DR. JACOBY, WITH LOVE, LAURA"

Overcome with amazement, he instantly turns off the stereo,  
punches eject,

removes the tape that was playing, inserts Laura's tape and  
hits play.

LAURA'S VOICE

(from the tape)

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

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

Dr. Jacoby nervously starts eating malted milkballs from a  
bowl on his desk,

crunching them in a single bite.

LAURA'S VOICE (CONTINUED) (CONT'D)

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

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

LAURA'S VOICE (CONTINUED) (CONT'D)

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

He plugs the headphones in and we no longer hear her voice.  
As he listens and



chomps on the milkballs, his face registers a whole gamut of emotions.

FADE OUT:

END ACT FOUR