

T W I N P E A K S

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Fire Walk With Me,  
Teresa Banks and the Last  
Seven Days of Laura Palmer

Screenplay by  
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Typed By: Deep Thought

Lynch/Frost Productions

Shooting Draft

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August 8, 1991

1.

FADE IN:

1. EXT. WIND RIVER, WASHINGTON - DAY

On screen it reads:

"1988, WIND RIVER,  
DEER MEADOW, WASHINGTON"

TERESA BANKS' body wrapped in plastic floating through Hells Canyon,  
drifting along in Wind River.

On screen it reads:

"TERESA BANKS"

FADE OUT:

FADE IN:

2. EXT. FBI OFFICE IN PORTLAND

Establish.

3. INT. GORDON COLE'S OFFICE

GORDON COLE talks on the speaker phone.

COLE  
GET ME AGENT CHESTER DESMOND IN  
FARGO, NORTH DAKOTA.

4. EXT. HIGHWAY, FARGO, NORTH DAKOTA - DAY

A school bus. TWO very buxom PROSTITUTES are being handcuffed by a  
plain clothes special agent, CHESTER DESMOND. Another AGENT has his  
gun to the spread eagled BUS DRIVER's head. The KIDS inside the bus  
are screaming. The phone inside Chester Desmond's car starts to  
ring. Desmond walks to the car.

5. INT. DESMOND'S CAR - DAY

Desmond picks up the ringing phone.

DESMOND

Yes...

INTERCUT WITH:

(more)

(CONTINUED)

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2.

5. CONTINUED:

COLE

COLE  
CHET, I AM CALLING YOU FROM  
PORTLAND... OREGON.

DESMOND

DESMOND  
OK, Gordon.

COLE  
NO, IT'S OREGON, PORTLAND, OREGON.  
IT'S REGIONAL BUREAU CHIEF COLE. OUT  
IN PORTLAND OREGON. I NEED YOU OUT  
HERE, CHET.

DESMOND  
(little louder)  
OK, Gordon.

COLE  
OREGON. A YOUNG GIRL HAS BEEN  
MURDERED. SEVENTEEN YEARS OLD.  
NAMED TERESA BANKS.

DESMOND  
(very loud)  
Okay, Gordon!!!

Desmond electronically lowers the aerial adjusting the volume.

COLE  
GOT A MAP OF THE ENVIRONS OF THE  
YAKIMA INDIAN RESERVATION WITH  
YOUR NAME ON IT. BETTER BRING A  
POLE.

DESMOND  
Smell something fishy, huh?

COLE  
I'VE GOT A SURPRISE FOR YOU, CHET.  
SOMETHING INTERESTING THAT I WOULD  
LIKE TO SHOW YOU. ARRANGEMENTS ARE  
BEING MADE AND I WILL MEET YOU AT  
THE PORTLAND, AIRPORT.

6. EXT. SMALL AIRPORT OUTSIDE OF PORTLAND - DAY

Small government plane lands.

(more)

(CONTINUED)

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3.

6. CONTINUED:

ANOTHER ANGLE

Desmond exits the plane.

7. INT. SECURITY LOUNGE OF THE AIRPORT - SAME

Desmond enters. Cole and another man, SAM STANLEY, walk towards him.

COLE  
 (motioning to the man standing there)  
 CHET, GIVE SAM STANLEY THE GLAD  
 HAND. HE'S COME OVER FROM SPOKANE.

Desmond and Stanley shake.

STANLEY  
 It's a pleasure. I've heard a lot about  
 you.

COLE  
 SAM'S THE MAN WHO CRACKED THE  
 WHITEMAN CASE.

DESMOND  
 Congratulations. I heard about that.

COLE  
 (plowing ahead)  
 YOUR SURPRISE, CHET. HER NAME IS LIL.

LIL walks to them from another room. She goes into a contorted dance.

8. LIL'S DANCE

Things we notice.

-- She makes a sour face.

-- She walks in place.

-- She puts one hand in her pocket and makes a fist with the other.

-- While she is doing this, she blinks with both eyes.

-- She is wearing a red wig.

At one point during this Cole adds a sentence.

COLE  
 SHE'S MY MOTHER'S SISTER'S GIRL.

Cole holds four fingers in front of his eyes.

(CONTINUED)

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8. CONTINUED:

DESMOND  
(noticing the fingers)  
Federal?

Cole gives him the thumbs up.

Lil finishes her dance.

COLE  
GOOD LUCK, CHET.  
(turns to Sam)  
SAM, YOU STICK WITH CHET, HE'S GOT  
HIS OWN M.O. MODUS OPERANDI.  
(back to Chet)  
YOU CAN REACH ME AT THE  
PHILADELPHIA OFFICES. I AM FLYING  
OUT TODAY

DESMOND  
Right, Gordon. We'll be in touch.

9. EXT. HIGHWAY ON THE WAY TO DEER MEADOW - DAY

Desmond's car on the highway.

10. INT. DESMOND'S CAR - SAME

As they barrel down the highway -

STANLEY  
That was really something. That  
dancing girl.  
(after a beat)  
What did it mean?

DESMOND  
Code. If you work with Gordon you learn  
that right away.

STANLEY  
Code, I've heard a lot about this.

Desmond pulls his arm back so that only his fingers come out of his sleeve.

DESMOND  
Sort of shorthand.

STANLEY  
(missing the humor)  
Shorthand. really?

(CONTINUED)

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10. CONTINUED:

DESMOND  
We're heading into a difficult situation.

STANLEY  
How do you figure?

DESMOND  
I'll explain it to you. Do you remember  
Lil's dance?

As Desmond explains we -

INTERCUT WITH:

11. FLASHBACK: LIL'S DANCE

In slow motion.

ON LIL'S SOUR FACE

DESMOND  
Lil was wearing a sour face.

STANLEY  
What do you mean?

DESMOND  
Her face had a sour look... that means  
we're going to have trouble with the  
local authorities. They are not going to  
be receptive to the FBI.

ON LIL BLINKING BOTH EYES

DESMOND  
Both eyes blinking means there is going  
to be trouble higher up... the eyes of the  
local authority. A sheriff and a deputy.  
That would be my guess. Two of the  
local law enforcers are going to be a  
problem.

ON LIL PUTTING ONE HAND IN HER POCKET AND ONE IN A FIST

DESMOND (continued)  
If you noticed she had one hand in her  
pocket which means they are hiding  
something, and the other hand made a  
fist which means they are going to be

belligerent.

ON LIL WALKING IN PLACE

(CONTINUED)

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11. CONTINUED:

DESMOND (continued)

Lil was walking in place which means there's going to be a lot of legwork involved.

WE SEE COLE PUTTING HIS FINGERS IN FRONT OF HIS FACE AND SAYING LIL IS HIS SISTER'S GIRL.

DESMOND (continued)

Cole said Lil was "his mother's sister's girl". What is missing in that sentence? The Uncle.

STANLEY

Oh, the uncle is missing.

DESMOND

Not Cole's Uncle but probably the sheriff's uncle in federal prison.

STANLEY

So the sheriff had got an Uncle who's committed a serious crime.

ON LIL'S RED WIG

DESMOND

Right, which is probably why Lil was wearing a red wig meaning we are headed into a dangerous situation. Let me ask you something, Stanley, did you notice anything about the dress?

STANLEY

The dress she was wearing had been altered to fit her. I noticed a different colored thread where the dress had been taken in. It wasn't her dress or she must have lost some weight.

DESMOND

Gordon said you were good. The tailored dress is our code for drugs. Did you notice what was pinned to it?

STANLEY

A blue rose.

DESMOND  
Very good, but I can't tell you about  
that.

Stanley rides along quietly for a while.

(CONTINUED)

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11. CONTINUED: (2)

STANLEY  
What did Gordon's tie mean?

DESMOND  
What? That's just Gordon's bad taste.

STANLEY  
Why couldn't he have just told you all  
these things?

DESMOND  
He talks loud. And he loves his code.

STANLEY  
I see. He does talk loud.

DESMOND  
Gordon would not have sent us to Deer  
Meadow without thinking it was a  
high priority situation.

STANLEY  
It must be a high priority situation.

12. EXT. HIGHWAY - SAME

Desmond's car drives off.

DISSOLVE TO:

13. EXT. DEER MEADOW SHERIFF'S STATION - AFTERNOON

Desmond and Stanley arrive. The Sheriff's Station is in a sorry  
state outside... They walk up to the old steps and enter.

14. INT. DEER MEADOW SHERIFF'S STATION, RECEPTION AREA - DAY

Agent Desmond and Stanley walk into a very small reception area. At  
the counter Desmond shows his badge to CLIFF HOWARD, the Deputy.

DESMOND  
Good afternoon, Federal Bureau of  
Investigation, Special Agent Chet  
Desmond. I'd like to see Sheriff Cable.

Cliff just smiles for a long minute.

CLIFF

Why don't you folks have a seat. Make yourself at home. It's gonna be a while.

Desmond stays standing and Stanley sits. After another long moment, Cliff joins the SECRETARY in a conspiratorial giggle over the long wait they are planning to give the FBI. In the middle of a giggle

(more)

(CONTINUED)

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14. CONTINUED:

Cliff smiles up at Desmond.

CLIFF (continued)

Why don't you have some of that coffee. It was fresh two days ago.

Cliff has a good laugh over this and leans again over the secretary pretending to look at some paper work. They both laugh.

DESMOND

Okay, that's it. I've had enough of the waiting room now.

CLIFF

(still smiling)

Oh.

Desmond walks towards the door that obviously must go to Sheriff Cable's office.

Cliff blocks his way with his arm across the doorway, daring him to do something. While they stare eye to eye, Desmond's hand goes up slowly towards Cliff's face in a slow mesmerizing way. Cliff tries to knock Chet's hand away. Chet counters by grabbing Cliff's nose and pinches a nerve to its side injecting Cliff with a great amount of pain.

CLIFF (continued)

AAAHHHHHHHHH...

Desmond spins the deputy 180 degrees placing himself on the inside of the office and then still pressing the nerve guides Cliff down into a chair.

While the Deputy's eyes tear copiously Desmond turns to the secretary.

DESMOND

You can start that FRESH pot of coffee right now.

Desmond stalks to Sheriff Cable's office. Stanley remains behind continuing to observe every detail.

15. INT. SHERIFF CABLE'S OFFICE - DAY

SHERIFF CABLE looks up from his work.

CABLE  
How the hell did you...

Desmond shows his credentials.

DESMOND  
Federal Bureau of Investigation, Special  
Agent Chet Desmond.

(CONTINUED)

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15. CONTINUED:

Cliff, still holding his nose, appears just behind Desmond, who turns to him.

DESMOND (continued)  
That's all right, Deputy, Sheriff Cable  
can take it from here

Cable signals Cliff to leave.

DESMOND (continued)  
I'm here to investigate the murder of  
Teresa Banks.

CABLE  
Well, little fella, we don't need any  
outside help here. I don't like you  
people sniffin' around my neck of the  
woods. In fact, when the state boys  
called me about a "J. Edgar" coming up I  
think I said, "So what?"

DESMOND  
Your behavior is not funny and is  
wasting the time of the Federal  
Government.

CABLE  
You're lucky I am not wasting you.

DESMOND  
Well, little fella, let me put it this way.  
The operative word here would be  
"Federal". With or without the  
semantics of all this, I am now ordering  
you to release all pertinent information  
concerning Teresa Banks, both while  
living and deceased.

Cable retrieves a box with the paper work and some personal effects.  
He throws it to Desmond.

CABLE

A basic kill. Banks was a drifter and nobody knew her. My boys have been all over this. It's a dead end.

DESMOND

That's why we're here, Sheriff Cable. Where's the body?

CABLE

Out back in our morgue

(CONTINUED)

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15. CONTINUED: (2)

Desmond starts to leave.

CABLE (continued)

It's 4:30. We close at five.

DESMOND

We've got our own clock. We'll lock up.

As Desmond turns to leave he notices on the wall a framed Newspaper clipping with picture.

The caption reads:

"CABLE BENDS STEEL"

The newspaper shows a picture of Cable in a He-Man pose bending a steel BAR into a U shape. He turns to leave and Stanley seems to have appeared right on time. Desmond moves down the hall and Stanley follows.

16. EXT. SHERIFF'S STATION - DAY

As Desmond and Stanley walk to the adjoining morgue they see a pile of steel BARS similar to the one they saw Cable bending in the picture.

AT THE MORGUE DOOR

Stanley moves up to Desmond and speaks confidentially.

STANLEY

You know, Agent Desmond, I figure this whole office, furniture included, is worth 27,000 dollars.

Desmond doesn't know what to say to him. They enter the morgue.

17. INT. TINY MORGUE - DAY

Teresa's body is on the platform in the middle of the room, Stanley

hangs his recorder on the hooks at the end of the autopsy table and puts on rubber gloves. Desmond opens Teresa Banks file.

DESMOND

(reading)

Teresa Banks lived at the Canyon Trailer Park for a month. We'll check that. And worked as a waitress at Hap's Truck Stop. Worked the Night Shift. Good place for dinner when we're thru here, Sam.

(flips to another page)

No one came to claim the body and no known next of kin.

(CONTINUED)

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17. CONTINUED:

As Desmond is doing this, Stanley takes out his SPECIAL MACHINE. Desmond looks up from his work and notices.

STANLEY

Solved the Whiteman Case with this.

DESMOND

That's what I heard.

STANLEY

No one could find those splinters without a machine like this. And no one had a machine like this.

DESMOND

That's good.

STANLEY

Yes, it is good.

(looks around)

What do you think is in these other drawers?

DESMOND

I don't know, Sam.

STANLEY

Maybe, later we could take a look.

DESMOND

Sure, but let's finish up with this first.

Getting to work, Stanley's face goes right over Teresa's.

STANLEY

(into his recorder)

Crushed skull. Probable cause repeated

blows to the back of the head with an obtuse angled blunt object. Subject looks to be between 16 and 18 years of age.

DESMOND

Cole said she was 17.

Stanley's eyes drift to Teresa's left hand.

STANLEY

I wonder where her ring is?

Desmond notices the mark on her hand as well.

(CONTINUED)

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17. CONTINUED: (2)

DESMOND

Yeah.

(looking into the personal effects)

Personal effects include a watch, under garments, and a blue waitress uniform... the ring is missing. It says the rest of her things haven't been removed yet from the trailer. Let's hope it's there.

Stanley picks up her left hand.

INSERT: BANKS LEFT HAND

In Stanley's hand.

ON THE SCENE

STANLEY

There appears to be a contusion under the ring finger of her left hand.

DESMOND

Oh.

Stanley peers underneath the fingernail.

STANLEY

A laceration.

Stanley brings over his "Whiteman" instrument. Works the left hand under it.

DESMOND

Accidental?

STANLEY

Agent Desmond, would you hold the  
finger for me. There's something up  
there.

He gets whatever it is with a long set of tweezers.

DESMOND

What is it?

STANLEY

It is a piece of paper with the letter "T"  
imprinted on it. Take a look.

Desmond comes around and takes a look.

INSERT: THE LETTER "T".

(CONTINUED)

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17. CONTINUED: (3)

On a piece of paper.

CLOSEUP: DESMOND

Pondering what he has seen.

ON THE SCENE

We move across to a clock on the wall that reads: 5:04.

DISSOLVE TO:

THE SAME CLOCK

It now reads 3:33. Stanley zips up a regulation body bag around  
Teresa.

DISSOLVE TO:

18. EXT. MORGUE - LATE NIGHT

Desmond and Stanley come out of the morgue.

STANLEY

Geez, Agent Desmond, it's three-thirty  
in the morning. Where are we going to  
sleep?

DESMOND

We're not. You and I are going to get  
some food.

STANLEY

Yes, it's been several hours since we've eaten. I didn't realize that so much time had past, did you, Agent Desmond?

Desmond takes a long look at Stanley.

STANLEY (continued)  
You've got your own M.O., don't you, Agent Desmond?

Desmond gets in and starts the car.

19. EXT. HAP'S DINER - LATE NIGHT

Establish.

20. INT. HAP'S DINER, MANAGER'S OFFICE - LATE NIGHT

Desmond and Stanley talk with JACK, the manager who has black wavy hair with a black full mustache to match, shiny silk shirt with silver strands sown in and an Indian turquoise belt. He has a sign on his shirt that says, "Say 'Goodbye' to JACK".

(CONTINUED)

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14.

20. CONTINUED:

A GUY in the room is working on a light that keeps buzzing and shorting out. He doesn't really know what he's doing so he is poking at the wiring.

JACK  
Had the FBI here once before. Back in the fifties when Hap was running the place.

DESMOND  
Where's Hap?

JACK  
He's dead - good and dead.

DESMOND  
Sorry to hear it.

JACK  
He didn't suffer.

DESMOND  
I'd like to ask you a few questions about Teresa Banks

JACK  
Sheriff Cable's already asked me a few questions about Teresa Banks. She worked nights for a month. That's it.

DESMOND

Any friends?

JACK

No.

DESMOND

Ever see her with someone else?

JACK

No.

DESMOND

Did she ever mention any friends?

JACK

No.

(pointing)

Ask Irene over there.

He gestures thru a door that leads out to the diner, pointing out a woman behind the counter.

(CONTINUED)

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20: CONTINUED: (2)

JACK (continued)

Now, her name is Irene and it is night.  
Don't take it any further than that.  
There's nothin' good about it.

21. INT. HAP'S DINER - SAME

They sit at the counter and IRENE comes over to them. Behind her is the coffee and she is working on a cigarette. Lipstick smeared on the coffee cup.

IRENE

Take a good look around. There's nobody in this place - you're meetin' the reason why. What'll it be?

DESMOND

How come Jack let's you work here?

IRENE

Jack and I are united in holy matrimony.

DESMOND

Say no more.

Stanley is casing the restaurant as Irene pours them a couple of cups of coffee.

DESMOND

(showing credentials)  
Federal Bureau of Investigation, Special  
Agent Chet Desmond. I'd like to ask you  
a few questions about Teresa Banks.  
Jack said you knew her. How well?

IRENE

She only worked here a month. Nice  
girl. Never seemed to get here on time  
though. Ask me she had a little problem  
with --

She makes a sniff to indicate a "cocaine problem".

IRENE (continued)

Came looking for a job with a friend of  
hers. Pretty girl. Could've been her  
sister.

DESMOND

What happened to her?

IRENE

There was only one job. Teresa took the

(more)

(CONTINUED)

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16.

21. CONTINUED:

IRENE (continued)

job. Her friend took a hike. Never saw  
her again.

DESMOND

Did you ever see Teresa take cocaine?

IRENE

No.

DESMOND

Do you take cocaine, Irene?

IRENE

No, I do not. I never took cocaine or any  
other drugs. I don't take drugs.

STANLEY

Nicotine is a drug. Caffeine is a drug.

IRENE

Who's Shorty? Those drugs are legal.

DESMOND

He's with me.

(back on the track)

Anything you would like to tell us about

Teresa Banks that would help us out?

IRENE

I've thought about that. I think her death is what you would call a "freak accident".

DESMOND

Thanks.

An OLD GUY, long and skinny, smoking, gets Desmond's attention.

OLD GUY

You talking about that little girl that was murdered?

DESMOND

You have something to tell us?

OLD GUY

Yeah.

DESMOND

What?

(CONTINUED)

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21. CONTINUED: (2)

OLD GUY

I can tell shit from shinolah. Gets me along way down that road.

Desmond moves away from him.

STANLEY

You think we ought to question him?

Desmond looks down at the coffee cup in Stanley's \_left\_hand\_.

DESMOND

What time is it, Stanley?

Stanley checks his watch pouring hot coffee on himself.

STANLEY

Oh...

Desmond guides his laugh into a cough.

STANLEY

(looking at his watch while his  
legs burn)  
Agent Desmond, it's...

DESMOND  
It's late, Sam.

STANLEY  
(to himself as he dabs his pants  
with napkins)  
It's not late, it's early. Really early.

Irene comes up to them with her purse in her hand. She is going off duty.

IRENE  
You know, I never told anybody, but once for about three days, just before her time, Teresa's arm went completely dead.

DESMOND  
What do you mean?

IRENE  
Her left arm. It was numb. She said she couldn't use it. Said it had no feeling. Probably from the drugs she was taking.  
(after a beat)  
I just thought I ought to tell you.

(CONTINUED)

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21. CONTINUED: (3)

DESMOND  
Thanks.

Stanley watches her leave.

STANLEY  
I doubt it was drugs, more likely a problem with a nerve. I could recheck the arm for injuries, but for real nerve work we are going to have to take the body back to Portland.

DESMOND  
I think that's a good idea.

22. EXT. HAP'S DINER - NEAR DAWN

As Desmond and Stanley head towards their car.

DESMOND  
I think we should see the sun rise at the Canyon Trailer Park.

STANLEY

Are you speaking to me in a code?

DESMOND

No, Sam, I'm speaking plainly and I mean just exactly what I say.

STANLEY

In that case, we should go to the Canyon Trailer Park.

Irene walks past them and towards the parking lot.

STANLEY AND DESMOND

Thanks, Irene. Good...  
(catch themselves)  
Good morning.

STANLEY

Thank god it is morning.

23. EXT. CANYON TRAILER COURT - DAWN

Desmond and Stanley drive thru to the manager's trailer which is surrounded by a small white picket fence. They park and step to the trailer. Desmond knocks twice on the door. From inside they hear a voice that makes Cole's voice sound like a whisper.

VOICE

OH, GOD, WHAT... WHAT...

(CONTINUED)

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23. CONTINUED:

Just then Desmond and Stanley notice a sign on the door that reads.

"DO NOT EVER DISTURB BEFORE 9  
A.M... EVER"

VOICE

CAN'T YOU READ!

STANLEY

Nine's really late. We are really early.

They both fumble for their badges as they hear the manager coming closer to the door. They meet the manager, CARL RODD.

CARL

God damn, this better be important.

He stops in the middle of this when he sees the badges.

DESMOND

Federal Bureau of Investigation, Special Agent Chet Desmond and Agent Sam Stanley. Sorry to disturb you, but we would like to see Teresa Banks' trailer, please.

CARL

More popular than Uncle's Day at a whorehouse.

(takes one step out of his trailer)

GOD DAMN, THAT MORNING SUN IS BRIGHT! BLUE BRIGHT.

Carl steps thru the little picket fence's gate and leads them towards Teresa's Trailer.

CARL (continued)

Mrs. Simmons owns the trailer and she lives in town. Teresa rented it about a month ago.

DESMOND

Did she have someone with her?

CARL

Right. She had a friend with her. The friend took off.

DESMOND

Was there an argument?

(CONTINUED)

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23. CONTINUED: (2)

CARL

Not that I know of. But arguments do happen, don't they?

DESMOND

Yes they do. Did she have visitors?

CARL

No, hey, I already told this whole damn thing to Sheriff "Not-Quite-Able"... Here's the trailer now.

He swings open the door.

CARL (continued)

And this is exactly the way she left it. I never touched a GOD DAMN THING.

(frustration rising)

GOD!

Desmond and Stanley go in.

24. INT. TERESA'S TRAILER

Desmond smells the room. He and Stanley look around. Stanley leans over to Desmond.

STANLEY  
(whispers)  
She lived alone.

DESMOND  
She must have known someone.

Desmond notices her personal effects on the dresser, but no ring.

DESMOND (continued)  
You better dust this place, Sam.

STANLEY  
I'll get my kit.

25. EXT. CANYON TRAILER COURT

Stanley walks towards the car. He writes in his note book.

STANLEY  
(to himself)  
5,600 dollars.

26. INT. TERESA'S TRAILER

Desmond notices a picture hanging on the wall. Takes the picture down and looks at it thru his magnifying glass.  
(more)

(CONTINUED)

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26. CONTINUED:

INSERT - PICTURE

Teresa Banks is wearing a ring.

BACK ON THE SCENE

Stanley returns with his equipment. Desmond shows him the photograph.

DESMOND  
Take a look at this.

STANLEY  
She's wearing a ring.

Stanley studies it.

DESMOND

My guess is there isn't enough detail in the photo to get an idea of the design on the ring, but we should do a blowup of this anyway.

STANLEY

(squinting at the picture)  
May I see the magnifying glass, Agent Desmond?

(takes a look, then looks at  
Desmond)

There doesn't seem to be enough detail in the photo to ascertain the design on the ring.

Carl leans in from the outside.

CARL

I'm gonna make myself some Good Morning America. You want some?

Both nod "yes".

DISSOLVE TO:

27. INT. TERESA'S TRAILER - LATER

Stanley is finishing up his work. Carl brings them their coffee. Desmond tastes the coffee under Sam's watchful eye.

DESMOND

You weren't kiddin'. This stuff's got the sting of the forty-eight hour blend.

(CONTINUED)

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27. CONTINUED:

CARL

That's right. That's the best coffee you're gonna get around here.

STANLEY

(watching Desmond drink)  
We really do need a good "wake me up", don't we, Agent Desmond?  
(after a long look from Desmond)  
We really do need a good "wake me up", don't we, Agent Desmond?

A WOMAN sticks her head into the trailer. She has an ice pack over one eye and a load of idle curiosity. Desmond notices her.

DESMOND

Did you know Teresa Banks?

She just nods in the negative and leans back out. Behind her is Deputy Cliff, who looks into the trailer.

CLIFF

Hey, how's J. Edgar doin'?

(to Carl)

Bet you appreciate them bustin' your mornin' in half, eh, Carl? Bet they woke you up.

CARL

They're only doing their job.

DESMOND

What are you doing here in the trailer court, Deputy?

CLIFF

Maybe I just live here, what do you think about that?

DESMOND

Can I ask you where you were the night Teresa Banks was murdered?

CLIFF

You can tell J. Edgar that I was at a party and I got fifteen fuckin' witnesses.

CARL

Maybe if you did a little less partyin' that little girl would still be alive.

(CONTINUED)

\*\*

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23.

27. CONTINUED: (2)

CLIFF

Is that right, Mr. Jack Daniels?

DESMOND

Did you know Teresa Banks?

CLIFF

Got a couple of cups of coffee at Hap's from her. That's it. By the way where do you get off questioning a lawman? I could ask you the same question.

DESMOND

No you couldn't.

Chet steps towards Cliff who loses his balance and has to step off the trailer steps.

28. EXT. CANYON TRAILER COURT - SAME

Desmond stands in the doorway of the trailer and watches Cliff get into his car and drive to work.

Stepping away from the trailer Desmond spots something underneath. He bends down and retrieves a Titleist Golf Ball.

DESMOND

Is there a golf course around here?

CARL

Not a lot around here, no. Got some clubs, but not very many fellas with balls.

Desmond drops the ball in a plastic bag and gives it to Stanley who puts it in his kit. Desmond turns to Carl.

DESMOND

Thanks for your help, Carl. Sorry we woke you up.

CARL

That's alright. I was having a bad dream. I was dreamin' about a joke with no punchline.

Desmond and Stanley nod to Carl and walk to their car.

STANLEY

I couldn't help but notice that you had a suspicion that Deputy Cliff was the murderer. You did think that, didn't you, Agent Desmond?

(CONTINUED)

\*\*

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24.

28. CONTINUED:

DESMOND

He's not the murderer.  
(after a beat)  
But he's a bozo.

STANLEY

Yes, he is like a clown.

Desmond walks around the car to the drivers' side and gets in.

29. EXT. SHERIFF'S STATION - MIDDAY

The FBI MOBILE CRIME VAN sits outside as Desmond and Stanley pull up.

30. INT. WAITING ROOM, SHERIFF CABLE'S OFFICE - DAY

Cable and Cliff meet Desmond and Stanley as they come in the door.  
The CRIME VAN DRIVER sits nearby. The secretary is behind her desk.

CABLE

What the hell is that thing doing out there? You're not taking that body anywhere.

DESMOND

We're taking the body back to Portland and there's not a thing you can do about it.

CABLE

Maybe not a thing, but maybe two things.

DESMOND

Teresa Banks had a ring. Any idea what happened to it?

CABLE

We got a phone, here, that's got a little ring.

DESMOND

(turning to Stanley)  
Sam, get the body and put it in the van.  
(to Cable)  
Sheriff Cable, where were you the night Teresa Banks was murdered?

CABLE

(flexing the muscles in his arm)  
My alibi is as strong as these bands of steel.

(CONTINUED)

\*\*

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25.

30. CONTINUED:

He reaches out and stops Stanley from going out to get the body.  
Cable smiles menacingly at Desmond.

CABLE (continued)

Cliff told me you asked him the same thing. Why don't we step around back and we'll have our final "discussion" out doors.

Cable exits followed by Cliff and the giggling secretary.

STANLEY

(coming close to Desmond)  
When he says, "Discussion", how do you  
take that, Agent Desmond?

DESMOND

I don't take it, Sam. I give it.

31. EXT. BEHIND THE SHERIFF'S STATION - DAY

Desmond, Cliff, Stanley, Cable, the secretary and the FBI van driver  
all have stepped outside by the pile of iron bars.

CABLE

Now, J. Edgar, I'm going to take off my  
badge, here. Do you mind?  
(takes his badge off)  
The only way you're going to get that  
body is over mine.

He picks up a steel bar and bends it ala the picture in his office.

CLIFF

(to Desmond)  
You try that you little monkey.

DESMOND

I think I'll take off my badge as well.

Desmond takes his coat and badge off. Cable takes his shirt off and  
Desmond follows. Cable is bare-chested and Desmond is in FBI issue  
underwear.

Desmond goes to pick up an iron bar and Cable hits him with a sucker  
punch. As Desmond bends away from this Cable rushes at him. Desmond  
stops him with a few well placed punches to his face. Cable falls  
down and Desmond stands over him. Chet picks up the steel bar and  
bends it. He then tosses the bar away.

Cable stands up and rushes at Desmond who flips and flops him around.  
Cable tries one more grand roadhouse punch which Desmond expertly

(more)

(CONTINUED)

\*\*

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26.

31. CONTINUED:

ducks.

DESMOND

(eyeing Cable's glass jaw)  
This one's comin' from J. Edgar.

Desmond blasts him in the jaw and Cable goes over - lights out, all

systems down.

The no longer giggling secretary and Cliff stand and stare. Desmond looks at them.

DESMOND  
Who's next?

After a moment of unbearable humiliation they shuffle away.

DISSOLVE TO:

32. EXT. SHERIFF'S STATION - AFTERNOON

Stanley and the driver finish loading the body into the van. Desmond and Stanley talk.

DESMOND  
Take the van back to Portland, Stanley.  
I'm going to take one more look at the  
trailer park.

They walk towards the van until Stanley stops.

STANLEY  
(confidentially)  
One thing that has been troubling me.  
That lamp at the diner. Do you think  
they were working on it for esthetic  
reasons or was their work due to faulty  
wiring?

DESMOND  
Faulty wiring.

STANLEY  
Esthetics are subjective, aren't they,  
Agent Desmond?  
(extends his hand)  
I'm Sam Stanley. If you ever need me.

DESMOND  
Thanks, Sam, for the good work. You  
have a good eye for detail.

(CONTINUED)

\*\*

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27.

32. CONTINUED:

STANLEY  
We do notice things, don't we, Agent  
Desmond? Are you going back to the  
trailer park for the Blue rose?

Desmond smiles at Stanley as they shake.

DESMOND'S POV

As he enters the van, Desmond can barely make out what Stanley says as he points to the driver.

STANLEY  
(very muffled)  
83,000 dollars.

33. EXT. THE TRAILER COURT - DAY

Desmond is standing in front of Teresa's trailer with Carl Rodd.

CARL  
(motioning behind and to the right  
of Teresa's trailer)  
And that's Deputy Cliff's trailer over  
there. The red one.

CHET  
Right.

CARL  
I'll be in my trailer if you need me.

Carl walks away towards his trailer. Desmond walks over and around Cliff's red trailer. He gets a strange feeling. He looks past Teresa's trailer to the edge of the trailer park, where he sees a HAND appear in the window of a trailer. Then the hand disappears.

Desmond walks to that trailer. He knocks on the door but no one answers. He looks under the trailer and sees a mound\_of\_dirt\_with\_a\_small\_indentation\_at\_the\_top. In the indentation is Teresa\_Bank's\_ring. As he reaches out and touches it, he\_disappears.

34. INT. GORDON COLE'S OFFICE, PHILADELPHIA - DAY

Cole and ALBERT ROSENFELD talk.

COLE  
EVERY SYLLABLE OF EVERY WORD IS THE  
SOUND OF TWO HANDS CLAPPING. IS  
THAT WHAT YOU SAID, ALBERT?

(CONTINUED)

\*\*

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28.

34. CONTINUED:

ALBERT  
Six to eight hands clapping. I was  
referring to the possibility of a little

silence.

The phone rings and Cole answers it.

35. INT. PHILADELPHIA FBI OFFICES

AGENT DALE COOPER, in the doorway across the hall, talks to DIANE in the next room. While he talks he does some isometrics against the door frame.

COOPER

I know you haven't changed your hair and I've seen that beautiful dress before, but I must say, Diane, you look sensational today.

Diane says something else that we cannot hear.

COOPER

(enjoying this)

No, I am not trying to buy time. It's Thursday and I know you have changed something in the room... and this time you've done very well...

(stalling)

And I am going to tell you exactly what it is... in a moment... you have moved...

(snaps his fingers)

Got it! It's the clock, you've moved it 12 inches to the left.

(a laugh)

Another triumph for the dashing Agent Cooper. And you, Diane, now have to clean the coffee cup, get fresh ground coffee from Sally and make a damn great pot of coffee.

Cooper with a triumphant smile walks over to join Cole and Albert. But Cole's stern look takes his smile away.

COOPER

What is it, Gordon?

COLE

COOP, AGENT CHET DESMOND HAS DISAPPEARED. GONE LIKE THE WIND IN DEER MEADOW.

\*\*

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29.

36. INT. SAM STANLEY'S APARTMENT, SPOKANE - DAY

All around the walls of Stanley's apartment are work benches with

adding machinery sitting on top of them. In the middle of the room is a portable plastic pool, with milky white water and crystallized salt formations clinging to the sides like quartz rocks. From one odd looking piece of machinery there are wires which extend into the pool.

Cooper's eyes go to the pool and back to Stanley as Sam talks about Desmond.

STANLEY

Agent Chet said he wanted to check the trailer court one more time. He had me drive the van with the body back here. Which we did. It was 105 miles.

COOPER

Anything else?

STANLEY

Did Gordon show you a woman named Lil?

COOPER

I'm up to speed, Stanley.

STANLEY

Agent Chet wouldn't tell me what the Blue Rose meant.

COOPER

And neither will I.

STANLEY

(understanding)

Oh, alright.

(reflecting)

You know, I liked Agent Desmond. He had his own M.O.

Stanley turns to one of his work tables and shows Cooper the Whiteman machine.

STANLEY

I cracked the Whiteman case with this.

COOPER

(trying to stop him)

Stanley, I heard all about it.

STANLEY

No one could've found those splinters without a machine like this and no one

(more)

(CONTINUED)

\*\*

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30.

36. CONTINUED:

STANLEY (continued)  
has a machine like this.

COOPER  
Tell me about the letter.

STANLEY  
Take a look at this. Chet and I found it  
under Teresa Banks' ring fingernail.

Cooper looks under the microscope to see the letter they found on  
Teresa.

COOPER  
And no one found the ring?

STANLEY  
No, sir, we did not.

Cooper straightens up from the microscope. Stanley extends his hand.

STANLEY  
I'm Sam Stanley, if you ever need me.

37. EXT. CANYON TRAILER COURT - DAY

Carl Rodd shows Cooper to Teresa's trailer.

CARL  
GOD. I'm beginning to lose faith in the  
United States Government and that  
includes the telephone system. Don't  
you folks talk to one another. That's her  
trailer there and I haven't touched a god  
damn thing. Agent Chet Desmond come  
by a second time and asked too see  
Deputy Cliff Howard's trailer  
(gestures to the red trailer)  
...which I showed him. I went back to  
my trailer...  
(gestures back to his)  
After that I never saw him again.

COOPER  
Thank you, Carl.

Cooper starts walking in the opposite direction from Cliff's trailer  
picking up on the same odd vibe that struck Desmond.

CARL  
(turning back)  
That's not the way to Cliff's trailer. I  
told you.

(CONTINUED)

\*\*

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31.

37. CONTINUED:

COOPER

I am not going to Cliff's trailer.

CARL

Well, where are you going?

COOPER

I am going over here.

CARL

(coming along with him)  
God damn, you people are confusing.

Cooper reaches a pack of dirt which is now creased with tire tracks.

COOPER

What was here, Mr. Rodd?

CARL

A trailer was here. What the hell do you think?

COOPER

Can you tell me who's trailer it was...  
and who stayed in the trailer?

CARL

An old woman and her grandson.

COOPER

Can you tell me what their names were?

CARL

Chalfont. Weird. Chalfont was the  
name of the folks that rented the space  
before they did. Two Chalfonts.

Cooper kneels to examine the tracks left by the exited trailer.  
As he kneels and inspects the tracks he is overcome by the presence  
of SOMETHING.

Cooper struggles to his feet and looks around. Under a tree and  
close to the tracks is a car.

COOPER

Is that Agent Desmond's vehicle?

CARL

Yep, it sure is.

Cooper walks to it.

AT DESMOND'S CAR

(CONTINUED)

\*\*

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32.

37. CONTINUED: (2)

Cooper inspects the car. Coming around to the front of the car he notices the windshield. On the windshield someone has written the words, "Let's Rock".

38. EXT. WIND RIVER, NEAR DEER MEADOW - AFTERNOON

Cooper stares into the stream.

COOPER

(dictating into his recorder)

Diane, it's 4:20 in the afternoon. I am standing here at Wind River where they found the body of Teresa Banks. Diane, this case has got a strange feeling for me. Not only has Agent Chester Desmond disappeared but this is one of Cole's Blue Rose cases. The clues that were found by Agent Desmond and Agent Stanley have lead to dead ends. The letter below the fingernail gives me the feeling that the killer will strike again. But like the song says, "...who knows where or when".

39. EXT. TWIN PEAKS - DAY

Shot of the Twin Peaks Sign. Then on screen it reads:

TWIN PEAKS ONE YEAR LATER -

EXACTLY SEVEN DAYS BEFORE THE MURDER OF LAURA PALMER

40. EXT. THE PALMER HOUSE - DAY

LAURA PALMER walking towards us. The picture of a Homecoming Queen.

41. EXT. FBI HEADQUARTERS, PHILADELPHIA - DAY

Re-establish. On screen it reads:

"PHILADELPHIA, PENNSYLVANIA"

42. INT. COLE'S OFFICE

Cooper talks with Cole.

COOPER

Gordon, it is 10:10, on February 15th.

(CONTINUED)

\*\*

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33.

42. CONTINUED:

GORDON

SO?

COOPER

I was worried about today from the dream I told you about.

COLE

RIGHT.

(not sure what to say)

GOOD WORK.

Cooper looks at the calendar in the room and checks his watch. He walks from the room.

43. INT. HALLWAY BELOW THE SURVEILLANCE CAMERA - SAME

Cooper stares into the lens of the camera for a moment. Then sprints to the Surveillance Room.

44. INT. SURVEILLANCE ROOM

Cooper stares at the monitor. Sees nothing on the screen but an empty hallway.

45. EXT. BUENOS AIRES HOTEL - DAY

Nice sunny day. The dity in all its glory. On screen it reads:

"BUENOS AIRES"

46. INT. BUENOS AIRES HOTEL - DAY

PHILLIP JEFFRIES checks into the hotel.

HEAD CLERK

Here's your key, Mr. Jeffries. I hope you enjoy your stay here at The Palm Deluxe.

(grabs a note)

This is for you. The joven... ah... young lady... she left it.

Rings the bell. A BELLHOP appears. Young, sweating, and eager. Jeffries hands him the key.

BELLHOP

612 --- very nice.

He picks up Jeffries' bag and heads for the elevator.

47. INT. HALLWAY BELOW THE SURVEILLANCE CAMERA - SAME

Cooper runs out to the hall again stares into the camera. He stays there for a moment then runs back to the Surveillance Room.

\*\*

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48. INT. SURVEILLANCE ROOM - SAME

Cooper stares at the monitor which still shows an empty hallway.

49. INT. HALLWAY BELOW THE SURVEILLANCE CAMERA - SAME

BACK ON COOPER

He runs back out the door into the hallway. Behind him at the end of the hall a door opens and Phillip Jeffries who moments ago was in Buenos Aires enters the hallway headed towards Cooper, but Cooper doesn't see him because he is staring intently into the camera as he has done twice before.

50. INT. SURVEILLANCE ROOM - SAME

Cooper races into the room and stares into the monitor.

51. ON THE MONITOR

This time Cooper is amazed to see himself staring into the camera, and behind him is Phillip Jeffries coming towards him and the camera. On the screen Jeffries walks past Cooper.

COOPER  
(shouting)

Gordon.

Cooper runs into Gordon's office.

52. INT. GORDON'S OFFICE

As Cooper gets to Gordon's office, Albert and Cole are standing there staring bug eyed at Phillip Jeffries.

COLE  
PHILLIP!

Albert stands up.

ALBERT  
Phillip?

Jeffries moves into the room. Cooper steps into the office.

COOPER  
Phillip?

COLE  
COOPER, MEET THE LONG LOST PHILLIP  
JEFFRIES. YOU MAY HAVE HEARD OF HIM  
AT THE ACADEMY.

Jeffries stares at the threesome.

(CONTINUED)

\*\*

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35.

52. CONTINUED:

JEFFRIES

I'm not going to talk about Judy. Keep Judy out of this.

COOPER

But...

Cole calms Cooper.

COLE

STAND FAST, COOP.

JEFFRIES

(pointing at Cooper)

Who do you think that is there?

ALBERT

(trying to calm Jeffries)

Suffered some bumps on the old noggin', eh, Phil?

COLE

WHAT THE HELL DID HE SAY?

(pointing at Cooper)

THAT'S SPECIAL AGENT DALE COOPER.

(focusing on Jeffries)

ARE YOU OKAY, JEFFRIES? WHERE THE HELL HAVE YOU BEEN?

JEFFRIES

I want to tell you everything, but I don't have a lot to go on. But I'll tell you one thing: Judy is positive about this.

ALBERT

How interesting. I thought we were going to keep Judy out of this.

Jeffries stumbles to a chair.

JEFFRIES

Listen to me carefully. I saw one of their meetings. It was above a convenience store.

ALBERT

Who's meeting? Where have you been?

COLE

FOR GOD SAKES, JEFFRIES, YOU'VE BEEN GONE FOR DAMN NEAR TWO YEARS.

(CONTINUED)

\*\*

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36.

52. CONTINUED: (2)

JEFFRIES

It was a dream.  
 (takes Albert by the arm)  
 We live inside a dream.

ALBERT

And it's raining Post Toasties.

JEFFRIES

(shouting)

NO, NO. I found something... in Seattle  
 at Judy's... And then, there they were...

Albert is about to say something, but is stopped by Cole's gentle pressure on his arm.

JEFFRIES

They sat quietly for hours.

53. INT. ROOM ABOVE THE CONVENIENCE STORE - DAY

SIX PEOPLE in a large, barren, filthy room. Cheap plastic storm windows flap in the cold wind. In the foreground the Man From Another Place (Mike) and BOB sit at a formica table. Behind them on plastic torn chairs huddle MRS. TREMOND and her GRANDSON. TWO BIG WOODSMEN with full beards sit quietly.

FIRST WOODSMAN

(subtitled)

We have descended from pure air.

MAN FROM ANOTHER PLACE

(subtitled)

Going up and down. Intercourse between  
 the two worlds.

BOB

(subtitled)

Light of new discoveries.

MRS. TREMOND

(subtitled)

Why not be composed of materials and  
 combinations of atoms?

MRS. TREMOND'S GRANDSON

(subtitled)

This is no accident.

MAN FROM ANOTHER PLACE

(subtitled)

This is a formica table. Green is its color.

(CONTINUED)

\*\*

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37.

53. CONTINUED:

He touches the table.

FIRST WOODSMAN  
(subtitled)  
Our world.

MAN FROM ANOTHER PLACE  
(subtitled)  
With chrome. Any everything will  
proceed cyclically.

SECOND WOODSMAN  
(subtitled)  
Boneless.

MIKE  
(subtitled)  
Yes, find the middle place.

Bob begins to scream with anger.

BOB  
(subtitled)  
I HAVE THE FURY OF MY OWN MOMENTUM.

TREMOND'S GRANDSON  
(subtitled)  
Fell a victim.

The Man From Another Place raises his hand.

MAN FROM ANOTHER PLACE  
(subtitled)  
Fire Walk With Me...

Bob claps his hand and a circle of fire appears in the room.

BOB  
(subtitled)  
Fire Walk With Me.

THROUGH THE CIRCLE

We see the RED ROOM.

ON THE SCENE

Bob crawls into the Red Room and Mike starts to yell and leaps in after him.

SECOND WOODSMAN  
(subtitled)  
Thus time moves on.

\*\*

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38.

54. BACK IN THE FBI OFFICE

JEFFRIES  
I followed.

Jeffries begins to cry quietly at his table.

JEFFRIES  
(to himself)  
The ring... ring...

COLE  
(hinting)  
ALBERT, I'LL TAKE THAT SECOND  
MINERAL WATER.

After a hesitation, Albert gets the "message" and discreetly leaves the room.

COLE (continued)  
PHILLIP, LET'S CALM DOWN AND GET ALL  
OF THIS INTERESTING STORY ON PAPER.

Cole tries to raise someone on the intercom but it doesn't seem to have any juice.

COLE (continued)  
(into the speaker)  
HELLO... HELLO.

He is getting nothing. The static begins to build on the intercom. The wiring in the wall and the fluorescent lights start to hum as well.

COLE (continued)  
LET ME HEAR SOME GOOD NEWS. MY  
DEVICE IS FAULTY. WHERE THE HELL IS  
THE SOUND IN THIS THING?  
(pounds on the intercom)  
MAYDAY...

Hearing "May", Jeffries turns and stares at a \_calendar\_on\_the\_wall\_. Move into Jeffries.

JEFFRIES  
May? 1989?

CLOSEUP: JEFFRIES

Staring at the calendar. it is 1989.

BACK ON THE SCENE

Cooper looks out of the room to see if anyone is coming to help Cole

(more)

(CONTINUED)

\*\*

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39.

54. CONTINUED:

who is still trying to get the intercom to work. The static grows even louder.

COLE  
WHAT... AM I ALONE?

Cole turns back to Jeffries. But there is no one there. Jeffries is gone. Papers from Cole's desk are now sticking to Jeffries chair.

COLE  
HE'S GONE.

COOPER  
(coming back into the room)  
What?

COLE  
ALBERT, COME BACK HERE. HE'S GONE  
CALL THE FRONT DESK.

ALBERT  
(on the phone)  
I've got the front desk right now. He never was here. No record of him entering the building... and the doctors should be here any minute.

COLE  
(frustration building)  
GREAT. I, MYSELF, AM GOING TO BE  
READY FOR THEM.

COOPER  
What's going on?

Albert rushes back into the room.

COLE  
QUICKLY MEN... WORD ASSOCIATION,  
COOP. WHAT ARE YOU THINKING ABOUT  
RIGHT NOW?

COOPER  
Teresa Banks.

COLE  
ALBERT?

ALBERT  
Tylenol.

COLE  
(to Cooper)  
WHY ARE YOU THINKING ABOUT TERESA  
  
(more)

(CONTINUED)

\*\*

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40.

54. CONTINUED: (2)

COLE (continued)  
BANKS, COOP?

COOPER  
It was a year ago today that Teresa  
Banks was killed. I'm wondering if the  
murderer will ever kill again.

COLE  
ALBERT, WHY TYLENOL?

ALBERT  
No offense, sir, but after a day with you  
it is mandatory.

55. INT. BUENOS AIRES HOTEL CORRIDOR - SAME

Jeffries is suddenly standing in the second story hallway of the Buenos Aires Palm Deluxe Hotel. The wall behind him is seared black and smoking. A terrified MAID is whimpering and scampering away from Jeffries trying to stave away an epileptic fit. She is looking at him like he is the devil personified.

The bellhop had run further away, but has turned back to see Jeffries reappear. He is afraid to come any closer.

JEFFRIES  
(to Bellhop)  
Hey... hey...

BELLHOP  
(half crying)  
Oh, Mr. Jeffries. De shit it come out of  
my ass! Santa Maria, where did you go?

They stare at each other as the blackened wall continues to smoke.

56. INT. SURVEILLANCE ROOM - DAY

Cooper and Cole sit in front of the monitor. Cooper plays back the surveillance tape. It shows Jeffries coming up behind Cooper.  
Then moving past him. Cooper turns to Cole.

COOPER  
He was here.

DISSOLVE TO:

57. EXT. HAYWARD HOUSE

Laura Palmer continues down the sidewalk towards us.

On screen it reads:

(CONTINUED)

\*\*

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41.

57. CONTINUED:

"THURSDAY - SEVEN DAYS BEFORE"

Laura stops and turns. We suddenly find ourselves in front of the Hayward House.

LAURA  
Donna?... Donna?...

LAURA'S POV

DONNA HAYWARD gathering her books and coming out the door.

DONNA  
Just a minute, Laura.

58. ON THE SIDEWALK

Donna joins Laura.

LAURA  
If I am going to get through math today,  
you're going to have to bring me up to  
speed quick.

DONNA  
You didn't do your homework?

LAURA  
Nooooo...

DONNA  
(a pal)  
Okay, this test is going to be about the  
theorems I told you about last week. You  
remember the...

LAURA  
Don't tell me now. Tell me right before  
the test. I won't be able to remember  
long enough.

DONNA  
You graduating this year will be proof  
that miracles happen.

LAURA  
Thanks.

Laura tweaks Donna's cheek.

DONNA  
James called me last night looking for  
you.

(CONTINUED)

\*\*

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42.

58. CONTINUED:

LAURA  
When?

DONNA  
The usual, 9:15.

LAURA  
He probably wanted to drive over.

DONNA  
Were you with Bobby? Or are you two  
still fighting?

LAURA  
No, and yes. I don't know what I'm going  
to do about Bobby. I know he is seeing  
someone else and that's okay with me,  
and he thinks I'm seeing someone else  
and that's not okay with him.

DONNA  
Are you going to tell him about that  
"someone else"?

LAURA  
I don't know what to do.

DONNA  
You know what your problem is?  
(smiles)  
You're just too adorable...

LAURA  
(smiles back)  
You know, I think you're right. I'm just  
too adorable.

Donna grabs her and shakes her shoulders.

DONNA  
 (sing-song)  
 Laura Palmer, you're just too adorable.

LAURA  
 (joining her - laughing)  
 I'm just too adorable. I'm just too  
 adorable.

They continue up the sidewalk laughing.

59. EXT. TWIN PEAKS HIGH SCHOOL - DAY

Establish.

\*\*

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43.

60. INT. TWIN PEAKS HIGH SCHOOL - DAY

On Laura and Donna as they walk in.

FIVE of their ADMIRERS watch Laura and Donna with love and worship.  
 They sing a kind of pining but cool CHANT with knees bent and arms  
 outstretched.

ADMIRERS  
 "Laura... Donna... Laura... Donna..."

On Donna as they continue down the hall. A cool MIKE NELSON snaps  
 his fingers ala Bobby for Donna to come to him. Without missing a  
 beat Donna changes directions. Mike has to hustle to catch up with  
 her.

MIKE  
 (putting his arm around Donna)  
 That's why you need a real man, Babe,  
 you're tough to handle.

DONNA  
 And you're the real man?

61. INT. OUTSIDE THE GIRL'S BATHROOM

JAMES HURLEY moves up behind Laura and pushes close to her.

LAURA  
 James...

JAMES  
 Laura, I'll meet you at 2:30 after phys.  
 ed.

LAURA  
 Okay.

James smiles and walks off. Laura enters the girls' room.

62. INT. GIRLS' ROOM - DAY

Laura ducks into a stall and does a quick hit of cocaine. The school bell rings simultaneously.

63. INT. HALLWAY IN FRONT OF TROPHY CASE - SAME

BOBBY BRIGGS saunters into school - late as usual. The corridor is empty. Everyone else is in class. He walks to Laura's portrait in the trophy case. Kisses the glass protecting it.

BOBBY

Hey, Baby.

He continues on happy and ultra-cool to his class.

DISSOLVE TO:

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64. SCHOOL CLOCK

It reads: 2:30.

65. INT. CUSTODIAN'S ROOM - DAY

James waits for Laura amidst the cleaning drums and brooms. The door swings open and Laura slides in wearing only a towel. They embrace in the half light.

JAMES

Laura, do you love me?

LAURA

Yes, I love you. I've told you, but it doesn't really matter.

JAMES

Why? It does.

LAURA

No, it doesn't... just kiss me.

JAMES

It does matter. We're in love.

LAURA

James, you don't know what you are talking about. Quit trying to hold on so tight. I'm gone... long gone like a turkey through the corn.

JAMES

You're not a turkey. A turkey is one of the dumbest birds on earth.

LAURA

(small smile)  
Gobble, gobble, gobble.

He smiles. She kisses him and he responds.

JAMES  
Don't ever leave, Laura, ever. I'll never  
leave you.

Laura moves into him. A hopeless embrace. His eyes full of hope and  
Laura's empty. She pulls him to the floor to make love.

66. EXT. THE HIGH SCHOOL - DAY

A bell rings and, after a moment, STUDENTS and TEACHERS start to move  
out. Bobby catches up with Laura and Donna.

(CONTINUED)

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45.

66. CONTINUED:

BOBBY  
Where were you for the last hour? I've  
been lookin' for you?

LAURA  
I was right behind you, but you're too  
dumb to turn around.  
(laughing with Donna)  
If he turned around he might get dizzy  
and fall down.

Bobby grabs her roughly and spins her around. Students stop and  
stare.

BOBBY  
(very angry)  
I'M NOT KIDDIN'. WHERE WERE YOU?  
WHO WERE YOU WITH?

LAURA  
Get lost Bobby.

BOBBY  
Oh, yeah? You'll be callin' soon and  
maybe I'm not gonna be there.

LAURA  
(very smooth, cooing)  
Oh, come on, sweetie, give me one of  
your smiles.

Bobby can't hold onto his anger. Slowly a huge smile spreads across  
his face.

BOBBY  
(smiling)  
Love ya, Babe.

DISSOLVE TO:

67. INT. HAYWARD HOUSE, LIVING ROOM - DAY

Donna and Laura. Eating nuts. Donna is stretched out on the sofa and Laura is in a chair with her legs over the top. She is almost upside down. Nothing going on.

EILEEN HAYWARD rolls through the living room in her wheelchair and makes a quick check of the nut supply.

LAURA  
Hi, E.H.

(CONTINUED)

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46.

67. CONTINUED:

EILEEN  
(with a nod to Laura)  
L.P.  
(to Donna)  
D.H.

DONNA  
Mom H.

Eileen motors out.

DONNA (continued)  
(to Laura)  
Are you going to see James tonight?

LAURA  
Why are you suddenly so interested in  
who I am going to see at night?  
Nighttime is my time.

DONNA  
You're telling me, but only because you  
never let me in on any of it... you're not  
going to see Bobby, are you?

LAURA  
Maybe.

DONNA  
Oh god, Laura.

LAURA  
Well, why not?

DONNA  
Because Bobby is a loser, you said so  
yourself. He's a goon.  
(she sighs to herself)  
James is the one.  
(getting very dreamy)  
He loves you with that "lasting love"...  
"true love".

Laura looks at Donna.

LAURA  
Yes, James is very sweet. Why don't you  
get out your violin, Donna?

DONNA  
Sweet? God, he's gorgeous.

LAURA  
James is very sweet and very gorgeous.

(CONTINUED)

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47.

67. CONTINUED: (2)

Donna drifts off.

DONNA  
I wonder if Mike could ever write a  
poem?

Both of them drift off.

DONNA (continued)  
Do you think that if you were falling in  
space you would slow down after a  
while or go faster and faster?

LAURA  
Faster and faster. For a long time you  
wouldn't feel anything. Then you would  
burst into fire... forever.

Donna studies her friend and thinks about what she has said. After  
a beat.

DONNA  
Maybe I better start our homework.

LAURA  
Okay, I suppose I should go home.

DONNA  
Call me.

LAURA

Sure. What do you want me to call you?

DONNA

Call me anything just don't call me late for dinner.

They laugh.

68. EXT. PALMER HOUSE - DAY

Laura coming home from Donna's.

69. INT. PALMER HOUSE

Laura comes in the front door. No one seems to be home.

LAURA

Mom... Mom?

No answer - she heads up to her room.

70. INT. PALMER HOUSE, STAIRS AND FAN

Laura moves up to her bedroom.

\*\*

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71. INT. LAURA'S ROOM - DAY

Laura comes into her room and drops her books on her bed. She goes to the window and opens it - takes a package of cigarettes out, pulls one out and lights it.

She goes to her "public" diary which she keeps on her desk. Opens it to page one takes out a packet full of cocaine. Like a pro she takes out her "cocaine gadget" from her purse and takes a snort. Then another. Big sigh of relief.

Now she moves to her "private" diary behind her dresser - gets a pen, ready to write and starts to freak out. Pages are missing. First, she discovers one, then more.

Laura panics. Dropping her cocaine gadget back into her purse and taking her private diary, she sprints from the room.

72. INT. PALMER HOUSE, ENTRANCE WAY - DAY

Laura runs down the steps nearly colliding with her mom, SARAH PALMER, coming home with a load of groceries. A cigarette in her mouth.

SARAH

Laura, honey...  
(smoke going into her tearing  
eyes)  
Cigarette... Cigarette...

Laura takes it out of her mouth.

LAURA  
Can I take the car?

SARAH  
Sure honey, what's the hurry?

LAURA  
I forgot my books at school.

Laura runs from the house.

SARAH  
Laura.

LAURA  
What?

Laura looks back to see her mom dangling the car keys in front of her. Laura comes back to get the keys still holding the burning cigarette. Sarah sternly takes the cigarette from Laura's hand. As they make the exchange.

SARAH  
You'll never be a smoker if you don't

(more)

(CONTINUED)

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49.

72. CONTINUED:

SARAH (continued)  
start. I mean it.

Takes a drag. With barely a nod, Laura is gone.

73. EXT. TWO LANE BLACK TOP IN LOTOWN - DAY

Laura speeds through Lotown in her mom's '56 Roadmaster Buick.

74. EXT. HAROLD SMITH'S APARTMENT - DAY

Laura skids up outside the apartment. Then backs the car up to a darker, more enclosed area amongst some trees. Cautiously, she gets out of the car and then hurries to Harold's door.

AT THE DOOR

Laura frantically knocks at the door. HAROLD SMITH answers.

HAROLD  
Laura?

75. INT. HAROLD SMITH'S APARTMENT - DAY

Laura rushes past him to the sofa, opening the book for him to see.

LAURA  
My secret diary. There are pages  
missing.

HAROLD  
Who would do that?

LAURA  
Bob.

HAROLD  
But Bob isn't real.

LAURA  
The pages are gone. That's real.

HAROLD  
Maybe.

LAURA  
Bob is real. He's been "having" me since  
I was 12.

Stunned, Harold doesn't know what to do.

LAURA (continued)  
The diary was hidden too well. He's the  
  
(more)

(CONTINUED)

\*\*

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50.

75. CONTINUED:

LAURA (continued)  
only one who could know where it was.  
He's getting to know me, now. He's real  
He speaks to me.

HAROLD  
What does Bob say?

LAURA  
(whisper)  
He wants to be me... or he will kill me.

HAROLD  
No... No...

LAURA  
(strangely)  
Oh, yes... yes...

Laura starts towards him frightening Harold.

HAROLD  
What? Please.

She allows the feeling of Bob to come over her and she begins to scream. Harold steps back, but Laura grabs him. To his face with a horrifying expression on hers.

LAURA  
FIRE WALK WITH ME.

She buries herself on his shoulder.

LAURA  
(whispers)  
The trees... the trees...

They break.

LAURA (continued)  
You have to hide the diary, Harold. You made me write it all down. He doesn't know about you. You'll be safe.

She stares at Harold. Her eyes widen, terrified with suspicion.

LAURA  
You're not Bob are you, Harold? If you are, you can kill me right now. Kill me right now, if you are.

HAROLD  
Laura, no, I'm not. I'm not Bob.  
(begins to shake and cry)  
(more)

(CONTINUED)

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51.

75. CONTINUED: (2)

HAROLD (continued)  
Poor Laura. I wish I could help you.

He holds her.

LAURA  
I hate him, I hate it. Sometimes I love it. But now I'm afraid. I am so afraid.

HAROLD  
But you're strong Laura... so much stronger than I... How can I help you? I can't. I can't even go outside.

Laura reaches up and tenderly touches his cheek.

HAROLD (continued)  
What about James? Can't James help you? You two are so in love.

LAURA

(flat)  
He's in love with a girl who's dead.  
(handing him the diary)  
It is dangerous for you to have it. I'm  
sorry.

HAROLD  
(thinking only of her)  
I'm so sorry, Laura.

She pulls him to her and kisses him passionately.

LAURA  
I don't know when I can come back.  
Maybe never.

Laura slowly goes out the door. Harold can only watch.

76. EXT. HAROLD SMITH'S APARTMENT - DAY

Laura goes out to the car.

77. INT./EXT. BUICK ROADMASTER - DAY

Laura starts the car and takes a snort of cocaine.

Laura pulls out onto the highway. We stay with her watching her  
face - struggling with the prospects of the terrifying future.

\*\*

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52.

78. INT. PALMER DINING ROOM - NIGHT

Laura rushes in to find her mom setting the table. Sarah stops and  
stares at Laura.

SARAH  
You lied to me about those school books.  
I found them upstairs on your bed.

LAURA  
(suspicion and paranoia)  
What were you doing in my room?

SARAH  
I was looking for that blue sweater that  
you borrowed which I found balled up in  
the bottom of your closet. Now why did  
you lie to me? Where did you go?

LAURA  
I had to see Bobby. I know you really

don't like Bobby, but there was a problem and I didn't think you would understand.

SARAH

Oh, honey, you don't have to lie to me. Ever. You can tell me anything. I'll understand.

LAURA

I'm sorry, Mom.

SARAH

Now hurry, dinner's almost ready. Your father says he's starving.

DISSOLVE TO:

79. INT. PALMER DINING ROOM - NIGHT

Laura is already at the table. Sarah puts the rest of the dinner on the table and sits down just as LELAND PALMER enters from the kitchen. He is pretending he is a giant. Using a voice like a giant.

LELAND

(big giant voice)

Hello, Laura. Hello Sarah. Where's my axe?

(singing)

"I'm hungry".

SARAH

Oh, Leland.

(CONTINUED)

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53.

79. CONTINUED:

LAURA

(embarrassed)

Dad.

LELAND

(suddenly speaking Norwegian)

Hyggelig a mote dem. Jeg Heter Leland Palmer.

Translation is: How are you? My name is Leland Palmer.

Laura and Sarah stare at him.

LELAND

The Norwegians are coming next week and I want you to learn to say what I just learned in Norwegian. So you can

talk to them. I want you to learn to say,  
"Hello, my name is Leland Palmer".

LAURA

But my name isn't Leland Palmer.

SARAH

Neither is mine. And can't we talk  
about something serious for a change.

LELAND

This is serious. Mr. Benjamin Horne's  
got a delegation of Norwegians coming  
in next week and I want both of you to  
learn to introduce yourself. Sarah, you  
first.

Leland repeats his phrase for Sarah's benefit.

LELAND

Hyggelig a mote dem. Jeg Heter Leland  
Palmer.

Sarah stumbles through it.

SARAH

Hyggelig a mote dem. Jeg Heter Sarah  
Palmer.

Leland repeats his phrase back to her. Extends his hand in a friendly  
handshake.

LELAND

Good. We'll practice some more. Laura,  
now you try it.

(CONTINUED)

\*\*

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54.

79. CONTINUED: (2)

Laughingly, Laura does the same thing.

LAURA

Hyggelig a mote dem. Jeg Heter Laura  
Palmer.

After Laura is done.

LELAND

All together now...

Leland extends a hand to each of them. An air of insanity seems to  
come over the Palmer dining room as they all begin to laugh  
hysterically and talk in broken Norwegian.

DISSOLVE TO:

80. INT. LAURA'S ROOM - LATE NIGHT

The clock reads: 11:30. Laura's hands open the window and release the screen. Laura silently sneaks out the window and down the side of her house.

81. EXT. SIDE OF THE HIGHWAY - LATER

A big semi comes to a stop at a wide spot in the road. Laura climbs into the truck.

82. INT. TRUCK - SAME

The TRUCKER smiles. Eager.

TRUCKER

Friend of Leo's, right? Partyland?

Laura begins to unbutton her blouse. Turns and sneaks a toot of cocaine.

TRUCKER (continued)

(catching her)

Wait a minute. Leo says this is my party.

Laura puts her hand between his legs.

LAURA

If you can fuck and drive the party starts right now.

Momentarily taken aback, the trucker stares at her. Laura takes his hand and puts it on the gear shift.

LAURA (continued)

You shift that one. This one's mine.

She climbs over on top of him.

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83. EXT. THE TRUCK - SAME

The stack blows. The truck rolls away onto the road. We watch it as it moans into the distance - the sound slowly diminishing and fading.

Natures' nighttime sounds take over. Finally, we hear the hooting\_of\_an\_owl\_.

84. EXT. PHILADELPHIA FBI OFFICE - DAY

Reestablish.

85. INT. OFFICE - DAY

Albert and Cooper.

ALBERT

Cooper, the ooze of mumbo jumbo is rising up above our heads. Do you honestly think Cole's practice of word association works?

COOPER

The very fact that we are talking about word association means we are in a space that was opened up by our practice of word association. The world is a hologram, Albert.

ALBERT

Yes, it's a great big psychedelic circus ride, isn't it, Cooper?

COOPER

Albert.

ALBERT

You said, "Teresa Banks", so you think something is going on somewhere in the world right now that is connected with her murder?

COOPER

Yes. Either right now or right when I thought of it. The name and memory of Teresa Banks is haunting me. Lately I have been filled with a knowingness that the murderer will strike again. Because it is only a feeling, I am powerless to stop it. And another thing, Albert, when the next murder happens you will help me solve it.

(CONTINUED)

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85. CONTINUED:

ALBERT

Let's test it for the record. Will the next victim be a man or a woman?

COOPER

A woman.

ALBERT

What color hair will she have?

COOPER

Blonde.

ALBERT

Tell me some other things about her.

COOPER

She's in high school. She's sexually active. She's on drugs. She's crying out for some help.

ALBERT

You're describing half the high school girls in America.

(off Cooper's look)

What is she doing right now?

COOPER

(closing his eyes to see a mental picture)

She is preparing a great abundance of food.

Albert lets go a small laugh of disbelief and shakes his head in exasperation.

86. EXT. DOUBLE R DINER - AFTERNOON

Establish.

87. INT. DOUBLE R DINER - AFTERNOON

Laura comes out of the kitchen stacking some of her "Meals on Wheels" on the counter.

On screen it reads:

"FRIDAY - SIX DAYS BEFORE"

NORMA JENNINGS and SHELLY JOHNSON watch from the cash register. Shelly is ringing someone out, handing back their change.

(CONTINUED)

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57.

87. CONTINUED:

NORMA

Shelly, would you give Laura a quick hand with the "Meals on Wheels"?

SHELLY

I'm kind of busy, Norma.

NORMA

You're not busy, sweetheart, now go.

With a little squeeze of the hand and a gentle shove, Norma moves Shelly towards Laura who is at the end of the counter.

The door opens to the Diner and ED and NADINE HURLEY come in. Nadine stops when she sees Norma.

NADINE

I changed my mind, I don't want any coffee, Eddie.

Nadine goes out. As she walks past Ed he looks at Norma and makes a "What can I do" gesture.

ED

Sorry, Norma.

Ed goes out.

SHELLY AND LAURA

Shelly approaches sheepishly.

SHELLY

Can I give you a hand getting the dinners together?

LAURA

That's alright, Shelly. I know you have better things to do.

SHELLY

(disregarding the jab)  
Norma asked me to give you a hand.

LAURA

Okay. You can help me carry them to the car.

Shelly gathers up a pile of the dinners and takes them out to the "Meals on Wheels" car.

\*\*

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58.

88. EXT. THE DOUBLE R - DAY

Shelly loads her stuff in the back. She returns to the diner and Laura follows doing the same.

As Laura places her dinners in the back something catches her eye and she turns.

LAURA'S POV

Mrs. Tremond and her grandson are standing in the parking lot staring at Laura. Mrs. Tremond waves to Laura to come over. When Laura comes to them Mrs. Tremond holds out a framed picture.

TREMOND

This would look nice on your wall.

She hands Laura the picture. It is a picture of a room with flowered wallpaper and a dark doorway in its corner. Laura's study of it is interrupted by the grandson.

GRANDSON

He's looking for a book with pages torn out. He's walking towards the hiding place. He's moving under the fan now.

ANOTHER ANGLE

Shelly comes out of the Diner with another load of meals. Laura turns back to her and then back to the Tremonds, who are walking away from her and are farther away than they realistically could be. Laura comes to Shelly in a panic.

LAURA

Shelly, you really can help me. I can't do the "Meals on Wheels" today. I just can't.

SHELLY

Okay.

Laura runs off. Shelly puts her load into the car as she watches Laura.

89. INT. DOUBLE R - DAY

Shelly goes to Norma.

SHELLY

Laura just took off. She asked me to do the run today. Should I do it?

NORMA

What's with that Laura? Yeah, sure, take a look around. There's no one here

(more)

(CONTINUED)

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59.

89. CONTINUED:

NORMA (continued)  
anyway.

SHELLY

You're right. There's no one here.

NORMA

There's no one here.

SHELLY

Norma, are you alright?

Norma just turns away and picks up some dirty dishes.

NORMA

Come back as soon as you can.

SHELLY

If Leo comes here, he won't believe that I am out doing the "Meals on Wheels".

NORMA

Don't worry, Shelly, I'll handle Leo.

Shelly leaves the diner.

ON NORMA

In the empty diner Norma walks over and sits in a booth. She studies the empty diner. After a while the cook, TOAD, calls from the kitchen. A distant forlorn call.

TOAD

Kind of quiet.

CLOSEUP: ON NORMA

She starts to cry.

90. EXT. PALMER HOUSE - DAY

Laura runs home. Holding the picture from Mrs. Tremond throughout.

LAURA

(frantic whispers)

He's looking for the book, he's going to the hiding place!

LAURA'S POV

She stops and stares. Her house suddenly looks very frightening to her. She slowly crosses her front yard and enters the house.

\*\*

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60.

91. INT. PALMER HOUSE - DAY

Laura comes in the front door still holding the picture. She crosses thru the dining room.

92. INT. PALMER HOUSE, STAIRS - DAY

Laura moves ever so slowly up the stairs - the fan still and silent above her.

At the top of the stairs, she stops and stares at her bedroom door. Her whole body is shaking. Her hand goes out in front of her. She touches her bedroom door and inches it open.

93. INT. LAURA'S BEDROOM - DAY

The opening of the door reveals more and more of her room. Suddenly it reveals Bob standing in her room at her dresser. He has pulled the dresser away from the wall looking for something.

ON BOB

He is frozen. Smiling at her.

ON THE SCENE

With a scream, Laura bolts from her room.

94. EXT. PALMER HOUSE - SAME

Laura races out of the house still holding Tremond's picture.

95. EXT. PALMER'S NEIGHBOR'S HOUSE

Laura runs across two yards to a large tree and falls to her knees, crying. She looks up and sees her father come out the front door of her house. She watches him cross to his car and drive away.

LAURA

(frantic whisper)

What? It can't be... It can't be him... no...  
no...

Laura is coming apart, sobbing. Behind her, on the sidewalk, a NEIGHBOR has noticed her.

WOMAN

Laura...

A closer look reveals how upset Laura is.

WOMAN

What... Laura are you all right?

(CONTINUED)

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61.

95. CONTINUED:

Laura turns away so the woman can't see her crying. The woman takes

a couple of steps off the sidewalk onto the grass.

LAURA  
(trying to hold it together)  
I... lost my necklace... it must have  
fallen.

Laura mimes that she has found her gold half-heart necklace. She pretends to be clasping her gold half-heart necklace which was already around her neck.

LAURA  
(clumsily)  
Oh, here it is.

Woman moves back to the sidewalk.

WOMAN  
Well, I'm glad you found it, darling.

Slowly, Laura stands and moves away - leaving Mrs. Tremond's picture on the grass under the tree.

96. EXT. PALMER HOUSE

Laura stands in front of her house. Terrified.

97. INT. PALMER HOUSE - SAME

No Bob. Listens to the house... stands in the entrance way.

98. LIVING ROOM - SAME

Laura listens. Hears nothing.

99. STAIRS AND HALLWAY

She stops and stares at the fan then slowly makes her way up the stairs towards her room.

100. INT. LAURA'S ROOM - SAME

No Bob in her room. The dresser is back in its place. Laura races out.

101. EXT. PALMER NEIGHBORHOOD STREETS - DAY

Laura runs down the sidewalk.

102. INT. HAYWARD HOUSE - DAY

Donna answers the door. Laura stands there out of breath.

(CONTINUED)

\*\*

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62.

102. CONTINUED:

DONNA

Laura?

LAURA

Donna, are you my best friend?

DONNA

Of course...

Laura dives toward Donna and into a hug.

DONNA

What is it Laura? What's wrong?

LAURA

I just want a friend. Just one friend for just one minute...

DONNA

Laura, how about one friend for the rest of your whole life?

LAURA

Yes, that's what I want. Thanks D.

DONNA

Okay, L.

(looks into Laura's eyes, a step toward confronting something unspoken)

I am your friend... always. But sometimes... lately... I feel that you don't like being around me because I am so uptight.

(off Laura's look)

No, I am uptight. I hate it... I don't want to be this way, but Laura I don't... I mean... I'm your friend no matter what way you are.

LAURA

You know, even when I think about your face I get happier.

They go in and sit down on the couch.

DONNA

Do you want to talk?

LAURA

No, I want to smoke.

She digs for a cigarette in her purse.

(CONTINUED)

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63.

102. CONTINUED: (2)

DONNA

I'm in a mess today, too.

(takes a breath)

I'm thinking about doing it with Mike.

What do you think?

LAURA

(still looking for a cigarette)

Donna, you are such a crack up. You don't even like Mike. Is this what you are going to do to show me you are not uptight.

DONNA

This is about sex, not like.

(yells to the kitchen)

Mom, Laura's here and I think I will have one of those huckleberry muffins.

(to Laura)

You want a muffin?

LAURA

If I can smoke it.

DONNA

You want a muffin?

LAURA

Donna, you are a muffin.

They hear DOC HAYWARD in the kitchen. He walks in with a magician's handkerchief. With a flourish he tries to pull something out of it. Instead he stands there empty handed.

DOC

The red rose. Where is the red rose?

(frustrated)

You know the light at Sparkwood and 21? It worked right there. I just did it right there.

Laura finds a cigarette finally and lights it.

DOC

(stands and stares at Laura  
smoking)

Why is it that you can't smoke at your home and I'm a doctor and I don't allow smoking in my home and I let you smoke in my home?

(CONTINUED)

\*\*

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64.

102. CONTINUED: (3)

LAURA

(smiling her killer smile)  
Because you love me so much.

DOC

I do love you, you little smoking  
whipper snapper.

Eileen Hayward brings out the muffins on her lap in her wheel chair.  
All four have muffins.

EILEEN

These muffins each have at least seven  
full huckleberries in them.

While eating Doc takes out a piece of paper and stares blankly at it.  
The girls exchange glances about what Dad is doing as they chew on  
the muffins. Doc is struggling.

DONNA

Dad, what in the world are you doing?

DOC

What the hell is this?

Donna peeks over his shoulder.

DONNA

It's a prescription.

DOC

Is it?

DONNA

Dad.

DOC

My handwriting is so bad that now I  
can't even read it. You girls better  
hurry up and graduate from high school  
so you can take care of me.

DONNA AND LAURA

We'll take care of you.

They go over to Doc and give him a knuckle rub. Eileen laughs along  
with the two girls. The phone rings and Doc gets it.

DOC

(on the phone)  
Yep, she's right here, Leland...  
(to Laura)

(more)

(CONTINUED)

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102. CONTINUED: (4)

DOC (continued)  
It's for you. It's your father.

Laura goes tentatively to the phone.

LAURA  
Hello...

LELAND'S VOICE  
Time to come home for dinner, honey.

Laura hangs up the phone.

LAURA  
I gotta go.

Donna leads Laura to the door. There is something wrong and Donna is beginning to feel it. Donna tries to cheer her up.

DONNA  
Goodbye, Muffin.

LAURA  
No, you're the muffin.

Laura leaves. As Donna closes the door, Laura calls back to her.

LAURA  
No, you're right. I am the muffin.

103. INT. PALMER HOUSE - NIGHT

Laura comes in the door and there is Leland at the dining room table ready for dinner. Leland sees her.

LELAND  
Hi, honey, how's Donna?

LAURA  
Fine.

LELAND  
School?

LAURA  
...school's fine...

LELAND  
Sit down... sit down... Are you hungry?

LAURA  
Not really.

(CONTINUED)

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103. CONTINUED:

Laura just plops into her seat.

LELAND  
You didn't wash your hands before you  
sat down for dinner did you?

From across the table Leland looks at her fingernails. He stands to  
come for a closer look.

LELAND  
Let me see.

LAURA  
Dad...

CLOSEUP: LAURA'S RING FINGERNAIL

LELAND  
Your hands are filthy... look, there is  
dirt way under this fingernail.

Sarah, cigarette draped from her lips, is delivering some mashed  
potatoes to the table.

SARAH  
Leland, what are you doing?

LELAND  
Look at this finger here.

He is looking at THE FINGER.

SARAH  
Leland...

LELAND  
Laura didn't wash her hands before  
dinner.  
(noticing the necklace)  
And look at this.

He reaches for it. Laura's hand flies up and stops him. Leland's  
other hand comes up and she lets him take the HALF HEART out.

LELAND  
Oh, is this from a lover?

Laura has no response.

LELAND (continued)  
Did you get this from your lover?

(CONTINUED)

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103. CONTINUED: (2)

SARAH

They don't call them lovers in high school, Leland.

LELAND

Bobby didn't give you this?

SARAH

How would you know if Bobby didn't give her that?

Leland starts pinching Laura's cheek.

LELAND

(as he is pinching)

Did Bobby give you that or is there someone new?

SARAH

Leland leave her alone... She doesn't like that. Stop it.

LELAND

How do you know what she doesn't like?

A beat then a return to what is normal.

SARAH

Oh, Leland, sit down and eat you dinner.

LELAND

Oh, I'll sit down, but none of us are going to start eating till Laura goes and washes her hands.

Leland sits stoically. Laura rises from the table.

104. INT. BATHROOM - NIGHT

As Laura washes her hands, she stares at her reflection. Terrified.

DISSOLVE TO:

105. INT. LAURA'S BEDROOM

LAURA'S CLOCK

It says: 10:35.

106. INT. LELAND AND SARAH'S BEDROOM

Sarah and Leland get ready for bed. Leland stops, stands frozen for

(more)

(CONTINUED)

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106. CONTINUED:

a moment, then begins to cry.

SARAH  
What is it, Leland?

Leland can barely speak.

LELAND  
I can't remember the last time I told  
Laura that I loved her.

Sarah goes to Leland. They embrace, tenderly, across the many years of their strained marriage.

SARAH  
Well, honey, go in and tell her now.

107. INT. LAURA'S BEDROOM

Laura stares at the hands of the clock. With a start, she looks up. Her father is in her room. He stands in the doorway.

LELAND  
Laura, honey...

He moves to her and touches her face.

LELAND (continued)  
I love you. I love you so much.

Laura can hardly speak. She squeezes his hand.

LELAND  
Goodnight, Princess.

He leaves the room. Laura watches the door close. She sits frozen for a moment, with a tear in her eye, then she remembers something.

MRS. TREMOND'S PICTURE

The picture lies there in the night dew under the tree in the neighbor's yard.

108. EXT. PALMER HOUSE, OUTSIDE LAURA'S BEDROOM - NIGHT

Laura goes down the trellises and runs across the lawn.

109. EXT. NEIGHBOR'S LAWN - NIGHT

Laura hunts around the tree for the picture, finally finds it. She runs back towards her house.

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110. INT. LAURA'S ROOM - NIGHT

Laura climbs through the window and hangs the picture on a little hook on the wall and crawls into bed. She turns off the light and stares at the picture in the dark.

DISSOLVE TO:

111. INT. LAURA PALMER'S BEDROOM - NIGHT

She is asleep.

112. MRS. TREMOND'S PICTURE

We hold on the picture. As if by magic, we suddenly begin to move into the picture - into the room in the picture and thru the dark doorway in the room in the picture.

On the other side of the dark doorway there is another room. Mrs. Tremond is standing in that room. She is beckoning us towards her and beyond her thru yet another doorway. We move thru the second doorway and on the other side of that doorway there is another room.

Mrs. Tremond's grandson is standing in that room. He is holding his hands above him as if he is grasping an imaginary glass ball. As we move towards the space between his hands a ring of fire appears there and we move thru that into...

113. INT. RED ROOM

The MAN FROM ANOTHER PLACE walks into the red room to a table. A ring lies upon the table.

COOPER ENTERS THE RED ROOM. The Man From Another Place turns toward Cooper.

MAN FROM ANOTHER PLACE  
Is it future? Or is it past?... Do you  
know who I am?... I am the Arm... And I  
sound like this...

The Man From Another Place puts his hand in front of his lips and makes an Indian Whooping sound.

The Man From Another Place picks up the ring and moves it very close to us. We recognize it as Teresa Banks' ring. The symbols on the ring are identical to the symbols of Owl Cave.

Cooper seems concerned.

COOPER

(to camera)  
 Don't take the ring... Laura, don't take  
 the ring.

(CONTINUED)

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113. CONTINUED:

The Man From Another Place moves the ring towards us till the ring  
 fills the screen.

114. BACK IN LAURA'S ROOM

Laura in a somnambular state is half awakened by a noise. She tries  
 to move her left arm, but it has fallen asleep. She moves it with  
 her right arm.

SFX: THE NOISE

It sounds as if someone is calling her name.

ON LAURA

She turns to her right to see who it is, then turning back to her left  
 she discovers ANNIE BLACKBURN lying in bed with her. Annie has blood  
 around her mouth. She tries to raise herself and strains to speak.

ANNIE

My name is Annie. I've been with Laura  
 and Dale. The good Dale is in the lodge  
 and he can't leave. Write it in your  
 diary.

ON LAURA'S DOOR

Her mother calls her name. The sound is distant and mournful.

ON LAURA

Laura looks towards her door then turns back to Annie but she is gone.  
 Filled with fear she looks down and in her hand is Teresa Banks' ring.  
 SHE SCREAMS. Again, her attention is drawn to her door and her  
 mother's distant call. Still holding the ring she gets out of bed  
 and goes to her door and slowly opens it.

It is dark on the other side of the door.

AT THE DOORWAY OF LAURA'S BEDROOM

In the doorway Laura gets a strange feeling in back of her and turns  
 to look at Mrs. Tremond's picture. There in the picture is Laura  
 (herself) in the doorway looking back into the darkened rooms where  
 Mrs. Tremond and her grandson were.

115. MRS. TREMOND'S PICTURE

Laura is in the picture. In the picture Laura turns around in the doorway of the picture and looks down at her room.

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116. LAURA'S PICTURE POV OF HER ROOM

Laura sees herself asleep in her bed.

CLOSEUP: LAURA

Asleep in her bed.

ON THE SCENE

She wakes up from her dream. Trying to clear her head. Looks at the photo and nothing is there -- looks like the day before. She looks in her hand and the ring is gone.

Laura gets out of bed and goes to Mrs. Tremond's picture hanging on the wall. She stares at it. She slowly takes it off the wall and places it in the trash. Trembling she does two lines of cocaine.

DISSOLVE TO:

117. EXT. PALMER HOUSE - MORNING

Reestablish.

On screen it reads:

"SATURDAY - FIVE DAYS BEFORE"

James comes by on his bike. He beeps out a signal on the bike's horn. After a beat Laura runs out to him.

JAMES

Where were you last night? We were supposed to get together. You didn't show up.

LAURA

You were supposed to show up. Maybe I wasn't.

JAMES

We were supposed to be together.

LAURA

How can I be together if I'm not together?

JAMES  
You're on somethin' again, aren't you?

LAURA  
James...

(CONTINUED)

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117. CONTINUED:

JAMES  
When am I going to see you?

Leland comes out the door of the house. Looks at Laura and James.  
Laura can feel him staring.

LAURA  
I gotta go.

James just looks at her then guns his bike and roars away.

Laura walks back to the front door where her father stands.

LELAND  
Who was that?

LAURA  
A friend from school.

LELAND  
A special friend?

Laura looks at her Dad, eyeball to eyeball for a moment. Then she  
walks past him to the stairs.

118. INT. THE STAIRWAY - DAY

The fan turns slowly as Laura goes up the stairs.

BOB'S VOICE  
Laura.

Laura's head snaps around.

LAURA  
No... No, go away.

BOB'S VOICE  
I'm glad you let me talk to you. You  
used to not let me talk to you.

LAURA  
Go away. I am not talking to you.

BOB'S VOICE  
I want you.

Sarah Palmer is at the bottom of the stairs.

SARAH  
Laura?

Laura jumps.

(CONTINUED)

\*\*

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118. CONTINUED:

SARAH  
Laura, now I can't find that blue  
sweater. Did you take it again?

LAURA  
Mom... what are you wearing?

Sarah looks down. She is wearing the sweater that she is looking for.

SARAH  
My god, I am going to have another  
breakdown. God, god.

LAURA  
Mom, take it easy.

Laura starts down the stairs towards her mother.

SARAH  
No, no... this can't be happening.

Laura holds her mother.

LAURA  
Mom, you're not having a nervous  
breakdown.

Sarah pulls away from Laura and wanders into the living room. Laura  
watches her go feeling helpless.

119. INT. JOHNSON'S KITCHEN - DAY

LEO JOHNSON is ragging on Shelly. He is down on his hands and knees  
showing her how to scrub the floor.

LEO  
Someone who knows how to clean knows  
where the object was before she  
started cleaning and then that object  
goes back to its exact same spot.  
Shelly, I know where everything in this

house is. Sometimes on the road I mentally go through this whole house and picture where every item is.

SHELLY  
Lay off the bennies, Leo.

LEO  
(continuing his tirade)  
Anybody can clean the surface of an object, but dirt can find its way anywhere. To really clean, you have to  
  
(more)

(CONTINUED)

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119. CONTINUED:

LEO (continued)  
scrub below the surface.  
(shouting)  
WHERE THE DIRT IS, SHELLY.

He scrubs more.

LEO (continued)  
That's one thing you are going to learn, Shelly, - HOW TO CLEAN. It takes scrubbing, Shelly. There is no easy way. THIS IS WHERE WE LIVE, SHELLY.

SHELLY  
As if I didn't know.

LEO  
I'm going to show you how to wash this tile and then you're going to do it.

SHELLY  
Come off it, Leo. I'm late for work...

LEO  
What did you say?

Leo goes over the top pulls Shelly down to the floor.

LEO  
Shelly, I am not fooling around anymore. The first thing you've got to WORK on is a good attitude. That's the key. Anybody will tell you that.

Gives her a good shot to the back of the head. Shelly falls to the floor. The phone rings. Leo gets up to get the phone.

LEO  
Don't even think about going anywhere,

Shelly. I'm not finished with you.

He answers the phone.

LEO

What are you doing calling me here?...  
No way, you already owe me money...  
Five thousand, to be exact.

Leo looks over at Shelly suspiciously. (Did she hear him mention the five thousand?)

SHELLY

(silently mouthing it)  
Five Thousand???

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120. INT. DOUBLE R - DAY

Bobby is calling from the pay phone at the diner. We hear the end of the conversation with Leo. Bobby hangs up. He puts in another quarter and dials again. The phone rings on the other end.

121. INT. ROADHOUSE - DAY

A nearly empty Roadhouse. JACQUES RENAULT answers the phone behind the bar.

JACQUES

How come you only call me when you are desperate? Are you desperate, baby?

INTERCUT WITH:

122. INT. DOUBLE R - DAY

BOBBY

BOBBY

You interested or not?

JACQUES

Maybe, Bobby, baby. Maybe. I have friend who has what you want. His stuff is the best.

Bobby starts to write information down on a napkin.

BOBBY

(excited)

Jacques... you crazy Canadian. This sounds BIG...

123. EXT. PALMER HOUSE - NIGHT

Donna drives up in her car and gets out.

124. INT. PALMER HOUSE, LIVING ROOM - NIGHT

Laura is having a quick shot from the family liquor cabinet. A knock on the door. Laura pulls a jacket on and goes to the door. Opens it and sees Donna. Donna looks at her coat.

DONNA

Where are you going?

LAURA

No place, fast.

(a warning)

And you're not coming.

(CONTINUED)

\*\*

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124. CONTINUED:

DONNA

Come on, Laura. I'm your best friend.

They move back into the living room.

LAURA

(change of subject)

Isn't tonight the night you are going to do it with Mike?

DONNA

Laura, aren't you going to fix me a drink?

Laura shoots her a look.

DONNA

Where are the Cookies?

LAURA

You mean Fred and Ginger?

DONNA

Dancing.

Donna looks around at all the ashtrays filled to the brim with butts.

DONNA

(looking at the cigarettes)

If I had a nickel for every cigarette your mom smoked, I'd be dead.

LAURA

Gotta go, Donna. I'll call you tomorrow.

Laura leaves the house. Donna trails behind.

125. EXT. PALMER HOUSE - NIGHT

Laura gets into her Mom's Roadmaster and takes off. Donna watches her go and gets in her car and follows.

126. INT. THE ROADMASTER - NIGHT

At the first stop sign Laura takes another hit of cocaine.

127. EXT. ROADHOUSE - NIGHT

Laura parks her car and gets out. At the entrance to the Roadhouse she meets the LOG LADY, who seems to be waiting for her. She steps close to Laura.

(CONTINUED)

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127. CONTINUED:

LOG LADY

When this kind of fire starts. it is very hard to put out.

The Log Lady touches her. Her hand is cooling on Laura's head. Laura moves in behind it. Pushing the cool hand into her face and forehead.

LAURA

(whispers)

Margaret?

LOG LADY

The tender bows of innocence burn first and the wind rises - then all goodness is in jeopardy.

They look into each other's eyes. The Log Lady turns and leaves.

128. INT. ROADHOUSE - NIGHT

LOTS OF BIKERS and the usual gang. On stage a SINGER sings.

As Laura comes in she makes eye contact with Jacques Renault who is behind the bar. Laura sits at a table.

Jacques nods to a COUPLE of BURLY TRUCKERS who come over to Laura with drinks. One of them slides her a fifty with a packet of cocaine inside.

TRUCKER

Let's go around the world, babe.

LAURA  
This isn't going to get you to Walla-  
walla.

They all take a drink.

TRUCKER  
You do go all the way, don't you, little  
girl?

LAURA  
Sooner or later.

Laura reaches below the table grabbing him hard by the balls.

LAURA  
You willing to go all the way? Huh? You  
wanna do it for me. All the way for me  
means all the way - DEAD.

The trucker turns a couple of shades towards white. Donna comes in

(more)

(CONTINUED)

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128. CONTINUED:

just as a beautiful song of lost love begins.

Laura and Donna see each other -- As the truckers toss down bourbons  
and beer chasers, Laura gets lost\_in\_the\_song\_and\_starts\_to\_cry\_.  
Donna just stares at her from the other side of the Roadhouse.

AFTER THE SONG

Donna stands and walks over to Laura's table. She reaches down,  
picks up one of the trucker's bourbons and downs it.

DONNA  
Let's boogie.

TRUCKER  
(to Donna)  
You part of the deal?

LAURA  
(answering for her)  
No, she isn't.

Laura and Donna stare at each other. For Donna's benefit, Laura  
turns and gives a big, juicy French kiss to one of the truckers.

LAURA  
(to the trucker)  
What was your name again?

TRUCKER  
Buck.

LAURA  
Buck, that was really nice.

Donna grabs Buck's buddy, TOMMY, and gives him the same type kiss.

LAURA (continued)  
(very serious)  
All right, Donna. Let's go.

129. EXT. HIGHWAY 21 - NIGHT

The car barrels down the highway. It's a beat up Chevy Biscayne, with a hot monster engine under the hood.

130. INT. CAR (BISCAYNE) - NIGHT

Tommy drives sitting next to a case of ice cold beer. Donna and Laura sandwich Buck in the back seat. Donna takes a long swig of beer. Laura hides a hit of cocaine from Donna.

(CONTINUED)

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130. CONTINUED:

DONNA  
(to Laura, a little afraid)  
What are you doing?

LAURA  
Nothing.

Laura laughs at Donna then holds a beer up to show Donna, then turns and French kisses Buck. Donna reaches forward to the front dash and turns the radio up full blast. Buck and Tommy start to whoop and yodel like cowboys.

Buck does an Indian whoop in Laura's face. Laura freezes in horror.

131. FLASHBACK: THE RED ROOM

The Man From Another Place (The Arm) yodels.

132. INT. CAR (BISCAYNE)/HIGHWAY 21

Slowly Laura reaches over and touches Buck's face and arm. Buck uncorks another yodel. The fear leaves Laura.

DONNA  
(to Laura)  
I'm goin' for it.

Donna starts making out with Buck.

133. EXT. BORDER TRUCK STOP - NIGHT

Establish. Tommy takes the car like a rocket into the parking lot and does a complete three sixty before rocking to a stop. Several big rigs shadow the lot. They all pop out of Buck's car sporting "long necks".

Laura takes a hit of cocaine and looks up to see Donna watching. Buck circles Donna with his big arm and puts a toot under her nose.

DONNA

No.

(turns to Laura)

I don't need to take this to be you friend.

LAURA

YES YOU DO, DONNA. What a downer you are!!!

BUCK

(pointing to skid marks behind a heat popping car)

Hey, Tommy, Jacques beat us here.

(CONTINUED)

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133. CONTINUED:

TOMMY

Hold on, I'm chokin' the farm fed.

Tommy stands in the lot with his back to them, pissing.

134. INT. BORDER TRUCK STOP - NIGHT

The front room is a bar and restaurant with about THREE PATRONS. Above the bar is a sign that reads:

CAN - A - DO and U.S. OF FUCKIN' "A"

The BARTENDER presses a release underneath the counter that allows Laura to take her three friends thru a door over which a sign hangs announcing in red neon letters:

"PARTYLAND"

135. INT. PARTYLAND

The group enters a large room with the filthiest wall to wall carpet imaginable. In the back corner is a small stage. On it a three piece HELL-METAL BAND is building up toward oblivion. The LEAD SINGER is dressed in a buffalo skin complete with at least half the buffalo head and horns. He wears spray painted, day glow orange cowboy boots.

Some HALF DRESSED GIRLS and COWBOYS are dancing to the band. In

darkened corners away from the stage other groups are racing the band to oblivion.

Laura leans over to Donna noticing her shocked look.

LAURA  
Don't expect a turkey dog in here.

Jacques Renault comes up to the group.

JACQUES  
Hey, slow pokes, guess what? There's no tomorrow.

He grabs Laura up and gives her a big, sloppy wet kiss.

JACQUES  
Baby, you know why? Cause it'll never get here.

LAURA  
Hey, Jacques...

JACQUES  
(slurred)  
No "Jacques". I am the Great Went.

(CONTINUED)

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135. CONTINUED:

LAURA  
(for Donna)  
I am The Muffin.

JACQUES  
And what a muffin you have.

The two truckers laugh with Jacques. He mimes a gun with his right hand and pointing it to his forehead pulls the trigger with a weak, slack cheeked puff sound.

JACQUES  
(slurred)  
I am as blank as a fart.

Laura winks at Buck as he SECRETLY drops a red depth charge into Donna's beer.

LAURA  
Hey, Donna, chug-a-lug.

As the cowboys gather around and begin to chant, both Laura and Donna chug down their drinks. They finish and Laura smiles and pushes Donna out onto the dance floor.

They start to dance expertly and smile at each other. Soon Buck and Tommy cut in separating the two.

Buck dances Laura over to ANOTHER of his buddies. The two of them start to unbutton Laura's blouse as they dance.

The hell-metal band kicks into high gear. In the pulsating red and black light Donna sees Laura now topless dancing and kissing with Buck and his friend. Donna stops. Jacques sweeps in.

JACQUES

Oh, Laura's friend. I am "The Great Went".

Jacques holds her head in his huge hands.

JACQUES (continued)

There is no tomorrow.

DONNA'S POV

The room starts to spin.

DISSOLVE TO:

WE MOVE AROUND THRU THE EVENING

\*\*

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136. INT. ROADHOUSE

DONNA

A completely stoned Donna is being dances around by Tommy, who is falling in love with her. Through some dancing legs and feet she spots Laura's blouse on the floor. Teetering she leans over, picks up the blouse, and ties it around her waist.

RONETTE PULASKI

RONETTE PULASKI, flying high, makes her way through the crowd to Laura. They spot each other and give each other a hug.

RONETTE

You smell nice.

LAURA

Haven't seen you since I was thrown out of One Eyed Jacks.

RONETTE

(trying to focus on Laura)  
What else did we do together? Oh, I remember...

(tries to dance with Laura)  
Hey, you know what? It's been a year.  
She's been dead a year... she's been dead  
a year.

Jacques comes up to them.

JACQUES  
The party twins. My high school  
sandwich. Let's put some meat inside...

The three of them move around together.

RONETTE  
She's been dead a year.

JACQUES  
Who?

RONETTE  
Teresa...

LAURA  
Teresa Banks? Yeah, a whole year.

RONETTE  
Yeah, she was going to get rich... she  
was blackmailing somebody...

(CONTINUED)

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136. CONTINUED:

JACQUES  
That's right. She called me. She even  
asked me what your fathers looked  
like...

LAURA  
(jolted)  
What? She asked about my father?

JACQUES  
But it wasn't him... she was after a huge  
guy, six foot four with a broken nose.  
She said he looked just like a boxer.  
Speaking of sandwiches... I think Bobby  
was arranging something for you...  
(gets the idea)  
Speaking of arrangements...  
(louder)  
SPEAKING OF ARRANGEMENTS... Why  
don't you two come up to the cabin this  
week? Leo and I know that Santy Claus

is coming to town... Thursday.

Ronette, Laura, and Jacques sway with distorted smiles.

RONETTE AND LAURA  
(as they hug and almost kiss)  
Okay, Jacques.

LAURA  
(turning to kiss Jacques)  
"The Great Went".

Buck and another FRIEND move in on Laura and Ronette. Buck pushes Laura down on the carpet and gets on behind her. His friend does the same to Ronette. The two girls find themselves face to face.

RONETTE  
Here we go again. Like we're back at  
One Eyed Jacks.

LAURA  
(moaning with pleasure)  
Oh, god. It sure is.

Ronette looks over Laura's shoulder.

RONETTE  
Shit, is that Donna Hayward?

Laura looks across the rug through dancing legs and sees Donna's head tilted way back with some NEW COWBOY on top of her.

(more)

(CONTINUED)

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136. CONTINUED: (2)

CLOSEUP: LAURA'S FACE

Seeing Donna.

BOB'S VOICE  
SEE WHAT WE CAN DO TO  
DONNA?

LAURA  
(screaming)  
NO! GOD, NO...

ON THE SCENE

Laura stumbles and runs to Donna grabbing Jacques on the way.

LAURA (continued)  
(screaming to Jacques)  
Get her out of here... get her out.

He doesn't seem to be listening.

LAURA (continued)  
(shouting)  
JACQUES...

Laura falls full of panic to Donna.

LAURA (continued)  
Donna, what are you doing?

Rips her blouse off her waist. Donna is completely gone. Laura shakes her and screams into her face.

LAURA (continued)  
Don't ever wear my stuff, don't ever wear my stuff. Never.

DONNA  
(mumbling)  
Okay, I won't wear your stuff... Why can't I wear your stuff?

LAURA  
Jacques, help me get her home. NOW!

Jacques lifts Donna up and Laura follows Jacques and Donna out of Partyland. Donna continues to mumble.

DONNA  
I won't wear your stuff.  
(then laughing)  
I promise.

(CONTINUED)

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136. CONTINUED: (3)

LAURA  
(crying, holding Donna's hand)  
Not you, Donna, not you.

137. EXT. TWIN PEAKS CHURCH - SUNDAY MORNING

On the screen it reads:

"SUNDAY - FOUR DAYS BEFORE"

FOLKS filing out of church. A COUPLE strolling down the sidewalk. A happy dog bounds about.

138. EXT. BIG ED'S GAS FARM AND THE HURLEY HOUSE - DAY

Out in the yard of the Hurley House Ed Hurley tries to skin a deer which is hanging off a branch of a tree. He is not having much luck

and is not showing much enthusiasm either. Nadine Hurley comes storming out the house with her own very large butcher knife - very upset with Ed's progress.

NADINE

ED... ED.  
(pushing him away)  
I'll take over here.

Ed backs off and Nadine dives in slicing.

NADINE

You were cutting this deer like a  
sissy... Sit down and watch while I do  
it. AGAIN. THIS YEAR.

Ed slowly backs into the house.

139. INT. HURLEY HOUSE - DAY

Ed joins his assistant, SPARKY, and they stand in the living room gazing out the window at Nadine ferociously skinning the deer.

ED

(with a wink)  
Works every year...

They laugh.

SPARKY

Sure wouldn't work at my house. My  
wife couldn't take the wrapper of a  
twinkie.

\*\*

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140. EXT. CLEARING IN THE WOODS - DAY

SHERIFF TRUMAN and JOSIE PACKARD break from a kiss. Smiling, Truman goes back to gently strumming his guitar.

TRUMAN

Josie, I think we should go public.

JOSIE

That would be wonderful, but it's only  
been a year since Andrew died.

TRUMAN

What are you afraid of? What people  
think?

JOSIE

I don't want to offend the customs of your country.

TRUMAN

Believe me, Josie, you would not offend the customs of this country. For instance, I don't eat fish eyes.

JOSIE

Fish eyes?

TRUMAN

Even if it offended someone, I wouldn't eat a fish eye.

JOSIE

Why wouldn't you eat a fish eye, Harry?

TRUMAN

I saw a guy eat a fish eye once in Seattle. He was digging through his food with his chopsticks for about five minutes till he found the fish eye and he dropped it into his throat. I guess it must have gotten stuck in his uvula because right away he started to have trouble. His throat began to flutter there like there was a wind blowing. And he couldn't swallow and they rushed to him and loosened his collar and they were asking him if he was alright and he started to turn blue and his eyes started to roll back into his head and he still couldn't get the fish eye out and they tried to do a Heimlich maneuver. I went over to him as they were

(more)

(CONTINUED)

\*\*

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140. CONTINUED:

TRUMAN (continued)  
preparing to do an emergency tracheotomy. They were over him with a knife when he suddenly shot the fish eye out of his throat and right onto the ceiling. Splat! It just stuck up there and spread out. It was about the size of a half dollar. And that's why I don't ever eat fish eyes.

He plays the guitar for Josie. Then stops.

TRUMAN (continued)

I'm not saying it's right or wrong, it's just the way I feel. It's the custom thing I was thinking of. In America we don't use any part of the fish but the meat just to the side of the insides. We throw away the tail, the rest of the insides and the head.

JOSIE

I understand.

TRUMAN

We throw away the whole head.

141. INT. MOTEL ROOM - DAY

PHILIP GERARD, the one armed man, in a deep sweat kneels in front of a circle of twelve lit candles, fighting for air and struggling to hear something.

142. INT. HAYWARD HOUSE, LIVING ROOM - DAY

Donna and Laura sit across from one another on the couch.

DONNA

I can't remember anything about last night. Is there something I should remember?

LAURA

No, you should forget about last night.

DONNA

Laura, I am your friend.

LAURA

I know you are and you don't have to do anything crazy to prove it.

(CONTINUED)

\*\*

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142. CONTINUED:

DONNA

You're not mad at me?

LAURA

No.

DONNA

I feel so bad. I had nightmares all night long.

(studies her friend)

They all knew you at that place.

LAURA  
What can I tell you?

DONNA  
How did the car get back here?

LAURA  
WE got it back, that's all.

DONNA  
How did I get in the house? How did I  
get into my bed?

LAURA  
I can't help you there.

DONNA  
Was I wearing something of yours and  
you got mad at me?

LAURA  
All my things have me in them. I don't  
want you to be like me.

DONNA  
But I love you, Laura.

LAURA  
And I love you, too. But don't wear my  
stuff.

DONNA  
Why do you do it, Laura?

LAURA  
Cause I like it.

She takes Donna's head into her hands and kisses her.

ON LELAND

Leland is standing at the other end of the room. As he stares at the  
girls we move in on his face.

\*\*

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143. INT./EXT. BLUE DIAMOND CITY MOTEL

LELAND FLASHBACK

Leland looking into another room seeing Laura and Ronette sitting face  
to face on a bed.

144. ON THE SCENE

Leland looking at the girls.

LELAND  
Excuse me, honey...

Laura turns to him with a start.

LELAND (continued)  
We're late to meet Mom for breakfast.

DONNA  
(to Laura)  
Catch you later.

Leland and Laura leave.

145. INT. LELAND'S CAR - DAY

Leland and Laura drive along. Leland becomes preoccupied with something in his rear view mirror. Laura turns to see a car erratically coming up behind them. Leland slows down and stops for a red light at Sparkwood and Twenty One. In front of them is a huge logging truck. Laura smells something.

LAURA  
Dad, is the engine on fire? Something  
is burning.

Leland turns and gives her a look.

The car that was tailing them races around them, races around the logging truck, and comes back around stopping on Leland's side of the car.

Leland spots Gerard, the one armed man, behind the wheel - sweating like crazy.

LAURA (continued)  
Something is burning.

Leland starts to rev his engine while holding the brake with his left foot.

LELAND  
It's the engine.

(CONTINUED)

\*\*

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145. CONTINUED:

GERARD  
You stole the corn. I had it canned  
above the store.

Leland is panicked. The car is slowly screeching towards the large lumber truck in front of them.

GERARD

(shouting at Laura)

Miss, the look on her face when it was opened. There was a closeness. Like the formica table top.

The car is now smoking and making a horrendous sound. Gerard continues to yell, but we can barely hear it.

GERARD

The thread will be torn, Mr. Palmer, the thread will be torn.

Leland turns to Laura. Sweat pours from his forehead.

While Leland is turned away, Gerard holds up his hand with a ring on the little finger. He is shouting over the engine noise and the horn which Leland has begun to blow frantically.

GERARD

(shouting)

It's him. It's your father.

Laura can't make this out over the noise.

The light turns green. Gerard takes off away from them. As soon as the logging truck moves Leland lets go of the brake and the car flies into a service station on their right. Everyone around there has been watching a commotion on a Sunday afternoon.

LAURA

DAD!... What was that all about? Who was that?

A YOUNG MECHANIC runs up to their car.

MECHANIC

Mr., Mr., you shouldn't do that to your engine. You ought to take it easy, Mr., you're going to burn your engine out.

LELAND

What the hell was all that? Why doesn't someone do something about all of this. My god, that guy came out of nowhere. He was harassing my daughter.

(CONTINUED)

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145. CONTINUED: (2)

Leland stares at Laura trying to compose himself.

LAURA

Dad, are you all right?

146. INT. PALMER HOUSE

CU FLESH WORLD MAGAZINE/LELAND FLASHBACK

The Title "Fleshworld" on a magazine. In the magazine we see Leland find a picture of Teresa Banks. He whispers.

LELAND

Teresa Banks. You look so much like my  
Laura.

Leland dials the phone.

147. INT. BLUE DIAMOND CITY MOTEL ROOM

CU TERESA BANKS

She is talking on the phone.

TERESA

That sounds like fun... Where did you see  
my picture?... Okay, come to the Blue  
Diamond City Motel... Yes, that's just  
your side of Blue Diamond City... I'll be  
there. Room one two three... Right, as in  
"Get Ready".

DISSOLVE TO:

148. INT. BLUE DIAMOND CITY MOTEL ROOM - LATER

LELAND

On top of Teresa in bed. All whispers.

TERESA

(smiling)

When's the next business trip, big fella?

LELAND

Soon. How about next time we party  
with the girlfriends you told me about?

TERESA

I can arrange that. I like that.

He kisses her and covers her eyes with a hand.

(CONTINUED)

\*\*

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148. CONTINUED:

TERESA

What are you doing?

LELAND  
Who am I?

TERESA  
I don't know.

LELAND  
That's right.

End of flashback.

149. BACK IN THE CAR WITH LAURA

Leland is still sitting and staring at Laura.

LAURA  
(trying to get his attention)  
Dad... Dad... Who was that? How do you  
know him? He looked familiar. Have I  
met him?

LELAND  
No, you haven't met him. Have you met  
him?

LAURA  
No.

LELAND  
We're late to get to your mother.

LAURA  
Just sit here for a moment. You seem  
very upset.

LELAND  
(mumbling to himself)  
Guy just pulls up out of the blue... I  
mean... what is this world coming to?

150. LELAND FLASHBACK - BLUE DIAMOND CITY MOTEL

Open on a sign saying Blue Diamond City Motel.

Leland comes down an outside walkway towards an open room. Suddenly,  
he stops short and jumps back. He cautiously takes a second look and  
sees Laura and Ronette sitting on the edge of a king size bed talking.

Leland is about to leave when there is a tap, tap, tap on his back.  
He spins around to see Teresa Banks who has come up behind him.

(CONTINUED)

\*\*

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150. CONTINUED:

TERESA

What's wrong?

LELAND  
(moving further from the room)  
Nothing, I chickened out.

He shoves a wad of money into her hand and practically runs away.  
Teresa cocks her head and wonders, while she watches him hurry away.

End of Flashback.

151. BACK IN THE CAR WITH LAURA

Leland and Laura are in the car. Leland starts the car.

LAURA  
Are you sure you're okay?

LELAND  
Yes.

Leland pulls out onto the road. After they drive for a bit.

LAURA  
Dad?

LELAND  
Yes.

LAURA  
Did you come home during the day last week?

LELAND  
No.

LAURA  
Oh, I thought I saw you.

LELAND  
You know, I did come home, come to think of it, on Thursday. I had a severe headache and I was driving in the neighborhood so I just darted in and out of the house.

(studies Laura)  
Where were you, Laura? I didn't see you?

LAURA  
I was down the street.

(CONTINUED)

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94.

151. CONTINUED:

Laura studies the look in her father's eye as long as she dares and then turns away.

CLOSEUP: LELAND

As he drives along.

DISSOLVE TO:

152. FLASHBACK - BLUE DIAMOND CITY MOTEL

Teresa watching with her head cocked as Leland hurries off.

DISSOLVE TO:

153. INT. ROADHOUSE

JACQUES ON THE PHONE

JACQUES

Hey, Teresa... what?

TERESA'S VOICE

What does Ronette's father look like?

JACQUES

A short guy... heavy set... balding...

TERESA'S VOICE

What does Laura Palmer's father look like?

JACQUES

Very handsome... wavy black hair. He looks like a movie star.

154. INT./EXT. PAY PHONE

ON TERESA

TERESA

(into phone)

No, this was a big huge guy. Six four...  
Nose broken... like he was a boxer.

Teresa hangs up the phone and redials - smiling as though she has won the lottery.

155. INT. LELAND'S OFFICE

ON LELAND

He answers the phone.

\*\*

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155. CONTINUED:

LELAND

Hello?

TERESA'S VOICE

Hey Handsome, this is your little party girl.

ON LELAND'S FACE

His jaw tightens.

156. EXT. DOUBLE R DINER

Leland pulls the car into the Double R. Sarah stands out front waving.

SARAH

(calling)

Where were you two?

157. OMITTED

DISSOLVE TO:

158. CLOCK IN LAURA'S ROOM

It reads: 8:00.

Laura sits at her desk staring off into space.

DISSOLVE TO:

159. LAURA'S FLASHBACK BEGINS - HIGHWAY 21

Laura remembers the one armed man yelling out to her. Her attention now goes to his one hand. She remembers the look of the ring he was wearing.

160. LAURA'S FLASHBACK CONTINUES - THE RED ROOM

Then she remembers the Man From Another Place giving her the ring in her dream. It is the same ring.

161. LAURA'S FLASHBACK CONTINUES - BLUE DIAMOND CITY MOTEL

Then she remembers being in the Blue Diamond City Motel with Ronette when Teresa entered the room.

TERESA

The guy split.

Teresa sits down between them and brings them close to her in a sexual embrace. Teresa brushes away some hair that has fallen over her face.

(more)

(CONTINUED)

\*\*

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96.

161. CONTINUED:

As she does this Laura sees the SAME RING.

TERESA (continued)  
 (as she moves her hair away)  
 I guess it's just us girls.

END OF FLASHBACK

162. INT. LAURA'S BEDROOM

LAURA  
 (to herself)  
 The same ring...

Laura is jolted by Bob's Voice.

BOB'S VOICE  
 That's not important. I will tell you  
 what is important. The fan will soon be  
 starting.

LAURA  
 Who are you? Who are you REALLY?

BOB'S VOICE (continued)  
 I am the One who wants to breathe thru  
 your nose and taste thru your mouth.

163. INT. PALMER LIVING ROOM - NIGHT

Leland pacing the living room.

164. LELAND: FLASHBACK

Nighttime\_in\_the\_woods\_. We see Leland crush Teresa Banks' face and  
 skull with a pipe until she is dead. We hear the gurgling of the  
 Wind River behind her.

END OF FLASHBACK

165. INT. PALMER LIVING ROOM

BACK ON LELAND

Leland continues to pace. He wipes some sweat from his forehead.

DISSOLVE TO:

166. INT. PALMER HOUSE, DINING ROOM - MORNING

A sign on the screen reads:

(CONTINUED)

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166. CONTINUED:

"TUESDAY - TWO DAYS BEFORE"

Laura sits at the dining room table eating her breakfast. Leland pokes his head in.

LELAND

(cheerfully)

Don't forget: It's Johnny Horne's birthday today.

167. INT. LAURA'S ROOM - MINUTES LATER

Laura's hands are shaking as she does a line of cocaine. It is the last stuff she has -- she puts the empty packet into her diary.

168. INT. HIGH SCHOOL - DAY

Laura corners Bobby in a hallway.

LAURA

I'm nearly out.

BOBBY

It's taken care of, babe. You and I are going to make a big score tonight.

(gives her a bag)

This will tide you over.

LAURA

Thank you, Bobby. A big score?

BOBBY

Maybe our biggest. I'll see you two doors down from your place at 11:00.

LAURA

Don't be late.

She takes off down the hall. Rounding another corner she sees James coming towards her. James looks around to see if the coast is clear and seeing it is, moves close to her.

JAMES

I've got to see you.

LAURA

Not now.

JAMES

This afternoon?

LAURA

Okay.

(more)

(CONTINUED)

\*\*

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168. CONTINUED:

LAURA (continued)  
 (remembering)  
 Oh god, it's Johnny Horne's birthday  
 today.

JAMES  
 What about tonight?

LAURA  
 I can't tonight.

JAMES  
 What's going on?

LAURA  
 (freaking out)  
 I just can't, James. I can't do it.

Laura keeps going. Donna comes around next to James. Together they watch Laura walk away.

169. EXT. GREAT NORTHERN - DAY

Establish

170. INT. GREAT NORTHERN, BENJAMIN HORNE'S OFFICE - DAY

Open on Laura's picture on top of Ben Horne's desk. Then discover that Leland is staring at Laura's picture.

Wider we see BENJAMIN HORNE trying to blow up a large rubber Indian for his son JOHNNY. SYLVIA and JERRY HORNE stand nearby supervising.

Johnny comes up one inch in front of Leland's face.

JOHNNY  
 Happy Birthday, Johnny.

LELAND  
 Happy Birthday, Johnny.

Johnny moves to one inch in front of Jerry's face.

JOHNNY  
 Happy Birthday, Johnny.

JERRY  
 Happy Birthday, Johnny.

Ben reacts to a huge moccasin print in the middle of the birthday cake in the middle of his office floor.

(CONTINUED)

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99.

170. CONTINUED:

BEN

Why did we have to have the party here  
in my office?

SYLVIA

Because Johnny wants it in your office.  
What's so "private" "private" about your  
office, anyway? Why can't we have the  
party in your precious office?

JERRY

It's a lovely place for a party, Ben. And  
look at the new decorations Johnny's  
provided.

They look down and see Johnny's foot completely ringed in white  
frosting roses. Frosted footprints trail behind him everywhere.

Johnny goes one inch in front of Laura's picture.

JOHNNY

Happy Birthday, Johnny.

Leland looks again at Laura's picture. He looks up at Ben.

LELAND

(oddly confrontational)  
Don't you have a picture of Audrey, Ben?

That sets Sylvia off again.

SYLVIA

Don't you have a picture of your own  
daughter, Ben? Where's Johnny's  
picture?

(exploding)

And where's my picture I gave you?

BEN

At the photographer's studio getting a  
gold frame with floral monograms of  
your birthday and our wedding vows.

Johnny moves one inch in front of Ben.

JOHNNY

Happy Birthday, Johnny.

BEN

(trying not to explode)  
Happy Birthday, Johnny.

(CONTINUED)

\*\*

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100.

170. CONTINUED: (2)

JERRY

Johnny, Johnny... let your Daddy and your Uncle and Leland talk.

(turning to Ben)

Ben... Leland, we can play the French against the Norwegians. What do the French love more than anything?

LELAND

(part of Jerry's presentation)  
Boating?

JERRY

No.

LELAND

Hiking?

JERRY

No.

LELAND

Eating?

JERRY

You'd think so.

LELAND

Sex?

JERRY

You're getting warmer.

LELAND

Trees?

JERRY

Exactment. They are nuts about wood. They get goofy over trees.

SYLVIA

I've never heard anything like this before. The French liking wood anymore than anyone else likes wood. Are you three crazy?

LELAND

Sarah's cousin is French and she can't stop talking about the trees around here.

JERRY  
 History is on our side, Ben. It's no  
 accident that the great explorers were  
 (more)

(CONTINUED)

\*\*

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101.

170. CONTINUED: (3)

JERRY (continued)  
 named Hennepin, Nicollet, Marquette.

LELAND  
 They were looking for wood.

SYLVIA  
 (exasperated)  
 Oh...

As they talk Johnny circles the blowup Indian and with a mighty bang  
 pops it with his tomahawk. "Bang".

171. INT. TWIN PEAKS SHERIFFS STATION, CONFERENCE ROOM - DAY

TOMMY "THE HAWK" HILL, Truman and ANDY BRENNAN.

HAWK  
 Joey just called in. Bernie, the mule,  
 left Canada about an hour ago.

TRUMAN  
 Then stop watching Jacques and let's  
 set a trap for Bernie.

ANDY  
 He's coming in on foot.

TRUMAN  
 That's right, Andy.  
 (looks at him, waiting)  
 I guess you're saying there's an awful  
 lot of trails for us to cover.

ANDY  
 No, I was thinking what a long hike  
 Bernie has to make.

HAWK  
 (sensing an "Andy" situation)  
 I'll get on it.

172. INT. BEN'S OFFICE - DAY

Laura quietly lets herself in. Ben looks up, happy to see her.

LAURA  
 (very quietly)  
 I just wanted to say, "Hello".

BEN  
You missed the party. Look at my  
office. Come here.

(more)

(CONTINUED)

\*\*

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102.

172. CONTINUED:

BEN (continued)

He wiggles a packet of cocaine in front of her and she steps to him.

BEN (continued)  
For a Kiss.

LAURA  
Sure, I'd do a lot more than that for it.

BEN  
Ssshhhh, your father's in the next  
office. You should've seen him get upset  
at Johnny's party about your photo here.

LAURA  
He's always been jealous of you. You  
know that.

She moves in closer and kisses him. He responds.

DISSOLVE TO:

173. EXT. HIGHWAY 21 - NIGHT

Bobby roars thru the night with his radio blasting.

174. EXT. PALMER HOUSE - NIGHT

Reestablish.

175 INT. LAURA'S BEDROOM - NIGHT

Her clock reads: 10:59. We move across to get a glimpse of Laura  
going out the window.

176. EXT. TWO YARDS AWAY FROM THE PALMER'S - NIGHT

Bobby's car skids to a stop and Laura jumps in.

177. EXT. BOBBY'S CAR - NIGHT

Whipping down a country road.

178. INT. BOBBY'S CAR - NIGHT

Laura and Bobby tooting coke as they fly thru the night.

BOBBY

We got to wait till midnight. But I got plenty here to make it. And I got plenty of dough... right here

(more)

(CONTINUED)

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103.

178. CONTINUED:

BOBBY (continued)

(pats the money that sits next to him)

...for "Bobby\_and\_Laura's\_Big\_Score".

He does a big clown laugh. Laura erupts with the giggles. They toot up some more. Bobby tromps on the gas.

179. EXT. THE COUNTRY ROAD - SAME

Pete Martell's POWDER BLUE PICKUP passes them going the other way. We stay on the pickup as it pulls into Big Ed's Gas Farm.

180. INT./EXT. BIG ED'S GAS FARM - SAME

PETE MARTELL pulls into the station. Big Ed comes out to meet him.

ED

Hey, Pete. Can't believe your tank's dry up at the mill.

PETE

No... hell, no. Just got in the truck, started drivin', looked down at the gauge and saw a big "E" starin' at me.

ED

You know what that Big "E" stands for? Big Ed's Gas Farm.

PETE

Yep. You're right. That's why I'm here.

ED

What'll it be?

PETE

Fill 'er up.

ED

You got it.

PETE

I haven't got it yet.

Ed laughs.

ED  
Nice night.

PETE  
Yep...  
(long pause)  
  
(more)

(CONTINUED)

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104.

180. CONTINUED:

PETE (continued)  
Yes...  
(another long pause)  
It is.

Ed starts to clean his windshield. Pete points out something on the windshield.

PETE (continued)  
You missed somethin', Ed.

ED  
(moving around, trying to see it)  
I did? I didn't see anything.

PETE  
Yeah... look in here. Look at it from this angle.

Ed puts his head inside the truck.

ED  
I see it.  
(reaches up to touch)  
Hell, it's on the inside, Pete.  
(flips him the rag)  
The inside is your territory.

Pete starts to clean the inside of his windshield while Ed returns to work on the outside.

PETE  
(as he cleans)  
Even this heavy work beats being at home with the old ball and chain.

ED  
Brother, I hear you talkin'.

181. EXT. THE WOODS - NIGHT

Bobby and Laura pull into a little clearing. Bobby kills the lights. The doors open. Laura and Bobby start to make their way thru the

woods.

182. EXT. THE WOODS - NIGHT

Laura and Bobby continue thru the woods. It gets spookier and spookier.

They reach the meeting place. Awesomely quiet until a twig snaps, then a distant howling of a wolf.

Bobby and Laura sit on the floor of the woods and do some more toot. Laura picks up a leaf and shows it to Bobby.

(CONTINUED)

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105.

182. CONTINUED:

LAURA  
(whispers)  
Bobby, I found a leaf.

After a moment of staring at it, they both begin to giggle. She picks up a twig.

LAURA (continued)  
Bobby, I found a twig.

They giggle twice as hard. Laura picks up a pinecone and starts knocking him on the head with it.

LAURA (continued)  
Bobby, I found a pinecone.

They giggle three times as hard and start crawling around giggling. Suddenly, they hear footsteps. They freeze and try to stifle their giggles.

BOBBY  
Here he comes.

LAURA  
Here he comes.

They both start laughing again. They see a guy coming through the woods. We recognize him as the sullen deputy from Deer Meadow, Cliff Howard.

BOBBY  
(suddenly serious)  
Who sent you?

CLIFF  
Jacques.

LAURA  
That's right.

The deputy takes out a very big bag of coke, showing it to them.

LAURA (continued)

Wow.

Laura just grabs it out of his hand. The deputy takes out his gun. Bobby panics and pulls out his gun. BANG!!

Bobby shoots the deputy in the shoulder, but the deputy still prepares to shoot at Bobby so Bobby shoots him again. This time in the chest.

The deputy spins and tries to run, but Bobby shoots him in the back. He topples over dead.

(more)

(CONTINUED)

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106.

182. CONTINUED: (2)

BOBBY AND LAURA

They stand there frozen. Absolutely no more giggles.

LAURA (continued)

God, Bobby. What did you do?

They just stand there looking at the dead body.

BOBBY

I shot him. Oh, my god, I shot him.

Bobby starts for the dead body.

BOBBY (continued)

Come on, you gotta help me.

With Laura's help they get the body back to the clearing. They fall down to their knees, out of breath, staring at what they have done. Their faces register the shock of having just killed someone. Laura looks at Bobby's stunned expression.

LAURA

Look at your face.

A laugh squirts out of Laura. Bobby turns to her in disbelief.

LAURA (continued)

Bobby, you killed Mike.

Bobby stares at her for a second like Laura has gone insane.

BOBBY

This isn't Mike.  
(suddenly unsure - surreal)  
Is this Mike?

LAURA

Bobby... ssshhhh... you killed Mike.

Bobby breaks. They begin to laugh uncontrollably.

183. EXT. WOODS - NIGHT

Wide shot. The distant sounds of Bobby and Laura laughing. Up closer the wind takes over and even closer the hooting of an owl.

DISSOLVE TO:

\*\*

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184. INT. THE PALMER HOUSE, FAN AND STAIRS - NIGHT

THE FAN SPINNING

Then - THE FAN'S POV down on Laura entering the stairwell. We drift down on Laura.

BOB'S VOICE  
I want to kill thru you.

Laura stops cold on the stairway.

LAURA  
(looking up)  
No.

BOB'S VOICE  
I want you to kill \_for\_me\_.

LAURA  
No. Never. You'll have to kill me.

BOB'S VOICE  
I want you to kill \_for\_me\_.

ECU: LAURA

Laura looking up petrified.

DISSOLVE TO:

185. INT. HIGH SCHOOL - DAY

The trophy case with Laura's homecoming queen picture within.

On screen it reads:

"WEDNESDAY - ONE DAY BEFORE"

Bobby catches up with Laura in front of her locker. He shows her the ten thousand they were going to use to pay for the drugs last night.

BOBBY

Babe, I'm on my way out to the woods to divvy up the product. Put this cash in your safety deposit box...

(whispers)

It's ten thousand dollars.

LAURA

(acting real serious)

You killed Mike.

Bobby is about to get really pissed when Laura starts laughing again. Bobby fights to stay in control.

(CONTINUED)

\*\*

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185. CONTINUED:

BOBBY

I'm not going to give you this if you don't stop laughing. It's not one god damn bit funny.

Laura stifles her laugh with all her might. Bobby hands her the money. After a beat Laura starts to laugh, but stops herself again by biting her lip. Bobby is furious and scared. Laura covers her mouth. Bobby breaks again.

186. EXT. THE WOODS - DAY

Bobby's car skids to a stop. Bobby jumps out and pops the trunk. He unwraps the big bag of cocaine from a blanket. He tears a little hole in it to enjoy a taste test. The second it touches the tongue he panics and frantically takes a deeper test.

BOBBY

(screaming)

LAXATIVE!

He sprays and throws the powder every which way in a rage.

BOBBY (continued)

SSSSHHHIIITTTT!!!

187. INT. LAURA'S ROOM - NIGHT

Laura lies in bed. She leans over to the bedside table and snorts a line. The phone rings and startles her. She answers it.

INTERCUT WITH:

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

JACOBY on the phone.

JACOBY  
 Laura, you didn't come and see me today.

LAURA  
 (in a whisper)  
 I couldn't it was Johnny Horne's  
 birthday. I promised I'd be with him. I  
 told you not to call me here.

JACOBY  
 A little trouble with your parents is the  
 least of your worries and something I  
 am certainly willing to put up with.

LAURA  
 I'm not.

(CONTINUED)

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188. CONTINUED:

JACOBY  
 Did you make me a tape?

LAURA  
 I already made you two tapes.

JACOBY  
 Laura, you have to deal with all of this.

LAURA  
 I'm dealing with it, Doc. Big time.  
 Maybe I'll make you a tape tomorrow.  
 Goodnight.

JACOBY  
 Send me a kiss.

She hangs up.

189. INT. LELAND AND SARAH PALMER'S BEDROOM - NIGHT

Sarah at her vanity, puts a cigarette out and walks to her bed as  
 Leland brings up a big glass of warm milk to her.

Sarah looks up at Leland and they share a look as she drinks the milk.

After Sarah finishes her milk Leland walks into the hallway.

190. INT. HALLWAY - NIGHT

Leland hits the fan switch.

191. INT. STAIRS AND FAN

THE FAN COMES TO LIFE

192. INT. LAURA'S BEDROOM - NIGHT

Laura freezes when she hears the fan. She closes her eyes.

193. INT. PALMER BEDROOM - NIGHT

Sarah's head is nodding. Her heavy eyelids close. Her eyes pop open once more. Sarah sees the white horse in her room. She falls asleep.

194. INT. LAURA'S BEDROOM - NIGHT

The room is dark. Laura is pressed up against the headboard of her bed staring at the window. The fan ominously whirls in the hall.

Bob appears in her window and enters the room.

Bob moves down on top of her. His hand moves between her legs. Laura

(more)

(CONTINUED)

\*\*

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194. CONTINUED:

fights with all her might to keep staring at his face. To know it. To unlock it. Her hands go up. She holds his face... squeezes it as he moves on top of her.

Slowly, what she always knew deep inside of her becomes clear.

BOB BECOMES LELAND.

She screams and passes out into hell.

195. INT. PALMER HOUSE, DINING ROOM - DAY

CLOSEUP: BOWL OF SOGGY CEREAL

On screen it reads:

"LAST MORNING"

ON THE SCENE

Sarah sits at the dining room table smoking. Laura pushes her spoon around in the soggy cereal. Leland stares at her.

LELAND

Laura, I would like to talk to you. Is something wrong?

Laura gets up and leaves the room. Leland stares at the empty door. He waits for a moment and then follows her. Sarah, nervously, watches him go.

196. INT. LAURA'S ROOM

Laura is getting her school materials together when Leland enters.

LELAND

Laura. What's wrong this morning?

LAURA

(whispering threat)

Stay away from me.

Never taking her eyes off him, she works her way around him and leaves the room.

We stay on Leland. His face changes. He knows she knows and he knows what he has to do.

197. EXT. SIDEWALK IN FRONT OF THE PALMER HOUSE - DAY

Laura walks to school. All the beautiful, natural sounds of morning sound like hell to her. Distorted chants from hell.

\*\*

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198. INT. HIGH SCHOOL CLASSROOM - DAY

Laura studies the clock hand going round and round. Every sound in the room is distorted.

THE BELL RINGS

IN SLOW MOTION

Laura rises from her chair. Camera stays on her empty chair. The chair she will never sit in again.

DISSOLVE TO:

199. INT. PALMER DINING ROOM - NIGHT

A PLATE OF ASPARAGUS. The mashed potatoes and the roast beef have been mostly eaten. On screen it reads:

"LAST NIGHT"

Laura and her mother sit, eating alone.

LAURA

I hate asparagus.

SARAH

Sure you do, it's good for you.

They eat in silence for a moment.

LAURA  
Where's Dad?

SARAH  
Ben asked him to stay late to plan for  
the Norwegians.

LAURA  
If it's okay with you I'm going to  
Bobby's to do my homework.

SARAH  
It's a school night... back by nine.

200. EXT. BRIGGS HOUSE - NIGHT

Establish.

201. INT. BRIGGS LIVING ROOM- NIGHT

MRS. BETTY BRIGGS lets Laura in the front door.

LAURA  
Hi, Mrs. Briggs...

(CONTINUED)

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201. CONTINUED:

BETTY  
Hi, Laura, Bobby's in the basement.

LAURA  
Right where he belongs, right.

GARLAND BRIGGS chuckles off screen.

202. INT. BRIGGS HOUSE, BASEMENT RECREATION ROOM - NIGHT

Laura comes down stairs and sees Bobby lying on the floor. His hands  
covering his eyes.

LAURA  
(concerned)  
What's up, Bobby?

Laura sits down next to him.

BOBBY  
Bad news, kid, it was baby laxative.

LAURA  
What was?

BOBBY  
The stuff we got last night.

LAURA  
Baby laxative? We can't snort baby  
laxative.

BOBBY  
No shit...  
(whispers)  
We killed a guy for baby laxative.

LAURA  
What is the world coming to when you  
kill a guy for baby laxative?

BOBBY  
Don't get funny with me again.

LAURA  
I'm not... Bobby I'm gonna need some  
more stuff. I mean it. I'm out.

BOBBY  
Yeah, and I'm gonna need that ten  
thousand dollars back.

(CONTINUED)

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202. CONTINUED:

LAURA  
Sure, but I can't get it till after school  
tomorrow.

BOBBY  
Let's ditch this place and party.

LAURA  
Not tonight. Just give me something to  
take home to hold me over till  
tomorrow.

BOBBY  
Why? Why not? Where are you goin'?

Laura smiles and leans forward. She kisses him and he responds.

LAURA  
Bobby, I'm goin' home. To bed... my nice  
warm bed...

They kiss again. He looks up and listens for his parents.

BOBBY  
(whispers)

We can do it right here.

LAURA  
(flat)

Bobby...

Bobby sees that she is not in the mood.

BOBBY  
You don't want me. You just want the  
stuff, don't ya?

Laura stares at him.

BOBBY (continued)  
It's okay.

He reaches in his pocket and gives her a nice bag of coke plus pills.

BOBBY (continued)  
Bobby's got it.

LAURA  
(taking the packet)  
Thanks, Bobby.  
(looking at the packet)  
And my little round friends, too.

They head upstairs.

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203. INT. BRIGGS LIVING ROOM - NIGHT

Mr. Briggs is reading aloud to Mrs. Briggs from the book of Revelations. As Bobby hears this he turns to Laura and makes a look of horror which says, "Can you believe I live here". Laura smiles.

Bobby takes Laura to the door. He gives her a small kiss, "Good Night". After she leaves he cuts back thru the living room and just as he clears the room he lights up.

BRIGGS  
(looking up from the Bible)  
Robert, put out the cigarette.

And Briggs returns to the Bible.

204. INT. SHERIFF'S STATION, INTERROGATION ROOM - NIGHT

Sheriff Truman and Andy sit at the small table with doughnuts and coffee. Andy monitors the radio. LUCY MORAN cuts thru on the intercom.

LUCY  
(over the intercom)  
Sheriff Truman?

Truman hits the intercom button.

TRUMAN

Yes, Lucy?

LUCY

(over intercom)

Mrs. Packard called and said she heard what she thinks could be a prowler outside her house.

TRUMAN

Okay, Lucy. I better get on up there.

He releases the intercom button. But Lucy continues to talk over the intercom.

LUCY'S VOICE

It's probably raccoons which is what it was last week...

TRUMAN

(to Andy)

You stay here and monitor the radio. Let me know right away, if you hear from Hawk.

LUCY'S VOICE

And last week I thought of the same

(more)

(CONTINUED)

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204. CONTINUED:

LUCY'S VOICE (continued)  
thing.

ANDY

Okay, Sheriff Truman.

LUCY'S VOICE

Raccoons remind me of my aunt who lives in Wyoming where they have raccoons, too.

Truman stands up, puts on his gun and leaves. Lucy's voice continues as we watch Andy sit there alone.

LUCY'S VOICE (continued)

She couldn't get rid of her raccoons because she made the big mistake of feeding them albacore tuna. I don't know why she fed them albacore tuna. And albacore tuna is so expensive.  
(voice raising an octave)

Sheriff Truman how did you get up here?

Over the intercom Andy hears Lucy make a small hysterical cry. He stands and runs from the room. Stay on the intercom. Lucy's voice continues.

LUCY'S VOICE (continued)  
Andy? Are you there? I am very confused. Who am I talking to? Andy, are you there?

205. INT. SHERIFF'S STATION, RECEPTION - SAME

Lucy gets up from the intercom.

LUCY  
Maybe I'm alone.  
(whispers, frightened)  
Andy... where did Andy go?

She races from her station and collides with Andy coming up from the interrogation room. They both scream.

206. INT. PALMER HOUSE, LIVING ROOM - NIGHT

Sarah sits smoking and reading a cheap magazine as Laura moves thru the living room.

LAURA  
Good night, Mom.

(CONTINUED)

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206. CONTINUED:

SARAH  
Good night, sweetheart.

Laura moves up the stairs.

207. INT. LAURA'S ROOM - NIGHT

She does three lines of Bobby's cocaine.

ON THE CLOCK IN HER ROOM

It reads: 9:30.

ON LAURA

Trying to hold on. The phone rings.

LAURA  
(whisper)

James... Yes, okay... No, James, I do love you, but... Okay, I'll meet you in fifteen minutes...

She hangs up the phone and does another line of cocaine then swallows down a handful of red round friends from Bobby - the pills.

LAURA (continued)  
Fifteen minutes... god, why did I say that?... what did I say?...

208. INT./EXT. PALMER HOUSE

As Laura sneaks out she sees her dad coming home.

209. EXT. PALMER HOUSE

LELAND

Leland comes out of the car. Laura ducks into some bushes and hides. Leland stops in the middle of the yard sensing something. He looks right at where Laura is hiding. She can't tell if he can see her or not.

CLOSEUP: LAURA

She hears James' bike coming in the distance.

LAURA  
(frantically to herself)  
Go inside... go inside...

James' bike sounds closer and closer. Leland turns, opens the front door and goes into the house.

James drives up. Leland's face appears looking out the front window. Laura jumps on the bike behind James and off they go.

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210. EXT. HIGHWAY 21 - NIGHT

James and Laura drive thru the night.

211. EXT. CLEARING IN THE WOODS - NIGHT

James brings the bike thru the woods and stops in the little clearing. James tries to kiss Laura, she pushes him away.

JAMES  
What the hell is wrong with you?

LAURA  
That's right. There's no place left to go is there, James?

JAMES  
What do you mean?

LAURA  
You know it and I know it.

JAMES  
What is wrong with us?... We have  
everything.

LAURA  
Everything, but everything.

JAMES  
Oh, Laura.

LAURA  
(mimicking him)  
"Oh, Laura..."

She gives him a terrible slap.

JAMES  
(ironic)  
You always hurt the ones you love.

LAURA  
You mean the ones you pity.

JAMES  
Say anything you want... I know you love  
me and I love you.

LAURA  
I do love you.  
(whispers)  
Let's get lost together.

(CONTINUED)

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211. CONTINUED:

They kiss again. Hot. Hands everywhere.

LAURA (continued)  
(breaking away)  
Shit, maybe he'll kill you.

JAMES  
What?

LAURA  
When he finds out.

JAMES  
What?

LAURA  
Bobby killed a guy.

JAMES  
What are you talking about? Bobby  
didn't kill anybody.

LAURA  
You want to see...

JAMES  
See what?

LAURA  
(disgusted)  
Right. Open your eyes, James. You don't  
know me. Even Donna doesn't know me.  
Your Laura disappeared... It's just me  
now.

James grabs her trying to control her. She twists out of his arms.

LAURA (continued)  
How 'bout this, James?

She lifts her hand and gives him the finger. James ignores the  
finger and kisses her, but she's gone ice cold.

LAURA (continued)  
I think you want to take me home now,  
James.

She leads him back to the bike. He won't start it.

LAURA (continued)  
Oh, quit crying. I've had enough of your  
fucking caring.

He kicks the bike to a start. Behind him, Laura watches and silently  
starts to cry.

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212. EXT. HIGHWAY 21 - NIGHT

Laura and James on the bike make their way down to Sparkwood and  
Twenty One.

Laura leans way back on the bike.

LAURA'S POV

Looking up at the trees as they fly by in a dark blur.

LAURA AND JAMES

LAURA  
The trees... the trees...

Laura screams with agony and tries to get off as they approach the light. Laura falls off as they skid to a stop.

JAMES  
(confused and terrified)  
Laura...

Laura crawls back up and puts her hands around James' neck.

LAURA  
(from far away she screams)  
JAMES, I LOVE YOU.

For a moment she focuses on him. She looks like the Laura that James loves. Innocent and Beautiful.

Laura turns and sees the woods. It pulls her. She releases her hold on James and runs into the waiting darkness.

The red light swings in the wind above James. It turns green, but he doesn't move. When the light turns red again, James guns the engine and lifts the bike up on its back tire. James screams then roars down the road away from us.

Off to the side of the road lies Doc Hayward's wilted red rose.

213. EXT. PACKARD LOGGING ROAD - MIDNIGHT

Laura runs up thru the woods. At the Packard Logging Road Laura meets Jacques, Leo and Ronette all standing around Leo's red corvette.

JACQUES  
Right on time, baby.

LAURA  
Buy me a ticket to The Great Went.

(CONTINUED)

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213. CONTINUED:

JACQUES  
We're on our way, Baby.

LAURA  
Let's go all the way.

They pile into Leo's 'Vet and peel down the dirt road.

214. INT. JACQUES' CABIN - NIGHT

The foursome getting roasted and toasted - very high.

Jacques starts to tie Laura up with some light rope.

LAURA  
(drugged, screaming)  
Don't tie me up, tonight. Don't tie me  
up.

Jacques and Leo laugh. Jacques starts to tie Laura up while Leo holds her. Laura struggles and screams begging them not to do it. With Laura tied up, Leo starts to tie up Ronette.

DISSOLVE TO:

215. INT. JACQUES' CABIN - LATER

Both girls are half naked and have been tied up. WALDO the bird is screeching. Jacques is straddling Laura and is hurting her badly. Leo puts a One Eyed Jacks THOUSAND DOLLAR POKER CHIP in her mouth.

LEO  
Bite the bullet, baby.

Like a ghost Leland appears in the window.

No one sees him.

Laura continues to scream. Leo gets up and goes for the bottle of bourbon. He takes a swig and then steps back to Jacques and Laura.

LEO  
(referring to Laura)  
Let me have a little of that.

JACQUES  
(pointing at the bourbon)  
Let me have a little of that, baby.

Leo holds the bottle tight. Jacques stands up and decks Leo with his big French Canadian paw. He grabs the spilling bottle from the floor and stumbles outside.

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216. EXT. JACQUES' CABIN - NIGHT

When Jacques comes out of the cabin, Leland trips him, grabs the bottle and breaks it over Jacques head, knocking him out cold.

Leo hears the crash and comes outside. He sees Jacques bleeding on the ground. He panics and weaves down the hill to his corvette and takes off.

Leland goes into the cabin. His smiling eyes are on Laura while he rapes Ronette. Laura watches as her fear drives her to hysteria.

217. EXT./INT. LOG LADY'S CABIN - NIGHT

In the darkness the Log Lady holds her log and listens. She hears distant screams. The camera moves down her leg to reveal her tattoo, beet red and burning.

218. EXT. TRAIL - SAME

Philip Gerard, the one-armed man, runs like a madman up the trail towards Jacques' cabin.

219. EXT. PATHWAY FROM THE CABIN - NIGHT

With the face of the devil, Leland double time marches Laura and Ronette out the cabin door and thru the woods.

LAURA  
(screaming - pleading for her life)  
DADDY... DADDY...

220. EXT. JACQUES' CABIN - NIGHT

Gasping for breath Gerard arrives at the cabin too late. He stares at the open doorway. Jacques lies passed out at his feet. Gerard cocks his head straining to hear something. He hears distant screams.

GERARD  
Bob, I can hear you singing.

221. INT. TRAIN CAR - NIGHT

Leland hauls the two girls into the train car.

He SLIDES THE DOOR SHUT and it is completely quiet.

BOB AND LELAND going in and out like breathing. The two girls shudder in the corner as he circles them.

Leland grabs Laura and begins to wrap the twine around her arms bending the arms back.

LAURA  
(whispers)  
Are you going to kill me?

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222. EXT. WOODS - NIGHT

Gerard tearing thru the woods. The wind comes up carrying with it cries and screams and the sounds of BOB.

223. INT. TRAIN CAR - NIGHT

Leland hoists Laura up so that she hovers facing the floor a foot off the ground. He places a mirror on the floor directly under her

face.

IN THE MIRROR

Laura sees herself turn into Bob. Leland screams into space.

LELAND  
DON'T MAKE ME DO IT.

LAURA  
NO, YOU HAVE TO KILL ME.

LELAND  
I always thought you knew it was me.

LAURA  
(into Bob in the mirror)  
NO! YOU CAN'T HAVE ME.  
(to Leland)  
KILL ME.

224. EXT. TRAIN CAR - NIGHT

Gerard arrives outside. He bangs on the train door.

GERARD  
LET ME IN. LET ME IN.

The door opens a little bit because Ronette is pushing it with her feet. Gerard reaches up to help her when suddenly she flies over his head having been hit.

Ronette hits the ground, her unconscious head bent back at an odd angle.

ECU: GERARD

He listens to the sounds of murder inside the train car.

225. INSIDE THE TRAIN CAR

Laura screaming

Knife entering flesh.

Bob screaming.

(CONTINUED)

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225. CONTINUED:

Bloody knife thru the air.

Leland screaming.

226. EXT. TRAIN CAR

ECU: GERARD

Gerard leans in to take a look and steps back laughing. he yells out for Bob to hear.

GERARD (continued)  
 THAT'S HIS OWN DAUGHTER YOU'RE  
 KILLING.

He continues to laugh and runs away from the train car.

A few moments later Leland stumbles out of the car carrying the body of Laura Palmer wrapped in a plastic shroud. Leland's shirt is puffed out - a bloody towel inside.

227. EXT. WOODS/RIVER - NIGHT

Leland/Bob lowers the plastic shrouded Laura into the river.

228. EXT. GLASTONBURY GROVE - NIGHT

Leland stumbles to the centre of Glastonbury Grove and stops. A frightening wind carries haunting music. He digs into his pockets for the pages torn from Laura's secret diary. he tosses them and the bloody towel to the wind.

He goes to the centre of the circle of the twelve sycamore trees. The red curtains appear and he passes between them entering the red Room.

229. INT. THE RED ROOM

It is not empty. Gerard is just leaving the other side of the room.

LELAND walks thru the Red Room after him. He walks down a corridor and into the Red Room again.

There on the other side of the room Leland sees Gerard and the Man From Another Place sitting side by side in a chair facing him.

Leland stops when he sees them. He divides. One half becomes Bob - opaque. The other half floats up and becomes Leland - transparent.

ON BOB

He reaches up and grabs Leland's wound.

(more)

(CONTINUED)

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229. CONTINUED:

ECU - LELAND'S WOUND

Bob heals Leland's wound.

ON THE SCENE.

Gerard and the Man From Another Place speak in unison.

GERARD/THE MAN FROM  
ANOTHER PLACE  
(subtitled)  
(in unison)

Bob, you're not going home without me. I  
want all my garmonbozia. (corn)

DISSOLVE TO:

230. EXT. WATER'S EDGE BY THE PACKARD SAWMILL - DAWN

At high tide Laura Palmer's body is floating up to and bumping against the logs.

231. EXT. GLASTONBURY GROVE

On screen it reads:

"TWO MONTHS LATER"

232. INT. HOSPITAL EMERGENCY WARD - NIGHT

Annie is being brought in on a stretcher. A NURSE talks to a PARAMEDIC as they rush her towards the emergency room.

NURSE  
What happened?

MEDIC  
I don't know. Sheriff Truman just  
brought her in from Glastonbury Grove.

233. INT. THE RED ROOM

The Man From Another Place stands with Cooper.

MAN FROM ANOTHER PLACE  
Is it future? Or is it past?... Do you  
know who I am?... I am The Arm... And I  
sound like this...

(CONTINUED)

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233. CONTINUED:

The Man From Another Place puts his hand in front of his lips and

makes an Indian Whooping sound.

COOPER  
(looking at the table)  
Where is the ring?

MAN FROM ANOTHER PLACE  
Someone else has it now.

COOPER  
That would indicate that it's the future.

MAN FROM ANOTHER PLACE  
The later events have never been kept a  
secret.

COOPER  
Where am I? And how can I leave?

MAN FROM ANOTHER PLACE  
You are here and there is no place to  
go...

A pause.

MAN FROM ANOTHER PLACE  
(shouts)  
BUT HOME!

The Man From Another Place begins to laugh uncontrollably.

234. INT. HOSPITAL ROOM - NIGHT

A NURSE mops the sweat from Annie's forehead. Annie tries to get  
thru to her.

ANNIE  
My name is Annie. I've been with Laura  
and Dale. The good Dale is in the lodge  
and he can't leave. Write it in your  
diary.

The nurse pats Annie's forehead and takes her hand. We see  
\_TERESA/LAURA'S\_RING\_ on Annie's ring finger. The nurse gently  
slides the ring off Annie's finger.

235. INT. ANOTHER ROOM IN THE HOSPITAL

The nurse enters. With an anticipatory smile, then a selfish laugh,  
she puts the ring on her finger.

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236. INT. HOTEL ROOM, GREAT NORTHERN - NIGHT

Doc Hayward and Sheriff Truman watch the door of the bathroom anxiously.

TRUMAN

Coop... Coop...

DOC

Cooper are you alright?

Not getting any response Truman breaks open the door.

237. INSIDE THE BATHROOM

Cooper, in his pajamas, lies on the floor. The mirror above the sink is shattered with blood all over it and the sink. Cooper smiles up at them strangely.

COOPER

(smiling strangely)

I slipped and hit my head on the mirror.  
The glass broke as it struck my head.

(laughs)

It struck me as funny, Harry. Do you understand me, Harry, it struck me as funny.

DOC

You are going right back to bed.

Doc and Truman help Cooper up.

COOPER

But I haven't brushed my teeth yet.

Cooper smiles at the uneasy pair.

238. BLACK LODGE/RED ROOM

Laura is sitting in a chair. As the end credits begin...

We move back to see that Laura is sitting in Cooper's lap in the same chair.

FADE OUT.

THE END

\*\*