

Twin Peaks - Episode 6 - Realization Time

FADE IN:

INT. LOG LADY'S CABIN - DAY

Seated at a dining table beside a tea set we see a woman, 'LOG LADY' MARGARET LANTERMEN. In her arms she carries a wooden log. She is speaking to us.

LOG LADY

Beauty is in the eye of the beholder. Yet there are those who open many eyes. Eyes are the mirror of the soul, someone has said. So we look closely at the eyes to see the nature of the soul. Sometimes when we see the eyes, those horrible times when we see the eyes, eyes that ... that have no soul. Then we know a darkness, then we wonder. Where is the beauty? There is none if the eyes are soulless.

FADE OUT:

INTRO:

FADE IN:

MUSIC: TWIN PEAKS THEME

CREDITS run with the scenes of a bird in a tree, the mill machinery at work, the road into town with the welcome sign, the hotel by the falls and the river.

MUSIC ENDS: TWIN PEAKS THEME

FADE OUT:

FADE IN:

EXT. GREAT NORTHERN HOTEL - NIGHT

INSERT: HALF MOON

We FOCUS on a CLOSE-UP of the half moon glowing in the night sky.

BACK TO SCENE:

An establish shot. We view the lights of the hotel perched on the cliff near falls. The falls ROAR with the sound of cascading water.

CUT TO:

INT. DALE COOPER'S HOTEL ROOM - NIGHT

FBI SPECIAL AGENT DALE COOPER sits at the corner of his bed as he speaks somberly and gently to AUDREY HORNE, who is undressed and in his bed under the sheets.

COOPER

Audrey your a high school girl. I'm an agent of the FBI.

MUSIC: TWIN PEAKS THEME

AUDREY is teary eyed.

AUDREY

So do you want me to leave or what?

COOPER takes a deep breath as he ponders what to say.

COOPER

What I want and what I need are two different things Audrey.

COOPER takes another deep breath.

COOPER

When a man joins the bureau he takes an oath to uphold certain values. Values that he's sworn to live by. This is wrong Audrey, we both know it.

AUDREY

But don't you like me?

COOPER

I like you very much. Your beautiful, intelligent, desirable. Your everything a man wants in his life. But what you need right now, more than anything else, is a friend. Someone who will listen.

AUDREY wipes tears from her eyes. COOPER reaches into his pocket and pulls out a handkerchief for her.

AUDREY

Friends huh.

COOPER nods yes. AUDREY brightens with a smile. COOPER returns with a smile.

COOPER

Now I'm going to go down and get us two malts and some fries downstairs. Then I want you to tell me all your troubles.

AUDREY

That could take all night.

COOPER

The night is young.

COOPER stands up.

COOPER

Now I'm going to get the food ... and your going to get dressed.

AUDREY

I can't tell you all my secrets.

COOPER

Secrets are dangerous things Audrey.

AUDREY

Do you have any?

COOPER

No.

AUDREY

Laura had a lot of secrets.

COOPER

Finding those out is my job.

AUDREY watches COOPER leave the room. COOPER closes the door behind himself. AUDREY breathes a sigh of relief.

MUSIC ENDS: TWIN PEAKS THEME

CUT TO:

EXT. TWIN PEAKS SHERIFF'S DEPARTMENT - DAY

An establish shot. We view the front of building with SHERIFF TRUMAN'S police cruiser parked in the parking lot. Another police cruiser pulls into the station parking lot.

CUT TO:

INT. TWIN PEAKS SHERIFF'S DEPARTMENT - DAY

DEPUTY ANDY BRENNAN slowly enters the building. ANDY peers to the reception window before he passes the second set of glass double doors, clears his throat and walks toward the reception window. LUCY MORAN, in the reception office, greets ANDY but tries not to look at him.

LUCY

Good morning Officer Brennan.

ANDY

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

LUCY

Officer Andy this is peak activity time at the station switchboard. So its really not convenient for me to talk right now.

The phone beside LUCY RINGS and, as a distraction, she quickly answers it.

LUCY

Twin Peaks Sheriff's station. May I help you? (reply) One moment please.

LUCY puts her hand over the receiver and stares at ANDY. ANDY walks off. LUCY returns to the phone.

LUCY

Dr. Stonacheck. Yes its me. (reply) Oh. (reply) Ah-ha. (reply) Well thank you doctor. (reply) No, I'm fine. (reply) Bye.

LUCY hangs up the phone.

COOPER enters the building through the front doors, blowing his whittled WHISTLE.

COOPER

Mornin' Lucy. I heard that you were out sick yesterday.

Depressed, LUCY doesn't look up at COOPER as she answers.

LUCY

I'm much better today, thanks.

COOPER notices but doesn't get involved. Politely, COOPER simply nods.

COOPER

Good.

COOPER walks to the conference room.

CUT TO:

INT. TWIN PEAKS SHERIFF'S DEPARTMENT - DAY

In the conference room, SHERIFF HARRY S. TRUMAN stands beside the table opposite a bird cage. DR. WILL HAYWARD stands at the end of the table bent over an encyclopedia. Near the table hanging from a stand is a bird cage with WALDO, the mynah bird, from JACQUES RENAULT'S cabin. AGENT COOPER walks into the room and stands near the window and the bird cage.

DR. HAYWARD

Alright I found it. Gracula Religiosa. Commonly known as the hill mynah. Native to Southeast Asia-Indonesia. Feeds on fruit mainly. Some invertebrates.

Its ability to mimic the human voice is amazing.

SHERIFF TRUMAN

Yeah well so far we haven't heard a peep.

SHERIFF TRUMAN walks to the bird cage.

SHERIFF TRUMAN

Hey Waldo what's up.

DR. HAYWARD

Well it says here that mimicry is a kind of play with the mynah. But this one's in a weakened condition; starved, dehydrated. I'd say he's feeling anything but playful.

DR. HAYWARD picks up a grape.

DR. HAYWARD

Here ya' go little fella.

DR. HAYWARD moves to feed the grape to WALDO but sees COOPER staring at the bird.

DR. HAYWARD

Oh, you wanna feed him Agent Cooper?

COOPER

I don't like birds.

SHERIFF TRUMAN

When do you think he'll start talking again?

DR. HAYWARD

Well, according to the book his urge to mimic should return with his good health.

COOPER

If it does then we got a witness.

DR. HAYWARD

Well we better keep feeding him.

DR. HAYWARD sourly looks at the grape and then turns to SHERIFF TRUMAN.

DR. HAYWARD

You got any apples?

SHERIFF TRUMAN

Yeah. There's some at the bottom of the fridge.

DR. HAYWARD

These grapes are right on the edge.

DEPUTY TOMMY 'THE HAWK' HILL enters the room carrying a file.

HAWK

These just came in from your office.

HAWK hands the file to COOPER, who looks it over. COOPER moves over to SHERIFF TRUMAN.

COOPER

Hmm. Forensics confirms that Jacques Renault had three guests to his cabin; Laura Palmer, Ronette Pulaski and Leo Johnson.

COOPER looks at the back of a large photograph. The photograph is marked with a stamp as evidence. COOPER flips the photograph over to look at the image.

COOPER

This is the only exposed negative on that roll of film Harry. Look familiar?

COOPER hands the photo to SHERIFF TRUMAN. SHERIFF TRUMAN scans the photograph and smiles.

SHERIFF TRUMAN

That's our Waldo.

COOPER

No Harry, the girl. That's Laura.

SHERIFF TRUMAN gives a puzzled look and looks at the photograph again.

SHERIFF TRUMAN'S POV:

Through SHERIFF TRUMAN'S POV we view a CLOSE-UP of the photograph. The picture is of WALDO perched on the shoulder of a WOMAN with blonde hair.

BACK TO SCENE:

Unsure which end is up, SHERIFF TRUMAN turns the photograph around as he continues to look it over.

COOPER

Well, now we know who and when. We don't know why.

COOPER stacks some books under the bird cage. COOPER then pulls his mini tape recorder out of his pocket and shows it to SHERIFF TRUMAN.

COOPER

Voice activated Harry.

With a CLICK, COOPER turns the mini recorder on.

COOPER

When the bird talks maybe we'll get some answers.

MUSIC: FRESHLY SQUEEZED (0:26 - 3:48) (SLOW VARIANT) 77K

COOPER places his mini tape recorder on the stack of books right below the bird cage. COOPER picks up a file from the folder and hands it to SHERIFF TRUMAN. Paper clipped to the file is a plastic bag containing the notched poker chip.

COOPER

Albert confirmed that this matches the fragment found in Laura's stomach.

SHERIFF TRUMAN

Thousand dollar chip from One-Eyed Jacks.

HAWK

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

COOPER

Well, I think a little field work is in order.

SHERIFF TRUMAN

Jacks is over the border. A little out of our jurisdiction.

COOPER

Well I know that Harry. That's why I was thinking this would be a good job for the Bookhouse Boys.

SHERIFF TRUMAN understands and smiles.

MUSIC ENDS: FRESHLY SQUEEZED (0: 26 - 3: 48) (SLOW VARIANT) 77K

CUT TO:

EXT. JOHNSON HOUSE - DAY

An establish shot. In the woods a short away distance from the house, BOBBY BRIGGS drives up and parks his car. BOBBY gets out of his car and heads toward the house.

DI STANT POV:

MUSIC: DARK TIMES???

Through binocular sights from someone's distant POV, BOBBY walks up to the house.

BACK TO SCENE:

In the woods a distance away from the house and from the open door of the passenger side of his truck, LEO JOHNSON watches BOBBY through a pair of binoculars. A radio in the truck is on and is tuned to the police band.

DEPUTY (OFF SCREEN)

Better call Hawk on that one.

LEO'S POV:

Through the binocular sights of LEO'S POV, BOBBY walks up to the front door of the house.

BOBBY

Shelly!

SHELLY JOHNSON opens the door. SHELLY and BOBBY embrace.

BACK TO SCENE:

Sitting in his truck, LEO puts the binoculars away.

LEO

Bobby Briggs.

LEO reaches for his rifle. LEO pulls his rifle out and aims it toward the house.

Using his damaged arm to hold up the long end of the rifle, LEO peers through the rifle's telescoping sight.

LEO'S POV:

Through LEO'S POV, BOBBY and SHELLY just barely walk inside the house.

BACK TO SCENE:

LEO

Come on lover boy. Leo's waiting.

MUSIC ENDS: DARK TIMES???

CUT TO:

INT. JOHNSON HOUSE - DAY

SHELLY, wearing a robe, moves to the kitchen. BOBBY follows SHELLY into the kitchen.

SHELLY

I called you but your dad answered it. I didn't know what to say.

BOBBY

Bobby's here baby, Bobby's here.

SHELLY uncontrollably starts to cry in fear.

SHELLY

(distraught) I shot him Bobby. I know I did. He just screamed and screamed. He sounded like an animal.

BOBBY

He what? Slow down Shelly. Talk to me.

SHELLY

(distraught) He's out there ... and now he's going to kill me. Bobby he's going to kill me.

BOBBY stands in front and close to SHELLY.

BOBBY

Shelly. Shelly. Start over. Go real slow.

BOBBY cradles his hands around SHELLY'S neck and head.

SHELLY

Leo came home late last night. He was all beat up. He had blood all over him. I told him ... I was never ... ever gonna let him hurt me again but he came at me.

SHELLY becomes even more upset.

SHELLY

So I pulled the trigger. I shot him Bobby. What am I going to do? Where am I going to hide?

BOBBY

Shelly, Leo Johnson is history. Understand?

MUSIC: DARK TIMES???

BOBBY

I'm taking care of you from now on. I'm going to deal with Leo. I'm going to deal with James. Bobby's going to deal with everything.

SHELLY kisses BOBBY. SHELLY rests her head on BOBBY'S chest. BOBBY cradles

SHELLY'S head and gives an intense glare as he thinks.

CUT TO:

EXT. JOHNSON HOUSE - DAY

LEO sits in his truck with his rifle pointed at the house. LEO listens to the police band radio as he waits for BOBBY or SHELLY to exit. Over the police band on the radio, LUCY can be heard.

LUCY (OFF SCREEN)

Birdseed? No this bird eats fruit. The sheriff says it's a witness.

Shocked, LEO looks at his radio.

LUCY (OFF SCREEN)

Naw, not just because it saw something, because it talks and it needs to be ...

LEO remembers the bird and immediately reacts. LEO puts his rifle away, closes the door, walks to the other side of the truck, enters and drives off.

MUSIC ENDS: DARK TIMES???

CUT TO:

INT. HAYWARD HOUSE - DAY

We FOCUS on a piano and a black vase. A CLICK from a depressed button is heard followed by the voice of LAURA PALMER from an audio tape. We PAN RIGHT to the dining room table where DONNA HAYWARD and MADELEINE FERGUSON are seated. On the table is a tape player. JAMES HURLEY paces the floor beside the table as he listens.

MUSIC: LAURA PALMER'S THEME

LAURA (FROM TAPE)

What's up doc. Just a few words before I go to sleep. I feel like I'm going to dream tonight. Big bad ones, you know, the kind you like. It's easier talking into the recorder. I guess I feel I can say anything. All my secrets. The naked ones. I know you like those doc. I know you like me too. That'll be my little secret okay. Just like your coconut. Why is it so easy to make men like me? And I don't even have to try very hard. Maybe ... if it was harder ...

MUSIC ENDS: LAURA PALMER'S THEME

JAMES stops the tape. MADELEINE picks up an empty cassette case from a shoe box beside her.

MADELEINE

This one's empty.

MADELEINE hands the empty case to JAMES. JAMES reads the label on the empty case.

JAMES

February 23. The night Laura died.

JAMES hands the empty case back to MADELEINE. DONNA looks in the shoe box for an unboxed tape cassette.

DONNA

The tape's not in there.

JAMES

He must still have it. I mean she died, he never returned it.

MADELEINE

God, do you think Dr. Jacoby killed her?

JAMES

We're going to find that tape. Tonight.

DONNA

Where?

JAMES

Jacoby's office.

MADELEINE

What if he's there.

JAMES

We'll get him out.

DONNA

How?

JAMES

Maybe he gets a phone call. From Laura.

JAMES rewinds the tape and then pushes the play button. Again we hear LAURA'S voice from the tape player.

LAURA

What's up doc?

MUSIC: LAURA PALMER'S THEME

LAURA

Just a few words before I go to sleep. I feel like I'm going to dream tonight.

MUSIC ENDS: LAURA PALMER'S THEME

CUT TO:

EXT. HORNE'S DEPARTMENT STORE - DAY

MUSIC: FRESHLY SQUEEZED (0:26- 3:48)

An establish shot. We view the exterior of the store.

CUT TO:

INT. HORNE'S DEPARTMENT STORE - DAY

Standing behind the perfume counter, AUDREY handles a CUSTOMER.

AUDREY

Here try this. It smells like a forest.

AUDREY hands the CUSTOMER a bottle of perfume to smell.

CUSTOMER

This won't do. I want something more fruity.

AUDREY

Fruity.

CUSTOMER

As in fruit.

MR. EMORY BATTIS, the store vice-president, walks up to the perfume counter and talks to JENNY, a salesgirl working with AUDREY. AUDREY searches for another fragrance for the CUSTOMER but, standing near JENNY, is more interested in listening in on JENNY'S and BATTIS'S discussion.

EMORY

Could I see you in my office in five minutes?

JENNY

Sure.

EMORY walks off.

CUSTOMER

I'm not making myself clear. I want a scent that makes a statement.

AUDREY

Maybe you should try hanging it around your neck. Its a perfume, its a fashion accessory. Two statements for the price of one.

CUSTOMER

I don't appreciate your attitude.

The CUSTOMER walks away.

AUDREY

(playfully) Well thank you for shopping Horne's Department Store.

AUDREY walks over to JENNY.

AUDREY

I'm gonna use the little girl's room.

JENNY

Okay.

AUDREY walks off.

CUT TO:

INT. HORNE'S DEPARTMENT STORE - DAY

Outside EMORY'S office, AUDREY tries to sneak inside the empty office but a STOCK BOY is moving boxes on a shelf nearby. In her mischievous way, AUDREY leans against the shelves and tells a lie to rid the STOCK BOY.

AUDREY

You know there's a real bad accident outside. Sounded like a bus or something.

The STOCK BOY silently heads out to take a look. AUDREY grins and enters EMORY'S office.

CUT TO:

INT. EMORY'S OFFICE - DAY

AUDREY opens a cigarette case, helps herself to one of EMORY'S cigarettes and lights it up. AUDREY opens one of EMORY'S desk drawers but hears EMORY in the hall and calmly moves to a closet, steps inside and closes the door. The closet door has a window shutter-like screen made of thin horizontal wood slats allowing AUDREY to see into the office.

EMORY

Right this way Jen. ... got something really special about ...

AUDREY'S POV:

Through AUDREY'S POV from the closet, EMORY and JENNY enter the office.

EMORY

Come right in. My, my you look lovely. Sit, sit.

JENNY

Thank you Mr. Battis.

MUSIC ENDS: FRESHLY SQUEEZED (0:26- 3:48)

EMORY

This is for you Jenny. A reward for a job well done.

EMORY hands JENNY a small present. JENNY unwraps the present, opens the box and removes the wrapping tissue to reveal a small glass unicorn.

EMORY

Its a unicorn, ancient symbol of purity. Tamed only by the young at heart.

JENNY

Wow, a unicorn.

EMORY

Jenny, you had a good time at the club last week didn't you?

JENNY

Yeah, yeah I had a great time, Mr. Battis.

EMORY

They were very pleased with you as well, I must say. They'd like you to continue and believe me Jenny not many girls qualify.

JENNY

Really?

EMORY

Yes. Now the variety of work is completely up to you. Hostess, cocktail waitress or, if you are chosen, hospitality girl.

JENNY

What's that?

MUSIC: FRESHLY SQUEEZED (0:26- 3:48)

EMORY

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

BACK TO SCENE:

In the closet, AUDREY smiles to herself at hearing EMORY'S definition of the job.

AUDREY'S POV:

JENNY

That sounds cool as long as their wealthy.

EMORY

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

EMORY hands JENNY a business card.

EMORY

Call this number. Ask for Black Rose. Now why don't we make a trip to evening wear and find you something elegant.

JENNY

Elegant sounds great Mr. Battis. Elegant.

EMORY escorts JENNY out of the office.

BACK TO SCENE:

AUDREY drops her cigarette to the floor, puts it out by stepping on it, exits

the closet and walks over to EMORY'S desk. AUDREY picks up a small black book laying on top of the desk. AUDREY opens the book and flips through the pages. The pages list several different names of women. Beside each name are hearts that rank each girl. On one page AUDREY finds the name of:

AUDREY

Ronette Pulaski.

AUDREY puts the book back. Before she leaves, AUDREY picks up the glass unicorn that JENNY left on the desk.

MUSIC: FRESHLY SQUEEZED (0:26- 3:48)

CUT TO:

EXT. DOUBLE R DINER - DAY

An establish shot. We view the front of diner as a timber truck rig pass by with a full load of cut logs.

CUT TO:

INT. DOUBLE R DINER - DAY

MUSIC: COUNTRY #4

NORMA JENNINGS steps halfway past the door from the kitchen. NORMA stops as she sees her husband HANK JENNINGS, holding a pot of coffee, talking to SHELLY. A country tune plays on the jukebox.

HANK

When your in prison you remember faces from home. They all seem like friends somehow. Even the ones you barely knew, like something to hang on to I guess.

SHELLY hands a customer their order of a cherry pie.

SHELLY

It must have been hard on you.

HANK

I paid my debt. That's what counts. You know your a really big help around here and I want to thank you for that. For getting Norma through.

NORMA steps back into the kitchen.

SHELLY

Your welcome Hank.

SHELLY pats HANK'S arm.

SHELLY

No problem.

HANK

She told me in her letters how much you meant and how much Pete helped uh ...

SHELLY fetches a cup of coffee for a customer.

SHELLY

Who?

HANK

Uh ... yeah ... no, not Pete uh ...

SHELLY

Oh you mean Ed.

HANK

Yeah Big Ed.

SHELLY

Yeah.

HANK

Yeah, I'm a little better at faces than names I guess.

The COOK rings the service bell and SHELLY moves off to pick up the order.

HANK

(sinisterly) Yeah, Big Ed.

HANK looks down at the counter where he sees a lighter someone had left behind their plate of food. With his shifty eyes, HANK glances around, casually moves his hand, picks up the lighter and puts it in his back pocket. HANK then moves the dirty plates to a bin.

At the front door, SHERIFF TRUMAN and AGENT COOPER enter the diner. SHERIFF TRUMAN spots HANK.

SHERIFF TRUMAN

Hello Hank.

HANK

Hi Harry. Glad to see me?

HANK moves up the island counter towards SHERIFF TRUMAN.

HANK

(jokingly) You uh ... you lookin' for a free lunch ... I recommend the meatloaf.

SHERIFF TRUMAN

Save it. I'm looking for you.

HANK

Harry?

HANK jokingly puts up both of his hands.

HANK

I'm innocent.

SHERIFF TRUMAN

What you are is on parole Hank.

SHELLY watches and listens to SHERIFF TRUMAN.

SHERIFF TRUMAN

That means pay your case officer a visit once a week, Fridays. You miss a visit. You go to jail.

MUSIC ENDS: COUNTRY #4

HANK

Thanks for the reminder sheriff. Stop in any time.

HANK stares at SHERIFF TRUMAN and then walks away.

SHERIFF TRUMAN

You think people ever change Cooper? I don't.

SHELLY walks up to them.

SHELLY

Oh, afternoon guys. Would you like some coffee?

COOPER smiles brightly.

COOPER

Afternoon Shelly, yes.

SHERIFF TRUMAN

We should be on our way.

SHELLY moves to the coffee dispenser. COOPER and SHERIFF TRUMAN are still standing by the counter as they talk.

COOPER

Harry, I'm going to let you in on a little secret. Everyday, once a day, give yourself a present. Don't plan it, don't wait for it, just let it happen.

SHELLY places two cups of coffee on the counter near them.

COOPER

It could be a new shirt at the men store, a catnap in your office chair or ...

COOPER gestures to the cups of coffee on the counter before them.

COOPER

... two cups of good hot black coffee. Like this.

COOPER wears a large grin. SHERIFF TRUMAN grins back.

SHERIFF TRUMAN

A present? Like Christmas?

COOPER nods yes. COOPER and SHERIFF TRUMAN both move to the counter and take a seat where their coffee has been placed. COOPER grabs his cup and takes a sip. SHERIFF TRUMAN watches COOPER.

COOPER

Ahh man that hits the spot.

SHERIFF TRUMAN grins at COOPER'S reaction. SHERIFF TRUMAN hasn't touched his cup yet. COOPER slides it over to him.

COOPER

Nothing like a great cup of black coffee.

MUSIC: FRESHLY SQUEEZED (0:26 - 3:48)

CUT TO:

INT. HORNE'S DEPARTMENT STORE - DAY

AUDREY stands behind the perfume counter as JENNY, carrying a bag with the dress she just received, prepares to leave for the day.

JENNY

Bye Audrey.

AUDREY

So did Battis get you a dress?

JENNY

Yeah he did.

AUDREY

I met him yesterday. I'll be working as hostess this weekend.

JENNY

Oh really?

AUDREY

Yeah.

JENNY

Cool.

AUDREY

Did you get one of these too?

AUDREY shows JENNY the small glass unicorn she had swiped earlier.

JENNY

Yeah, what am I going to do with a horned horse?

AUDREY LAUGHS.

AUDREY

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

JENNY

He probably does.

AUDREY

Jenny I did a real dumb thing um I lost that number that he gave me for Black Rose. Do you have it?

A little unsure, JENNY pauses before she retrieves the card.

JENNY

Yeah, I got it.

AUDREY

Great.

JENNY hands the card to AUDREY, who copies the number down.

AUDREY

Thanks.

JENNY

Okay, I talk to you later.

AUDREY

Okay, see ya' tomorrow.

JENNY walks off. AUDREY moves to a nearby phone and immediately dials the number.

MUSIC ENDS: FRESHLY SQUEEZED (0:26 - 3:48)

FADE OUT:

FADE IN:

INT. HURLEY HOUSE - DAY

In her living room seated at the couch, NADINE HURLEY is watching the television and eating chocolate bonbons.

NADINE'S POV:

Through NADINE'S POV we view the television program 'Invitation to Love'. CHET, a nerdy looking man wearing a white suit, is holding a gun. CHET has the gun pointed at MONTANA, a scruffy looking man wearing a black leather jacket and a bandana, who stands with his hands up in the air.

CHET

I wasn't fooling Montana.

BACK TO SCENE:

NADINE

You show 'em Chet. You show all of them.

NADINE'S POV:

Through NADINE'S POV, CHET shoots MONTANA. MONTANA spins to a nearby wall. The wall supports him as he slowly slides down.

BACK TO SCENE:

'BIG' ED HURLEY enters the house and sees his wife, NADINE, on the couch. NADINE looks at her wrists. The television program comes to an end and its rich theme music starts up.

MUSIC: INVITATION TO LOVE 28K

ANNOUNCER (FROM TELEVISION)

Tune in tomorrow for Invitation to Love.

NADINE looks up and sees BIG ED.

NADINE

Ed, I'm eating bonbons.

NADINE offers by holding up the box of bonbons towards BIG ED.

BIG ED grabs the box and puts it on the coffee table. BIG ED takes a seat next to NADINE. NADINE is very sad and is close to tears.

BIG ED

Come on honey its not that bad.

NADINE

You don't know how bad it is. You don't know all the things I was going to do ... for us.

BIG ED

I know.

NADINE

A new TV. I was gonna do that. I already looked at a motorboat.

BIG ED

Sweetheart.

NADINE

It wasn't just things I was going to buy. It was a new life we were gonna lead.

BIG ED

Nadine there's plenty of patent attorneys. We're just gonna have to keep on looking on till we find one that understands drape runners.

NADINE

Rejected. Rejected, that what he said. Nobody else is gonna say anything different.

BIG ED holds NADINE.

BIG ED

Nadine, don't you give up. Don't you dare.

MUSIC ENDS: INVITATION TO LOVE 28K

CUT TO:

EXT. BLUE PINE LODGE - DAY

An establish shot. We view the front of house.

\*\*\* CUT TO:

INT. BLUE PINE LODGE - DAY

In the dining room, SHERIFF TRUMAN looks at a mounted fish trophy laying on the table. PETE walks up beside him.

PETE

I just got that baby back from Tim and Tom's Taxidermy. When I caught him he was this big. (waves his hand above the side of the fish to show it original thickness) But I guess by the time they take the innards out and put the stuffing in ... it uh ... loses something in the translation.

SHERIFF TRUMAN

Yeah well Pete it still a fine looking trophy. No matter what the size.

PETE

(chuckle) Well size isn't everything I guess.

PETE walks away carrying his trophy. JOSIE enters and walks up to SHERIFF TRUMAN.

JOSIE

Harry, I didn't expect you to be here. (kisses him) I'm late for the mill but I'll make time for us. (he stares at her) What's wrong?

SHERIFF TRUMAN

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

JOSIE

Oh, (kisses him) Tuesday I was at the mill.

SHERIFF TRUMAN

Hawk saw you. I know you were there.

JOSIE

(worried) Oh, Harry.

SHERIFF TRUMAN

You can tell me anything. Josie, you can tell me anything.

JOSIE

(looking to the ground) I was there ... because ... Ben and Catherine were there together. I followed them and I took pictures.

She opens her purse, pulls out some pictures and shows them to him. The pictures

are of BENJAMIN HORNE and CATHERINE MARTELL entering a room together at the motel.

SHERIFF TRUMAN

What's this ... all about?

JOSIE

You asked me for proof last time ... and I followed them and I took pictures.

MUSIC: LOVE THEME FROM TWIN PEAKS

JOSIE

The other night I heard Catherine talking on the phone. Something about an accident, a fire. A fire at the mill. A fire at Andrew's mill. My mill. I'm not going to let this happen. No.

Tears form in her eyes and run down her cheek. TRUMAN wipes away the tear on her cheek with his thumb.

SHERIFF TRUMAN

Neither will I. I won't let it happen.

They embrace each other.

MUSIC ENDS: LOVE THEME FROM TWIN PEAKS

FADE OUT:

FADE IN:

INT. TIMBER ROOM - NIGHT

We watch AGENT COOPER enter the dining area and walk over to the bar where SHERIFF TRUMAN and BIG ED are waiting for him. COOPER is dressed in a tuxedo. BIG ED is wearing a western theme outfit. As COOPER approaches them, BIG ED and TRUMAN look his suit over.

SHERIFF TRUMAN

Well now.

COOPER

Evening Harry, Ed. You all set.

BIG ED

(sour look) Is that what your wearing?

SHERIFF TRUMAN

Its pretty spi ffy Cooper.

COOPER

Do you like to gamble Ed?

BIG ED

Well I went to Reno once but I never felt to lucky.

COOPER

Your gonna be lucky tonight. (pulls out a wad of cash from his pocket) It ten thousand dollars of the bureau's money. Whenever I gamble with the company stake I always like to bring back a ten to fifteenth percent return. (to ED) How much would you like to start with? (ED shrugs but smiles) How about three hundred. And Ed, the suit is perfect.

BIG ED

(smiling) Well Harry would like to talk with you. (puts his cup of coffee down on the bar) So why don't I see you outside.

BIG ED leaves.

COOPER

Yeah Harry, what's on your mind?

COOPER and TRUMAN lean against the bar as they talk.

SHERIFF TRUMAN

I'm worried about Josie. She's been real afraid.

COOPER

About what?

SHERIFF TRUMAN

Ben Horne and Catherine Martelli. Now they've been seeing each other on the side, its been going on for years.

MUSIC: LOVE THEME FROM TWIN PEAKS

SHERIFF TRUMAN

Josie just found out. She thinks their planning to burn down the saw mill and somehow get rid of her too.

COOPER

Do you believe her?

SHERIFF TRUMAN

I know Ben Horne wants that land for the Ghostwood development and I know Josie won't sell. Yeah. Yeah, I believe her.

COOPER

How much do you know about her? Where she's from, who she was before?

SHERIFF TRUMAN

Whatta ya' getting at?

COOPER

The truth Harry. That's my job.

SHERIFF TRUMAN

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

COOPER

That's good enough for me. Let's look into it.

SHERIFF TRUMAN

Thanks.

TRUMAN pats COOPER'S arm, puts his cup of coffee down and picks up his hat. The two walk away from the bar.

COOPER

Is Hawk ready?

MUSIC ENDS: LOVE THEME FROM TWIN PEAKS

SHERIFF TRUMAN

Yeah, he's outside in the van.

MUSIC: FRESHLY SQUEEZED (0:26 - 3:48)

SHERIFF TRUMAN

Oh, I got that brand new Cadillac you wanted.

COOPER

Good it's perfect for our cover.

SHERIFF TRUMAN

High rollers from the tri-cities.

COOPER

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

They exit the room.

MUSIC ENDS: FRESHLY SQUEEZED (0:26 - 3:48)

AUDREY enters and looks around the room. She moves to the bar and dials the phone.

AUDREY

Yeah, has Agent Cooper returned yet? (reply) I need to leave another message. Tell him that Audrey called again. (reply) Yes, it's still urgent.

She hangs up the phone.

CUT TO:

INT. BLUE PINE LODGE - NIGHT

We see CATHERINE walking with MR. NEV, an insurance salesman, toward the dining room.

MR. NEV

I'm glad you agreed to see me Mrs. Martell.

CATHERINE

That's quite alright.

MR. NEV

Normally I'd never think to compose this late.

CATHERINE

That's fine. Now what's this about?

MR. NEV

Every agent is instructed five signatures. Its really the first thing we learn and ... somehow ... we missed one.

He places his briefcase on the table and opens it.

CATHERINE

Now refresh my memory. What policy is this?

He pulls out an expanding folder from his briefcase and takes out a document.

MR. NEV

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

He pulls a pen from his shirt pocket, clicks out the pen tip, marks an 'X' by the line for her to sign by and hands her the pen.

MR. NEV

Right here please.

CATHERINE takes a seat as she looks over the document.

MR. NEV

Is everything in order Mrs. Martell?

CATHERINE

Yes, it just that ...

CUT TO:

INSURANCE DOCUMENT

MUSIC: LAURA PALMER'S THEME (DARK VERSION)

We view a CLOSEUP of document from CATHERINE POV and we see that the beneficiary of this insurance policy is JOSIE PACKARD.

CUT TO:

INT. BLUE PINE LODGE - NIGHT

CATHERINE

This was handled without our actually meeting each other and I ... I almost forgotten.

MR. NEV

To be perfectly honest with you Mrs. Martell I withheld that last page myself.

CATHERINE

Did you?

MR. NEV

I have to admit I thought it a little ... unusual. Life insurance when the client is too busy ... to be involved. (smiling) I mean, you did know about this policy didn't you?

CATHERINE

Are you suggesting that there's something ... irregular at work here?

MR. NEV

I certainly never got that idea from Mrs. Packard, no. Or from Mr. Horne for that matter either. When he offered to collect your signatures I thought it was fine. Just with a new account, I like to be certain to (gestures with the pen as if to cross a 'T') cross every 'T'.

Again he shows her where to sign on the document.

MR. NEV

Right here please.

CATHERINE

You know, I'm noticing that there's some ... minor changes that I asked my attorney to make that are not included in this draft. I think what I'd like to do is go over this with him on the phone in the morning, and initial the changes and get the completed documents to you at that time.

MR. NEV

If there's anything that I can do to help you ... with the policy or anything at all?

CATHERINE

(staring at him with a straight face) Are you an ambitious man Mr. Nev.

MR. NEV

One likes to think so.

CATHERINE

One never knows. There may be a few 'T's left to cross. Good night.

MR. NEV

Mrs. Martell. (closes his briefcase) I'll see myself out.

He walks away and out.

CATHERINE

(whispered to herself) Think. Think.

CUT TO:

INT. BLUE PINE LODGE - NIGHT

In her bedroom, CATHERINE opens the secret compartment at her desk and finds that it is empty. She lets out a slight whine at the sight of the missing doctored ledger.

MUSIC ENDS: LAURA PALMER'S THEME (DARK VERSION)

CUT TO:

INT. GREAT NORTHERN HOTEL - NIGHT

MUSIC: FRESHLY SQUEEZED (0:26 - 3:48) (SAX VARIANT)

We FOCUS on a hand that slips a note under COOPER'S hotel room door. We PAN up to see that it is AUDREY. As she straightens up she brushes her hand against his door. She walks off down the hall. As she does, she spots a new hotel guest, a thin ASIAN MAN, being helped to his room by a BELL BOY. As she passes him, the ASIAN MAN bows his head to her.

MUSIC ENDS: FRESHLY SQUEEZED (0:26 - 3:48) (SAX VARIANT)

CUT TO:

EXT. TWIN PEAKS SHERIFF'S DEPARTMENT - NIGHT

We view the front of the station on a stormy night as rain falls and lightning flashes. A police cruiser drives by.

CUT TO:

INT. TWIN PEAKS SHERIFF'S DEPARTMENT - NIGHT

In COOPER'S office, we FOCUS on a briefcase on his desk.

COOPER

Ed, why don't you open that up.

BIG ED opens a briefcase laying on the table. Inside the briefcase we see several moustaches and wigs.

BIG ED

Wow, look at all this.

We PAN to see AGENT COOPER and HAWK. COOPER lets out an 'ouch' as HAWK applies tape to a microphone wire on his upper left arm.

HAWK

Sorry.

We ZOOM out to see them all.

COOPER

There's a curly haired wig in there Ed. It's gonna work like gangbusters ... and I'll help you out with one of those moustaches.

BIG ED

Think it'll fit? I've got a big head.

HAWK finishes installing COOPER microphone.

HAWK

Okay, give it a try.

BIG ED moves the curly wig to his head to try it on. COOPER rolls his long sleeve shirt down, lifts his wrist near to his mouth and says ...

COOPER

Testing one two.

The speaker from the receiver duplicates what he says but ends with a very loud swoop of distortion from over amplification. COOPER grabs his wrist and all remain silent.

CUT TO:

INT. TWIN PEAKS SHERIFF'S DEPARTMENT - NIGHT

In the conference room, we FOCUS on a spread of donuts laid out on the conference table. We PAN up to see WALDO, the mynah bird, in its cage. The room is empty except for flashes of lighting and the sound of booming thunder.

CUT TO:

INT. TWIN PEAKS SHERIFF'S DEPARTMENT - NIGHT

We view a CLOSEUP of AGENT COOPER'S mini tape recorder as it turns on automatically to the sound of ...

WALDO

Laura ... Laura.

CUT TO:

INT. TWIN PEAKS SHERIFF'S DEPARTMENT - NIGHT

We view an old black and white photograph hanging on the wall of the conference room. WALDO lets out a wolf whistle and a caw. The photograph is of a man standing next to a huge cut section of a tree, nearly a tall as him, laying on its side. A gunshot rings into the room and shatters the glass on the photograph.

CUT TO:

INT. TWIN PEAKS SHERIFF'S DEPARTMENT - NIGHT

In COOPER'S office, COOPER, HAWK and BIG ED look at each other after they hear the gunshot. HAWK and COOPER grab their guns and head toward the conference room.

CUT TO:

EXT. TWIN PEAKS SHERIFF'S DEPARTMENT - NIGHT

From a distance in the pouring rain just outside the building we see a man run away carrying a rifle. The man runs to a truck and we see that it is LEO JOHNSON. He throws his rifle inside, gets in and peels out as he drives off.

CUT TO:

INT. TWIN PEAKS SHERIFF'S DEPARTMENT - NIGHT

In the conference room, we FOCUS on the spread of donuts, see bits of bird feathers around them and blood dripping onto the donuts. We PAN up to see that WALDO is not longer perched in his cage, which is swinging. Blood and feathers are also scattered in the cage.

CUT TO:

INT. TWIN PEAKS SHERIFF'S DEPARTMENT - NIGHT

With their guns drawn, SHERIFF TRUMAN and AGENT COOPER meet in the hallway near the door to the conference room. They enter the conference room and lower their guns as they see what was shot, WALDO. DEPUTY HAWK, DEPUTY ANDY, BIG ED and LUCY follow behind them.

BIG ED

What happened?

SHERIFF TRUMAN

Somebody shot Wal do. Ah geez.

ANDY

Poor Wal do.

COOPER picks up his mini tape recorder that was set to automatically record on voice activation. He rewinds the tape a bit and plays it. From the tape recorder we hear ...

BIG ED

What happened?

SHERIFF TRUMAN

Somebody shot Wal do.

COOPER stops the tape, rewinds it some more and hits play. We hear ...

LUCY

Birdie birdie birdie. Want some orange? Come on lets share.

LUCY, standing by the window with ANDY, looks away slightly embarrassed. Again COOPER stops the tape, rewinds it and hits play. This time we hear ...

WALDO

No Wal do...

MUSIC: LAURA PALMER'S THEME

WALDO

... (caw; wolf whistle) ... Laura... Laura... Don't go there... Hurting me... Hurting me... Stop it...

COOPER and SHERIFF TRUMAN look at each other.

WALDO

Stop it... (caw) Stop it... Leo no... Leo no.

MUSIC ENDS: LAURA PALMER'S THEME

FADE OUT:

FADE IN:

EXT. ONE-EYED JACKS - NIGHT

We view a CLOSEUP of the neon sign of a jack from a deck of cards with its one eye blinking on and off.

SOUND EFFECT: BUZZING EYE 14K

CUT TO:

INT. ONE-EYED JACKS - NIGHT

MUSIC: COUNTRY #1 11K

AGENT COOPER, dressed in a tuxedo and wearing eyeglasses, and BIG ED, wearing a curly haired wig and a fake moustache, walk through the building. They pass several men who are with the establishments working women. They stop and stand in a bar room with a pool table. One of the '52 PICK-UP girls walks by and eyes them. COOPER and BIG ED return the stare as she walks by.

COOPER

Casino's probably in the back. If Jacques dealing that's where we'll find him.

BIG ED

I'll give you the high sign and clear out.

COOPER spots BLACKIE "THE BLACK ROSE" O'REILLY walking toward them.

COOPER

Here comes something.

BLACKIE

Evening fellas. They call me Blackie.

COOPER

Glad to know you Blackie. I like your style.

BLACKIE

Most do. First time here?

COOPER

Yeah, its our rookie season.

BLACKIE

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

BLACKIE looks BIG ED over.

BLACKIE

You look like a cop.

COOPER smiles and moves over slightly to BIG ED.

COOPER

I'm the cop.

BLACKIE grins and runs her fingers under COOPER'S lapel.

BLACKIE

You look like Cary Grant. Got a name?

COOPER

Barney and Fred. Just in from the tri-cities.

BLACKIE

Well, Fred what's you line?

BIG ED

Own a gas station.

COOPER, grinning, looks at BIG ED.

BIG ED

Uhm, I'm an oral surgeon.

BLACKIE

Ah, I've got a Chevy parked out back with a serious root canal problem. Wanna take a look?

BIG ED

Well I was hoping you might need a little gum work. Cause I sure like to get a look under your hood.

BLACKIE

(smiles) Fred's okay.

COOPER

(Looks at BIG ED) Fred's a prince.

BLACKIE

So boys, what your pleasure?

COOPER

Cards. Dice.

BIG ED

For starters.

BLACKIE

Casino's that way. (gestures with a nod to her left) This just might be your lucky night.

BIG ED

Luck has nothing to do with it.

BLACKIE grins at BIG ED and then walks off.

COOPER

Not bad Ed. Not bad at all.

COOPER and BIG ED walk off in the direction she gestured to towards the casino. They pass two 52' PICK-UPS laying against a railing awaiting a customer.

MUSIC ENDS: COUNTRY #1 11K

CUT TO:

INT. ONE-EYES JACKS - NIGHT

In a corner of the casino room, COOPER lifts his hand to his head as if to adjust his glasses but he is actually moving the microphone under his shirt sleeve closer to his mouth so he can speak clearly to ...

COOPER

Hawk we have a small casino room ...

CUT TO:

EXT. POLICE VAN - NIGHT

Parked in the woods near One-Eyed Jacks, we see a white van.

CUT TO:

INT. POLICE VAN - NIGHT

DEPUTY HAWK, wearing earphones, is seated beside sound recording equipment. He listens to COOPER.

COOPER

... with the usual games of chance. Bar's at the far end and there's stairs to who know's where. Everybody's having a good time.

CUT TO:

INT. ONE-EYED JACKS - NIGHT

COOPER

No sign of Jacques Renault. Ed's going to head over to the craps table. I'm going to play some Black Jack. (puts his arm down) Ed, lets gamble.

CUT TO:

INT. PALMER HOUSE - NIGHT

In the dark, we see MADELEINE slowly and quietly walk down the stairs. She is wearing her large rimmed glasses and LAURA'S thick, warm clothing. Her dark hair is tied back and she is carrying a paper bag. The only sound in the house is a grandfather clock chiming. At the bottom of the stairs she passes the living room. Our view FOCUSES on the living room as she walks on and out the front door. In the darkness of the living room we see a figure sitting on the couch.

MUSIC: LAURA PALMER'S THEME

The figure moves into the light brought in by the window and we see that it is LELAND PALMER, who has turned his head to see who has left the house.

CUT TO:

EXT. EASTER PARK - NIGHT

Near the gazebo, we see JAMES watch a car pull up. A blonde woman exits from the passenger side and walks toward JAMES with her face hidden by the shadows. JAMES stares at the woman as her features become more visible. He meets her halfway and is in awe as he sees her face. The woman looks exactly like LAURA PALMER but it's MADELEINE wearing a blonde wig and LAURA'S clothes. DONNA, wearing a heavy coat and sporting a baseball cap, exits from the driver's side and walks up to them carrying a video camera.

MUSIC ENDS: LAURA PALMER'S THEME

CUT TO:

INT. BENJAMIN HORNE'S OFFICE - NIGHT

MUSIC: 99 BOTTLES OF BEER (ICELANDER VERSION)

JERRY, HEBA, MR. THORSON and several of the Ic elander group are singing. They all swing mugs of beer in their hands as they sing. BENJAMIN is standing behind his desk with a container of ice cream in one hand and a spoon in the other. With his mouth full of ice cream, he conducts the group with his spoon.

JERRY

Hey! Lovely song.

BEN puts the tub of ice cream down and waves them to quiet down. The group quiets down and stops singing.

MUSIC ENDS: 99 BOTTLES OF BEER (ICELANDER VERSION)

BENJAMIN

You simply have got to teach me some of these incredible songs.

GROUP

(severally; they laugh) Hey ... incredible ... hey.

BENJAMIN

(to JERRY) Maybe you'd like to take some of our guests down to uh ... the dining room.

JERRY tells them to go to the dining room in their language. He kisses HEBA, who is standing right beside him, on both cheeks.

JERRY

I'll be with ya' in half a tick.

The Icelandic group leave the room. JERRY, holding a very large pine cone in his left hand, takes a seat on BEN'S desk.

JERRY

(laughs slightly) You should have seen them at the si- ... tour of the site. The treesBen.

JERRY puts the pine cone down on BEN'S desk, grabs the tub of ice cream and a spoon and starts eating.

BENJAMIN

Jerry.

JERRY

They worship them.

BENJAMIN

Jerry.

JERRY

I caught a couple of them hugging pines.

BENJAMIN

Jerry. When are they signing the contracts?

JERRY

(sampling the ice cream) This needs more pecan. Their ready Ben. Their poised with their pen in their hand.

BEN moves the pine cone on his desk closer to JERRY and grabs the tub of ice cream.

BENJAMIN

Uh-huh. Yeah. So, what's the catch?

BEN and JERRY are now both spooning out ice cream from the same tub.

JERRY

More fun. Signing party. They wanna finalize the deal at One-Eyed Jacks.

BEN pulls the tub of ice cream away from JERRY as he moves his spoon towards it.

BENJAMIN

How'd they find out about Jacks?

JERRY

(rolls his eyes) I take full responsibility.

BENJAMIN

Ahh. Jerry, Jerry. Get 'em back on the van. (nods and smiles)

JERRY

(Laughs, shouts to the next room) OKAY! EVERYBODY BACK ON THE VAN!

JERRY throws his spoon in the tub of ice cream and picks up his mug of beer. As JERRY walks toward the door he trips on a step but regains his balance. He looks at BEN and laughs at himself.

JERRY

ROAD TRIP! ROAD TRIP!

From the next room the Icelandic group can be heard yelling.

GROUP

(severally) Road trip!

BENJAMIN takes one last spoonful of ice cream, drops his spoon in the tub and puts it aside. He picks up his phone on the desk and dials. We hear JOSIE'S voice answer the phone.

JOSIE

Hello.

BENJAMIN

Is she there?

CUT TO:

INT. BLUE PINE LODGE - NIGHT

In the kitchen, we see JOSIE leaning with her elbows on the counter next to the phone on the wall.

MUSIC: HANK'S THEME 39K

JOSIE

I just came back. She's gone.

CUT TO:

INT. BENJAMIN HORNE'S OFFICE - NIGHT

BENJAMIN

We need her at the mill.

CUT TO:

INT. BLUE PINE LODGE - NIGHT

We ZOOM out and see HANK beside her leaning with his back to the counter.

JOSIE

I'll get her there. Is it set for tonight?

BENJAMIN

(over the phone) Yes.

JOSIE

You shouldn't call here for a while.

BENJAMIN

(over the phone) I know the drill.

JOSIE hangs up the phone. HANK turns around, waves a finger at her and takes off his black leather jacket.

MUSIC ENDS: HANK'S THEME 39K

CUT TO:

INT. BLACKIE'S OFFICE - NIGHT

MUSIC: COUNTRY #1 11K

The door to office opens and we see a blonde 52' PICK-UP escort AUDREY, wearing a black dress, into the room. The 52' PICK-UP closes the door and takes a position to the side of the room near the door. AUDREY walks up to BLACKIE'S desk, where BLACKIE is seated, and hands her a resumé.

MUSIC ENDS: COUNTRY #1 11K

BLACKIE

Your not a shy one are you sweetheart.

AUDREY

I'm not shy.

BLACKIE scans the resumé. AUDREY, standing right next to BLACKIE'S desk, begins to fidget and hum a tune. Bothered by it, BLACKIE looks up at her. AUDREY stops humming but continues to fidget.

BLACKIE

Hester Prune. Pretty name. April house in Vancouver. Boys in Chicago. Calgary Stampede '87 through '89. Where did you work in Calgary darling?

AUDREY

Around.

BLACKIE

Can you give me a name?

AUDREY takes a seat in a chair positioned in front of the desk.

AUDREY

The Lost Dude Ranch.

BLACKIE

Big Amos still running things out there?

AUDREY

Uhm, bigger and better.

BLACKIE

Hm.

BLACKIE crumples her resumé in her hand.

BLACKIE

(chuckle) Big Amos is the name of my dog. I read the Scarlet Letter in high school just like you did. Give me one good reason why I shouldn't air mail your bottom back to civilization?

AUDREY stands up, moves to the desk, slowly reaches over BLACKIE'S desk and picks out a maraschino cherry, by its stem, from BLACKIE'S drink.

MUSIC: CHERRY STEM KNOT 63K

AUDREY lifts the cherry to her mouth, bites the cherry off and eats it while still holding onto the cherry stem. Next, she puts the cherry stem into her mouth. Her eyes roll and her lips squirm as she contorts her tongue into weaving the cherry stem into a knot. Finished, she pulls out the knotted stem and places it on the napkin the drink was on. BLACKIE interest has been piqued. She bends forward to take a closer look, sits back and pulls out a document and pen from one of her desk drawers.

MUSIC ENDS: CHERRY STEM KNOT 63K

BLACKIE slides the document toward AUDREY.

BLACKIE

Sign here.

MUSIC: LAURA PALMER'S THEME

BLACKIE

Welcome to One-Eyed Jacks, Hestor.

MUSIC ENDS: LAURA PALMER'S THEME

CUT TO:

INT. ONE-EYED JACKS - NIGHT

At a Black Jack table, we watch COOPER turn over a card revealing a king. He says ...

COOPER

Twenty-one again, 'nother winner.

The dealer, a Jamaican, collects the deck of cards. BIG ED walks next to COOPER.

COOPER

How'd you do?

BIG ED

Do I have to pay you back?

COOPER

We'll take it out of my winnings. Care to sit in?

BIG ED

Black Jack is not my game.

COOPER

Ed, can you count to ten?

The current dealer leaves and another person, JACQUES RENAULT, takes his place.

BIG ED

(jokingly) On a good night.

COOPER

Then you can win at Black Jack.

BIG ED looks over to the dealer and notices that it is JACQUES. He looks at COOPER and gives him the high sign, the Bookhouse Boys sign of an index finger drawn down one's temple on the forehead. BIG ED turns and walks away. JACQUES deals out a hand. He is wearing a name tag, 'JACQUES'.

JACQUES

Gentlemen, place your bets.

COOPER

Jacques is it?

JACQUES

That's me.

CUT TO:

INT. DR. JACOBY'S OFFICE - NIGHT

We see DR. LAWRENCE JACOBY sitting by his desk in a rocking chair. He sits with his legs crossed and is drinking a cocktail, that is decorated with fruit and a little umbrella. He is watching the television program 'Invitation to Love'.

CUT TO:

TELEVISION

We see JADE, a woman, seated and dressed in a sweater. A hand holding a drink moves in front of her face. We hear ...

MONTANA

Jade, here's to old times. Should old acquaintance be forgot.

CUT TO:

EXT. EASTER PARK - NIGHT

At a pay phone by the gazebo, we see MADELEINE, DONNA and JAMES. JAMES places a coin into the pay phone and dials.

CUT TO:

INT. DR. JACOBY'S OFFICE - NIGHT

The telephone rings. The television program 'Invitation to Love' can be heard in the background.

MONTANA

(from the television) Come on baby. Bottoms up. One for the road. For old times sake.

DR. JACOBY answers the phone.

DR. JACOBY

Helloha.

CUT TO:

EXT. EASTER PARK - NIGHT

JAMES hands the phone to MADELEINE

CUT TO:

INT. DR. JACOBY'S OFFICE - NIGHT

DR. JACOBY listens to what sounds like LAURA PALMER'S voice but it's MADELEINE duplicating her voice.

MADELEINE

(over the phone) Hey, what's up doc? I feel like I'm going to dream tonight. Big bad ones, ...

CUT TO:

EXT. EASTER PARK - NIGHT

MADELEINE

... you know, the kind you like.

CUT TO:

INT. DR. JACOBY'S OFFICE - NIGHT

DR. JACOBY

Who is this?

CUT TO:

EXT. EASTER PARK - NIGHT

MADELEINE

Who do you think it is silly? I want to see you.

CUT TO:

INT. DR. JACOBY'S OFFICE - NIGHT

DR. JACOBY

Your not Laura.

MADELEINE

(over the phone) Okay doc.

CUT TO:

EXT. EASTER PARK - NIGHT

MADELEINE

First thing you have to do is go to the door.

CUT TO:

INT. DR. JACOBY'S OFFICE - NIGHT

MADELEINE

(over the phone) Go on.

DR. JACOBY opens a drawer at his desk.

MADELEINE

There's something waiting for you.

He reaches into the drawer and pulls out a revolver. He puts the phone receiver down on his desk, gets out of his chair and walks to the door. DR. JACOBY opens the door and scans the hallway with his gun ready. He looks down and sees a large manila envelope beside the door. He picks it up, scans the envelope for any identifying marks, opens it, pulls out a video cassette and scans it for any identifying marks. DR. JACOBY walks back inside and to his video player. He puts the tape in, picks up the remote and returns to his seat.

MUSIC: LOVE THEME FROM TWIN PEAKS

CUT TO:

TELEVISION

The tape plays and we see LAURA PALMER, actually MADELEINE dressed as her, holding the day's newspaper.

CUT TO:

INT. DR. JACOBY'S OFFICE - NIGHT

DR. JACOBY picks up the telephone.

MADELEINE

(over the phone) That's today's paper doc. Now do you believe me?

CUT TO:

EXT. EASTER PARK - NIGHT

MADELEINE

Meet me at Sparkwood and 21. In ten minutes.

DR. JACOBY

(over the phone) No, wait.

MADELEINE hangs up the phone.

JAMES

You think he bought it?

MADELEINE nods yes and in her own lower voice says ...

MADELEINE

I think so. I think he did.

DONNA

Okay, wait here for us.

MUSIC ENDS: LOVE THEME FROM TWIN PEAKS

CUT TO:

EXT. EASTER PARK - NIGHT

MUSIC: THE BOOKHOUSE BOYS (1:12 - 2:11)

We see BOBBY poke his head out of a bush that he is using for cover as he watches JAMES and DONNA leave on the motorcycle while MADELEINE stands by the pay phone.

MUSIC ENDS: THE BOOKHOUSE BOYS (1:12 - 2:11)

CUT TO:

EXT. EASTER PARK - NIGHT

SOUND EFFECT: MUSICAL SHRIEK 7K

MUSIC: NIGHT LIFE IN TWIN PEAKS (0:30 - 0:45)

From a different POV but from someone's POV roughly in the trees, we see BOBBY crouched behind a bush watching JAMES and DONNA leave on the motorcycle while MADELEINE stands by the phone. A heavy breathing can be heard.

MUSIC ENDS: NIGHT LIFE IN TWIN PEAKS (0:30 - 0:45)

CUT TO:

MUSIC: THE BOOKHOUSE BOYS (1:12 - 2:11)

BOBBY'S eyes widen as he sees MADELEINE look astonishingly just like LAURA PALMER. JAMES'S motorcycle can be heard driving off into the distance.

MUSIC ENDS: THE BOOKHOUSE BOYS (1:12 - 2:11)

CUT TO:

SOUND EFFECT: MUSICAL SHRIEK 7K

MUSIC: NIGHT LIFE IN TWIN PEAKS (0:30 - 0:45)BR>

Again from an unknown person's POV roughly in the trees, we see BOBBY crouched behind a bush staring at MADELEINE. A heavy breathing can be heard. We watch BOBBY walk off and leave the area.

MUSIC ENDS: NIGHT LIFE IN TWIN PEAKS (0:30 - 0:45)

CUT TO:

INT. DR. JACOBY'S OFFICE - NIGHT

MUSIC: LOVE THEME FROM TWIN PEAKS

DR. JACOBY replays the tape. He moves from his chair to the ground, closer to his television set, in an attempt to view the paper LAURA/MADELEINE is holding in her hands. He pauses the tape where he sees a gazebo beside her in the background.

DR. JACOBY

Gazebo.

CUT TO:

EXT. OFFICE BUILDING - NIGHT

Outside the building, we see DR. JACOBY rush down the stairs from the second floor. His car is parked within a fenced in parking area.

MUSIC ENDS: LOVE THEME FROM TWIN PEAKS

MUSIC: FRESHLY SQUEEZED (0:26 - 3:48) (VARIANT)

Outside the fenced area, we PAN to see JAMES and DONNA hiding behind some garbage cans. They watch DR. JACOBY get into his car, start it up and quickly drive off, peeling out in the process.

With DR. JACOBY gone, JAMES and DONNA get up from behind the trash cans and rush up the stairs into office building. With JAMES and DONNA gone, BOBBY walks out from behind a corner of the building and sneaks over to JAMES'S motorcycle which is parked by the trash cans. He bends down to remove a plastic bag of cocaine from his sock. He unscrews the gas tank cap, stuffs the rolled up plastic bag of cocaine into the tank and replaces the gas cap. He taps the gas tank with his hand and says ...

BOBBY

Say goodbye James.

MUSIC ENDS: FRESHLY SQUEEZED (0:26 - 3:48) (VARIANT)

CUT TO:

EXT. EASTER PARK - NIGHT

SOUND EFFECT: MUSICAL SHRIEK 7K

MUSIC: NIGHT LIFE IN TWIN PEAKS (0:30 - 0:45)

From someone's POV in the trees, we see MADELEINE standing alone by a pay phone. Heavy breathing can be heard.

MUSIC ENDS: NIGHT LIFE IN TWIN PEAKS (0:30 - 0:45)

FADE OUT:

CLOSE:

FADE IN:

MUSIC: LAURA PALMER'S THEME

We view LAURA PALMER'S homecoming picture as the end credits roll.

MUSIC ENDS: LAURA PALMER'S THEME

FADE TO BLACK: