

Twin Peaks - Episode 7 - The Last Evening

FADE IN:

INT. LOG LADY'S CABIN - DAY

MUSIC: CALL OF THE BLACK LODGE 272K

As she speaks directly to us, the 'LOG LADY' MARGARET LANTERMEN holds her wooden log in her arms like a baby. The LOG LADY sits with her back to the fireplace of her cabin and beside a table.

LOG LADY

A drunken man walks in a way that is quite impossible for a sober man to imitate, and vice versa. An evil man has a way, no matter how clever to the trained eye, his way will show itself. Am I being too secretive? No. One can never answer questions at the wrong moment. Life, like music, has a rhythm. This particular song will end with three sharp notes, like deathly drumbeats.

MUSIC ENDS: CALL OF THE BLACK LODGE 272K

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:

INT. DR. JACOBY'S OFFICE - NIGHT

MUSIC: GENTLE WAVES

We FOCUS on a sandy beach with the a setting sun and hear the gentle WASH of ocean waves. But the waves are not moving. We PAN RIGHT to see that we are looking at a picture covering a wall. We continue to PAN RIGHT and move past the wall to see DONNA HAYWARD and JAMES HURLEY enter the office.

MUSIC: LAURA PALMER'S THEME

DONNA

Where do we look?

JAMES

I don't know. Everywhere.

DONNA

Where should we start?

MUSIC ENDS: LAURA PALMER'S THEME

JAMES moves to a desk, opens a drawer and pulls out a shoe box.

JAMES

Maybe this is something.

JAMES opens the box and finds it loaded with small paper umbrellas used to garnish drinks.

JAMES

Umbrellas?

JAMES picks up one of the tiny umbrellas and looks at a tag that is attached to it.

JAMES

The Kohala Hilton, July 1969, men on the moon.

DONNA picks one up and reads its tag.

DONNA

August 9th, 1974. I first lay eyes on Mimsy.

JAMES

Weird.

DONNA

Yeah.

They both snicker. JAMES continues to search the desk. DONNA moves around the room, spots a wall switch and moves to it. DONNA pushes the switch.

MUSIC ENDS: GENTLE WAVES

MUSIC: HAWAIIAN I

The music in the room changes from the sounds of sloshing waves on the beach to a Hawaiian tune. DONNA is startled.

DONNA

James.

JAMES rushes over to DONNA.

JAMES

What you do?

DONNA

I just hit a button.

JAMES

Hit it again.

DONNA pushes the button again.

MUSIC ENDS: HAWAIIAN I

MUSIC: HAWAIIAN II 11K

Another Hawaiian tune starts up. The tune is more upbeat and louder than the previous one. JAMES and DONNA both wander around the room trying to find a control box.

JAMES

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

JAMES finds a control box on the shelves near the stereo. He fiddles with several slider controls until the music stops.

MUSIC ENDS: HAWAIIAN II 11K

Near the wall switch, DONNA looks up at a coconut hanging from a small imitation palm tree.

MUSIC: LOVE THEME FROM TWIN PEAKS

DONNA

(whispered to herself) My little coconut.

DONNA removes the coconut from the tree.

DONNA

James.

JAMES walks over to DONNA.

DONNA

Laura said something on her tape about a coconut.

DONNA opens the coconut and they find an audio cassette tape and the missing half-heart gold necklace.

DONNA

Oh my god, the necklace.

CUT TO:

EXT. OFFICE BUILDING - NIGHT

JAMES and DONNA get on his motorcycle and drive off.

MUSIC ENDS: LOVE THEME FROM TWIN PEAKS

Hiding in a dark corner of the building, BOBBY BRIGGS walks out and sees them drive off. Smiling, BOBBY puts his hands together with his index fingers pointed out like a gun and pretends to fire at them.

CUT TO:

EXT. EASTER PARK - NIGHT

DR. LAWRENCE JACOBY' S POV:

From behind bushes and through DR. LAWRENCE JACOBY' S POV, LAURA PALMER, actually MADELEINE FERGUSON dressed as her, stands in the distance beside the gazebo. LAURA/MADELEINE is facing away from us. A clock bell can be heard RINGING.

DR. JACOBY (OFF SCREEN)

Okay Laura. This is where you shot that video.

BACK TO SCENE:

Walking beside bushes, DR. LAWRENCE JACOBY slowly makes his way toward who he thinks is LAURA PALMER. A clock bell can be heard RINGING.

DR. JACOBY

Now just tell me. Tell me, why you sent me to Sparkwood and 21.

MUSIC: LAURA PALMER' S THEME

DR. LAWRENCE JACOBY' S POV:

Through DR. JACOBY' S POV from the bushes, LAURA/MADELEINE walks around a tree and exposes her face.

BACK TO SCENE:

DR. JACOBY freezes in his steps as he sees LAURA/MADELEINE' S face.

DR. JACOBY

Oh my god.

MUSIC ENDS: LAURA PALMER' S THEME

SOUND EFFECT: MUSICAL SHRIEK 7K

Still gazing at LAURA/MADELEINE, DR. JACOBY is hit from behind by a MAN dressed in all black including a black ski mask. Caught off guard, DR. JACOBY falls face down onto the ground.

We FOCUS on LAURA/MADELEINE as she hears something and turns to look in the direction from which she heard the sound from.

We FOCUS back on DR. JACOBY. With the sound of a BEATING drum representing a heartbeat, DR. JACOBY' S heart begins to race. The unknown MAN continues to hit DR. JACOBY in the back with his gloved fists. DR. JACOBY lifts his head to look at LAURA/MADELEINE in the distance as he GRUNTS with each hit.

DR. LAWRENCE JACOBY' S POV:

Through DR. JACOBY' S POV, JAMES and DONNA have arrived beside LAURA/MADELEINE. DONNA gets off of JAMES' S motorcycle.

BACK TO SCENE:

The unknown MAN stops beating DR. JACOBY and walks away. Lying on the ground near the bushes but still starring at LAURA/MADELEINE, DR. JACOBY drags himself on the ground towards her.

DR. LAWRENCE JACOBY' S POV:

From DR. JACOBY'S POV, DONNA and LAURA/MADELEINE get into a station wagon parked nearby and take off. The drum BEAT starts to slow down.

BACK TO SCENE:

As he sees them leave, DR. JACOBY reaches out in pain.

DR. JACOBY

No.

DR. JACOBY moves himself to lay face up.

CLOSE ON: DR. JACOBY

We FOCUS a CLOSE-UP of DR. JACOBY'S face as he lies motionless. We ZOOM IN on DR. JACOBY'S left eye as the BEATING sound of the drum representing his heart slows down even more.

MATCH DISSOLVE TO: ROULETTE WHEEL

INT. ONE-EYED JACKS - NIGHT

As the last scene, the TIGHT FOCUS on DR. JACOBY'S left eye, FADES OUT we FADE IN to FOCUS on a top view of a spinning roulette wheel. A white marble is dropped in and bounces around for a while until it stops in a marked crevice.

DEALER (OFF SCREEN)

Red 36.

BACK TO SCENE:

Beside the roulette table stands 'BIG' ED HURLEY dressed in his undercover garb of a western outfit, wig and moustache. Standing next to him is one the establishments 52' PICK-UPS, a hospitality girl.

52 PICK-UP #1

Sorry Mister, I guess our date's off.

BIG ED shrugs and walks away from the roulette table. People can be heard placing bets and laughing. BIG ED passes FBI SPECIAL AGENT DALE COOPER as he walks through the casino. AGENT COOPER is seated at a Black Jack table. JACQUES RENAULT is the dealer. We FOCUS on COOPER and JACQUES as BIG ED walks off. JACQUES speaks with a slight French-Canadian accent.

JACQUES

Sir are you absolutely sure you want another card?

COOPER

Yes please.

JACQUES pulls another card from the deck and places it face up, the deuce of hearts. COOPER flips over his one card laying face down to reveal that he has ...

COOPER

Twenty-one. Can you beat that?

JACQUES turns his one card laying face down to reveal a pair of kings for 20. COOPER wins the hand.

COOPER

Mother always said I was born lucky.

JACQUES shuffles the deck as a 52' PICK-UP #2, walks up to COOPER, cups her hand around his ear and whispers something. COOPER reaches up and places a poker chip in her hand.

COOPER

Maybe later. Thanks for asking.

She purses her lips and walks off. JACQUES grins and moves his eyebrows up and down with a gesture to the woman.

COOPER

This is for you.

COOPER slides a poker chip on the table towards JACQUES. The poker chip is a thousand dollar chip with a notch in it, the chip from his cabin. JACQUES looks it over and his eyes brighten.

COOPER

I'm a friend of Leo's.

JACQUES

Who's Leo?

COOPER

Buy you a cocktail Jacques?

CUT TO:

INT. BLACKIE'S OFFICE - NIGHT

INSERT: CLOSE-UP VIDEO MONITOR

On a black and white monitor we see AGENT COOPER, in his tuxedo, seated at a Black Jack table.

BACK TO SCENE:

Two video surveillance monitors sit side-by-side on the corner of a BLACKIE'S desk. One of the monitors is trained on COOPER at a Black Jack table.

Seated at her office desk, BLACKIE 'THE BLACK ROSE' O'REILLY is playing a hand of solitaire.

BLACKIE'S office door opens and two of the establishment '52' PICK-UPS' enter and take positions beside the door as they escort AUDREY HORNE inside.

BLACKIE

Come in.

AUDREY walks inside wearing white lingerie decorated with little red print bows,

white stockings and supporters, white shoes and a small, lacy coat.

BLACKIE

Turn around.

AUDREY complies and turns around.

BLACKIE

Yes. Very nice. Come over here.

MUSIC: WALKING IN THE DARK 32K

AUDREY walks towards BLACKIE'S desk. AUDREY notices the video monitor on BLACKIE'S desk.

AUDREY'S POV:

Through AUDREY'S POV we view the monitor and see AGENT COOPER dressed in a tuxedo at a Black Jack table.

BACK TO SCENE:

BLACKIE

Something wrong?

AUDREY

Uh-uh.

BLACKIE

This is a good night for you to break in.

AUDREY'S POV:

Through AUDREY'S POV we view the monitor and sees that AGENT COOPER has moved from the table and that someone else has taken his place.

BLACKIE

The owner's coming by tonight and he likes to spend some time with all the new girls.

MUSIC ENDS: WALKING IN THE DARK 32K

MUSIC: LOVE THEME FROM TWIN PEAKS

AUDREY

Who's that?

BLACKIE

No names child. You don't offer and you don't ask.

AUDREY bows her head.

AUDREY

Yes ma'am.

BLACKIE sweeps open a deck of cards face up on her desk.

BLACKIE

Pick a card.

AUDREY picks a card by slowly nudging the surrounding cards away from one card and then nudging the surrounding cards on the other side.

MUSIC: HAPPY THOUGHTS 18K

The card is the queen of diamonds. AUDREY puts her finger on the card. BLACKIE looks up, smiles and puts her own hand over AUDREY'S.

MUSIC ENDS: HAPPY THOUGHTS 18K

MUSIC ENDS: LOVE THEME FROM TWIN PEAKS

CUT TO:

INT. POLICE VAN - NIGHT

Listening in on the conversation from the microphone planted on AGENT COOPER, we see DEPUTY TOMMY 'THE HAWK' HILL wearing headphones and seated around recording equipment. BIG ED is seated beside him in the van. We can hear the conversation between COOPER and JACQUES from the recording equipment.

COOPER (OFF SCREEN)

Jacques, how long have you been dealing Black Jack?

JACQUES (OFF SCREEN)

Long enough to spot a card counter.

COOPER (OFF SCREEN)

Do you always let card counters buy you a drink?

JACQUES (OFF SCREEN)

I don't see tips like that every day.

CUT TO:

INT. ONE-EYED JACKS - NIGHT

Seated at a small table in a corner of the casino, we see AGENT COOPER talking to JACQUES.

COOPER

Leo ever mention me to you?

Before he answers, JACQUES stares at a WAITRESS as she bends down towards them and then walks away.

JACQUES

I don't know Mister. Who are you?

COOPER

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

JACQUES

Or maybe he did. I don't know.

COOPER

Leo played you like a violin. Had you and your brother taking all the risk running the product across the border. Never cut you in on a piece of the action.

JACQUES

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

COOPER

Take that chip out of your pocket and take a look at it. Go ahead. That chip is a special significance. A very special night you spent up at your cabin. Here's a clue.

COOPER mimics WALDO the mynah bird.

COOPER

Laura, Laura.

JACQUES remembers and quickly tries to leaves his seat. Being calm, COOPER holds JACQUES'S arm down to keep him from scampering away.

COOPER

Take it easy, take it easy. How do you think a low rent hump like Leo's been financing this little operation.

JACQUES

You?

COOPER

I'm the bank.

JACQUES

He never mentioned your name.

COOPER

Of course not. Leo makes the buy with my cash. You and your brother mule it across the border. Did he ever tell you who was distributing state-side?

JACQUES

Naw. Some high school kid. That's all I know.

COOPER

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

JACQUES grins.

JACQUES

Yeah, yeah. Sure.

COOPER

Good. Cause I got a job for you across the border tonight. No Leo. No middle man.

COOPER reaches into his pocket and pulls out a fold of cash.

COOPER

Its ten grand. Half now, half on completion. How's that sound?

JACQUES snatches the wad of cash from COOPER'S hand.

JACQUES

Sounds good. What are we doing?

COOPER

You meet me at the water processing plant on Black Lake in two hours. Is that going to be a problem?

JACQUES

No, no problem.

COOPER

Good.

JACQUES downs the rest of his beer.

COOPER

One more question Jacques. You know, Leo told me all about that night up at the cabin with the girls. I'm curious about the chip. How'd that happen?

MUSIC: LOVE THEME FROM TWIN PEAKS

JACQUES LAUGHS slightly.

JACQUES

It was that crazy bird.

COOPER

Bird?

JACQUES

It had a thing for Laura. Saying her name all the time like he's in love or something. So we're all partying, girls are all getting pretty high, everybody's pretty crazy.

COOPER

You, Laura and Ronette.

JACQUES

Leo lets Waldo out of the cage and the bird, he lands on her shoulder.

JACQUES LAUGHS.

JACQUES

Laura, she's all tied up. Oh, she liked that. The bird, he starts pecking on her shoulder. Pecking like love pecks or something, ...

JACQUES LAUGHS again.

JACQUES

... you know what I mean. So Leo, he's doing a number on her and Laura she's screaming about that damn bird.

CLOSE ON: JACQUES MOUTH

We FOCUS on a CLOSE-UP of JACQUES mouth as he speaks. The scene is SLOW-DOWNED.

JACQUES

So Leo takes out a chip puts it in her mouth and says bite the bullet baby, bite the bullet.

JACQUES LAUGHS.

BACK TO SCENE:

COOPER

Thanks for clearing that up.

JACQUES

Yeah, no problem.

MUSIC ENDS: LOVE THEME FROM TWIN PEAKS

COOPER

See you on the other side.

JACQUES stands up.

JACQUES

Can do cabby.

JACQUES leaves. COOPER raises his wrist to his mouth, where the microphone is located.

COOPER

Got a trout on the line Hawk. This one's a keeper.

FADE OUT:

FADE IN:

INT. ONE-EYED JACKS - NIGHT

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

Inside one of the many bedrooms in the building, AUDREY looks at herself in a mirror and adjusts the straps on her lingerie. AUDREY turns her head as she overhears two people in the next room.

JOHN (OFF SCREEN)

I'm just going to sit right here, okay.

A WOMAN, 52' PICK-UP #3, LAUGHS.

52' PICK-UP #3 (OFF SCREEN)

Oh come her sweetie.

JOHN (OFF SCREEN)

Looks like we got all night baby.

AUDREY looks the rooms over and moves to take a seat on the bed.

DISSOLVE TO:

INT. JOHNSON HOUSE - NIGHT

As the last scene FADES OUT we FADE IN on the next scene. In the kitchen, SHELLY

JOHNSON picks up a bottle of shampoo from the table and places it by the sink. SHELLY places a folded yellow bath towel near the sink and a handgun beside it. At the kitchen sink, SHELLY begins to wash her hair.

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

MUSIC: LAURA PALMER'S THEME

SHELLY has worked up a thick lather in her hair but as she works it in her hair she rubs some of the soap into her right eye. The soap stings. SHELLY can't wipe her eyes with her hands covered in soapy lather. Blindly, SHELLY reaches to the side for the bath towel.

MUSIC ENDS: LAURA PALMER'S THEME

CLOSE ON: COUNTERTOP

We FOCUS on a CLOSE-UP of the countertop where the towel lays as SHELLY reaches over to grab it but the towel is slowly being pulled away from her reach. SHELLY is being drawn away from the handgun. SHELLY doesn't realize what is happening until it is too late as she scrambles for the gun but her hand is grabbed and pulled away.

BACK TO SCENE:

LEO JOHNSON moves behind SHELLY and puts his other hand over her mouth. SHELLY can't yell or escape. SHELLY cries into his hands as LEO yells.

LEO

You made me do this Shelly! YOU MADE ME!

CUT TO:

EXT. BLACK LAKE WATER PROCESSING PLANT - NIGHT

MUSIC: FRESHLY SQUEEZED (0:00 - 0:25) (W/ DRUMS)

An establish shot. Parked in the dark, SHERIFF TRUMAN sits behind the wheel of his police cruiser.

CUT TO:

INT. SHERIFF TRUMAN'S POLICE CRUISER - NIGHT

From a viewpoint in the back seat, SHERIFF TRUMAN and DEPUTY ANDY talk as they wait for JACQUES to fall into their trap. Through the front window, the factory

surroundings are dark.

SHERIFF TRUMAN

Is Lucy talking to you yet?

ANDY

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

SHERIFF TRUMAN

Ahhhhhh women.

Over the police radio we hear DEPUTY HAWK.

HAWK (OFF SCREEN)

Harry, Hawk here. The trout's heading upstream towards the net.

SHERIFF TRUMAN picks up the microphone to reply.

SHERIFF TRUMAN

Hawk, ...

INSERT: BLACK LAKE WATER PROCESSING PLANT

We view the mechanical surroundings of the water processing plant as we listen to TRUMAN and HAWK.

SHERIFF TRUMAN (OFF SCREEN)

... hold the line. We'll set the hook. You gotta 20 on Agent Cooper?

In the distance, a car drives up.

HAWK (OFF SCREEN)

He's down stream about ten minutes. He'll probably miss the catch but he'll be there when we grill him.

BACK TO SCENE:

Directly ahead, the car comes to a stop and parks.

SHERIFF TRUMAN

Copy that. We'll make our move as soon as the big fish shows his fins.

JACQUES RENAULT steps out of the car.

SHERIFF TRUMAN

Ready Andy?

ANDY

Ready Harry.

DISTANT VIEW POINT:

From a distance, TRUMAN'S police cruiser starts up and its police lights and siren turn on as it quickly accelerates. Another police cruiser, a backup unit, follows right behind them.

BIRD'S EYE VIEW:

We now get an OVERHEAD view as TRUMAN'S cruiser and the backup unit race toward JACQUES'S car. A third police cruiser, manned by DEPUTY FRED and DEPUTY #1, are also driving toward JACQUES'S car but opposite TRUMAN'S cruiser. Together they box JACQUES'S car in.

BACK TO SCENE:

Completely off guard, JACQUES spins around and attempts getting into his car but SHERIFF TRUMAN slams his brakes, jumps out of his cruiser, points his gun and yells.

SHERIFF TRUMAN

JACQUES! KEEP YOUR HANDS WHERE I CAN SEE 'EM! PUT 'EM ON THE ROOF OF THE CAR NOW!

FRED

YOU HEARD HIM!

DEPUTY #1

Cuff him!

DEPUTY FRED moves behind JACQUES to cuff him. SHERIFF TRUMAN puts his gun in its holster.

SHERIFF TRUMAN

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

SHERIFF TRUMAN turns away from JACQUES and heads toward his police cruiser. DEPUTY FRED struggles with JACQUES to cuff his hands together.

FRED

Give me the other hand. Give me your other hand!

JACQUES throws his right elbow into FRED'S gut. JACQUES frees himself of FRED'S grip and reaches for the gun on FRED'S belt as he bends forward in pain. JACQUES grabs the gun, grips it with both hands and aims it toward SHERIFF TRUMAN.

FRED

HE'S GOT MY GUN!

DEPUTY #1

HARRY LOOK OUT!

SHERIFF TRUMAN spins around. A shot RINGS out. JACQUES RENAULT gets hit in the shoulder and falls to the ground. SHERIFF TRUMAN is stunned as he sees JACQUES fall. TRUMAN turns his head and sees ANDY forcibly poised as he points his gun toward JACQUES. DEPUTY HAWK and BIG ED have just arrived in the white van. HAWK rushes over to JACQUES.

JACQUES (OFF SCREEN)

My shoulder.

Stunned, TRUMAN stands blank faced.

SHERIFF TRUMAN

Andy?

HAWK (OFF SCREEN)

Better call an ambulance.

ANDY

Are you okay Harry?

SHERIFF TRUMAN

(stunned) Yeah.

In the background, DEPUTY HAWK stands next to JACQUES. BIG ED helps DEPUTY FRED.

HAWK

Shut up. You're all right.

ANDY

Better call that ambulance.

HAWK

You have the right to remain silent.

Staring at ANDY, SHERIFF TRUMAN is still stunned.

SHERIFF TRUMAN

Yeah.

HAWK (OFF SCREEN)

Anything you say can and will be held against you in a court of law. You have the right to an attorney.

MUSIC ENDS: FRESHLY SQUEEZED (0:00 - 0:25) (W/ DRUMS)

CUT TO:

INT. HAYWARD HOUSE - NIGHT

An establish shot. We view the front of the house.

CUT TO:

INT. HAYWARD HOUSE - NIGHT

From the dining room, DONNA peers into the next room. Out of view, we hear a telephone RING and hear DR. HAYWARD answer it.

DR. HAYWARD (OFF SCREEN)

Hello.

DONNA

All clear.

DR. HAYWARD (OFF SCREEN)

I'll be there as soon as I can.

DONNA puts the tape they found in DR. JACOBY'S office into a tape player and pushes the play button. MADELEINE, DONNA and JAMES stand around the dining room table as they listen to the tape.

MUSIC: LAURA PALMER'S THEME

LAURA (FROM TAPE)

Hey, what's up, doc? Its Laura in case you haven't guessed. It's Thursday the twenty-third, and I'm so bored. Actually, I'm in kind'a of a weird mood.

(slight cry in her voice) God, James is sweet ... but he's so dumb ... and right now I can only take so much of sweet. Hey, remember that mystery man I told you about. Well, if I tell you his name then you're gonna be in trouble. He wouldn't be such a mystery man any more but you might be history man. I think, a couple of times, he's tried to kill me. But guess what, as you know, I sure got off on it. Hmm, isn't sex weird? This guy can really light my f - i

- r - e as in red corvette. Uh-oh, here comes mom with milk and cookies.

From the next room, DR. HAYWARD calls for ...

DR. HAYWARD (OFF SCREEN)

Donna.

LAURA (FROM TAPE)

Later Lawrence.

DONNA

Dad.

LAURA (FROM TAPE)

Bye-bye.

DONNA stops the tape and moves into the next room to meet her father before he find them. We PAN to look into the living room to see DONNA beside her father as he puts on his jacket.

DR. HAYWARD

Donna I've got an emergency at the hospital. I don't know when I'll be back. See if your mother needs anything, huh.

DONNA

Okay.

DR. HAYWARD

I'll call later.

DONNA

Okay, yeah.

DR. HAYWARD leaves the house. DONNA returns to the dining room and hugs JAMES.

DONNA

James.

JAMES

Its okay. I'm glad I heard her say it, I'm glad. I might have gone my whole

Life.

JAMES and DONNA turn to MADELEINE.

JAMES

I'm sorry you had to hear that.

MADELEINE

I'm okay.

JAMES

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

DONNA turns to look at JAMES.

DONNA

Then how'd he get the necklace?

MUSIC ENDS: LAURA PALMER'S THEME

CUT TO:

INT. PACKARD SAW MILL - NIGHT

We FOCUS on a large rotary saw at work as it noisily slices into a log.

CUT TO:

EXT. PACKARD SAW MILL - NIGHT

An establish shot. From a distance, we view the mill as it expels smoke into the air from its machinery.

CUT TO:

EXT. PACKARD SAW MILL - NIGHT

LEO lifts two 5 gallon gas tanks out of the back of his truck, moves to a door of the wood storage shed, kicks the door open and walks in.

CUT TO:

INT. PACKARD SAW MILL - NIGHT

MUSIC: NIGHT LIFE IN TWIN PEAKS (0:00 - 0:35)

LEO places the two tanks, carrying gasoline, beside a pile of cut lumber. LEO moves to SHELLY, who is gagged and tied to a wooden support column. LEO moves to the floor and picks up a mechanical timer that he is using as a detonator. LEO sets the timer and moves it close to SHELLY.

LEO

You hear that? You've got about one hour to think about what you've done to me
... and think about it. Because by then, Bobby Briggs is gonna be dead.

LEO walks away. SHELLY cries into her gag.

LEO (OFF SCREEN)

YOU BROKE MY HEART!

CUT TO:

INT. HURLEY HOUSE - NIGHT

We FOCUS on the floor where a colorful plaid blanket is spread out onto the floor. NADINE HURLEY, wearing a pink satin dress, moves to kneel on the blanket.

MUSIC ENDS: NIGHT LIFE IN TWIN PEAKS (0:00 - 0:35)

NADINE puts a silver tray on her lap and writes a note. NADINE puts the note in a small envelope and puts it and the tray to the side.

MUSIC: REMEMBRANCES

Next, NADINE grabs a plastic bottle of water and fills a glass. NADINE turns slightly and places the glass of water beside an empty bowl. NADINE then empties two prescription canisters of yellow and pink pills into the bowl.

CLOSE ON: NADINE'S PROFILE

We FOCUS on a CLOSE-UP of a profile of NADINE'S face.

NADINE

Good bye.

MUSIC ENDS: REMEMBRANCES

DISSOLVE TO:

EXT. BLUE PINE LODGE - NIGHT

As the last scene FADES OUT we FADE IN to the next scene. An establish shot. We view the front of the house. Crickets can be heard CHIRPING and a fog horn BLOWS in the distance.

CUT TO:

INT. BLUE PINE LODGE - NIGHT

We FOCUS on the reflection of a suitcase full of cash. A wrapped bundle of bills is thrown into the case. We ZOOM out to see HANK JENNINGS close the suitcase. We ZOOM out further to see JOSIE PACKARD leaning against the cabinet beside HANK.

HANK

Its all here. You're very generous Josie. Sitting in that concrete box all that time, ninety grand seemed like all the money in creation. Kept me going. Its ... funniest thing, back in the world, I don't know, ...

HANK lifts and bobs the suitcase up and down.

HANK

... it seems kinda' light.

JOSIE

We had an agreement.

JOSIE walks away from HANK and over to the kitchen counter. JOSIE lights up a cigarette. HANK follows JOSIE to the counter.

HANK

Oh I've been going over this in my mind and ... see if you can follow my thinking. We're all born into life and we have a certain number of years to move and breathe and have our vein. That's from a book on oriental philosophy I read when I was in the joint. And maybe somebody, somewhere, knows how much time we have. I don't, do you?

JOSIE blows her cigarette smoke into HANK'S face. HANK belligerently breathes it in deeply.

HANK

So, when a man gives up a certain portion of his life, eighteen months for instance. How does he place a value on that time? Eighteen months, ninety thousand, what's that? Uh, five thousand a month. Well that's not bad if you're going to live another forty or fifty years but what if you only got another twenty or ten ... or some unforeseen event kills you tomorrow. As in the case of the boating accident that killed your late husband Andrew.

JOSIE moves into the living room. HANK follows her. In the background, behind HANK, is a deer head trophy. The horns of the trophy align with HANK'S head making it appear that the horns are sprouting from his head.

HANK

Or say, you just got out of prison. Where you went in for vehicular manslaughter as part of an agreement to avoid being implicated in the commission of a much greater crime, murder. For which in fact you were responsible. But now there's this threat, this possible threat, that ... this fact could be discovered ... and in one stroke, ten or fifteen or twenty more years of your life could be cut right off from underneath you. So I've been asking myself. What does that do to the market value of eighteen months?

JOSIE turns around to face HANK.

JOSIE

We had an agreement.

She walks back to the kitchen counter. Again, HANK follows her.

MUSIC: HANK'S THEME 39K

HANK

And we still do sweetheart. Signed, sealed, delivered ... and I want to take care of everything we agreed to. You see, you want a lot for your money ... and I want a lot for my time. You know there's a saying in the joint. Its not oriental philosophy but it has a similar kind of logic that appeals to my uh ...

JOSIE tries to walk away from him but HANK grabs her arms and turns her around to face him.

HANK

... spiritual nature.

HANK grabs JOSIE'S right hand and clasps her fingers with the fingers on his right hand with their thumbs sticking up.

HANK

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

Using his left hand, HANK pulls out a switch blade knife and clicks it open with a push of a button. HANK moves the blade to JOSIE'S thumb and gently slashes it. JOSIE writhes slightly in pain as blood oozes out of the cut. Next, HANK slashes his own thumb. HANK then presses his bleeding thumb against JOSIE'S.

HANK

Partner.

HANK releases his grip, moves his cut thumb to his mouth and licks the blood off with a smack. JOSIE trembles in fear. HANK walks off and leaves. JOSIE, still trembling, moves her thumb to her mouth and wipes the blood on her red lips.

MUSIC ENDS: HANK'S THEME 39K

CUT TO:

EXT. PACKARD SAW MILL - NIGHT

An establish shot. We view the mill as smoke rises from its machinery.

CUT TO:

INT. PACKARD SAW MILL - NIGHT

In the accounting office, CATHERINE MARTELL frantically throws and slams files out of a filing cabinet. From the open door of the office, two MILL WORKERS watch CATHERINE as she tosses the files around. PETE MARTELL walks up to the open office door to see what the commotion is all about. PETE throws a questioning glance to one of MILL WORKERS.

CATHERINE

Damn. Where? Where is it?

PETE steps into the office.

PETE

Catherine?

Holding files, CATHERINE turns to face PETE.

CATHERINE

The account ledger, have you seen it?

PETE closes the door behind himself.

PETE

Well don't you keep it in that little safe at home?

CATHERINE

No, its not in the safe at home. Its not here. Its not anywhere. Tell me you didn't take it?

PETE shrugs.

PETE

I didn't take it.

CATHERINE

Pete, tell me the truth. You're not helping her to pull something here.

PETE notices that the two MILL WORKERS are still watching them. PETE moves to close the horizontal blind to the window they are using to peer inside.

PETE

Who?

CATHERINE

Josie.

PETE

Oh no.

PETE moves to close another horizontal blind to a window that the two nosy MILL WORKERS have moved to.

PETE

Pull what here?

CATHERINE

Oh Peter. Forget everything that we've ever said or done to hurt each other.

PETE

Just like that.

PETE closes another horizontal blind.

CATHERINE

Temporarily. I know our marriage is a living train wreck but there used to be something caring between us. The fella who caught my eye. The lumber jack that ... could scamper up a tree like a ... cat.

PETE becomes tearyeyed.

PETE

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

CATHERINE

A summer's indiscretion and here we are.

PETE

(slightly embarrassed) Catherine.

MUSIC: TWIN PEAKS THEME

CATHERINE

Oh Peter. I never should have taken you to that house on the hill.

PETE

Oh I have no complaints about the house.

CATHERINE

As for me taking my principle pleasure in lashing out at the one person who was decent enough to stand by me through all my foolishness.

PETE

I know things haven't been easy for ya'.

CATHERINE

Peter, somewhere under all that scar tissue there's the faintest flicker of what we used to feel for each other. I'm asking you to feel that now.

PETE

Why? Exactly.

CATHERINE

(emotional) Because I'm in trouble ... and given what I've become and the way I've treated people there's no one else I can turn to. I need your help.

PETE listens on with tears in his eyes. PETE rushes over to CATHERINE and gives her a big hug.

PETE

Oh Catherine. Catherine.

CATHERINE rolls her eyes and gently pats his back.

MUSIC ENDS: TWIN PEAKS THEME

CUT TO:

EXT. TWIN PEAKS SHERIFF'S DEPARTMENT - NIGHT

An establish shot. We view the front of the building.

CUT TO:

INT. TWIN PEAKS SHERIFF'S DEPARTMENT - NIGHT

Standing by the reception office, BIG ED retells the previous night's events to two DEPUTIES plus DEPUTY FRED, DEPUTY ANDY and DEPUTY HAWK.

BIG ED

So, Fred starts to put the cuffs on him right. Now Harry, he turns to go. Now all of a sudden Jacques throws an elbow at Fred like this.

BIG ED visually shows the group the move JACQUES made.

BIG ED

Wham!

LUCY, with her back to group, is listening as she waters some plants in the reception area.

HAWK

And in one move he takes Fred's gun and he's got the drop on Harry.

BIG ED

Harry is deader than a pound of road side stew.

HAWK

Then, all of a sudden, a single shot rings out.

ANDY puts his hands together with his index fingers pointed out to resemble a gun and reenacts his shooting of JACQUES. ANDY includes the sound effect of the gun firing, 'Paa-kehkh'. BIG ED, DEPUTY HAWK and the surrounding DEPUTIES clap and cheer him on.

HAWK

All right! Andy the man.

LUCY turns to look at ANDY. Their eyes meet. LUCY smiles, shyly turns away and quickly scampers into the coffee station.

BIG ED

Alright Andy.

HAWK pushes ANDY to talk to LUCY.

HAWK

Go ahead Andy. Give it your best shot. Go on.

ANDY tugs his belt up and walks to the coffee station. LUCY turns her head to look at ANDY and quickly turns her head away. ANDY turns around and closes the accordion doors of the coffee station for privacy. ANDY turns to LUCY, grabs her by the arms and turns her around to face him. Slowly, they move to kiss. ANDY and LUCY both puts their arms around each other as they longingly kiss each other. Still holding each other, LUCY and ANDY separate from the kiss to look at each other.

LUCY

Oh Andy.

ANDY

Oh Punky.

LUCY

I'm pregnant.

ANDY'S eyes widen. He remains silent. LUCY becomes irritated by his silence and expression. ANDY opens the doors to the coffee station, slowly walks out and moves down the hall. BIG ED and HAWK watch ANDY silently walk off.

HAWK

Uh-oh.

Carrying a watering pitcher, LUCY exits the coffee station and walks by HAWK and BIG ED. Angry, LUCY stares at HAWK and BIG ED and barks.

LUCY

Fresh . . . coffee.

LUCY walks to her office. BIG ED and HAWK shake their heads and walk away. We PAN to see the other DEPUTIES also walk off. We ZOOM in on the reception window to LUCY'S office. In her office, LUCY'S telephone RINGS. Annoyed, LUCY rudely answers it.

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

LUCY

What?

PHONE

Let me talk to the sheriff.

LUCY

I'm sorry the sheriff isn't in at the moment. I expect him back shortly. Would you care to leave a message?

CUT TO:

EXT. EASTER PARK - NIGHT

BOBBY talks on a phone in a phone booth. BOBBY speaks in a lower tone to disguise his voice. In the background, a clock bell can be heard RINGING.

BOBBY

You tell him Leo Johnson said to check out James Hurley. He's an easy rider.

LUCY can be heard from the telephone.

LUCY (OFF SCREEN)

An easy rider?

BOBBY

You got that?

LUCY (OFF SCREEN)

Yes, I've got that but Leo. Wait. Leo!

BOBBY hangs up the phone.

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

CUT TO:

INT. CALHOUN MEMORIAL HOSPITAL - NIGHT

We look down a hallway of the hospital as doctors and nurses work.

INTERCOM

Dr. Johnson in ...

CUT TO:

INT. CALHOUN MEMORIAL HOSPITAL - NIGHT

Laying in a hospital bed, we see JACQUES with his left arm in a cast. SHERIFF TRUMAN and AGENT COOPER, still in a tuxedo, stand beside his bed.

COOPER

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

JACQUES

Yeah, they've both been up there before.

JACQUES cracks a slight joke.

JACQUES

They was no nuns.

COOPER

Is that where you took the pictures for Fleshworld?

JACQUES

Yeah, that was Laura's idea. She talked Ronette into uhm making them ads.

COOPER

What did you and Leo fight about that night?

JACQUES

That bastard, he hit me with a whiskey bottle.

SHERIFF TRUMAN

Why?

JACQUES

I don't know why. That's why we fought.

JACQUES CHUCKLES slightly.

JACQUES

I'm bleeding like this ... stuffed pig and he's laughing.

COOPER

So you used Leo's shirt to stop the bleeding. What then?

JACQUES

I got sick. I go outside, pass out. I wake up, I'm lying on the ground.

COOPER

Where was Leo?

JACQUES

Leo, the girls, they goooonnnne.

JACQUES LAUGHS.

SHERIFF TRUMAN

What about the train car?

Surprised by the question, COOPER looks at TRUMAN.

JACQUES

Uhm I don't know nothing about that. I come down the hill. Leo's car is gone. Had to walk fifteen miles back down to my own house.

JACQUES LAUGHS slightly before his eyes begin to close as the pain killers take effect.

CUT TO:

INT. CALHOUN MEMORIAL HOSPITAL - NIGHT

We FOCUS on a heart pulse monitor. We PAN RIGHT to view DR. JACOBY'S face as he sleeps in a hospital bed.

DR. JOHNSON

When they brought him in he was rambling incoherently.

DR. HAYWARD

These things he said to you there pretty incredible.

We PAN RIGHT to see DR. JOHNSON and DR. HAYWARD sitting together beside DR. JACOBY'S hospital bed.

DR. JOHNSON

I know. Let's hope he pulls through.

DR. HAYWARD

Well he's stabilized anyway.

CUT TO:

INT. CALHOUN MEMORIAL HOSPITAL - NIGHT

In the same room with JACQUES, AGENT COOPER and SHERIFF TRUMAN walk across to DR. JACOBY'S bed. They stop short of the bed as they huddle to talk.

SHERIFF TRUMAN

So Leo had to take the girls to the train car by himself. Do you believe him?

COOPER

He's too stupid to lie.

SHERIFF TRUMAN

He'll testify against Leo. We got him.

COOPER

We got to find Leo first.

DR. HAYWARD walks away from DR. JACOBY'S bed and up to COOPER and TRUMAN.

COOPER

Doc, how's Jacoby?

DR. HAYWARD

He's out of the woods. Listen he uh ... he says he got a phone call from Laura Palmer. He was on his way to see her when he was jumped. That brought on the heart attack.

COOPER

Any description of the assailant?

DR. HAYWARD

He didn't see him but he says he saw Laura Palmer standing by the gazebo in Easter Park.

Puzzled, COOPER and TRUMAN look at each other.

CUT TO:

INT. BLUE PINE LODGE - NIGHT

In the library of the house, CATHERINE grabs books off the shelf, quickly looks them over and throws them to the ground.

CATHERINE

Its not here. Its not here. Its not here either. Damn.

On the other side of the room PETE grabs a book off the shelf, opens it and looks it over. PETE moves to lean on a large stuffed bear trophy as he looks through the book.

PETE

Ohhh. Midge, Midge Johnson.

CATHERINE overhears PETE and turn to look at him.

CATHERINE

What're you doing?

PETE slams the book shut in his hands.

PETE

Oh its uh ... my old high school year book.

PETE CHUCKLES.

PETE

I thought it was gone forever.

CATHERINE

Oh Pete.

PETE

Sorry.

The phone RINGS. CATHERINE moves to the phone, picks up the receiver and answers.

CATHERINE

What?

HANK (OFF SCREEN)

Its at the mill.

CATHERINE

What is?

CUT TO:

INT. DOUBLE R DINER - NIGHT

On the pay phone at the corner of the diner, HANK talks on the phone.

HANK

What you're looking for.

MUSIC: LOVE THEME FROM TWIN PEAKS

HANK

Drying shed three near the North gate.

CUT TO:

INT. BLUE PINE LODGE - NIGHT

CATHERINE

Pete.

Still on the phone and without looking at him, CATHERINE gestures for PETE to leave the room. PETE starts to head out of the library.

PETE

Guess I'll look in the other room.

After PETE leaves the room, CATHERINE resumes talking into the phone.

CATHERINE

What do you want? Talk terms.

CUT TO:

INT. DOUBLE R DINER - NIGHT

HANK

We'll let you know.

HANK hangs up the phone.

CUT TO:

INT. BLUE PINE LODGE - NIGHT

CATHERINE hangs up the phone, walks to a nearby desk and opens a drawer. CATHERINE opens a box and pulls out a revolver. CATHERINE flips open the barrel of the pistol to check that it is loaded and then closes it back into position. CATHERINE places the revolver in her coat pocket.

MUSIC ENDS: LOVE THEME FROM TWIN PEAKS

CUT TO:

EXT. DOUBLE R DINER - NIGHT

An establish shot. We view an empty parking lot lit by the neon lights of the restaurant.

HANK (OFF SCREEN)

Hey Norma, do you still have the big down comforter on your bed?

NORMA (OFF SCREEN)

Yes Hank.

CUT TO:

INT. DOUBLE R DINER - NIGHT

Seated in a booth, NORMA JENNINGS works on some paper work as HANK, behind the counter at the island station, talks to her.

HANK

The mattresses they give you on your bunk ... their probably oh ...

HANK uses his fingers to show about a one-inch thickness.

HANK

... yea thick, you know, and you lie there at night thinking. If this mattress is so skinny, how they'd get all those rocks inside?

HANK and NORMA LAUGH slightly.

HANK

So uh, you forgive me if I tell ya' that uh ... night after night I dream of you lying there on that big feather bed.

NORMA Looks away from HANK.

HANK

Oh, I guess the uh ... hired help shouldn't be so familiar with the boss lady, huh.

NORMA

I can't blame you for dreaming.

HANK

I wasn't just dreaming about being with you Norma. What I was trying ... I shouldn't even be saying this much. Heck.

HANK throws his towel to the countertop.

NORMA

I think you should.

HANK

Naw, I haven't earned the right Norma. I've been back what, two days.

NORMA

Say what you want to say.

HANK

I've been trying to picture a whole life with you. With the diner. Making it soar. Making it blue sky.

NORMA turns away from him again.

HANK

I always talk too big. That's one of my biggest faults. I learned that talking to my counselor inside. This is new territory for me. But I'm going to try Norma. You know, its twenty years we've been together next month. Can you believe it? Maybe we're doing this all backwards. Maybe its the next twenty that counts.

MUSIC: HANK'S THEME 39K

HANK

Give me time Norma. I'll make you proud of me yet.

Looking into her eyes, HANK slowly moves to NORMA and gives her a kiss.

MUSIC ENDS: HANK'S THEME 39K

CUT TO:

INT. HURLEY HOUSE - NIGHT

BIG ED, still wearing the western outfit disguise but without the wig or moustache, enters his house.

BIG ED

Nadine.

Casually with his hands in his pockets, BIG ED peers into the dark living room. Lit by the foyer light, BIG ED sees NADINE laying on the floor. BIG ED walks toward her.

BIG ED

Nadine? Honey?

MUSIC: TWIN PEAKS THEME

Realizing something is wrong, BIG ED rushes down to her.

BIG ED

Oh god Nadine, don't you do this.

BIG ED lightly slaps NADINE'S face hoping to awaken her.

BIG ED

Nadine.

BIG ED picks up a nearby phone and dials.

BIG ED

I need an ambulance. My wife has just taken some pills. 422 Riverside. For the love of god hurry.

BIG ED hangs up the phone, picks up NADINE and hold her close in his arms.

BIG ED

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

MUSIC ENDS: TWIN PEAKS THEME

CUT TO:

EXT. TWIN PEAKS SHERIFF'S DEPARTMENT - NIGHT

MUSIC: THE BOOKHOUSE BOYS (0:36 - 0:58)

An establish shot. SHERIFF TRUMAN'S police cruiser has just parked in front of the building. SHERIFF TRUMAN jumps out of his cruiser and runs inside the building.

CUT TO:

INT. TWIN PEAKS SHERIFF'S DEPARTMENT - NIGHT

AGENT COOPER, SHERIFF TRUMAN and DR. HAYWARD briskly walk up a hallway. COOPER is still in his tuxedo.

COOPER

Leo Johnson's gone underground. My bet is he holed up somewhere near his home.

LUCY walks out of her office.

LUCY

Sheriff, Leo Johnson called.

SHERIFF TRUMAN and COOPER stop to listen. DR. HAYWARD walks off.

SHERIFF TRUMAN

When?

LUCY

About ten minutes ago. He left this message.

LUCY hands the note with the message to TRUMAN.

LUCY

And sheriff, in the background, when I spoke to him, I could hear a clock striking.

SHERIFF TRUMAN hands the note to COOPER.

COOPER

What kind of clock Lucy?

LUCY

It sounded like the clock at Easter Park.

Just entering, HAWK greets TRUMAN.

HAWK (OFF SCREEN)

Harry.

SHERIFF TRUMAN turns to HAWK to return the greeting.

SHERIFF TRUMAN

Hawk.

SHERIFF TRUMAN turns back to LUCY.

SHERIFF TRUMAN

Good work Lucy.

HAWK walks up beside the huddled group.

COOPER

Hawk, pull the surveillance off Leo's house. I want you to set up a perimeter around Easter Park.

HAWK

Got it.

HAWK walks off to handle the new orders. SHERIFF TRUMAN follows him out.

SHERIFF TRUMAN

I'll radio. You get some cars over there.

JAMES enters the building and walks up to SHERIFF TRUMAN.

JAMES

Harry, I've got to talk to you.

SHERIFF TRUMAN

Sure.

COOPER

Harry, let me talk to James. You want to investigate this.

COOPER hands the note back to TRUMAN.

COOPER

Come on James.

SHERIFF TRUMAN, concerned, watches COOPER walk off with JAMES.

MUSIC ENDS: THE BOOKHOUSE BOYS (0:36 - 0:58)

LELAND PALMER enters the building and walks up to SHERIFF TRUMAN.

LELAND

Harry. Harry. Is it true? You found him. You've got the killer?

SHERIFF TRUMAN

We've arrested a suspect lead that's all.

LELAND

(ardent) But is it the man Harry? Is it him?

LELAND

We can't release any details right now. I'm sorry, excuse me.

SHERIFF TRUMAN walks outside to check the message given on the note. DR. HAYWARD walks up to LELAND.

DR. HAYWARD

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

LELAND

Oh yes, you're right. Of course you're right. You - you going back to the hospital?

DR. HAYWARD

No I'm heading home.

LELAND

Thank you Will.

DR. HAYWARD

Don't give it a thought.

DR. HAYWARD walks off. LELAND watches DR. HAYWARD leave and then turns back with an expressionless face and unblinking glare. LELAND thinks out loud.

LELAND

Hospital.

CUT TO:

INT. TWIN PEAKS SHERIFF'S DEPARTMENT - NIGHT

In the conference room standing beside a corner of the long conference table, JAMES pulls a tape cassette from his pocket and holds it out to COOPER.

JAMES

I think you ought to listen to this tape.

COOPER

Why's that?

COOPER grabs the tape.

JAMES

It was Laura's. We found it. I think it will help you find who you're looking for.

COOPER

Who might that be?

JAMES

Somebody with a red corvette.

COOPER

Dr. Jacoby's in the hospital with a heart attack.

JAMES

Heart attack?

COOPER

He said he saw Laura Palmer tonight. James, what kind of dangerous game have you been playing?

JAMES swallows hard.

JAMES

Is Jacoby going to be all right?

COOPER and JAMES turn to see SHERIFF TRUMAN standing in the doorway holding up a cylindrical object in his hands. SHERIFF TRUMAN enters the room and places the object on the conference table. AGENT COOPER unfolds a handkerchief surrounding the gasoline soaked object.

MUSIC: THE BOOKHOUSE BOYS (2:12 - 2:31)

COOPER

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

Using tweezers, COOPER lifts the plastic object up which unrolls to reveal that it is a plastic bag containing a white powder.

COOPER

Lets start with why this was in the gas tank of your bike?

Puzzled, JAMES looks to SHERIFF TRUMAN, to COOPER and then to the bag.

MUSIC ENDS: THE BOOKHOUSE BOYS (2: 12 - 2: 31)

CUT TO:

EXT. ONE-EYED JACKS - NIGHT

An establish shot. We view the large sign of a jack, from the playing card, with a neon flashing 'J' and one pulsating, buzzing neon eye.

SOUND EFFECT: BUZZING EYE 14K

CUT TO:

INT. BLACKIE'S OFFICE - NIGHT

INSERT: CONTRACT

We FOCUS on a CLOSE-UP of the contract for Ghostwood Estates.

MR. THORSON (OFF SCREEN)

Fine, ...

BACK TO SCENE:

MR. EINAR THORSON, the Icelander group leader, is seated at BLACKIE'S desk looking over the contract to the Ghostwood Estates in his hands. Behind him is one of the establishments 52' PICK-UP girls. BENJAMIN is sitting on the corner of the desk. Another 52' PICK-UP is pouring them a drink.

MR. THORSON

... fine, fine, okay, okay. Ghostwood, fantastic, I love it.

BEN LAUGHS slightly.

BENJAMIN

All your revisions are included.

The 52' PICK-UP pouring the drinks leaves the room.

MR. THORSON

Ben, I am so happy.

MR. THORSON looks back to the 52' PICK-UP behind him.

MR. THORSON

I can't even say how much.

BENJAMIN

Ah.

BEN LAUGHS slightly. BEN and MR. THORSON both pull pens from their jacket pocket

and offer to exchange it with each other.

MR. THORSON

After you.

BENJAMIN

No-no-no-no. After you.

BEN uncaps his pen. BEN and MR. THORSON exchange pens.

MR. THORSON

After me.

MR. THORSON LAUGHS.

The telephone on the desk RINGS. BENJAMIN answers the phone but briefly turns to

MR. THORSON.

BENJAMIN

Excuse me. Benjamin Horne here.

CUT TO:

INT. DOUBLE R DINER - NIGHT

On the pay phone at the corner of the diner, HANK is on the phone.

HANK

Time to Black Flag that little fire bug.

CUT TO:

INT. ONE-EYED JACKS - NIGHT

HANK'S voice can be heard from the telephone.

HANK (OFF SCREEN)

Leo Johnson's going to get a house call.

BENJAMIN

Proceed.

From the telephone we hear a CLICK, HANK has hung up the phone on his line. BENJAMIN hangs up the phone and smiles.

CUT TO:

EXT. JOHNSON HOUSE - NIGHT

An establish shot. We view the front of the house.

CUT TO:

INT. JOHNSON HOUSE - NIGHT

BOBBY slowly opens the front door and enters the house.

BOBBY

Shelly? Shelly are you here?

MUSIC: ??? 1

After BOBBY enters, leaving the door open, the door swings to close to reveal LEO, who was hiding behind the door, standing in the corner of the room.

LEO

Shelly's not here Bobby.

BOBBY spins around. LEO has his hands behind his back.

BOBBY

Leo, man am I glad to see you.

LEO

Is there something I can help you with?

BOBBY

Actually it was you I was looking for. The cops man, they're after you.

LEO

LIAR!

LEO kicks BOBBY to the ground. LEO swings an axe down at BOBBY but hits a coffee table as BOBBY quickly jumps up to a nearby wall. LEO again swings the axe at BOBBY but hits the wall as BOBBY jumps away.

LEO

SHELLY'S DEAD! YOU KILLED HER!

LEO swings his right arm out and smacks BOBBY in the jaw. BOBBY falls back onto the television set and slides down to sit on the floor. BOBBY cries out.

BOBBY

Leo.

LEO moves to BOBBY, grips the axe, raises it and ... A shot RINGS out. A bullet smashes through the window and sends LEO flying back onto the couch.

MUSIC ENDS: ??? 1

BOBBY moves up slightly to look out the window.

BOBBY'S POV:

Through BOBBY'S POV we FOCUS on the bullet hole in the broken glass and then FOCUS outside on HANK, wearing a black leather jacket, standing outside as he looks inside the house. HANK walks off.

BACK TO SCENE:

BOBBY gets up and leaves. BOBBY passes LEO on his way out.

BOBBY

Later Leo.

Still alive but unable to move or speak, LEO watches the television, which has been on.

LEO'S POV:

Through LEO'S POV we view television from a distance. The television program 'Invitation to Love' is on. On the television show, JARED stands behind CHET, the nerd dressed in a white suit, holding him.

BACK TO SCENE:

We view a CLOSEUP of LEO. The bullet has hit him in the chest near the neck and the shoulder.

LEO'S POV:

Through LEO'S POV we view a CLOSE-UP of the television. On the show, we view a CLOSE-UP of a gun as it is fired. MONTANA, a scruffy bearded man wearing a black leather jacket and a red bandana, is shot and falls back to a nearby wall. MONTANA turns his head to CHET in surprise as he slowly slides down.

BACK TO SCENE:

We FOCUS on a CLOSE-UP of LEO'S face with his eyes open as he struggles to breathe.

CUT TO:

INT. PACKARD SAW MILL - DAY

With tears in her eyes, SHELLY struggles to free herself of her binds.

INSERT: TIMER

We FOCUS on the TICKING timer placed on the floor a short distance from SHELLY.

DISTANT VIEW:

From a distance behind shelves of stacked lumber, SHELLY can be seen tied against a wood column support. SHELLY wiggles in her binds as she tries to free herself. We FOCUS on a CLOSE-UP of a gun as it is pushed into view.

BACK TO SCENE:

SHELLY freezes as she see CATHERINE, who is holding a gun in her hand. SHELLY wiggles around in her binds and cries out, barely intelligible, through her gag.

SHELLY

Help. Help me.

CATHERINE

I can't understand a word you're saying you have a thing in your mouth.
The bell on the timer RINGS. It sets off a spark that ignites a rolled up wad of gasoline soaked rags. The interior is now lit up by the flames.

MUSIC: ??? 2

SHELLY

(barely intelligible) Please get me out of here. I'll die. Please help me.

CATHERINE moves to SHELLY and pulls her gag down from her mouth.

CATHERINE

Who are you?

SHELLY

Shelly Johnson.

CATHERINE

Do you know who called me here?

SHELLY

No, I don't know anything. Just please help me.

CATHERINE

Be quiet. I'm thinking.

MUSIC ENDS: ??? 2

In a large flare up, the burning rags near the timer ignite several gasoline trails. The fire races through the trails of gasoline throughout the wood storage building. The lumber immediately catches fire.

MUSIC: ??? 3

SHELLY

Oh god. Oh god. Oh god! Oh god!

CATHERINE grabs a small axe laying nearby and starts chopping at SHELLY'S binds.

The growing fire surrounds them. A portion of the upper floor starts to give way. CATHERINE finally cuts SHELLY'S binds just in time to move away as a portion of the upper floor crashes to the ground.

SHELLY

Oh god!

CATHERINE grabs SHELLY'S hand and the two run through the burning building trying to find a way out.

CUT TO:

INT. CALHOUN MEMORIAL HOSPITAL - NIGHT

In an empty hallway of the hospital, we FOCUS on a gloved hand and it reaches out and smash the glass of a fire alarm, activating it. The fire alarm comes to life and sounds throughout the hospital.

MUSIC ENDS: ??? 3

We PAN to look down another hallway where DOCTORS and NURSES scamper around. With their back to us, the INDIVIDUAL who started the alarm walks up the hallway.

MUSIC: NIGHT LIFE IN TWIN PEAKS (0:00 - 0:10)

CUT TO:

INT. CALHOUN MEMORIAL HOSPITAL - NIGHT

A privacy curtain is pulled away by a gloved hand to reveal JACQUES RENAULT, with his left arm in a cast, asleep in bed. A gloved hand picks up JACQUES'S right arm and moves it beside the bed railing. Tape is tightly wrapped around JACQUES'S arm and the bed railing. The gloved hands pick up a nearby pillow and places it over JACQUES'S face.

MUSIC ENDS: NIGHT LIFE IN TWIN PEAKS (0:00 - 0:10)

MUSIC: WALKING IN THE DARK 32K

JACQUES awakens and begins to GRUNT underneath the pillow. JACQUES tries to move his right arm but he can't. JACQUES struggles to move his right arm but it's bound to the railing. The heart rate monitor beeps faster as JACQUES'S heart races. JACQUES can't move his left arm because it's in a cast. JACQUES wiggles himself in bed but the pillow stays firmly in place. Suddenly, the heart rate monitor falls silent. JACQUES fingers relax.

MUSIC ENDS: WALKING IN THE DARK 32K

We PAN UP the arms of the killer holding the pillow, the arms of LELAND PALMER. LELAND wears an expression of intense grief and shock. The fire alarm falls silent. LELAND expression quickly changes and he turns his head to look around. LELAND walks off.

CUT TO:

EXT. PACKARD SAW MILL - NIGHT

Drying Shed #3, a tall warehouse building, is on fire. PETE and a COWORKER, carrying a fire extinguisher, walk toward the burning building.

PETE

Any of the boys still inside?

COWORKER

Not sure. The shift was over but ... we're still trying to get a count.

PETE

Seen Catherine?

COWORKER

No Pete.

PETE

That's her car.

They pass her all-terrain vehicle.

COWORKER

Geez, god. You think she's still inside?

PETE

Guess I'm gonna have to find out.

COWORKER

Pete I don't think that's such a good idea.

PETE puts a pair of safety goggles over his eyes.

MUSIC: LAURA PALMER'S THEME (DRAMATIC VERSION)

PETE

She's still my wife.

The COWORKER hands PETE the fire extinguisher. PETE runs over to the building and looks it over. PETE kicks the door in and runs inside.

PETE

Catherine!

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

CUT TO:

INT. BLACKIE'S OFFICE - NIGHT

BENJAMIN signs his name on the Ghostwood contract, right below MR. THORSON'S signature.

BENJAMIN

And that is that.

MR. THORSON

Ben, is this a great moment?

BENJAMIN

Ghostwood.

MR. THORSON

Incredible. Ghostwood.

BEN stands up. BEN and MR. THORSON hug. Two 52' PICK-UPS, walk up to MR. THORSON and cradle his arms. BENJAMIN grabs a tray of poker chips and hands it to MR. THORSON.

BENJAMIN

Einar, tonight you play on the house.

Wearing a smile, MR. THORSON checks out the WOMEN hanging on his arms.

MR. THORSON

This is ... marvelous huh

BEN places a cigar in EINAR'S coat pocket.

BENJAMIN

Enjoy my friend, enjoy.

The two 52' PICK-UPS escort MR. THORSON out. In a salute, MR. THORSON holds up the tray of poker chips.

MR. THORSON

To Ghostwood.

BENJAMIN

To Ghostwood Estates and Country Club.

BENJAMIN pulls a cigar out of his pocket and bites the tip off. BEN walks over to BLACKIE, who was standing off to the side.

BLACKIE

Congratulations boss.

BLACKIE lights BEN'S cigar. Standing beside her, BEN holds BLACKIE close.

BENJAMIN

Blackie old pal, this calls for a celebration. Let's have a look ... at the new girl.

CUT TO:

INT. ONE-EYED JACKS - NIGHT

We FOCUS on a large card of the queen of diamonds. We ZOOM out to see an OLD LADY, with a hunched back, sewing the card to the front of AUDREY'S lingerie. There is a KNOCK at the door. The OLD LADY scampers away.

OLD LADY

Good luck honey.

The OLD LADY exits the room through a hidden door.

BENJAMIN

Close your eyes.

AUDREY'S POV:

Through AUDREY'S POV we FOCUS on the reflection from a mirror of BENJAMIN as he enters the room and closes the door behind himself.

BACK TO SCENE:

AUDREY, still seated, is stunned.

AUDREY'S POV:

Through AUDREY'S POV we FOCUS on the reflection from a mirror of BENJAMIN near the door to the room behind a deep reveal.

BENJAMIN

This is such stuff that dreams are made of.

Still viewing his reflection in the mirror, BEN slowly walks into the room.

DISSOLVE TO:

INT. GREAT NORTHERN HOTEL - NIGHT

As the last scene FADES OUT the next scene FADES IN. In a hallway of the hotel, AGENT DALE COOPER walk up the hall toward his room. With his tie undone, AGENT COOPER is carrying his tuxedo jacket in his left hand over his shoulder. In his right hand COOPER carries his mini tape recorder which he is talking into.

COOPER

Diane, 4:37 am. After a long investigative night, returning to my room at the Great Northern. We have one suspect in custody and Leo Johnson, the man I believe was responsible for Laura's death, won't be able to escape the drag net we've thrown up for him much longer.

AGENT COOPER pauses to listen and looks around.

COOPER

As you can hear from the ambient sound around me ... and I notice with some relief, that the Icelandic group staying on my floor have either checked or passed out. I may not need the Ear Pillow ear plugs. Which I did receive today

Diane. Although I suspect I may put them to use as a purely precautionary measure. I ordered some hot milk from room service. Here's hoping that does the job and I'll be able to catch a few hours of quality sack time. Twenty-four hour room service must be one of the premiere achievements of modern civilization.

COOPER turns off his mini tape recorder, unlocks the door to his room, opens it and enters.

CUT TO:

INT. DALE COOPER'S HOTEL ROOM - NIGHT

Upon entering his hotel room COOPER spots a small envelope on the floor. COOPER picks up the envelope. COOPER smiles as he reads aloud who the envelope is addressed to.

COOPER

My special agent.

The telephone RINGS. COOPER walks across the room to answer it.

COOPER

Cooper here. (reply) Who is this? (reply) Could this wait till tomorrow morning?

There is a KNOCK at the door.

COOPER

Please excuse me I got room service.

COOPER places the receiver beside the phone as he moves to answer the door. ANDY

can be heard from the phone.

ANDY (OFF SCREEN)

(static) We found him. (clear) Its Andy, Deputy Andy. Agent Cooper? We found Leo Johnson. He's been shot. Agent Cooper?

COOPER opens the door.

COOPER' S POV:

Through COOPER' S POV the first thing he sees is a gun that DISCHARGES before he can do anything.

BACK TO SCENE:

The gun is FIRED again and we see that the two shots have hit AGENT COOPER in the chest. The gun DISCHARGES one more time.

FADE OUT:

AGENT COOPER can be heard falling to the ground with a THUD.

FADE IN:

TO BE CONTINUED . . .

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: