

TWIN PEAKS #20

(Episode 2.013)

by

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ACT ONE

FADE IN:

1A. EXT. WOODS - DAY

MAJOR BRIGGS sits in an armchair in the middle of a fog forest clearing. It's an odd image. As if it occurred inside his mind. Briggs' moods shifts with great alacrity, alternating between inchoate rambling and coherence, as if someone had popped his mental cork.

BRIGGS

I ... I remember stepping from the flames, a vague shape in the dark ... then nothing. Until I found myself standing by the cold remains of our campfire. Two days later.

VOICES enter the Major's dreamscape. Dr. Hayward and Agent Cooper.

HAYWARD'S VOICE

Major, there are some new therapeutic techniques that might help us to break through your amnesia.

BRIGGS

My memories are immune to regression. I can *feel* them, they are palpable. The smell and sensations... everything is known to me. Yet somehow beyond my reach.

COOPER'S VOICE

Do you remember anything else?

BRIGGS

Very little. Save for one disturbing image. A giant owl. Pervasive.

COOPER'S VOICE

A giant owl. How big?

SUDDENLY: a flash of blinding LIGHT, the image of a screeching OWL flying fast and low, and a second FLASH leading us to...

CUT TO:

1. INT. SHERIFF'S CONFERENCE ROOM - DAY

Briggs seated in the same armchair inside the conference room. AGENT COOPER and SHERIFF TRUMAN gather around him. DR. HAYWARD completes a physical exam, has just snapped a polaroid of the Major's head - hence the second FLASH of light.

BRIGGS

(answering Cooper's query)
Enough to cloud my mind and memory.

(CONTINUED)

1. CONTINUED:

HAYWARD

(receiving undeveloped print, reporting his findings)

Three triangular scars behind his right ear. In perfect proportion.

TRUMAN

(still the skeptic)

Major Briggs, exactly what kind of work do you *do*?

BRIGGS

That information is, as I have repeated endlessly to myself ... classified. Though the keeping of secrets seems less meaningful to me now.

(his mind wanders)

Perhaps there are sources of information that transcend the human need to conspire. Information of such weight that it pertains not to the ...

(struggling, emotional)

My God, is this meant for the soul, *my* soul ...?

COOPER

(gentle prompting)

Maybe you should start at the beginning.

BRIGGS

(after a beat)

Are you familiar with Project Blue Book?

COOPER

The Air Force project dedicated to the investigation of Unidentified Flying Objects.

BRIGGS

(pulling himself together)

Officially disbanded in 1969. But there are those of us who continue in an unofficial capacity. Examining the heavens as before. And, in the case of Twin Peaks, the earth below.

(beat)

We are searching for a place called the White Lodge -

Cooper reacts, remembers Hawk's stories. But before he can answer... a knock at the door, followed by the entrance of two stern UNIFORMED MP'S.

MP #1

Major Briggs?

(CONTINUED)

1. CONTINUED:(2)

BRIGGS
(almost relieved)
I've been expecting you.

Briggs rises to join them. The MP's mean to escort him to the door. Truman protests.

TRUMAN
Now wait just one minute...

MP #1
Colonel Reilly's orders.

BRIGGS (mediating)
I'm afraid we will have to continue this discussion at a later date. Goodbye.

With that, the MP's lead Briggs from the room. Hayward looks at the polaroid, now developed. He hands it to Agent Cooper. *Three scars behind the Majors right ear in perfect proportion.* Just then: a drop of WATER falls from above, splatters upon the image from a fire sprinkler overhead. Just like the one that heralded Bob's flight to freedom.

2. HARRY'S OFFICE - DAY

ERNIE NILES stares at the telephone on Truman's desk as if, it was his worst enemy. DENISE BRYSON stands nearby, gestures toward it.

DENISE
Go ahead, Ernie. It won't bite.

ERNIE
(rising, and lying, to the occasion)
A lot you know. We're dealing with a murderous thug here. Not that I haven't had plenty of dealings with his kind before. Jean Renault is a hard man, but I've known men who'd make him *quiver* -

DENISE
Ernie.

ERNIE
All right, all right, all right.

Ernie picks up the receiver. Just then: Cooper and Truman step into the room. Startled, Ernie returns the receiver to its cradle with a resounding SLAM.

TRUMAN
(re unexpected entrance)
Sorry.

(CONTINUED)

2. CONTINUED:

COOPER

Setting the buy?

DENISE

Trying to. Ernie's a little gunshy.

ERNIE (insulted)

Gunshy? Ernie Niles is bold as bold can be. Let me at him.

(he reaches for the phone, then a sudden gear shift)

Please don't make me do this. This is suicide. I know. I'm begging you, *please*. I don't want to. I'm begging.

Denise deadpans, gestures toward the telephone. A long beat. Ernie sighs, dials. Someone answers. He pales a bit, pauses, then, meekly:

ERNIE

May I please speak to Jean Renault?

CUT TO:

3. A STATION CORRIDOR - DAY

Deputy ANDY BRENNEN enters a corridor, finds Tremayne waiting for him.

TREMAYNE

Andrew, where have you *been*?

ANDY

Cat in tree.

TREMAYNE

A peace officer's work is never done. Lucky for us *my* efforts bore more palatable fruit.

(proudly imparts a great secret)

I paid the Happy Helping Hand adoption agency a visit where several blue-haired ladies were only too happy to sup from my open palm. Unfortunately, all of Little Nicky's records had been sealed and returned to the Orphanage.

ANDY

We'll never know what really happened to Little Nicky's parents.

TREMAYNE

Courage, Andrew. Do not despair. Next stop: that selfsame Orphanage. And Little Nicky's records within.

(CONTINUED)

3. CONTINUED:

ANDY
(getting cold feet)
Maybe we should tell Lucy.

TREMAYNE
Absolutely not. Our investigation into Nicky's past
must proceed sub rosa. This, dear boy, is strictly a
man's job.
(putting on his best Holmesian visage)
Follow me.

Andy and Tremayne exit. Lucy peeks out of her cubicle, curious. All she SEES is Agent Cooper as he approaches. Cooper wonders:

COOPER
Any luck, Lucy?

LUCY
I checked the personals columns in every national
newspaper on the list and I didn't find anything that
looked like a chess thing or any mention of the name
Windom Earle. Sorry.

Cooper gives Lucy an encouraging pat, and turns toward the door.

CUT TO:

4. EXT. DOUBLE R DINER - DAY

Establish.

CUT TO:

5. OMITTED

5A. INT. DOUBLE R DINER - DAY

ED HURLEY finishes breakfast at the counter. NORMA JENNINGS hands him his check. The latter occurs under the watchful eye of HANK JENNINGS, standing to the rear.

NORMA
(she knows Hank is watching)
Everything all right, Ed?

ED
(so does he)
Just fine, thanks. For you.

Ed rises, hands her a bill. *And a NOTE beneath it.* Norma reacts, tucks the note into her apron.

(CONTINUED)

5. CONTINUED:

NORMA
(as gently as the situation allows)
'Bye now

They exchange a meaningful glance. Ed exits. And behind them, his eyes dark with anger and suspicion, Hank watches every single move.

6. MIKE AT THE COUNTER

MIKE NELSON enjoys a morning cup of coffee. His respite is shattered by the sudden appearance of NADINE HURLEY at the stool beside him.

NADINE
Good morning, Mike Nelson!

MIKE
(muttered)
Oh, Lord.

NADINE
Wanna share a soda? How about a nice big piece of cherry pie. *Two* forks.

MIKE
Mrs. Hurley, *Nadine*, I want my *own* piece of cherry pie. In fact, I want two pieces of cherry pie for myself

NADINE
Okay. Meat loaf!

MIKE
(anger rising)
Cherry pie and coffee. In fact, sixteen cups of coffee.
(at Nadine)
I don't want to *talk* with you. I don't want to *walk* with you. I don't want to *see* you. I don't want to *know* you. Is that clear enough to understand? Or will I need a court order to get my point across?

A long beat. Nadine's worldview severely challenged. She bows her head for a beat, chastised. Then looks up, the light of love not yet extinguished in her eyes.

NADINE
Mike Nelson you are the handsomest boy I've ever known. And I would really like it if you and I could go out on a date.

A beat of stunned silence. Suddenly - *Nadine gives Mike a kiss*. Deep, much deeper than he has ever been kissed before. And more sexual than the kisses of a hundred high school girls.

(more)

(CONTINUED)

6. CONTINUED:(2)

Finally, Nadine releases him, beams.

NADINE

Sorry. Sometimes I can't help myself.

Mike pauses, stunned. By both the kiss ... and how much he liked it.

CUT TO:

7. HANK JENNINGS

HANK enters from the kitchen, carrying an order. He pauses to watch NORMA JENNINGS grab car keys and purse from a shelf beneath the register.

HANK

Where're you headed?

NORMA

I've got a couple errands.

HANK

(friendly)

Little early for errands, isn't it? We've still got most of the breakfast crowd.

NORMA

(ditto)

Think of this as a test, Hank. Just you, an a kitchen full of scrambled eggs. I'll be right back.

Norma exits. Hank watches her go. She lied to him and he knows it.

CUT TO:

8. EXT. LEO JOHNSON'S HOUSE - DAY

Establish.

CUT TO:

9. INT. LEO JOHNSON'S HOUSE - DAY

SHELLY JOHNSON directs a spoonful of cereal into LEO JOHNSON's mouth. But Leo sputters, gurgles, and half the cereal spews out upon the table. And Shelly.

SHELLY

(exasperated)

Dammit. It's *your* turn to feed him.

BOBBY BRIGGS, seated opposite, looks up from his paper. Like a beleaguered husband no longer satisfied with happy memories.

(CONTINUED)

9. CONTINUED:

BOBBY
(lying)
I got practice.

SHELLY
Football season is over.

BOBBY
This is baseball, baby. Our national pastime.

SHELLY
Okay. Then you can wash him when you get back.

BOBBY
(throwing down paper, getting to his feet)
I'm not coming back.

SHELLY
What did you say?

BOBBY
You're lookin' at Ben Horne's brand new boy. Do the words "golden opportunity" mean anything to you? This is my *big break*. And I've got better things to do than give Leo Johnson a bubble bath.

SHELLY
And what about me? Don't I have anything better to do?

BOBBY
Not that I can think of.

He didn't mean it. Shelly SLAPS him hard across the face. Bobby stares at her for a beat. Then turns and walks out the door. Shelly yells after:

SHELLY
Bobby!!!!

CUT TO:

10. INT./EXT. MARSH GARAGE - DAY

JAMES HURLEY at the garage phone. He dials, waits.

JAMES
(after a beat)
Uncle Ed? Yeah, it's me ... I'm *okay*. Listen. I need a favor. Get the money out of my savings account, whatever's left. And send it care of me to The Broken Bones, it's a bar out on 96...

(CONTINUED)

10. CONTINUED:

James senses someone close by, looks up. It's EVELYN MARSH, standing quite still in the garage doorway. She wears dark sunglasses. James stares at her for a beat, returns to Big Ed on the phone.

JAMES (continued)
... I can't explain. I'll call you later. Got to go.

James lowers the receiver from his lips. Evelyn steps closer, she smiles.

EVELYN
Long distance?

JAMES
Twin Peaks.

EVELYN
Are you homesick, James?

JAMES
No.

Evelyn runs her hand along the Jaguar's sleek lines. As she approaches, James can see a bruise beneath her right eye. A wound the sunglasses cannot completely hide.

EVELYN
Tell me about Twin Peaks.

JAMES
(reticent)
There isn't much to say.

EVELYN
You could start with why you left. A woman, as I recall.
Two of them.

Evelyn's keeping it light. A gentle flirtation. James responds quietly, lets a secret out of his heart.

JAMES
(after a long beat)
I loved a girl who died.

Evelyn stops still to face him.

JAMES (continued)
Her name was Laura. I thought I knew her but I didn't.
Nobody did.

(CONTINUED)

10. CONTINUED:(2)

EVELYN

I'm sorry.

JAMES

(the feelings rush back)

My life used to make sense, you know? I didn't like it all the time. But it was mine and I felt like it belonged to me. Then Laura died. And the whole world went crazy. Suddenly my life belonged to something else. To *Laura*. And no matter what I did, or how much I tried to help, and I *tried*, I really did...

(beat)

Another girl died. And all I wanted to do was get on my bike and ride as far away from Twin Peaks as it would take me.

James pauses, deeply shaken. Evelyn steps to him, takes James into her arms. A long beat. She whispers:

EVELYN

(genuine compassion)

I know the feeling, James. I know the feeling.

Their mouths come closer together, awkward, shy. They kiss. James gently removes her sunglasses. He wants to see into her eyes. A long beat. James traces the bruise on her cheek with his fingertips.

JAMES

Why do you let him hurt you?

Evelyn takes his hand, presses it against her lips. She will not answer. Instead, she kisses James with great passion. Their embrace deepens. Suddenly: the SOUND of a car pulling up the drive.

Evelyn steps out of James' arms, looks to the main house. MALCOM steps out of a limousine, pauses to shoot a warning glance in their direction. Then proceeds inside.

EVELYN

Jeffrey's leaving.

Evelyn turns back to James, whispers before leaving.

EVELYN

I need you. Will you help me?

Evelyn hurries out of the garage without waiting for an answer. HOLD ON James for a beat. Considering his reply.

CUT TO:

11. OMITTED

12. INT. BLUE PINE LODGE - DAY

JOSIE PACKARD answers a knock at the kitchen door. It's Sheriff Truman.

JOSIE
Harry.

TRUMAN
Two days, Josie. Two nights. And not a word.

JOSIE
I'm sorry.

TRUMAN
What the hell are you doing *here*?

JOSIE
(quiet and afraid)
This is my home.

TRUMAN
After everything you told me? Home with Catherine?!

JOSIE
I have no choice.

Josie turns from him, she cannot bear his gaze. But he reaches after, pulls her into his arms.

TRUMAN
Let me take care of you. Please.

JOSIE
Don't you understand? I'm safe here. And you are safe as well.

TRUMAN
No.

JOSIE
(pulling free from his arms)
Look at me. I am Catherine Packard's *maid*.
(a quiet shudder)
Go away, Harry. I'm no good for you now.

Truman steps closer, he sees the servant's clothing, the tears that shine in her eyes.

TRUMAN
I want you. Good or bad. I don't care.

(CONTINUED)

12. CONTINUED:

Truman reaches for her blouse, unfastens it.

JOSIE
(the mildest of protests)
Harry ...

TRUMAN
(whispered)
I want you.

With that, Truman removes her blouse; she reaches for his shirt, they begin to make love.

FADE OUT.

END ACT ONE

ACT TWO

FADE IN:

13. INT. GREAT NORTHERN CORRIDOR - DAY

AUDREY HORNE wanders down the corridor outside her father's office. She pauses, hears Ben shouting inside.

BEN'S VOICE

Dammit, Longstreet. We may have come to this godforsaken town in search of shoes, but we will leave it with Grant on his knees, and our sights set on Washington!

Audrey reacts, steps toward the office door.

CUT TO:

14. INT. GREAT NORTHERN HOTEL - DAY

Audrey enters, finds an amazing tableau within. BEN HORNE has transformed the floor of his office into a huge diorama depicting the Battle of Gettysburg, complete with rolling hills, tiny trees, miniature soldiers in uniform. And a chugging train that hoots about the periphery. Lost in combat, Ben holds two toy soldiers, continues a conversation between them. Ben is dressed in the requisite finery of a Southern General.

BEN

(as toy soldier, Longstreet)

Yessir, General Lee.

(as Lee)

Longstreet, I want you to lead the assault on the Round Tops. Ewell will take Culp's Hill -

AUDREY

(can't believe her eyes and ears)

Daddy ... ?

BEN

(as Lee, raging)

Yes, Culp's Hill, are you deaf? And where's Jeb Stuart and his calvary?! Damn his eyes!!

(as Longstreet)

Jeb's a-comin', Sir. I know it.

(as Lee)

He'd better be. For all our sakes. We meet the enemy *here*. And we meet him by morning.

AUDREY

DADDY!!

Horne freezes, looks up from battle. Wild-eyed and disheveled.

(CONTINUED)

14. CONTINUED:

BEN
(a sudden calm)
Suddenly it's daybreak.

AUDREY
What in the world are you doing?

BEN
THERE'S A CIVIL WAR GOING ON HERE.

AUDREY
(voice breaking, truly concerned)
War?

BEN
The war between the states. And who are you?

AUDREY
Audrey, your daughter, and you need some help.

BEN
Thank you but I just want to be left alone, this is an important day.

AUDREY
This is an important day, alright, we've got a business to save. You and me. And I am going to help you.

BEN
(a long pause)
Audrey?

AUDREY
(hopeful)
Yes, Daddy?

BEN
(back to the races)
You're standing on General Stuart.

She moves. Ben snatches the soldier from under her feet.

BEN
We spotted ol' Jeb, General Lee. He brought us a hundred and twenty-five wagons.
(as Lee)
(more)

(CONTINUED)

14. CONTINUED:(2)

BEN (continued)

Fool, I have no use for wagons! I need my eyes and ears beside me. Bring me General Stuart!! Ready the good men of the Alabama 15th!! On to Victory!!

Audrey can't believe it. She holds back a sob, turns and runs from the office. Leaving her father - and the Civil War - behind. Ben doesn't notice.

CUT TO:

15. INT. HURLEY HOUSE - DAY

BIG ED HURLEY steps nervously about the living room, checks a clock on the knickknack shelf. Just then: a KNOCK at the door. Ed answers it. Norma steps inside, still wearing her Double R uniform. An awkward beat. Neither sure just what to say or do. Then:

ED

Norma, I've been thinking -

NORMA

(simultaneously)

Ed, I came here so I could -

ED

(after a beat)

You first.

NORMA

(deep breath, with loving surety)

Okay. When I go to bed, you're the last thing I think of. When I wake up, you're the first thing on my mind. I know the world's gone to pieces. And I know it all seems designed to keep us apart. But there's one thing bad luck never takes into account. We love each other, Ed. And I think we have to stand up to that. No matter what.

A beat. Ed takes her into his arms, they kiss deeply.

NORMA

(between kisses)

Your turn.

(he keeps kissing her)

Ed?

ED

(unbuttoning her uniform)

Later.

Norma smiles, returns his kisses with greater fervor.

CUT TO:

16. OMITTED

17. OMITTED

18. EXT. SHERIFF'S STATION - DAY

Establish.

CUT TO:

19. INT. SHERIFF TRUMAN'S OFFICE - DAY

START CLOSE on hands attaching a hidden microphone to a rather sweaty chest. A protesting voice is heard. Ernie Niles.

ERNIE'S VOICE

Careful. Watch the chest hair. Ouch.

ANOTHER ANGLE reveals Sheriff Truman, Agent Cooper. And DEPUTY HAWK fitting Niles with the wire, putting baby powder on his chest.

HAWK

(just an observation)

You're sweating like a pig, Mr. Niles.

NILES

(no offense taken)

I suffer from nervous perspiration. *Hyperhidrosis*. It's a childhood condition. Though I never really noticed it until the war ...

(oh what the hell, why not lie)

... Korea. I was leading a battalion toward the forty-ninth parallel. Just a bunch of young, fresh-faced kids, no idea what kind of hell we were about to step into -

COOPER

Ernie? Ernie, I want you focus on the here and now. Repeat your instructions. Step by step.

ERNIE

(after a beat, a little hushed)

I take Denise up to Dead Dog Farm, introduce her to Renault as a big-time buyer from Seattle. I lead Renault through the buy. Complete the transaction. And get the hell out of the way.

COOPER

Good. Harry? You'll take it from there.

(off his confident nod)

Wish I could go in with you, but I've temporarily lost my enforcement franchise.

(CONTINUED)

19. CONTINUED:

TRUMAN

I've been giving that some thought.

Truman reveals a Twin Peaks DEPUTY'S BADGE, hands it toward him.

TRUMAN

Consider yourself deputized. The Bureau's loss is my gain.

COOPER

Thank you, Harry. I hope I can live up to it.

HAWK

I'm done. Might want to towel him off before we go.

ERNIE

(growing increasingly nervous)
Just how long will it take you to storm the farmhouse? I mean from the time I complete the buy? Maybe I should be wearing a vest. Can I ask a question?

TRUMAN

Sure, Ernie.

ERNIE

(entering collapse)
Don't make me do this. Please. I'm not the man you think I am. I'm a coward. Really. This isn't my line of work, I -
(he notices the stern looks from all)
I'm fine. Sorry. A momentary lapse. Count on me.

COOPER

(with a sigh, to Truman)
Where's Denise?

Just then: Denise, or rather *Dennis*, enters the room. She's reverted back to male dress for the occasion, hair tied neatly back in a ponytail.

DENISE/DENNIS

Right here.
(all turn to regard her. A beat, then)
Somehow it seemed ... appropriate.

Cooper offers an unfazed thumbs up.

CUT TO:

20. EXT. ORPHANAGE - DAY

A stately building among the pines.

CUT TO:

21. INT. ORPHANAGE OFFICE -DAY

An empty office. Two or three cluttered desks. A series of file cabinets. Suddenly, the sound of heated whispers outside, shadows playing across the office door's opaque window.

TREMAYNE'S VOICE

(with requisite drama)

We may have to pick the lock. Tricky business, that.

Just then: the door opens, REVEALING Tremayne and Andy on the other side. Andy has simply turned the knob of the unlocked door.

TREMAYNE

(deadpan)

Voila. We enter.

ANDY

Where is everybody?

TREMAYNE

Lunch.

(opening file cabinet)

Here we are ... the case files.

Tremayne leafs through the cabinet, reading names as he goes.

TREMAYNE

Nails, Neaster, Neatherby, *Needleman*. Nicholas Needleman. Our little Nicky.

ANDY

(nervous, standing watch at door)

We can read it in the car.

TREMAYNE

(looking through the file)

Patience, Andrew ... Hmm. The usual background information. Birthplace, initial adoption.

ANDY

(hissing)

Dick.

TREMAYNE

The first of several, it seems. A-ha, the plot thickens. Where are thy secrets, Little Nicky?

ANDY

(now panicked)

DICK.

(CONTINUED)

21. CONTINUED:

Tremayne turns to the door. He sees a KINDLY COUPLE, the pleasant-faced HUSBAND. Tremayne panicks, slams the file back inside the cabinet, banging his finger in the process.

HUSBAND

Hi. We're the Brunston's. I know we're a little early.
But we were just so damn eager to see him ...
(off their confusion)
Can we see him? Where *is* Donnie?

Speechless, Andy simply points at Tremayne. Tremayne faces the unexpected guests, replies:

TREMAYNE

(thinking on his feet)
Dead.

The husband pales, the wife gasps. Tremayne improvises further.

TREMAYNE

Dead *tired*, that is. I'm afraid Donnie isn't feeling up to snuff.

HUSBAND

But he was in perfect health, yesterday.

ANDY

(looking out door, footsteps in the hall)
Dick.

TREMAYNE

Just one minute. Let me help these good people. Now where were we..?

Tremayne looks up at the inquisitive couple a supplicating look on his face.

CUT TO:

22. OMITTED

22A. INT. HURLEY BEDROOM - DAY

Norma sits on the side of the bed, adjusts her stockings. Ed sits behind her, legs about her hips.

NORMA

Are you happy?

ED

I love you, Norma. I'm hard pressed to think of anything else that matters.

Norma smiles, kisses the arms that hold her. Suddenly: a KNOCK at the door. Both react.

CUT TO:

23. INT. HURLEY HOUSE - DAY

Ed opens the door, finds DONNA HAYWARD standing there.

DONNA
I need your help, Ed.

ED
What can I do for you?

DONNA
I've been looking for James everywhere. He hasn't been in school. No one's seen him at the Diner. I even went to his house but I can't *find* him.

ED
Donna. Listen to me. James is all right. He called.

DONNA (impassioned)
Tell me.

ED (taking out an envelope)
James asked me to send him some money care of a bar out on 96. We didn't talk long ...
(showing envelope to her)
That's all I know.

Donna peers at the envelope for a beat. An address written there.

DONNA
Let me take it to him.

ED
What about your folks?

DONNA
I'll speak to them. They'll understand.

Ed's not so sure, but Donna doesn't hesitate. She gives Ed a kiss on the cheek, exits. Ed pauses, turns back to the bedroom. Norma's standing in the doorway. Both listen to the sound of Donna's car driving away.

NORMA
I've got to get back.

ED
I'll call.

Norma steps into his arms, they kiss.

(CONTINUED)

23. CONTINUED:

NORMA (a loving promise)
We've got a lot to talk about.

Norma exits. Ed pauses to watch her go. Then, at last, he closes the door, turns back to the living room ... *and finds Hank Jennings standing before him.*

HANK
(murderous and cold)
Oh, Ed. The things we do for love.

Hank SLAMS his fist into Ed's jaw. Ed topples over backward. Hank leaps upon him. He'll beat him to death if he can. Just then: someone OPENS the front door. Norma returning? No. It's *Nadine*, carrying a satchel of books. Thinking about Mike. Thinking about Ed. Thinking about her parents in Europe.

NADINE
Eddie? I'm home!

Nadine SEES Hank and Big Ed. One looming over the other.

NADINE
Eddie?

Hank turns to Nadine, revealing Ed below him, face bloodied and battered. Nadine reacts in a flash. She leaps forward, swings her book satchel like a scimitar, bashing Hank in the head. Hank yowls in protest, tries to avoid. But Nadine is stronger and faster than his darkest nightmare. And now she turns the full force of her anger upon him.

Nadine batters Hank through the living room, pile-driving into a coffee table, hurling him through the knickknack shelf, and with one last great punch...sends him careening over the sofa. A beat of stunned silence. Hank lies still. Nadine hurries to Big Ed's side.

NADINE
(cradling him in her arms)
Eddie? Can you hear me?

ED
(eyes fluttering open)
Nadine?

NADINE
Nadine's here. Don't worry, baby. Nadine will take care of everything.

24. OMITTED

FADE TO BLACK.

END ACT TWO

ACT THREE

FADE IN:

25. EXT. GREAT NORTHERN HOTEL - DAY

Establish.

CUT TO:

26. INT. BEN HORNE'S OFFICE - DAY

A victorious Ben Horne, still in military raiment, eyes the battleground before him. Bobby Briggs looks on with a sinking feeling. His big break is turning to sand before his eyes.

BEN

Colonel Chamberlain and the 20th Maine were trapped at the summit of Little Round Top. A third of his men already fallen. His one chance, his only chance, was to take the offensive; to move his left flank down the hillside, like a swinging gate and take us by surprise.

BOBBY (maybe he can break thru the fog)
Uh, Mr. Horne..?

BEN

But we were waiting for him. The 15th Alabama attacked before the left flank was able to muster. Chamberlain's desperate manuever ended in failure
(an arm around Bobby)
Little Round Top was ours. From this vantage point, we were able to roll back the Federal line, setting the stage for Pickett's mighty charge. And victory.

BOBBY

Victory. Oh boy.

Bobby looks to the door, *Audrey* peeking inside. He shrugs. *What can I do?* Meanwhile, Ben produces a sword from behind his desk, hands it to Bobby with great fanfare.

BEN

General Meade, you have suffered in ignoble defeat. I accept your unconditional surrender.

Bobby doesn't know what the hell to do. Ben wants him to hand the sword back.

BEN

General Meade. I *accept* your unconditional surrender.

BOBBY

(backing from the room)
Okay. Tell you what, Mr. Horne, I gotta go check with President Lincoln first, okay? So you wait right here,
(more)

(CONTINUED)

26. CONTINUED:

BOBBY (continued)
and we'll get back to you on this surrender thing - hey,
don't wanna keep the President waiting.

Bobby makes a hasty exit, holding the sword.

CUT TO:

27. INT. GREAT NORTHERN CORRIDOR - DAY

Bobby exits from the office carrying the ceremonial sword, finds Audrey outside. They walk down the corridor together.

BOBBY
Baby, I got good news and I got bad news. The bad
news is your old man just bought a condo in Flip City.
Ben is *out* to lunch. The good news is he's about to win
the Civil War.

AUDREY
(wheels already turning)
I'll call Uncle Jerry. He'll know what to do. And
Doctor Jacoby. Maybe he needs an injection. Bobby, I
don't care what it takes: we've got to get Ben Horne back
on his feet again.

BOBBY
(willing to play along)
Okay, baby. Whatever you say. Bobby's on the case.

That may work with Shelly. But not this girl. She deadpans:

AUDREY
Don't call me baby.

They turn the corner. Catherine Martell, who's overheard some of the exchange, steps around the corner and heads for the office.

CUT TO:

28. INT. BEN HORNE'S OFFICE - DAY

Ben sits on the couch, enjoys a victory cigar. Someone knocks at the office door.

BEN
Enter lively.

(CONTINUED)

28. CONTINUED:

The door opens ... Catherine Martell steps inside.

CATHERINE
Hello, Ben.

Ben reacts. She's a walking reality check, tearing Ben from fantasy's comforting embrace.

BEN
Catherine.

CATHERINE
(pause, eyes on diorama, an educated guess)
Gettysburg?

BEN
(uncertain how to greet her)
Yes ...

CATHERINE
(accurately interpreting the battle results)
Only you could conceive of winning the Civil War. For the *South*.

BEN
I have Washington in my sights.

CATHERINE
You have the nuthouse in your future if you don't snap out of it.

BEN
(reluctantly considering reality)
So you've come to gloat. Come to celebrate my demise. Go ahead, then. Laugh. You've defeated me. Left me for dead. As I have defeated General Meade.

There's something wistful in Ben's expression. A kind of vulnerability Catherine's never seen before. Catherine looks at Ben for a beat. Then, a little wistful herself.

CATHERINE
True. I *did* come here to gloat. You double-crossed me. You tried to *kill* me. And I, for the very best of reasons, intended to bury you so deeply that future generations would someday unearth and exhibit your remains: Slimey Rat Bastard Americanus: DO NOT FEED. DO NOT TRUST.

(CONTINUED)

28. CONTINUED:(2)

BEN
(he whispers)
I'm not all that trustworthy, I suppose.

CATHERINE
Far from it. And yet, despite all the things I know,
despite every reason you've given me to despise you ... I
find myself here with you ... wanting you.

BEN
You can't be serious ...

CATHERINE
I want you, Ben. Horrifying as it seems. I can't escape
it. You ... make my body hum.

Ben looks at her, speechless. Catherine reaches for him.

CATHERINE
Now kiss me, General Lee.

Catherine pushes Ben down upon the soft couch. Both sides engage.

CUT TO:

29. EXT. MARSH GARAGE - DAY

Evelyn stands outside the garage, holding a bottle of champagne and two glasses. Eyes closed, she waits; giddy, impatient.

EVELYN
(teasing)
Hurry up, "Jim." The champagne's getting warm.

JAMES' VOICE
(from inside the garage)
Don't call me "Jim."

Suddenly: the ROAR of an engine from the garage. Evelyn opens her eyes. And James drives into view behind the wheel of the gleaming Jaguar. Evelyn holds the champagne and glasses into the air, triumphant. James pulls up beside her. He opens the passenger door, steps into view. Presents the automobile with a grinning flourish.

JAMES
Anyplace special you want to go?

EVELYN
(in kind)
Jeffrey'll be home by midnight. That doesn't give us a
lot of time.

(CONTINUED)

29. CONTINUED:

JAMES
(quiet and shy)
I'll take what we got.

EVELYN
(stepping toward him)
Deal.

James and Evelyn meet at the front of the Jaguar. The engine running. Evelyn pours two glasses, hands one to James. They touch glasses. Evelyn proposes a toast.

EVELYN
(not coy)
To handsome strangers and rebuilt engines.

James downs his glass with a flourish. Evelyn grins, does the same.

EVELYN
I never thought I'd see it ride again. You're a miracle-worker.

JAMES
It was nothing. Honest.

EVELYN
You're too modest.

JAMES
I don't want to brag.

EVELYN
(keeping it light)
Oh, go ahead. You deserve it. You're strong and you're kind. You have a wonderfully honest face, James. Don't laugh, it's quite rare. Every time I look at you, I can tell exactly what you're thinking.

JAMES
Guess I ought to be careful about what I'm thinking.

EVELYN
(shifting emotional gears)
Don't be careful. Not on my account.

Evelyn pours herself another glass, hands the bottle to James.

EVELYN
What are your plans?

(CONTINUED)

29. CONTINUED:(2)

JAMES
I haven't thought about it.

EVELYN
Where will you go?

JAMES
(he doesn't want to leave)
I don't know.

EVELYN
(quiet confession)
Don't.

JAMES
What?

EVELYN
(now looking into his eyes)
I don't want you to leave. Give me time, James. I'll
think of a hundred reasons for you to stay.

Evelyn kisses him. Their passion increases. James begins to remove her blouse. Evelyn reaches for his belt. James eases her down upon on the Jaguar hood, the engine still running hot beneath them. Evelyn smiles, giddy, she whispers:

EVELYN
(re engine)
It 's warm.

HOLD ON James and Evelyn for a beat. ANOTHER ANGLE reveals Malcolm watching from the garage. And he's smiling.

CUT TO:

30. EXT. DEAD DOG FARM - DAY

Establish. Cars gathered in front. Shapes moving past dirty windows. A screen door banging about in the wind. The drug buy in progress. As SEEN through a pair of binoculars.

CUT TO:

31. EXT. DEAD DOG FARM BLUFF - DAY

Deputy Hawk sits in a police cruiser, wearing a headset, manning the radio and taping controls.

Sheriff Truman and Agent Cooper recline atop a small bluff, peer through binoculars at Dead Dog Farm. Both wear portable earpieces. INTERCUT their POV as they watch and listen to the action below.

(CONTINUED)

31. CONTINUED:

ERNIE'S VOICE

You sure you don't want to wait for Hank? He told me this morning how much he wanted to be in on everything. I feel pretty strongly we should wait a couple more -

RENAULT'S VOICE

We'll start without him.

ERNIE'S VOICE

(instant collapse)

Whatever you say. Dennis ... ?

DENNIS'S VOICE

May I?

RENAULT'S VOICE

(suspicious)

You're sweating awful bad, Professor. Something wrong?

ERNIE'S VOICE

(lying because he can)

Me? Sweating? *Hyperhidrosis*. It's a childhood condition. I was living in Guam at the time, contracted yellow fever. The. aftereffects are vicious, as you can imagine, heavy sweating's one of the socially inconvenient -

DENNIS'S VOICE

(hoping to distract)

Everything's in order. I've got a plane to catch, so if we can finish up...

KING'S VOICE

Sit down, Ernie. Take a deep breath.

RENAULT'S VOICE

(boring in on Niles)

A man needs to learn the art of relaxation. Life is a precious commodity. Why waste it running headlong into the future? *Pause*. Enjoy each moment as it passes. Treadmills are for lab rats.

ERNIE'S VOICE

(a babbled plea)

I don't sweat like this all the time. I was in Korea, we were just a bunch of fresh-faced kids ...

Suddenly: a crackling BUZZ, static emanating from the wire. Ernie's sweat has caused a short. Chaos follows, sounds of panic, footsteps shuffling, Ernie's muffled pleas.

(CONTINUED)

31. CONTINUED:(2)

COOPER
(instantly alert)
They're in trouble.

Suddenly: the wire goes dead. Not a sound to be heard. Truman reaches for his headset, as if to adjust. Hawk runs into view.

HAWK
The wire's dead.

Cooper turns back to his binoculars, gazes at the farmhouse below.

THROUGH THE BINOCULARS

Nothing at first. Perhaps some tumult glimpsed through a window. Then, suddenly, the front door bursts open - it's Jean Renault, pushing Dennis Bryson into view, holding him tight, pressing a gun into his ear. As hostage. Renault bellows:

RENAULT
COOPER!!!

FADE TO BLACK.

END ACT THREE

ACT FOUR

FADE IN:

32. EXT. DEAD DOG FARM - DAY

Renault presses the gun hard against Bryson's ear. He yells a second time.

RENAULT
COOPER!!

Cooper and Truman exchange a look. A beat. And Cooper steps forward, out of hiding.

TRUMAN
Coop!

COOPER
He came for me, Harry.

Cooper steps from the bluff toward Jean Renault. Truman turns to Hawk.

TRUMAN
(the man of action)
Get Capability on the radio. I want backup.

HAWK
State police?

TRUMAN
The Bookhouse Boys.

Hawk races back to the cruiser. Below, Cooper nears the farmhouse and Renault.

RENAULT
I want safe passage to the border.

COOPER
I'm not authorized to deal.

RENAULT
Then bring me someone who is.

COOPER
First, release your hostages.

RENAULT
Why?

COOPER
(matter of fact)
We will kill you if you don't.

RENAULT
(re the hostages, etc.)
Then everybody dies.

(CONTINUED)

32. CONTINUED:

COOPER
That is unacceptable.

RENAULT
We are at cross-purposes, Agent Cooper.

COOPER
(after a beat, new idea)
No. We will trade.

RENAULT
Trade?

COOPER
Your hostages. Ernie Niles and Agent Bryson. For me.

Renault figures. It's what he wanted after all. Finally ... Renault smiles, nods assent.

RENAULT
Agreed.
(loosening his grip on Bryson)
Hands in the air, Agent Cooper. Come to me.

HIGH ANGLE

Cooper raises his hands, takes lonely steps toward Jean Renault, the farmhouse. Renault releases Bryson. Shoves Ernie Niles after.

CUT TO:

33. INT. MARSH GARAGE APARTMENT - NIGHT

A dark bedroom. Moonlight pours through an open window, finds James sleeping. Evelyn Marsh at his side. Evelyn slips quietly out of bed, naked, dresses in the shadows. CAMERA FOLLOWS Evelyn as she exits from the bedroom, steps quietly down a flight of stairs.

CAMERA REVEALS *Malcom* standing below, waiting for her. Evelyn smiles sleepily Malcom returns a grin.

MALCOM
How's our baby boy?

EVELYN
Sound asleep. Dreaming of love.

MALCOM
Lucky, lucky, lucky.

Malcom opens his arms. Evelyn eases into them. They exchange a deep and lasting kiss. HOLD ON Malcom and Evelyn for a beat. Embracing in the dark.

CUT TO:

34. EXT. DEAD DOG FARM - NIGHT

The farmhouse illuminated by police jeep headlights. Truman, Hawk, other deputies on the perimeter. All eyes on the silent farmhouse.

CUT TO:

35. INT. DEAD DOG FARM - NIGHT

Cooper and Renault sit opposite each other inside. Renault keeps his pistol trained on Cooper. Preston King paces about, nervous, he peers out a window.

KING

More deputies. Sharpshooters. Let's *deal*. Or let's run.

King is starting to panic. But not Renault. He remains calm, quietly philosophical.

RENAULT

Will they let us run, Agent Cooper?

COOPER

No.

RENAULT

Will they deal?

COOPER

I doubt it.

RENAULT

(with a sigh)

What do you suggest we do?

COOPER

Surrender.

RENAULT

I agree.

KING

Are you *crazy*?

RENAULT

(waving him off with the gun)

There is only one thing left to decide. To surrender quietly. Or to kill you first.

COOPER

Then you will die.

(CONTINUED)

35. CONTINUED:

RENAULT

I know.

COOPER

Is my death so important?

RENAULT

My brothers are dead. I hold you responsible.

COOPER

(stating the facts, not a plea)

I met Bernard once. As for Jacques, I arrested him, nothing more.

RENAULT

But I blame you, Agent Cooper.

COOPER

Why?

RENAULT

Before you came here, Twin Peaks was a simple place. My brothers sold drugs to truck-drivers and teenagers. One-Eyed Jack's welcomed curious tourists and businessmen. Quiet people lived quiet lives. Then a pretty girl dies. And you arrive. Everything changes. My brother Bernard is shot and left to die in the woods. A grieving father smothers my surviving brother with a pillow. Arson, kidnapping. More death and destruction. Suddenly the quiet people here are no longer quiet. Their simple dreams have become a nightmare.

(shifts his grip on the pistol, as if he now meant to shoot a hole in Cooper's chest)

What's one more death, after all? Maybe yours will be the last. Maybe you brought the nightmare with you.

Renault is toying with Cooper, spinning words into ideas. But there is something eerily accurate about his playful philosophizing. King is unimpressed.

KING

I don't know what the hell you think you're talkin' about. But I *do* know that we have a goddam problem and if *you* don't want to solve it. *I* will -

(stops at the window, stares outside. Open-mouthed)

Jean? You want to take a look at this?

Renault gets up, steps to the window. Keeping an eye on Cooper all the while. He joins King, peers outside.

INTERCUT:

36. WHAT THEY SEE

Improbably, impossibly, a WAITRESS from the Double R Diner sashays toward the farmhouse, holding a tray aloft into the night air. It's a surreal image, the waitress caught in the glaring jeep lights, stepping closer, steam rising off the food above her.

35. BACK TO SCENE

KING
(looking out the window)
You order food?

King draws his gun as if to fire. But Renault stops him.

RENAULT
Let her come.

Cooper follows their exchange intently, looks toward the door. A beat. And someone knocks three times. Renault steps to open it. Standing in the doorway, tray held aloft, is *Dennis* - or rather Denise Bryson, in full Double R regalia.

DENISE
Suppertime.

Several things happen simultaneously; Jean looks closer at the waitress, dimly recognizes the face. Denise lets the tray drop down to her waist, revealing a gun upon it. In one smooth motion she hurls the pistol toward Cooper, even as he leaps forward out of his chair. Jean turns to fire at Cooper. Denise drops Preston King with a right cross to the jaw.

Cooper shoots Renault through the heart. Sheriff Truman and Deputy Hawk pour inside, guns ready. Both spot Renault dead on the floor. Denise cuffing Preston King. They lower their weapons. A beat, then:

COOPER
Quick thinking, Denise.

DENISE
Don't thank me. Thank Sheriff Truman. It was his idea.

Cooper turns to Harry. Surprised, proud. He smiles.

COOPER
Harry S. Truman.

TRUMAN
(modestly)
I improvised.

HOLD ON them for a beat.

CUT TO:

37. INT. LEO JOHNSON'S HOUSE - NIGHT

Shelly sleeps curled up on the living room sofa. Still waiting for Bobby to come home. A record plays on a stereo turntable nearby. Something soft and sweet. Then, suddenly, the house lights FLICKER, the record begins to slow. The sweet tune distorts eerily. Shelly wakes with a start.

SHELLY
(sleepy)
Bobby?

The lights FLICKER with greater intensity, now blacking out for seconds at a time. Shelly slips off the sofa, steps toward the kitchen. Now afraid.

SHELLY
(whispered, hoping)
Bobby, is that you? This isn't funny.

Shelly comes upon Leo's bed revealed in the flickering light. She gasps. *The bed is empty.*

SHELLY
(her fear increases)
Bobby?

Shelly pivots, looks toward Leo's wheelchair. The wheelchair is empty.

SHELLY
Bobby!!

Shelly whirls about, hysterical. That's when she SEES him. *Leo Johnson standing across the room, swathed in shadow and light.* Shelly SCREAMS. And the lights cease their flickering, the house is plunged into absolute darkness.

CUT TO:

38. INT. SHERIFF TRUMAN'S OFFICE - NIGHT

OPEN ON the station interior. Pitch black, no lights anywhere. A beat. And LUCY MORAN leads Cooper, Truman, and Hawk inside. Truman holds a flashlight toward the dark, pauses to listen to Lucy. Cooper continues ahead.

LUCY
The voice on the phone said there was a bomb planted in the woods but it didn't say which woods and then all of a sudden there was this big BANG and the lights went out and I couldn't find a candle so I called the fire department.

(CONTINUED)

37. CONTINUED:

TRUMAN

Was there a fire?

LUCY

Two of them. First there was one at the power station. But most of the volunteer fire department was playing bingo so it took a while to get everybody together. Then there was the bang I told you about. It sounded like it was right upstairs so we all got out of here. Well, it turned out to be the transformer on the pole right above and behind the building but we had to wait to go back inside because the transformer was shooting sparks everywhere and we were afraid it would start the station on fire, too. But it didn't.

TRUMAN

Do they know what started it, Lucy?

LUCY

"Suspicious in nature," that's what Chief Kipple said. He was suffering from smoke inhalation at the time so he sounded a little hoarse -

Suddenly Cooper's voice is heard in the dark.

COOPER'S VOICE

Harry!

Truman looks up, notices that Cooper and Hawk have proceeded ahead.

TRUMAN

Yeah, Coop?

COOPER'S VOICE

(grave)

You'd better take a look at this.

TRUMAN

(to Lucy)

Stay here.

Truman steps toward Cooper's voice. CAMERA FOLLOWS Truman, the flashlight's beam, as he enters the office.

TRUMAN

Cooper?

Truman stops still. The flashlight's beam tracks across the office floor, REVEALS Cooper and Hawk standing by Harry's desk, eyes turned toward his chair. Truman shifts, aims the flashlight to follow their gaze ...

... and reveals a horrifying tableau. A DEAD MAN seated in the chair, eyes frozen wide in an agonizing stare, mouth taped shut as if to silence screams. Before him, arrayed atop the desk, a chess board. The dead man's hand has been set upon a knight, as if to make his next move.

(CONTINUED)

38. CONTINUED:(2)

TRUMAN
My God. Who is it?

COOPER
(with great sadness, a little fear)
I don't know.

TRUMAN
But why?

COOPER
(turning to Truman, the light)
It's a game of chess, Harry. This is Windom Earle's next
move.

HOLD ON Cooper for a beat.

FADE TO BLACK.

THE END