

TWIN PEAKS #27

(Episode 2.020)

by

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&
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8. INT. DINER - DAY

Bobby and Shelly sit in a diner booth. Shelly holds a crumpled copy of her pageant speech.

SHELLY

(reading from speech)

"...and that's the only way we're ever going to save the trees. It's time to stand up and kick some butt for our environment. Before it's too late for all of us."

(gentle deadpan)

That's beautiful, baby. Letter perfect.

BOBBY

(the enthusiastic collaborator)

I'm not so sure about the "kicking butt" part. How 'bout "Fight"?

(trying it out)

"It's time to stand up and fight for our environment?"

SHELLY

(quietly relieved, making correction)

Hundred per cent better.

BOBBY

(mind on something more important)

Shel ... I been thinkin'...

SHELLY

(putting pen and speech away)

I know, I know. The speech counts double everything else in the contest -

BOBBY

I been thinking about us.

SHELLY

(looking up)

You were?

BOBBY

I know I haven't been paying the right kind of attention to you lately. I got busy with Mr. Horne, I'm wearing *suits*, okay? And suddenly I'm walkin' around like I'm more important than everybody else.

SHELLY

You were pretty crummy. I was lonely, Bobby. I missed all the things we used to do together.

BOBBY

When I saw you kissin' that guy, something snapped. It's
(more)

(CONTINUED)

8. CONTINUED:

BOBBY (continued)

like my brain rolled over. And I could see all the stuff that's special to me. The stuff that *matters*.

(takes hold of her hand)

I love you, Shelly. I want to dedicate my time to that I mean if that's okay with you.

A beat. Shelly smiles, leans closer.

SHELLY

What do you think?

She leans across the table to give him a long, passionate kiss. Finally:

BOBBY

(quietly)

Lucky, lucky me.

Suddenly: an OFF-SCREEN VOICE interrupts:

VOICE

Shelly! Phone. It's the Sheriff's office.

Shelly reacts, steps from the booth to answer.

CUT TO:

2. CONTINUED:

LUCY
What do you know about saving our planet?

ANDY
(after a beat)
I know it's in lots of trouble.

Lucy hands him a Miss Twin Peaks flyer.

LUCY
Andy, I'm taking fate into my own hands mostly because the suspense is killing me. Tomorrow is D-Day. "Dad Day." In twenty-four hours I will choose the father of my child. Deputy Andrew Brennen. Or Clothing Salesmen Richard Tremayne.

ANDY
(thrilled, frightened, confused)
What does that have to do with the Miss Twin Peaks contest?

LUCY
I -
(remembering her baby)
We could use the money. We could also use a father.
(re flyer)
So I have to give a speech about saving our planet which is a great concept but I have no idea how to go about doing it. Yet.

ANDY
(looking up from flyer)
I do know that people have got to stop sinking their beer cans in Pearl Lake when they're fishing.

LUCY
(grabbing pencil and paper)
Beer cans...

ANDY
And styrofoam never dies for as long as you live.

Lucy and Andy huddle together, consider man's fate.

CUT TO:

3. INT. CONFERENCE ROOM - DAY

The conference room transformed into a command center. The blinds are pulled, it's hard to
(more)

(CONTINUED)

3. CONTINUED:

tell if it is day or night. At one end is the blackboard with a drawing of the cave painting. A MOVE down the table reveals computers, more paraphernalia. Piles of charts, library books, plus attempts to duplicate the dowels that shot out of the cave wall.

MAJOR BRIGGS, who looks like he's been up all night, guides Bookhouse Boy CAPPY through a reference book while pointing at the drawing.

BRIGGS

See if any of these symbols have to do with harvest schedules or ancient calendars. Look for any curious nomenclature.

CAPPY

Got it, Chief.

Cappy gets to work. Cooper and Truman enter, exchange greetings.

COOPER

Garland, you're exhausted.

Briggs gestures toward a small box atop his desk filled with files, notebooks, a videotape.

BRIGGS

I spent the night obtaining and perusing the Project Blue Book files regarding Windom Earle. I found it impossible to sleep after.

COOPER

What did you learn?

BRIGGS

Windom Earle was the best and brightest among us. But when our attention turned from outer space to the wooded areas surrounding Twin Peaks, he became destructively obsessive. Earle acted in an overzealous and secretive manner. Possessive of his assignments. And finally, violent. He was removed from the project.

Briggs reaches into the box, removes the video tape, inserts it into a VCR.

BRIGGS

I found this in the Project archives.

Briggs turns on recorder and monitor. A beat. GRAINY BLACK AND WHITE footage appears on the screen. Slightly out of focus, as if gleaned from a surveillance camera. WINDOM EARLE, younger, wearing a white lab coat, faces an unseen interrogator. He speaks with quiet contempt:

(CONTINUED)

3. CONTINUED:(2)

EARLE ON SCREEN

(in mid-oration)

... these evil sorcerers, dugpas, they call them, cultivate evil for the sake of evil and nothing else. They express themselves in darkness *for* darkness, without leavening motive. This ardent purity has allowed them to access a secret place of great power, where the cultivation of evil proceeds in exponential fashion. And with it, the furtherance of evil's resulting power. These are not fairy tales, or myths. This place of power is *tangible*, and as such, can be found, entered, and perhaps, utilized in some fashion. The dugpas have many names for it, but chief among them is the Black Lodge.

(beat)

But you don't believe me, do you? You think I'm mad.
Overworked. Go away.

Earle turns from the unseen camera. The screen goes BLACK. Cooper presses rewind, means to view the tape in its entirety. We SEE Earle's, in black and white, image in reverse. Cooper speaks OVER, shares his thought as he forms them.

COOPER

When Windom Earle returned, I assumed he had come for vengeance. For me. But I miscalculated. Windom has insinuated himself into the lives of those I care for. He has murdered innocents. He has engaged us in subterfuge and red herring. But those acts were merely camouflage. Windom Earle is after something else. The Black Lodge.

(re Earle on monitor screen)

What I want to know is, what does *that*, the Black Lodge, have to do...

(re the blackboard hieroglyph)

...with this?

TRUMAN

You think there's a connection?

COOPER

Windom does.

(beat)

Harry, let's divide up Earle's files, check them top to bottom. Cappy, find out everything you can about the evil sorcerers known as dugpas. Garland, maybe you should get some sleep.

BRIGGS

I could use a good stretch. Perhaps a walk in the woods to clear my head.

(CONTINUED)

3. CONTINUED:(3)

COOPER

Fine. Harry?

Cooper and Truman divide the files. CAMERA MOVES IN on a plant nearby. It's the familiar bonsai ... and the electronic bug hidden within.

CUT TO:

4. INT. EARLE'S CABIN

WINDOM EARLE, earphone in place, listens and laughs. LEO JOHNSON stands next to him.

EARLE

You know, Leo, the only thing Columbus discovered was that he was lost. Cooper and the gang aren't even off the snide, yet.

(studies the hieroglyph, in a sing song voice)

I know something they don't know.

(serious)

I know something Young Dale merely suspects.

MOVE BACK to see Earle has set up his own war room/ command module. Bur Earle's work seems more advanced and he has more equipment. The familiar chess board remains.

EARLE

Project Blue Book. Little men - pee wits loaded with optimism. They were a deterrent so slight it was practically encouragement.

Earle refers to his copy of the hieroglyph, means to transfer the image to his computer screen.

EARLE

Yet, I would like to ask Major Briggs a question or three. Polish up that bald nub of his and see what shines. Perhaps, Leo, we too should venture out for a good stretch.

Earle brings the copy closer, compares it with his computer mockup. The chess board is in the way. Earle sweeps it off the table. He is too absorbed in his work to notice Leo take the CONTROL for the shock collar off the table and slide it into his pocket.

CUT TO:

5. INT. HAYWARD HOUSE, ATTIC - DAY

DONNA HAYWARD sits on the floor of the attic. Frustrated. She has been through a lot of boxes, tins, and trunks and not found a thing. She pulls down another box and behind it spots a SCRAPBOOK Across it's cover it reads, "The Palavan Club." As she pulls the scrapbook

(more)

(CONTINUED)

5. CONTINUED:

down documents fall out of it. Picking them up she sees that they are BEARER BONDS for HORNE INDUSTRIES. Mixed in with those is an envelope. Inside the envelope is a BIRTH CERTIFICATE that reads:

DONNA
(reading)
"Female Child. Mother, Eileen Hayward. Daughter
Donna Marie."

The name of the father has been left blank. Donna opens the scrapbook. She pores through the pictures coming upon a photograph of her parents at a costume party, dressed as hoboes. The theme of the party is written on an arch in the picture. It says, "Better Days." Donna whips through more of the pictures till she comes upon one that stops her. Eileen and Doc smile out at her from some long ago party. In between them is a smiling Ben Horne, his arms about Doc and Eileen.. Then there is a photo of Ben and Eileen together. Ben grinning at the camera. Eileen grinning at Ben. Donna stares at the picture until she is startled by her Mother's voice from below.

EILEEN'S VOICE
Donna? Donna where are you?

Donna scrambles to put the bonds and the birth certificate back into the scrapbook.

DONNA
What is it, Mom?

EILEEN'S VOICE
Deputy Hawk is on the phone.

DONNA
Be right there.

After one more look Donna hides the scrapbook.

CUT TO:

5A. INT. GREAT NORTHERN HOTEL LOBBY - DAY

JOHN JUSTICE WHEELER stops at the desk. The clerk looks up from his work.

WHEELER
Has Audrey Horne returned?

CLERK
No sir.

WHEELER
And no messages from her?

(CONTINUED)

5A. CONTINUED:

CLERK
No, sir.

WHEELER
You're sure?

CLERK
Sorry, sir.

Nothing left to do. Wheeler sighs.

WHEELER
Would you send someone up for my bags.

CLERK
Perhaps you care to leave Ms. Horne a message.

Wheeler takes a pad from the clerk. Starts to write a note. Then crumples it up.

WHEELER
No. No. I'm afraid that isn't going to - Thanks.

Wheeler goes to the elevator.

CUT TO:

6. INT. EARLE'S CABIN - DAY

Earle applies oil to his cross-bow, chatting with Leo, as is his custom, while he works.

EARLE

... you would have appreciated the dugpas, Leo. Ancient sorcerers bent on evil. Rather like the Kali worshippers of India. Another fine bunch of zanies, let me tell you. Blood for breakfast, blood for lunch ... those were the good old days.

Earle looks up, sees Leo standing before the three playing card Queens attached to the bulletin board. Audrey, Donna, and Shelly. Leo turns to Earle, disturbed, confused.

EARLE

Do my anecdotes bore you?

LEO

Sh...sh ... Shelly.

EARLE

Yes. Very good, Leo. You remember.

LEO

Sh ... Shelly.

EARLE

Tawdry little trollop. Just between you and me, old boy, your wife has some fairly modern views on marital fidelity. No matter, she is still fit for a Queen. Would you mourn her passing, Leo? I doubt it.

Leo stares at the picture of Shelly, then back to Earle. Uncertain, confused. Earle clarifies:

EARLE

Her *death*, Leo. Shelly's imminent demise. It's really very simple. Shelly wins Miss Twin Peaks. Shelly dies. Maybe you'd like to help.

LEO

Shelly. NO.

Leo understands. He means to save her. Leo reveals the shock collar control, waves it at Earle as if the control, not the collar, delivered the painful shocks. Earle spies it, reacts with mock fear.

EARLE

My god, what do you have there, Leo?
(as Leo moves towards him)

No. Dear God, no.
(Leo waves the control at him)
(more)

(CONTINUED)

6. CONTINUED:

EARLE (continued)

I'm begging you, Leo. I prithee, no. Have mercy.

Leo points the control at Earle.

LEO

Love Shelly

Leo hits the control and shocks himself. He flips about, confused. Earle moves to Leo. Confused and frightened, Leo continues to pump on the control and continues to shock himself. Finally, Earle takes the control from his helpless hand.

EARLE

Poor, Leo. We are all love's fools, more or less.

Earle takes out a pair of shackles, attaches them to Leo's legs.

EARLE

But you will learn, as I have, the value of hate. It makes for better company I assure you.

FADE OUT:

END ACT ONE

ACT TWO

FADE IN:

7. INT. DOUBLER DINER - DAY

ANNIE BLACKBURNE cleans the counter, crumples up one of the ubiquitous Miss Twin Peaks flyers. She looks up to see Cooper.

COOPER
(re flyer)
Can't hurt to give it a shot.

ANNIE
(with a smile)
Maybe next year.

COOPER
There's a whole new world out there, Annie. jump in.
(quoting)
"Hear the other side. See the other side."

ANNIE
(recognizing quote, pleased)
St. Augustine. Coffee?

COOPER
You bet.

Annie pours, takes a closer look. Faint doubt amidst his ardor.

ANNIE
Something's troubling you.

COOPER
(surprised)
Yes.

ANNIE
Do you want to talk about it?

COOPER
(after a beat)
I am involved in a complicated investigation that requires my total attention. Yet I spend most of my time thinking about you.

ANNIE
I know the feeling. I've been seeing your face in fried eggs all morning.

(CONTINUED)

7. CONTINUED:

COOPER

There are those who believe in a scientific basis for attraction. It's chemical.

ANNIE

Is that what this is?

COOPER

I don't know. Is it possible to understand without perspective?

ANNIE

I spent five years trying.

COOPER

Faith.

ANNIE

It's difficult for me. But I have faith in you. In us, as I understand it.

COOPER

We are very much alike.

ANNIE

It helps.

COOPER

But we think too much.

ANNIE

(her turn to quote)

"What we observe is not nature itself, but nature exposed to our method of questioning."

COOPER

(his turn to recognize)

Heisenberg.

They share a warm beat. Kindred spirits from another time and place. Annie deadpans:

ANNIE

Maybe we should go bowling.

COOPER

No. *Dancing*.

ANNIE

I don't know how.

(CONTINUED)

7. CONTINUED:(2)

COOPER
I'll teach you.

ANNIE
When?

COOPER
Tonight.

Cooper takes her hand. They hesitate. Then, awkwardly, eagerly, they lean across the countertop to kiss.

CUT TO:

8. INT. ROADHOUSE - DAY

Decorations for the Miss Twin Peaks contest are being put up. A poster celebrating Norma as a past Queen is leaning against the podium. SHELLY JOHNSON and BOBBY BRIGGS rehearse on stage.

BOBBY
Shel, I know I haven't been paying the right kind of attention to ya lately But when I saw that old guy kissing you ... something snapped. It's when I realized what I had or something. And I want to dedicate my time to that.

SHELLY
(hopeful)
Sounds great to me.

BOBBY
(re her speech)
So let's try to get through the rest. And then we can discuss it. Together.

Shelly peeks at her speech, sighs, and continues her recitation:

SHELLY
"Yes, I believe there are so many beautiful things in the world that should be admired and be thankful for. For example, Detroit auto makers reported a record year of sales for sports cars."
(she stops)
I don't know, Bobby.

BOBBY
What's wrong now?

(CONTINUED)

8. CONTINUED:

SHELLY

Well, for one thing, nowhere in this entire speech do we mention ecology, or forests, or anything.

Bobby looks at the speech.

BOBBY

I don't know where I'd put it. The speech is so damn tight as is.

SHELLY

But it's supposed to be about that.

BOBBY

Shel, you're gonna be wonderful. You'll win in a walk. And then we are *off*. Fade out on Twin Peaks. Fade up on Hollywood insider games. Sunset strip. Easy street, baby. Just like you always wanted.

(steps back from her, examining her)

Maybe a new hairdo. Or some signature makeup. We got to *mesmerize*.

Shelly sighs. Apology or not. He's hopeless.

ACROSS THE ROOM

LANA BUDDING stares nervously at her fellow contestants. MAYOR MILFORD hurries into view, sits beside her.

MILFORD

(he tries to kiss her, she turns away)

I've got great news. It's going to be Norma Jennings and Richard Tremayne. Tremayne is the third judge. It's in the bag.

LANA

I have to be sure. I want to be sure that I'm going to win.

MILFORD

My god, the guy's British - or Bahamian. He's bound to fall for your charms.

(snuggling closer)

We'll find a chance for you two to be alone. Wear one of those dresses of yours with the slit cut half way up to Seattle.

(getting too excited)

Nestle up to him real close and when he gets a look at those gams of yours and smells that French perfume dripping off you and begins to drown in those brown

(more)

(CONTINUED)

14.
8. CONTINUED:(2)

MILFORD (continued)

eyes and -

(he's lost it)

Oh, god, stop it. Oh, you vixen, stop it. I can't take it anymore, why can't we elope and -

LANA

Not till I've won. Then and only then will I marry you.

MILFORD

You're so strict, darling,

(mumbles to himself)

And I am the g.d. Mayor!

It's no use. Lana will not be dissuaded. Milford takes head in hands.

CUT TO:

9. INT. GREAT NORTHERN - DAY

DOC HAYWARD finishes giving BEN HORNE a physical. Doc is purring his stethoscope away and Ben is buttoning up his shirt. Both are tense.

BEN

The insurance company's sent me so many forms I could get a heart attack lifting them.

DOC

You're fine. It's what *in* your heart that you should worry about.

BEN

I know you have reason to doubt me. But I am only interested in doing the right thing. For the good of everybody.

Doc takes a long look at Ben. He believes him.

DOC

Then stay away from Eileen.

BEN

I can't. Not as long as the lie survives.

DOC

Dammit, Ben. It isn't that simple. I believe you. I applaud your desire to do the right thing. But goodness in you is like a timebomb. And there's nothing good about ruined lives.

(CONTINUED)

9. CONTINUED:

BEN
(kind, yet determined)
It is a confusing and difficult process. But I must
continue. I'm sorry, Will.

Wheeler sticks his head in the door as he knocks.

BEN
(happy for the interruption)
Jack! Come in. You know Will Hayward.

Wheeler is obviously upset. For the first time unsure. He tries to be polite.

WHEELER
I met your daughter the other day. Beautiful girl.

DOC
I think I should get back to the office. Nice to see you,
John. Ben, be careful please.

Doc goes out. Ben motions to the chair in front of the desk but Wheeler is in too much of a hurry.

WHEELER
Ben, I've been trying to find Audrey.

BEN
She should be back any minute.

WHEELER
(blurting it out)
I've got to go, Ben. They're gassing up the jet as we
speak.

BEN
Well, give her a call when you get to wherever it is you're
in such a hurry to get to.

WHEELER
Ben, a friend of mine, well, more than a friend, a partner,
was murdered last night.

Ben reacts with evident concern. Wheeler takes a chair and tries to relax.

CUT TO:

10. INT. GREAT NORTHERN LOBBY - DAY

Audrey moves through the lobby, tired but excited from her trip to Seattle. The clerk behind the desk sees Audrey.

CLERK

Ms. Horne. I have several messages...

Just then: Deputy Hawk appears, intercepts.

HAWK

Audrey. Agent Cooper would like to see you at the Sheriff's station.

AUDREY

Oh. Well, I have a lot of work to do, but maybe this afternoon

HAWK

Now. It's important.

Audrey pauses to wonder. Then walks with Deputy Hawk toward the door.

CUT TO:

11. INT. BEN HORNE'S OFFICE - DAY

Wheeler explains his problem. Ben is panicked. Both seated on the office steps.

WHEELER

Ben, I *have* to leave.

BEN

Of course, of course.

(then weakening)

But what about Stop Ghostwood? How do I get a hold of you? I need more time.

WHEELER

A brave man is dead. My friend. And now I have to take his place.

BEN

(getting it)

You're not coming back. *Damn* this rain forest business anyway. Why can't you...? Sorry, sorry. See? I'm already backsliding.

WHEELER

You'll be fine without me.

(CONTINUED)

11. CONTINUED:

BEN
(scared)
I don't know. I feel disarmed. I'm afraid that I'm weak.

WHEELER
Ben Horne? Weak? I find that very hard to believe.

BEN
Strive for goodness. Tell the hardest truth first.

WHEELER
Do the best you can. That's all any of us can do.

Ben sighs, offers his hand. They shake and then hug. Then get to their feet.

BEN
Goodbye, John. I'm sorry Audrey wasn't here.

WHEELER
(pulling letter from jacket)
Giver her this. Tell her I...

BEN
(taking letter)
Good luck. Come home soon.

Ben watches Wheeler walk out the door.

CUT TO:

12. EXT. WOODS - DAY

Briggs walks through the woods, dog tired but enjoying the solitude and nature. He stops to inspect a particularly beautiful Douglas Fir. He runs his hands up and down the bark trying to remember something. He fingers the tattoo behind his head. From behind him he hears singing. He turns to see a COSTUME HORSE strolling down the path towards him. He stares at it, stunned. The horse stops singing. Looks it Briggs.

HORSE
Hello, Wilbur.

A hand comes out from under the costume and a dart/tranquilizer whizzes out hitting Briggs who wobbles away from the horse. He makes it about ten feet then topples over. The horse stands over the downed pilot. Briggs desperately tries to focus on the horse head as it bends over him.

BRIGGS
What... what?

(CONTINUED)

12. CONTINUED:

Earle takes off the horse head.

EARLE

Long time no see, Briggsie.

He turns to Leo who stumbles about in the ass end of the costume.

EARLE

Leo, I think you have finally found your calling.

CUT TO:

13. INT. SHERIFF'S STATION, INTERROGATION ROOM - DAY

OPEN ON the three pieces of paper forming the poem. Cooper is placing them together. Shelly, Audrey, and Donna sit across from him.

COOPER

Each of you received a part of this poem. And each in a curious manner. Along with an invitation.

AUDREY

We all went to the Roadhouse but nobody showed up.

COOPER

In the past few days have any of you had contact with a stranger? Someone that sticks out as peculiar or charming or just plain puzzling.

DONNA

(after a beat)

Well, there was that weird guy that claimed he was a friend of Dad's.

SHELLY

The same day I got my poem I got a ten dollar tip for a cup of coffee. That was pretty peculiar.

AUDREY

And there was a funny old guy at the library. He asked me to read it to him.

COOPER

(confirming his suspicions)

All three.

(sliding the poem in front of Shelly)

Take a closer look, Shelly. Does the handwriting seem familiar?

(CONTINUED)

13. CONTINUED:

SHELLY
(beat, a gasp)
It's *Leo's*.

Cooper steels himself against the enemy.

COOPER
Listen carefully. I want you to check in with the Sheriff
two times each day. Nine in the morning. Nine at
night. Parents are to know your whereabouts at *all* times.
When you walk to school, when you drive to work, I
want you to make sure that you do not do so alone.
(beat)
Please believe me when I tell you to be very careful.
You are in danger. We all are.

FADE OUT:

END ACT TWO

ACT THREE

FADE IN:

14. EXT. BLUE PINE LODGE - DAY

Establish.

CUT TO:

15. INT. BLUE PINE LODGE - DAY

START CLOSE on the mysterious black box, now open, sent to Catherine Martell. CAMERA PANS, reveals the slightly smaller box found inside. Unlike the original, this box has a finely filigreed lid, the twelve signs of the zodiac inscribed on its surface. A HAND enters frame, pushes the zodiac signs. The filigreed squares give slightly, suggesting that the correct combination will open it.

CATHERINE'S VOICE

(over latter)

His servant woman, what's her-name, Jones, delivered it shortly after he died.

ANDREW

Eckhardt's last request. A clever jape, perhaps. Or something of value..?

(seeking a way to open)

Try the hammer.

CATHERINE MARTELL and ANDREW PACKARD hover over the boxes. Catherine ignores Andrew, presses the zodiac signs with increasing frustration.

CATHERINE

Won't work. There's a secret to opening each box, and this one...

(exasperated, shoving the box away)

... is about to drive me *mad*.

Catherine pauses, seems about to hurl it through the nearest window. She turns to her brother.

CATHERINE

Tell me some good news, Andrew. Anything.

ANDREW

(fascinated by the black box)

Our foreign investors are chomping at the bit, from Paris to Beijing. You'll get your golf course, Catherine. Right next to the Great Northern Hotel.

CATHERINE

Ben's doing everything he can to stop us.

(CONTINUED)

15. CONTINUED:

ANDREW

He's too late. When the project was still in his possession, Ben cleared every possible hurdle. Zoning, impact statements. He was, and is, his own worst enemy.

Andrew's focus shifts palpably to the mysterious box. He pushes the zodiac buttons, tries different combinations.

CATHERINE

As always. What...?

ANDREW

Nothing, dear. Just trying a few simple combinations

CATHERINE

Let me.

Catherine tries to get at the second box, but Andrew will not give way. The mysterious gift inspires a possessive mania in both.

ANDREW

One minute, Catherine. Eckhardt's birthday, my birthday, I know, the date the gift arrived...
(the box springs open)

CATHERINE

Give it to me.
(grabs the box, peers inside)
Not again.

She withdraws a third black box, a little smaller than the last. Andrew doesn't hesitate:

ANDREW

I opened it.

Andrew snatches the third box. And, before Catherine can intercede, sets it upon the table, grabs the hammer, and strikes it as hard as he can. The box splinters, opens. Catherine shoves Andrew aside, reaches into it..

CATHERINE

(hopes dashed yet again)
Oh, Andrew...

... And pulls out a fourth and final box. Small and slender, stainless steel. As mysterious as the rest. Catherine and Andrew pause to gaze at it, wonder what secrets are harbored inside.

CUT TO:

16. INT. EARLE'S CABIN - DAY

The sun makes its way through the cabin's window.

EARLE'S VOICE
When did you first see the symbol in Owl Cave?

An ARROW flies through the air, sticks deep into a brightly colored target. And just inches from Major Briggs, bound upon it. Windom Earle stands at a near distance, holds out his free hand for another arrow. Leo, subdued by his recent beating, complies. But when Earle turns back to Briggs, Leo's eyes follow him with newfound mental vigor. He's beginning to reclaim his senses.

BRIGGS
(brave to the last)
I am not at liberty to divulge that information.

EARLE
(playful, insane)
Cheater.

Earle lets fly another arrow, pinning Briggs right trouser leg to the target. And, judging by the spot of blood that appears, piercing some part of his flesh as well.

EARLE
What does the cave painting mean?

BRIGGS
I am not at liberty to divulge that information.

EARLE
Damn, but I love the military mind!

Earle fires another arrow, this one strikes the target just inches from Briggs' ear.

EARLE
(with fervor equal to the previous questions)
What's the capital of North Carolina?

BRIGGS
Raleigh.

Earle extracts an ampule of amber liquid from his jacket, then a syringe. He draws the liquid into it.

(CONTINUED)

16. CONTINUED:

EARLE

Major, I admire your fortitude. Had I the time and the patience, we might continue this game indefinitely. However...

Earle jabs the syringe into Briggs' chest with sudden violence.

EARLE

...I have neither.
(turning back to Leo)
Catch.

Earle tosses the empty syringe at Leo. Leo dodges it. Earle turns back to Briggs. The drug takes hold quickly. Briggs struggles deep within a narcotic haze. Earle whispers, he means to test the drug's effect.

EARLE

Your name, please.

BRIGGS

Garland... Briggs.

EARLE

Garland, what do you fear most in the world?

BRIGGS

The possibility that love is not enough.

EARLE

Garland, please. I shall weep. How much does your wife weigh?

BRIGGS

One hundred and fifteen pounds.

EARLE

Good for her. Now, when did you first see the hieroglyph in Owl Cave?

BRIGGS

In...in dreams.

EARLE

What kind of dream?

BRIGGS

I went night-fishing with Agent Cooper. There was a bright light, the guardian beyond it. I was taken, but my mind...still I recognize the signs...

(CONTINUED)

16. CONTINUED:(2)

EARLE
What do the signs mean?

BRIGGS
(fading fast)
There is a time ... if Jupiter and Saturn meet ... they will receive you...

A tremor ripples through Briggs. He begins to babble.

BRIGGS
Taht mug uoy ekil si gnimoc kcab ni elyts... Taht mug uoy ekil...

EARLE
Oh, Garland. I was hoping for a lengthy conversation.
(turning away)
Leo. Put the Major to bed. I'm afraid his mind has begun to wander.

Leo steps to the target, removes the ropes that bind Briggs to it. Earle pauses to remember the last words he told him.

EARLE
There is a time... if Jupiter and Saturn meet...

Earle ponders as he repeats with delight.

CUT TO:

17. INT. HURLEY HOUSE - DAY

START ON a standing screen in the dark living room of the Hurley house. Slides projected upon it. Just now: Nadine in wrestling garb, slamming some hapless opponent to the mat.

NADINE'S VOICE
...and this is me with last year's regional champion from Yakima. He was cute. But a little slow. Next!

The slide changes. Nadine now appears atop a dazed opponent, a referee counts beside them, about to slam his hand on the mat to signal "pin".

ANOTHER ANGLE

NADINE stands, peers proudly at the screen. MIKE, ED, and Norma are arrayed on the couch behind her. All equally uncomfortable, but determined to play along. DR. JACOBY runs the slide projector. Nadine continues, blissfully unaware:

(CONTINUED)

17. CONTINUED:

NADINE

And this is me with Brock Farmington, Triple A champion from Spokane. Unbeaten in eighty previous matches, superior upper body strength, thighs like bridge supports ...

(a little sigh, sometimes it's too easy)

I pinned him in a minute five. Next!

One last slide. Nadine with an armful of trophies.

NADINE

And this is me with all the stuff I won.

Nadine turns to the couch, beams, curtsies. Ed leads the others in polite applause.

NORMA

Congratulations, Nadine.

MIKE

(the enthusiasm of the sexually sated)

Way to go, babe!

Nadine leaps upon couch next to Mike, gives him a big kiss. She takes his hand, holds it close to her breast. Jacoby turns on the lights, addresses the he resulting foursome.

JACOBY

(to all, but to Nadine in particular)

Thank you, Nadine. You're probably wondering why we're gathered here today. I have found that when a couple contemplates divor -

(catches himself)

- er, breaking up, it is sometimes. easier to talk about our feelings in the company of others. Nadine, maybe you would like to begin.

NADINE

Okay. Uhm. I guess it all started when I noticed Mike's buns in the hall at school.

JACOBY

And...how are you feeling now?

NADINE

(toying with Mike's hand as she speaks)

Well. A little guilty, I guess. I mean because I'm so happy and I worry about Ed being sad.

JACOBY

Ed, are you sad?

(CONTINUED)

17. CONTINUED:(2)

ED
(god knows he's confused)
No.

JACOBY
Nadine. How does that make you feel?

NADINE
It makes me feel like maybe it's time for us to get on
with our lives the best way we know how. And leave the
past behind us.

It's a startlingly clear-headed pronouncement. Nadine gives Mike's hand a brief, affirming
kiss. Jacoby nods approval. He turns to Ed, prods:

JACOBY
Ed? Do you have something you would like to tell
Nadine?

ED
(clears throat, takes the plunge)
Nadine. Norma and I are planning to get married.

A beat. All regard Nadine. Wait for her reaction. Finally:

NADINE
Really? That's wonderful, Eddie. 'Cause Mike and me
are getting married too.

That's news to Mike. Nadine squeezes his hand with superhuman strength. Mike's mouth opens
in a silent scream. Then he flat out HOWLS.

CUT TO:

18. EXT. GREAT NORTHERN HOTEL - DAY

Establish.

CUT TO:

19. INT. GREAT NORTHERN LOBBY - DAY

Audrey returns through the lobby. She's in a hurry, looking for Wheeler. She races past the
elevators, vanishes into a hallway. A beat. And the elevator doors OPEN, Wheeler emerges
carrying his suitcase. He looks about the lobby. No sign of Audrey. Wheeler sighs, and
carries his bag toward the door.

CUT TO:

20. INT. BEN HORNE'S OFFICE - DAY

Audrey steps into her father's office. Ben rises from his desk, hurries to greet her.

BEN
Audrey! Welcome home!

Ben takes Audrey into a warm embrace. But Audrey has other things on her mind.

AUDREY
I got back this morning. But Agent Cooper wanted to see me, so -

BEN
(genuinely, instantly concerned)
Is anything wrong?

AUDREY
Some creep sent me a poem. Daddy, have you seen Jack? I called his room but nobody answered.

BEN
While you were away, I had the most incredible brainstorm.

AUDREY
(expecting an answer, Wheeler)
What...?

BEN
(grabbing a carrot from his humidor)
The Stop Ghostwood movement needs a spokesperson, someone with a highly visible profile to inspire our community to action.

AUDREY
Daddy, where's *Jack* -?

BEN
(man on a mission)
You can do it, Audrey. As Miss Twin Peaks you can become that spokesperson, you can use your public platform as a forum for environmental debate, you, Audrey, and only you, can take our message to the people.

AUDREY
(young woman on a different mission)
Ben. Where is John Justice Wheeler?!

(CONTINUED)

20. CONTINUED:

BEN
(not insensitive, merely refocused)
Oh. He's gone.

AUDREY
Gone?!

BEN
(checking his pockets)
Yes. Tragic, isn't it? Some tragedy in Brazil demands his immediate attention. He left you a letter, I have it here somewhere...

AUDREY
When did he leave?

BEN
(finds the letter)
Just now. The airport.

Audrey snatches the letter from Ben hands, and races out the door.

BEN
Audrey! Audrey, about Miss Twin Peaks, darling, the pageant is *tomorrow!*

Too late. Audrey's out the door.

CUT TO:

21. INT. GREAT NORTHERN LOBBY - DAY

Audrey races through the lobby. She spies PETE MARTELL stepping toward the bar.

AUDREY
YOU!!

PETE
Pete Martell.

AUDREY
Do you have a car?

PETE
A truck. Runs like a dream.

AUDREY
Let's go.

(CONTINUED)

21. CONTINUED:

Audrey grabs Pete and drags him toward the door.

FADE TO BLACK.

END ACT THREE

ACT FOUR

FADE IN:

22. EXT. BLACK LAKE AIRPORT - DAY

Near sunset. A taxi sporting the sign "Tim and Tom's Taxidermy" and bearing a huge set of antlers on its roof rolls up to the lone jet on the runway. A voice is heard inside the taxi:

VOICE

Straight... hold... steady... stop.

The taxi jerks to a stop in front of the jet. A piece of luggage falls to the runway, followed by Wheeler, who pulls himself to safety from the back seat where TIM PINKLE sits. His blind brother, TOM, sits behind the wheel in the front seat. Wheeler stares at the blind man. Tim explains his brother.

TIM

He loves to stuff, and he loves to drive. Otherwise he sleeps.

WHEELER

Well, I am very glad to have the opportunity to be thankful for arriving here.

TIM

The pleasure is half mine.
(pointing to the antlers on the hood)
Remember, we'll stuff anything.

WHEELER

Right.

Tom shouts to Wheeler as he moves towards the jet.

TOM

Welcome to Twin Peaks.

The taxi pulls away under the direction of Tim's voice- "Right, easy, right again, straight."

CUT TO:

23. INT. SHERIFF'S STATION CONFERENCE ROOM - DAY

The war room atmosphere pervades. Cappy poring over maps. A computer screen and terminal. And Deputy Andy standing before the blackboard, peering intently at the mysterious hieroglyph.

Cooper and Truman share cups of coffee. Cooper peers at Briggs' calculations, sheafs of paper covered with figures and notations.

(CONTINUED)

23. CONTINUED:

COOPER

The symbols suggest a time. That much is clear.

TRUMAN

A time for what?

COOPER

(pausing to glance at hieroglyph)

I'm not sure. At first I thought the hieroglyph was a signpost. But what if it's an invitation instead?

TRUMAN

Or both.

COOPER

Exactly.

(checking his watch)

Where is the Major?

TRUMAN

He should be back by now.

(spotting Andy by the blackboard)

Andy, give Mrs. Briggs a call. See if the Major's home.

Truman turns back to Cooper, sees him looking off into the distance, preoccupied. The Sheriff assumes the usual brainstorm, wonders:

TRUMAN

What it is, Coop?

(CONTINUED)

23. CONTINUED:

COOPER
(to the point, even now)
I was thinking about Annie Blackburne.

TRUMAN
(with affection)
I've never known your mind to wander.

COOPER
It's strange. I've been feeling this way all day. I proceed as usual, mind clear and focused. And then, suddenly, out of nowhere, I see Annie's face, I hear her voice. Naturally, I attempt to reorient myself, return to the task at hand. But her image remains. Sometimes I feel dizzy.

TRUMAN
(faint regret)
Looks to me like a man in love.

COOPER
My symptoms suggest the onset of malaria. Yet I've never felt better in my life.

Cooper looks at Truman, his sad expression. Love has torn him apart. And Cooper knows it.

COOPER
Sorry. I sound foolish.

TRUMAN
No you don't. You sound lucky.

HOLD ON Cooper for a beat. Lucky indeed.

CUT TO:

24. EXT. BLACK LAKE AIRPORT - DAY

Sunset. An attendant kicks the wheel blocks from Wheeler's jet. Portable stairs fold upward, closing Wheeler inside.

CUT TO:

25. EXT. TRUCK IN MOTION - DAY

Audrey points ahead to the airstrip and jet.

AUDREY
There he is. Step on it!!

(CONTINUED)

25. CONTINUED:

Pete lets out a war whoop, they barrel forward.

CUT TO:

26. EXT. BLACK LAKE AIRPORT - DAY

The truck careens onto the tarmac. The jet pauses. Audrey leaps out of the truck, runs to the jet, shouts up at the cockpit.

AUDREY
HOLD IT RIGHT THERE!!

Jack Wheeler's face appears in the cockpit window, grinning from ear to ear. He vanishes. Audrey races around to the exit door. It opens, the stairs unfold. Wheeler appears in the open doorway.

WHEELER
(as the stairs touch ground)
I should have known a simple goodbye was out of the question.

Audrey runs up the stairs into his arms. They kiss for a very long beat. Finally, Audrey looks into his eyes. No quips, no flirtation, no barrier between. Just the simple truth.

AUDREY
I love you.

WHEELER
I love you too.

AUDREY
Do you have to leave?

WHEELER
Yes.

AUDREY
When will you come back?

WHEELER
I don't know.

AUDREY
I'm a virgin.

WHEELER
What?

(CONTINUED)

26. CONTINUED:

AUDREY

I want you to make love to me.

WHEELER

(re the airstrip, his imminent departure)
Here and now?

AUDREY

It's your jet.

WHEELER

(pulling her closer)
Thank God for that.

FROM A DISTANCE

Audrey and Wheeler locked in a loving embrace. Wheeler leads her inside.

ANOTHER ANGLE

Pete watches them with a happy tear in his eye.

CUT TO:

27. EXT. THE ROADHOUSE - NIGHT

Establish.

CUT TO:

28. INT. THE ROADHOUSE - NIGHT

Couples dance to a slow country waltz on the jukebox. A banner proclaims: MISS TWIN PEAKS, OUR 20th ANNIVERSARY. Several contestants are visible throughout. A stagehand sets up a microphone on the stage. Annie sits at the bar. She sips from a soda, looks about. She's waiting for someone. Annie reacts, peers at the dance floor.

Cooper stands amidst the dancing couples. He gestures for Annie to join him there. Annie demurs. But Cooper insists. He won't budge. Finally, Annie smiles, slides off the barstool, and steps into the dancing crowd.

ANNIE

I'm not completely prepared for this.

COOPER

Think of it as a walking embrace. Two people stepping
as one would step.

Annie slides into his arms. A perfect fit.

(CONTINUED)

28. CONTINUED:

ANNIE
So far so good.

COOPER
Now follow me.

ANNIE
(wry)
We'll follow each other.

Cooper and Annie take tentative steps about the dance floor.

COOPER
Steady.

ANNIE
Two people stepping...as one would step.

COOPER
(pleased)
You've got it.

ANNIE
Genetic memory. Mom and Dad danced the Lindy.

Cooper and Annie find a gentle dancing rhythm, their bodies close together. A beat.

COOPER
I like the way your body feels against my body.

ANNIE
I was thinking the same thing.

COOPER
If I'm too forward...

Annie surprises him with a kiss. They settle more deeply into each other's arms. Then, quietly:

ANNIE
I want more than your kisses.

COOPER
For instance?

ANNIE
I...

Suddenly: the music STOPS, a voice intrudes, shattering the spell.

(CONTINUED)

28. CONTINUED:(2)

MILFORD'S VOICE

Hello? Is this on...?

Mayor Milford stands on the Roadhouse stage, taps at the microphone. All turn to face him.

MILFORD

Good evening, ladies and gentlemen. Welcome to our final night of festivities celebrating the Miss Twin Peaks pageant. As many of you already know...

The microphone SQUEALS, a little puff of smoke drifts past the Mayor's nose. He looks about, addled, taps at the mike again.

MILFORD

Damnation. Is this on...? Hello...?

The microphone is dead. A STAGEHAND scuttles into view, attempts to replace it. Meanwhile, Annie quietly confesses, eyes straight ahead:

ANNIE

What I mean is, I understand why you treat me with care. Why you hesitate. The convent evokes images of helpless women fearful at the thought of emotions other than those derived from scripture and prayer.

(choosing her words carefully)

But when you hold me, when we kiss, I feel safe and eager. I'm not afraid. Not of anything you make me feel. Or want.

Cooper turns to her. They kiss for a long beat. Once again, Milford intrudes:

MILFORD'S VOICE

It's on? About time. Hello...? Welcome to our final night of festivities celebrating the Miss Twin Peaks pageant.

(muttered)

Oh, hell. Where're my cue cards?

(on mike)

Hello? Welcome to our final night...

COOPER

(without anger)

I'm beginning to tire of his interruptions.

ANNIE

(safe in Cooper's arms)

I don't know. He's cute.

(beat, sudden impulse)

I think I'll enter after all.

(CONTINUED)

28. CONTINUED:(3)

COOPER

The Miss Twin Peaks contest?

ANNIE

Why not? Local girl returns to strive for her crown. It's like a fairy tale.

COOPER

And you, its Queen.

Cooper and Annie embrace in the middle of the dance floor. *Slow motion FX.* Cooper looks over Annie's shoulder, reacts. *Music up.* The GIANT steps slowly between dancing couples, arms spread, as if to welcome or warn. Cooper's circling steps take him in and out of view. Cooper pauses, tries to focus. *The Giant cannot reach him.* Not this time. And then, as quickly as he appeared...the Giant vanishes.

CUT TO:

29. EXT. BLACK LAKE AIRPORT - NIGHT

Wheeler's jet speeds down the runway, glides off into the night.

Audrey and Pete watch it fly, illuminated by truck headlights behind them. Audrey's crying. Pete's crying too.

AUDREY

What a gyp. I finally meet the man of my dreams and the next thing you know he's flying to Brazil.

PETE

He'll be back some day. He promised.

AUDREY

Sure. He promised to take me fishing and we never did. Love stinks.

PETE

Fishing?

AUDREY

Yeah. Pearl lake or something.

PETE

I've got some tackle in the truck.

AUDREY

You do?

PETE

Audrey, there are many cures for a broken heart. But nothing quite like a trout's leap in the moonlight.

(more)

(CONTINUED)

29. CONTINUED:

PETE (continued)
(extending an arm to escort)
May I?

AUDREY
Yes. You may.

Audrey takes his arm. HOLD ON Pete and Audrey as they walk back to the truck.

CUT TO:

30. EXT. WINDOM EARLE'S CABIN - NIGHT

Establish.

CUT TO:

31. INT. WINDOM EARLE'S CABIN - NIGHT

The cluttered interior of Earle's cabin. Earle's three Queens, Audrey, Shelly, and Donna - posted upon the wall. Briggs handcuffed to a chair, mumbling incoherently. Leo held fast by his leg chains. Earle works feverishly, referring to the Owl Cave hieroglyph on his computer screen, a series of maps, open books before him. The books are astrological in nature, various charts and planetary configurations. Just now: Earle completes his computer rendering of the Owl Cave hieroglyph.

EARLE
(giddy incantation)
If Jupiter and Saturn meet, oh what a crop of mummy
wheat...

Leo watches Earle closely. He seems more alert with each passing moment. And sympathetic to the Major's plight. Earle addresses him, teacher to pupil, gesturing to the hieroglyph.

EARLE
The planets that our babbling Major spoke of, are more
than distant orbs. They are, in fact, a clock. A clock
that tells a time. And the time...?

Earle looks to Leo for the correct response. Leo says nothing.

EARLE
The *time* draws nearer with each ticking tock. Dale
wasn't far wrong, the cave painting *is* an invitation of
sorts, telling us when the revels begin. But what Dale
doesn't know, is *where* to find it.

Earle's fingers dance across the computer keyboard. Calling up two squares upon the screen. The hieroglyph. And a map of Twin Peaks.

(CONTINUED)

31. CONTINUED:

EARLE

For you see, the cave painting is not only an invitation...

Earle taps instructions, watches as the two squares move closer upon the computer screen until *superimposed* atop each other.

EARLE

...it is also, a *map*. A map to the Black Lodge.

CLOSE ON COMPUTER SCREEN. It's a perfect match. A beat. And the two images begin to vibrate, almost imperceptibly. Earle leans closer. Music up. The images vibrate faster and faster, the superimposition has unleashed dark magic. Earle smiles, delighted. Begins to LAUGH. Leo holds his hands to his ears, pained by sound only he can hear. The vibrations reach a fever pitch and... the computer SPUTTERS and goes BLACK. CAMERA MOVES RAPIDLY TOWARDS THE DARK SCREEN...

CUT TO:

32. EXT. MONTAGE/ WOODS - NIGHT

Suddenly: a series of IMAGES, fast-paced, accompanied by the appropriate music, the sounds of owls, raging wind.

JOSIE screams, trapped within the drawer pull.

CAMERA POV races madly through the woods, headed toward the Black Lodge.

Then, in an instant, quite jarringly - SILENCE, a grove of trees, the air still and calm. An eerie beat. An ARM coalesces in midair, inch by inch, now reaches about testing the cool night, fingers prodding. The wind begins to rise. Satisfied, the arm recedes, disappears.

A beat. BOB'S disembodied HEAD follows. Fierce winds blow, shaking the trees with mighty force. Bob's floating head peers about, now snaps back into a feral HOWL. Then Bob VANISHES in a BLINDING FLASH OF LIGHT.

The winds recede. All is calm again. Save for the patch of SCORCHED earth below.

THE END