

# **TWIN PEAKS**

## **Episode 2.010**

by

**Tricia Brock**

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**ACT ONE**

FADE IN:

1. EXT. PALMER HOUSE - DAY

Establish. SUPER TITLE: *Four days later.*

CUT TO:

2. INT. PALMER HOUSE - DAY

ON the Fireplace MANTLE, a still life: bouquet of FLOWERS, with LAURA'S framed PROM QUEEN PHOTO, on one side, and in a matching frame, a PHOTO OF LELAND on the other. CAMERA MOVES over to the sofa. SARAH PALMER sits with DOC HAYWARD - holding her hand. She's dressed in black, and Doc's wearing a somber suit.

HAYWARD

Sarah I'd like you to take this.

COOPER sits in a chair opposite them.

SARAH

No, Doc, I don't want it. I want to be there. Every single part of me needs to be there - for both of them.

(looks at Cooper struggling to understand)

Today I bury my husband. Next to my only child. Her grave is still fresh. There's just a little bit of grass on it.

She stops, numb with grief. Cooper leans in.

COOPER

Mrs. Palmer, there are things dark and heinous in this world. Things too horrible to tell our children. Your husband fell victim to one of them. Long ago, when he was innocent and trusting. Leland didn't commit these crimes. Not the Leland you knew.

SARAH

(a shudder of fear)

The man I saw. That disgusting long hair.

COOPER

He's gone. Forever.

SARAH

So is everything dear to me.

COOPER

Laura and Leland have gone from this life to the next. But they're with you always. Here ... and here ...

(tapping his head and heart)

(more)

(CONTINUED)

2. CONTINUED:

COOPER (continued)

The experience we have of people doesn't leave when they do. If you close your eyes, you can see Laura blowing out the candles on her birthday cake, Leland mowing the yard, shaving at the sink ...

(Sarah closes her eyes)

Those moments are yours. Always.

She nods, grateful. Cooper glances at his watch.

COOPER

It's time.

She reacts - reality intrudes. Cooper rises, offering her his arm.

COOPER

Mrs. Palmer, I'd be honored to drive you.

DISSOLVE TO:

3. INT. HAYWARD HOUSE - LATE AFTERNOON

CLOSE ON the dining room table arrayed with FOOD. Plates are being filled with ham, fried chicken, scalloped potatoes, green beans, waldorf salad, hot rolls, pecan pies, apple cobbler, etc. There's a quiet BUZZ of CONVERSATION.

ANOTHER ANGLE reveals mourners as they gather. NADINE HURLEY stands alone, seemingly preoccupied, waving her hands back and forth over her shoetops. HANK JENNINGS stands at the buffet, loads up a plate of food. CAMERA FOLLOWS Hank as he moves through the crowd.

(CONTINUED)

## 3. ANGLE ON SOFA

MRS. PALMER sits on the sofa with AUDREY. EILEEN HAYWARD has parked her wheelchair next to them. Hank steps into view. He leans over, sweetly handing Sarah a plate of food.

HANK  
Here you go. While it's hot.

SARAH  
Thank you very much.

Hank pauses to receive her gratitude, then looks up, reacts. BIG ED HURLEY and NORMA JENNINGS stand together across the room. Talking quietly, sharing some confidence. Hank scowls, watches as Norma steps away. Then returns to the buffet.

AUDREY  
(watching Hank walk away)  
Do you invite people to these things or do they just show up?

EILEEN  
At a time like this people just naturally come together. It is a time of reaching out. I remember when my mother died there must have been a hundred people.

SARAH  
I remember. Donna came to see Laura that night. They promised they'd be best friends for life. A bond against dying ...

Eileen reacts - feeling bad for bringing this up.

SARAH (CONTINUED)  
No, please, I want to remember. Donna spent the night that night. Leland said not on a school night, but I said it was fine.

EILEEN  
I remember that, too.

Eileen takes Sarah's hand, and squeezes it - two mothers loving their daughters.

## 4. OMITTED

CUT TO:

## 5. INT. DINING ROOM

Donna's confiding in Big Ed - upset.

DONNA  
This whole town's coming apart. And somehow James  
(more)

(CONTINUED)

## 5. CONTINUED:

DONNA (continued)  
thinks it's all his fault. First Laura, then Maddy. Or maybe he blames me, I don't know. Two people in love couldn't cause something like this, could they?

The tears roll down her cheeks - totally bereft. Ed gets out his handkerchief.

ED  
C'mon, Donna, honey. He'll come back soon.  
Everything's gonna get better.

Nadine rushes over, agitated.

NADINE  
Excuse me, Eddie.  
(lowering her voice)  
Can you see my underpants in my shoes?

Ed's completely flummoxed. He looks at her gleaming shoes.

NADINE (Cont'd)  
I looked down and thought I could see the reflection. Do you think boys have been looking up my dress?

ED  
Sweetheart, I can't see a thing in your shoes. I promise.

Satisfied, Nadine returns to the coffee machine. Donna gives Ed a sympathetic look.

CUT TO:

## 5A. INT. HAYWARD FOYER

COOPER stands by the staircase with Truman and DR. JACOBY. MAJOR BRIGGS joins them.

MAJOR BRIGGS  
Welcome home, Dr. Jacoby. You appear to have fully recovered from your recent setback.

JACOBY  
Nothing beats the restorative powers of Hanalei Bay.

BRIGGS  
Agent Cooper, what's next for you sir?

COOPER  
I'm not entirely sure. I've stockpiled a few weeks of vacation time. Now might be the time to cash 'em in.

(CONTINUED)

5A. CONTINUED:

MAJOR BRIGGS

For starters, would you care to join me for an incredibly pleasant evening of night fishing?

COOPER

(lightening up)

You can fish at night?

MAJOR BRIGGS

Heightens the meditative quality. Beta brain waves increase precipitously.

COOPER

It sounds incredible.

MAJOR BRIGGS

How does sundown tomorrow sound.

TRUMAN

I've got a closet full of equipment. You're welcome to it, Cooper.

COOPER

(delighted)

Gentlemen, I'm grateful. I didn't know how I was going to leave Twin Peaks. You've built me a bridge; I'm not saying good-bye, I'm going fishing.

CUT TO:

6. OMITTED

7. INT. DINING ROOM

DOUGIE MILFORD, septuagenarian publisher of the *Twin Peaks Gazette*, has squared off against his equally old brother, MAYOR DWAYNE MILFORD, over a plate of food.

DWAYNE

What's the matter, doesn't *she* feed you?

DOUGIE

You're just jealous.

DWAYNE

Jealous??? I wouldn't want to spend my time changing  
diapers. Besides, she's cursed.

With his free hand, Dougie grabs Dwayne's ear, twisting as hard as he can. Dougie bellows  
(more)

(CONTINUED)

## 7. CONTINUED:

in pain, the plate of food starts to go - Norma grabs the plate, Big Ed grabs the two brothers.

ED

Hey now, c'mon you two, knock it off.

DOUGIE

(still twisting Dwayne's ear)

I'm gonna stick his head in the gutter where it belongs!

Dwayne manages a swift kick to Dougie's shin. Dougie yelps, and finally lets go of the ear.

TRUMAN

Dougie, Mr. Mayor, gentlemen, I'll ask you to please remember where you are. And why we're here.

The brothers go in opposite directions - in a huff, Doc walks over to Cooper and Pete, who were watching this.

COOPER

Extraordinary display.

PETE

The Mayor and his brother. Dougie owns the newspaper. They've had a running feud for about fifty years.

DOC

Nobody knows how it started. Something about an old flame and a rumble seat. I'm not even sure they remember anymore.

PETE

The nest's a little stirred up right now. Dougie's engaged to be married. To a babe.

DOC

For the fifth time.

PETE

She's twenty-two. He's seventy-eight. Kind of a January-December thing.

DOC

Remember the first time Dwayne ran for mayor ... when was that?

TRUMAN

(who's rejoined them)

Uh, sixty-two, 1962.

(CONTINUED)

7. CONTINUED:(2)

DOC

Dougie wrote an editorial, came out against Dwayne.  
And Dwayne was running unopposed.

PETE

Dwayne was dog catcher at the time. So he let all the  
dogs from the pound loose in Dougie's house.

DOC

Damn dogs ate all the furniture. Broke up Dougie's third  
marriage, too, as I recall.

Doc, Truman and Pete enjoy the memory.

COOPER

(after a beat, a rueful smile)  
Harry, I'm really going to miss this place.

They look at each other - Cooper's department is imminent.

FADE TO BLACK

**END ACT ONE**

ACT TWO

8. INT. DINER - MORNING

NORMA is behind the counter setting up for the day, VIVIAN helping, laying out napkins. Norma catches a look at herself in the MIRROR - then pinches her cheeks to give them color.

VIVIAN

You look marvelous. Suffering must agree with you.

NORMA

Why do you assume I'm suffering?

VIVIAN

This business. Your marriage. It's hard on a body, trying to do what you're doing.

NORMA

This is my life.

VIVIAN

That's the point I'm trying to make.

Norma starts to respond to this latest affront when HANK and ERNIE walk through the front door, all decked out in hunting gear, carrying rifles, which Hank is using to demonstrate.

HANK

The sight on yours drifts left; just aim a shade right -

VIVIAN

Behold the Great White Hunter. Try not to shoot yourself in the foot, dear.

ERNIE

(defending his manhood; lying)  
Darling, I used to shoot skeet. Didn't I tell you? I was collegiate champion in the Little Ivy League.

HANK

We're after bigger game today.

NORMA

(first she's heard of it)  
When did this little junket come up?

HANK

Ernie wants to see wilderness. You know a better way?  
You girls mind the home front now.

He takes Ernie's arm and pulls him back out the door - as Ernie waves good-bye to Vivian. Vivian turns to Norma.

(CONTINUED)

8. CONTINUED:

VIVIAN

Henry seems unusually fond of my Ernie.

NORMA

*Hank says it's like they've known each other in a past life.*  
(a beat of silence)  
It gives me a weird feeling

VIVIAN

Hank's always given you a weird feeling.

CUT TO:

9. EXT. HIGH SCHOOL - DAY

Establish.

CUT TO:

10. INT. HIGH SCHOOL - DAY

Administrative office. VICE-PRINCIPAL GREEGE sits behind his desk, in conference with Ed Hurley and Dr. Jacoby.

GREEGE

I want to be crystal clear about this. Your asking me to admit a thirty-five year old woman to the senior class?

JACOBY

Strictly for medical reasons.

GREEGE

(glances at the file)  
Well, she never did actually graduate. As I recall, she left school to marry you, Ed.

ED

You got me there.

We HEAR SOME VOICES outside and Nadine bursts in the door, wearing a little pleated skirt, puffy-sleeved blouse, tennis shoes and socks, hair in a ponytail - deep in teen-land.

NADINE

Eddie, how much longer? Class is starting!

ED

We'll be right out, Nadine. Just a few more minutes.

NADINE

Guess what - cheerleading tryouts tomorrow! I saw it on the bulletin board -

(CONTINUED)

10. CONTINUED:

ED  
(ushering her out)  
That's great, honey. Why don't you practice your splits?

He shuts the door, and sits back down. Greege tries to recover ...

GREEGE  
She's certainly trying to recapture that old school spirit.

JACOBY  
A classic case of clinical regression. Mr. Greege, what's important here is that Nadine be allowed to maintain her own reality. Being eighteen is all she can manage. And it could be a lot worse. Be glad she's not napping in a crib.

Ed shudders. Greege reaches his decision.

GREEGE  
We will admit her under one condition: she has to perform like a regular student. Ed, my advice to you is can forget hot dinners. Nadine'll be busy doing her homework like every other senior.

Ed nods. Grimaces. Another body blow.

CUT TO:

11. INT. GREAT NORTHERN COOPER'S ROOM - DAY

FISHING GEAR is arrayed against one wall: rod 'n reel, net, waders, etc. COOPER'S wearing a FISHING VEST while he packs. A black Samsonite is open on the bed - white shirts stacked inside. He softly hums. The door is open behind him. He hears a knock.

COOPER  
(without turning)  
Bellman?

AUDREY  
(entering, good-humored)  
Customer relations. Has everything been satisfactory for you during your stay with us, Mr. Cooper?

COOPER  
Aside from the ugly shooting incident, no complaints.

AUDREY  
(re: suitcase)  
When are you leaving?

COOPER  
I'm going fishing.

(CONTINUED)

11. CONTINUED:

AUDREY

You're leaving.

COOPER

Audrey, I ... in effect I am leaving, yes.

AUDREY

(trying to sound devil may care)

So this is it? You save my life, then break my heart.

COOPER

Audrey I've explained to you my personal policy of not getting involved with women who -

AUDREY

I know, I know. I'm a teenager.

COOPER

And you were involved in a case I was working on.

AUDREY

Someone must have hurt you once. Very badly.

COOPER

No. Someone was hurt by me. And I will never let that happen again.

AUDREY

(being light)

What happened, did they die or something?

COOPER

As a matter of fact she did. Would you like to know how?

(after a beat, she looks away; trying to shock)

She was a material witness to a federal crime. We were supposed to protect her. Twenty-four hours a day.

Myself and my partner, the man who taught me everything I know about being a special agent. I fell in love with her. And when the attempt on her life was finally made I wasn't ready. *Because I loved her.* She died in my arms. I was badly wounded. And my partner, Windom Earle was his name, lost his mind. Do you need me to be more specific?

Audrey, chastened and horrified, shakes her head.

COOPER (CONTINUED)

I like you, Audrey and I care for you. I'll always consider you my friend.

(CONTINUED)

11. CONTINUED:(2)

AUDREY  
(quoting him)  
Friendship is the foundation of any lasting relationship.

COOPER  
It's nice to be quoted accurately.

AUDREY  
Well let me tell you something, Agent Cooper; one of these days, before you know it, I'll be grown-up and on my own. And you just better watch out.

COOPER  
(likes the idea)  
Okay Audrey. It's a deal.

With as much dignity as she can muster, she walks to the door, opens it and turns back to him.

AUDREY  
There's only one problem with you. You're perfect.

She slips out, closing the door. Cooper sits down hard on the bed.

COOPER  
Sometimes it's a burden.

CUT TO:

12. INT. LEO JOHNSON'S HOUSE - DAY

CLOSE ON BOBBY'S REFLECTION in a MIRROR, trying on a shiny, blue sharkskin suit - a little baggy. We PULL BACK to reveal the mirror is propped up in LEO'S LAP. Several TIES are draped over one of Leo's arms, and a SHIRT hangs from the back of his head.

BOBBY  
It's big - but it's bad.

He looks over at Shelly, wearing sweatpants and a man's shirt - tired and depressed.

SHELLY  
Leo just got that suit. Fits him a little tighter.

BOBBY  
Well it's a shame to let good threads go to waste.  
(grabs a BLUE TIE off Leo's arm)  
What do ya think- blue or green? I gotta look good. Ben Horne's a man who notices these things.

SHELLY  
You look great. Bobby, take me out tonight. I'll get all  
(more)

(CONTINUED)

12. CONTINUED-

SHELLY (continued)  
dressed up -

BOBBY  
What about the Leo?

SHELLY  
I'll get a sitter! Bobby, please, I've got to get out of here. I'm going crazy!

BOBBY  
Sweetheart, lover, listen to me. If I land this "job" with Mr. Horne, we're on easy street. I'll take care of you in ways you never dreamed of. Hang in there, and let Bobby do his thing.  
(taking her in his arms)  
It's for us, baby.

Over her shoulder, Bobby winks at Leo. He then he kisses her - long and deep. Shelly melts.

BOBBY  
Okay?

She nods, placated. Bobby breaks away.

BOBBY (continued)  
I gotta ramble. So which is it: blue or green?

Leo GURGLES.

BOBBY (continued)  
He likes the green. My man Leo.  
(grabs the green tie and heads for the door)  
Doll face, cross your fingers, cross your toes. This is the big time.

The door slams. We HOLD ON Shelly's face, abandoned. She looks over at Leo, holding the mirror, a human valet - and starts to cry.

CUT TO:

13. INT. SHERIFF TRUMAN'S OFFICE - DAY

CATHERINE MARTELL stands, looking out a window. Truman walks in carrying a cup of coffee and a small PAPER SACK. Truman sees her, stops short. Nearly drops his coffee.

CATHERINE  
Hello, Harry.

TRUMAN  
Forgive my saying so, Catherine. But you're dead.

(CONTINUED)

13. CONTINUED:

Catherine shrugs, enjoying his consternation.

TRUMAN  
Does Pete know?

CATHERINE  
My husband and I have been duly reunited.

TRUMAN  
(figuring)  
Well, all things considered... Welcome home.

CATHERINE  
(after a beat)  
Any questions?

TRUMAN  
(shifting gears, more business-like)  
A couple.

CATHERINE  
Am I under suspicion?

TRUMAN  
I guess that depends on the answers I get. Maybe you'd like to call your lawyer.

CATHERINE  
That won't be necessary. I have nothing to hide.

TRUMAN  
Good. For starters, where the hell have you been the past two weeks?

CATHERINE  
Do you believe in guardian angels, Harry?

TRUMAN  
Angels? To tell the truth, I'm not so sure what I believe in anymore.

CATHERINE  
(voice gathering emotion)  
I believe an angel saved my life.

That gets his attention. Catherine braces herself.

CATHERINE  
I was at home the night of the fire. A man called, a  
(more)

(CONTINUED)

## 13. CONTINUED:(2)

CATHERINE (continued)

voice I didn't recognize. He told me to meet him at the drying shed. A vague threat was implied. So I went there. I took a gun. That girl, what was her name?

TRUMAN

Shelly Johnson.

CATHERINE

(a memory steeped in melodrama)

She was tied up inside. A bomb went off. The rest is just impressions, walls of fire crashing, screams. I have no idea how I escaped. I came to in the woods. Afraid for my life. More afraid than I've ever been. I dragged myself through the dark for what seemed like forever, not even sure if I was dead or alive. As the sky lightened, things began to look familiar. The woods. A path. A rock formation. I was flooded with memories of my childhood. And I thought, well, this is what heaven is. That's when I saw our old summer cabin in the distance. I'd walked twenty miles through the night. Heaven was Pearl Lakes. And only a guardian angel could have brought me there.

Catherine pauses to wipe the tears from her eyes. Truman leans to grab a box of tissues. Occupied, he doesn't see the brief sneer pass across Catherine's features.

CATHERINE

(taking a tissue)

Thank you.

(resuming her artful tale of woe)

We always kept a well-stocked pantry. I went in and opened a can of tuna fish. And I waited for whoever it was who had tried to kill me to come and finish the job. No phone, no newspaper, no television. I tended my wounds, a loaded gun at my side, terrified that each moment might be my last.

TRUMAN

(swept away in spite of himself)

Why did you come back?

CATHERINE

(after a beat)

I ran out of tuna fish.

A little bit of the old Catherine bleeds through. Sarcasm and superiority. Truman takes a closer look. Wonders just what she's really thinking. Where she's really been.

CUT TO:

## 14. INT. SHERIFF'S RECEPTION AREA - DAY

Catherine walks out, just as RICHARD TREMAYNE walks in. He makes a beeline for Lucy.

TREMAYNE

(beaming)

My dove; great news - I've quit smoking!

LUCY

What are you doing here?

TREMAYNE

I wanted to see you. I wanted - to be honest, I wanted to talk about our bambino.

LUCY

Our *bambino*?

TREMAYNE

Lucy, I've been in a gnarly turmoil and do you know what I've discovered? I, Dick Treymayne, am a terrible, crashing bore. And what I desperately require in my life is something, no, *someone* more important than myself to think about, to care for. So perhaps you see why that as a result, I must say, parenthood suddenly appeals to me.

LUCY

Parenthood?

TREMAYNE

Fatherhood, more specifically. And since I have no skills in this area, nurturing is a relatively foreign concept, I've enlisted myself in the "Happy Helping Hand" program; part-time big brother to some adorable, homeless waif.

LUCY

Excuse me, are you the Dick Treymayne who works at Horne's department store?

HAWK walks through reception, glaring at Tremayne.

TREMAYNE

Yes. And, Lucy, by the way, I have absolute confidence that the child is mine.

Hawk makes a face, sickened. He rounds the corner, and runs smack into DEPUTY ANDY, who's been listening to all of this. Hawk reacts, but Andy sshushes him. Andy steps into the lobby, confronting Tremayne and Lucy.

(CONTINUED)

## 14. CONTINUED:

ANDY

Lucy, Dick, I have something, I'd like to say.  
(pauses, takes a deep breath, nothing comes out)

LUCY

Andy, what is it?

ANDY

I would like to say that we're all in a very difficult position. I come from a large family. And Mama always said she couldn't have fussin' and fightin' around her when she had a bun in the oven. And until we know for sure who's gonna be throwing that baseball, or building that doll house we should all be friends.

(extends his hand to a very stunned Tremayne who finally shakes it - wet noodle style)

So you two go right talk, and I'll see ya.

Lucy and Tremayne stare at each other. Andy backs out of reception and into the hall - practically collapsing into Hawk's arms.

HAWK

(hissing whisper)

Andy are you crazy?

ANDY

Hawk, I know Lucy, and I know what'll get her. M orals and manly behavior.

(pause, an unmanly moment of doubt)

You think I went too far?

They straighten up as Cooper enters past them, carrying fishing gear and goes into Truman's office.

CUT TO:

## 15. INT. TRUMAN'S OFFICE

Truman's making some notes, when Cooper walks in. Truman stands up, smiling.

COOPER

Harry, I guess this is goodbye. There's a frying pan full of steelhead trout out there with my name on 'em.

TRUMAN

That's why I figure you're gonna be needing this.

Truman picks the PAPER BAG off his desk, and hands it to Cooper; awkward with the emotion he's feeling. Delighted, Cooper reaches into the bag and pulls out an intricately tied FISHING FLY - the brightly colored feathers and tinsel, with streamers hanging down.

(CONTINUED)

15. CONTINUED:

COOPER

It's incredible.

TRUMAN

When those steelhead are running upstream, they're only thinking about one thing. Sex. A Green Butt Skunk breaks their concentration.

COOPER

(riveted - holding the fly up, admiring it)  
A Green Butt Skunk.

TRUMAN

Tied it myself. My dad taught me how, and his dad taught him ...

COOPER

(touched)  
I don't know what to say ...

TRUMAN

(points to the bag)  
There's one more thing.

Cooper reaches in and pulls out a TINY PACKAGE, wrapped in tissue. He opens it, revealing a small round badge, like a Boy Scout merit badge; an embroidered DOUGLAS FIR TREE, with a SWORD in its center.

TRUMAN

The Bookhouse Boys Patch. We all carry it. I talked to everybody. We feel you're one of us now.

COOPER

Harry, I'm honored beyond any ability I might have to express myself.

TRUMAN

You wear that ... you ever need us, we'll be there.

Harry extends his hand, Cooper grips it. A pact.

CUT TO:

16. INT: SHERIFF'S RECEPTION AREA

Truman and Cooper walk into the reception area: Hawk, Andy and Lucy are lined up. Like troops ready for review. Cooper stops, looking at them. Hawk sticks out his hand.

(CONTINUED)

16. CONTINUED:

COOPER

(shaking his hand)

Hawk. If I'm ever lost, I hope you're the man they send to find me.

HAWK

May the wind be always at your back.

Cooper moves on to Andy, who's almost in tears.

COOPER

Deputy Andy, your bravery is exceeded only by the size of your heart. A rare combination indeed.

They shake hands. Andy's too moved to speak. Cooper moves on to Lucy.

COOPER

Lucy, I wish you, and yours, the very best. And I hope you'll invite me to the wedding, whoever it might be.

They embrace. She snuffles. The front doors fly open and PRESTON KING, a black Canadian Mountie in full, red uniform marches in. With him is a man who dresses just like Cooper, SPECIAL AGENT ROGER HARDY.

MOUNTIE

Sheriff Truman?

TRUMAN

Yes?

MOUNTIE

This is Special Agent Roger Hardy of the FBI -

COOPER

(seeing him, stepping forward)

Hello, Roger, what are you doing here?

HARDY

(tight-lipped)

Dale. We've got a problem. Effective immediately, without pay, I regret to inform you of your suspension from the FBI.

ON COOPER'S FACE, ever stoic, we FADE OUT ...

**END ACT TWO**

ACT THREE

FADE IN:

17. INT. SHERIFF'S STATION - DAY

Truman sits behind his desk, perturbed. Cooper sits opposite him. The Mountie leans against the wall, towering over them. Agent Hardy enters.

HARDY

Cooper, I suspect you know why I'm here.

TRUMAN (interrupting)

I don't.

COOPER

(to Truman, re: Hardy)

Internal Affairs.

HARDY

We're the agents who watch the agents.

COOPER

(then to Hardy, re: Mountie)

And his presence refers to my crossing into Canada?

TRUMAN

Now wait a minute, that was directly related to the case we were investigating.

MOUNTIE

Not without my knowing about it it wasn't.

COOPER

What's the charge, Roger - misfeasance?

Roger nods, serious.

TRUMAN

Mis-*what*?

COOPER

The improper and unlawful execution of an act that, in itself, is lawful and proper. The rescue of Audrey Horne.

HARDY

In part. There are also disturbing allegations as to your motives and your methods.

TRUMAN

What allegations?

(CONTINUED)

17. CONTINUED:

HARDY

I'm waiting for some evidence to arrive. We'll convene in one hour.

(then re: Truman)

Alone.

CUT TO:

18. INT. GREAT NORTHERN HOTEL - DAY

Bobby confronts Ben's SECRETARY outside his office door.

BOBBY

Did you tell him it's about the tape he got in the mail yesterday and it's urgent? Would you tell him that please?

The Secretary rolls her eyes, and goes back inside. Bobby fumes, now pacing, manic. He doesn't notice Audrey watching him.

AUDREY

A little late for Halloween isn't it?

BOBBY

What?

AUDREY

What are you supposed to be, a lounge lizard?

BOBBY

Shouldn't you be in school?

AUDREY

School numbs my butt. Shouldn't you be?

BOBBY

I'm trying to get an appointment with your father.

AUDREY

What on earth do you want to talk to him about?

BOBBY

A job - business. It's personal.

AUDREY

I didn't know daddy dearest was hiring

(CONTINUED)

18. CONTINUED:

BOBBY

He will be - I Just need to talk to him first.

AUDREY

(intrigued)

You're up to something, Bobby Briggs. But I'm sure that's none of my business. Count to ten.

She disappears into her father's office. Bobby's confused but counts anyway.

BOBBY

One ... two ... three ... four ... five ... six ...

The office door opens wide: Audrey smiles, success. Invites him in.

AUDREY

First rule of business is you have to know who to talk to.

BOBBY

(straightening himself up)

Audrey I owe you one.

CUT TO:

19. INT. BEN HORNE'S OFFICE - DAY

Opera plays on a boom box. Looking slightly disheveled, Ben sits, stocking feet up on the desk, drinking a milkshake and playing with a weird electronic toy. He doesn't look up.

BOBBY

(business-like demeanor)

Mr. Horne, I know you're a busy man and I respect that and so I'll get right to the point -

BEN

I suppose you're here to ask me for Audrey's hand in marriage or some similar adolescent befuddlement

BOBBY

No.

BEN

(looks at him for the first time)

Well, *what* then?

Bobby sees the ENVELOPE he mailed Ben, laying unopened on the desk. Bobby picks it up, rips the seal, and takes out a CASSETTE TAPE.

BEN (CONTINUED)

I already have somebody to open my mail, kid.

(CONTINUED)

19. CONTINUED:

BOBBY

Don't worry; it's from me. This'll just take a second.  
Bear with me here, Mr. Horne ...

Bobby nervously tries to fumble the tape into the boom box on Ben's desk. Ben calls on his intercom.

BEN

Samantha, could you bring in the fly swatter, please?  
There's a "bug" in my office.

CUT TO:

20. INT. GREAT NORTHERN HALL/LOBBY - DAY

TWO HOUSE SECURITY MEN escort Bobby out of the hotel. He's been roughed up. In the lobby, Audrey looks over and sees Bobby pass by, flanked by the thugs.

AUDREY

Bobby! Herman, Donald; I really don't *appreciate* friends  
of mine being treated like this. I may have to speak to  
Father about this.

Her eyes shoot daggers. They're afraid of her. They let go of Bobby.

AUDREY (Cont'd)

Run along, boys.

The Thugs move off.

BOBBY

(to Thugs, playing the tough guy)  
And you can tell your boss that tape's *not* the original.

Audrey clocks this last bit of info. She and Bobby walk away, arm-in-arm.

AUDREY

I can't imagine what all this was about.

BOBBY

Audrey, that's twice you've saved my bacon. We could be  
talking sainthood. Anything I can do for you?

AUDREY

How about an ice cream?

BOBBY

Cup or cone?

(CONTINUED)

20. CONTINUED:

AUDREY  
Cone. I like to lick.

CUT TO:

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

The VIDEOTAPE of Cooper, recorded at One-Eyed Jack's, plays on the TV MONITOR  
Hardy and the Mountie sit on one side of the table, Cooper sits on the other.

HARDY  
What was the purpose of your first visit to One-Eyed  
Jack's?

COOPER  
To gather information about the murder of Laura Palmer,  
from, this man, Jacques Renault.

HARDY  
Who you apparently lured back across the border, where  
he was wounded during arrest and subsequently murdered  
that night in the hospital.

COOPER  
Renault was a material witness to Laura's murder. Leland  
Palmer confessed to Jacques' murder, which I believe he  
committed to prevent Renault from ever testifying against  
him. Are you judging me responsible for that?

Cooper looks at the Mountie. He takes TWO PHOTOGRAPHS out of a manilla envelope  
and tosses them in the middle of the table: one of BLACKIE'S DEAD BODY, the other of  
DEAD EMORY BATTIS.

MOUNTIE  
Let's talk about your second visit ...

COOPER  
To rescue Audrey Horne from her kidnappers.

MOUNTIE  
Who both ended up dead.

Hardy gives Mountie a look - he'll handle this.

HARDY  
You know procedure. Crossing the border without  
contacting Canadian authorities is a serious breach.  
Under any circumstances.

(CONTINUED)

21. CONTINUED:

COOPER

I'm not disputing that. Is it the Bureau's position I'm responsible for these deaths?

HARDY

That's what we're trying to determine. This entire matter has been brought to our attention because Mountie King was in the middle of a sting operation to nail this man, Jean Renault.

A photograph of Jean Renault is displayed.

MOUNTIE

We worked six months to set this up; one night you march in, Renault escapes, these two are dead and the cocaine we were using to set him up is stolen from the premises.

COOPER

I don't know anything about cocaine. But you've miscounted; three people were killed., Jean Renault killed Blackie, I didn't know until now about the Battis murder. And a bodyguard who turned his gun on me was killed in self-defense.

Hardy looks at the Mountie - who's been thrown by this.

HARDY

So we've got crossing jurisdictional borders, *three* dead bodies and international trafficking of drugs.

COOPER

Roger, I admit to the border crossing. You already know the extent of my involvement with the killings. I hope you know me better than to suspect I'd have any part of a drug transaction.

HARDY

(eyes boring holes)

I won't know that until you prove it, Cooper. I will tell you DEA's been called in to investigate. And you've got twenty-four hours to assemble your defense; in the meantime I'll require that you surrender your gun and badge.

Pause. Cooper removes his GUN from the shoulder holster, and lays it on the table. From his shirt pocket he produces the case containing his BADGE, places it next to his gun. Hardy nods to the Mountie; he opens the door, summons Truman in, who's waiting just outside. Truman sees Cooper's badge and gun. Cooper stands, smiles at Harry. He walks out, head high.

(CONTINUED)

1. CONTINUED:(2)

HARDY  
(motioning to a chair)  
Sheriff, I'll need to ask you a few questions.

TRUMAN  
I'll stand.

HARDY  
Let me begin by saying that whatever Agent Cooper is guilty of will not be held against you; your cooperation will be very useful - and *greatly* appreciated by the FBI.

TRUMAN  
If I understand the law correctly, you (to Mountie) need extradition papers in order to get a statement from me. And you (to Hardy) need a subpoena from a judge. Unless either of you have the appropriate paperwork - you can take my cooperation and stuff it.

HARDY  
That attitude will not serve you or Agent Cooper -

TRUMAN  
It's not an attitude, it's a promise. I've had nothing, but respect for the FBI since the day Cooper walked into my office. He's the finest law man I've ever known; check that, the finest man period. I don't know what information you have or where you got it from, but I can tell you this ... it's dead wrong

Truman turns on his heels and walks out.

CUT TO:

22. INT. HIGH SCHOOL GYM - DAY

CLOSE ON an animated TEENAGE GIRL'S FACE - cheering.

CHEERING GIRL  
STEEPLEJACKS, STEEPLEJACKS, ROLL 'EM!!!!

ANOTHER ANGLE reveals CHEERLEADING TRYOUTS. Nadine is next in the line of AUDITIONING GIRLS. The P.E. TEACHER and Vice Principal Greege sit behind a table, judging. Behind them hangs a BANNER for the "Twin Peaks Steeplejacks".

TWO WRESTLERS work out in another corner of the gym, under the WRESTLING COACH'S supervision.

The Cheering Girl finishes off with a big jump in the air, touching both toes. The Pep Squad applauds. Nadine is waved forward and eagerly approaches the JUDGES' TABLE.

(CONTINUED)

22. CONTINUED:

NADINE

Nadine Butler.

Greege nods to the P.E. Teacher, who, trying to act normal, writes this down.

P.E. TEACHER

I'll need your permission slip, please, Nadine.

NADINE

(smile fading)

Permission?

P.E. TEACHER

Signed by your parents.

NADINE

Oh. My parents are in Europe.

TWO GIRLS in the line snicker. Greege intervenes.

GREEGE

She's okay. I've spoken. to her hus - to her guardian.

Nadine brightens.

P.E. TEACHER

Alright, Nadine, let's start you off with tumbling

Nadine bounces over to center stage. A MALE CHEERLEADER stands by to spot her. He rolls his eyes - condescending. Nadine, grinning ear-to-ear, walks backwards. Further and further, as if this were her routine. We HEAR a few laughs.

With a little jump, she starts running forward, and does a FRONT FLIP, followed by another FRONT DOUBLE FLIP, into a series of CARTWHEELS, landing right in front of the aghast MALE CHEERLEADER. She picks him up by his waist and tosses him into the air.

NADINE

Corkscrew!

And he indeed SPINS through the air, across the gym, landing on the matt on top of the wrestlers. The Coach looks from the hapless cheerleader over to Nadine - very impressed.

Nadine beams proudly, barely out of breach.

CUT TO:

23. INT. LEO JOHNSON'S HOUSE - NIGHT

SHELLY'S in the kitchen, brushing LEO'S teeth with an electric toothbrush. The whirring produces quite a bit of foam around Leo's mouth, running down his chin. The PHONE RINGS.

(CONTINUED)

23. CONTINUED:

SHELLY  
(still brushing)  
I'm not answering -  
(RINGS again)  
No! All day, not one word.

It RINGS again, and this time Shelly turns off the toothbrush, slamming it down on the counter. She hops over Leo and answers the phone.

SHELLY (CONTINUED)  
Johnson's Nursing Home.  
(listening, hurt)  
Well that's just great, Bobby. I'm glad things went so well. This must've been the longest meeting, in history.

CAMERA MOVES down, shooting Shelly through the spokes of Leo's wheelchair.

SHELLY (CONTINUED)  
Yes, I still love you. Bobby, I've been thinking, we're really gonna have to put Leo somewhere - in a home.

The wheel of Leo's chair turns one full revolution, rolling slowly through the frame, and stops.

SHELLY (CONTINUED)  
It's not worth it. I don't want the money. I want a life.

Shelly turns and starts to sit; stops, looking at Leo. Something's wrong, but she can't place it.

SHELLY (CONTINUED)  
Bobby, I think he moved. I swear, Leo moved.  
(listening)  
Okay, maybe I am losing my mind. That's what I've been trying to tell you. Get over here tomorrow, first thing. Please. Bye, lover.

Shelly hangs up, and goes over to Leo - the foam still hanging from his mouth - looking quite mad. Shelly looks at where she thought the chair was, and where it is now. Could it be? She shakes her head. A long day. Shelly moves around in front of Leo, peering cautiously into his eyes.

SHELLY  
Leo Johnson, are you in there?

Nothing. Shelly turns away, reaching for a towel. As Leo BLOWS A BUBBLE.

FADE OUT:

**END ACT THREE**

ACT FOUR

FADE IN:

## 24. INT. DINER - NIGHT

Cooper sits in a booth, drinking coffee, and studying a small PORTABLE CHESS BOARD, wearing jeans and a flannel shirt. Truman walks in, relieved to see Cooper, sits opposite.

TRUMAN

Who are you playing, with?

COOPER

Windom Earle. A formidable opponent.

Cooper moves his pawn, then writes his move down on a piece of paper. He puts the note in an ENVELOPE, already addressed to Windom Earle, Personals Dept., USA TODAY.

TRUMAN

I've been looking all over for you.

COOPER

I went to the library. Took a walk. I got hungry.

TRUMAN

What was at the library?

COOPER

William O. Douglas. A man from this neck of the woods, and one of the great ministers of justice. I was seeking, inspiration and I found it there.

TRUMAN

Preparing your defense?

COOPER

Yes. Douglas said in times of trouble a man should immerse himself in wilderness. I'm going fishing.

(rises, lays his money on the counter)

You know, Harry, somewhere between William Douglas and the Dalai Lama lies the perfect man.

Their attention is drawn to Norma, angrily folding up all the tableclothes and dumping them in a box behind the counter.

COOPER (CONTINUED)

Norma appears to be quite upset this evening.

TRUMAN

That damn food critic finally wrote a review. Ran this afternoon in the Seattle paper.

(CONTINUED)

24. CONTINUED:

COOPER

That bad?

TRUMAN

To call it scathing would be kind.

Cooper reaches for his check. Truman takes it.

TRUMAN

Let me. I'm the one who still has a paycheck.

COOPER

Harry, you're aces. Excuse me.

(rises, moves to Norma)

Norma? You know what they say? A critic is a legless man who teaching running.

NORMA

(devastated)

Did you read it?

COOPER

It doesn't matter; you couldn't keep people out of here if you tried.

NORMA

You're very nice, to say so. Thanks.

(as Cooper and Truman head for the door)

Harry, is it hunting season?

TRUMAN

Not unless they've switched months on the calender.

Norma chews that over. Cooper and Truman exit.

COOPER

Harry, it's time to put that Green Butt Skunk to work.

They exit, passing Vivian just entering. She moves to Norma at the cash register.

VIVIAN

What's happened to the tablecloths?

NORMA

The critic has spoken. I feel like a fool.

VIVIAN

Darling, pick your lower lip up off the floor. It wasn't that bad.

(CONTINUED)

24. CONTINUED:(2)

NORMA

Mother, don't tell me how to feel. This business is all I have. I just want to keep my regular customers. I don't care if anyone else ever comes here again. And they won't; not after "if you're looking for local color stop in, but for good food - give this one a wide berth."

VIVIAN

It said "local *charm*," not color.

NORMA

What did you do, memorize the piece of crash?

VIVIAN

No. I wrote it.

Pause.

VIVIAN (CONTINUED)

You might as well know so we can get this particular melodrama over with. M. T. Wentz, *c'est moi*.

NORMA

I can't believe it. Is that why you came to visit. To run me into the ground?

VIVIAN

Norma, darling, I *wanted* to write a good review, but it's just not a good restaurant. I can't violate my professional ethics -

NORMA

Ethics? I'm your *daughter* -

VIVIAN

Some standards have to prevail over -

NORMA

What about standards for common decency? Kindness? Or don't those fall within the standards of your "profession" -

VIVIAN

Of course they do -

NORMA

No, the proof's in the pudding. Even if you find it inedible. I wouldn't treat a dog like this, much less my own daughter.

(CONTINUED)

24. CONTINUED:(3)

VIVIAN

As usual, you're over-reacting -

NORMA

Am I? Maybe I am. But it's *my* reaction. I'm the one who's hurt here and how I react is none of your damn business -

VIVIAN

Dear, be sensible -

NORMA

I am being sensible. Leave this place, now and get out of my life. I 'm not going to lei you hurt me anymore.

VIVIAN

Norma -

NORMA

Goodbye. Go.

She stares at her. Vivian grows cold and leaves. Norma pours herself a cup of coffee. Tears fall, her hands shake, rattling the cup but she knows she turned a corner.

CUT TO:

25. INT. ONE-EYED JACK'S - BLACKIE'S OFFICE - NIGHT

Hank and Ernie, still in hunting attire with rifles, are escorted in by a couple of PICK-UPS.

HANK

(giving the girls some chips)  
Thanks, kids. We'll take it from here.  
(the girls smooch them and exit)  
Bagged our limit today, Ern, without firing a shot.  
Welcome to the Fun Zone.

ERNIE

I'll remind you I'm a married man. Recently married.

HANK

To an extremely wealthy woman. And as we discussed we're real eager to get into business with you -

ERNIE

I will not steal my wife's money!

HANK

Stealing? Who said anything about stealing? You're the computer whiz, old buddy, hit the keyboard, she won't  
(more)

(CONTINUED)

25. CONTINUED:

HANK (continued)

even see a ripple in the pond. Look at it this way, Ernie, if you don't help us, how long do you think she's going to be your wife?

(Hank has him in half-serious headlock)

Vivian will throw you out of the house, then my partner will kill you. So I suggest you get with the program, pal.

Jean enters silently. He looks at Ernie, not liking what he sees.

JEAN

This is him?

HANK

(turning to present Ernie)

Ernie, meet Jean Renault. Met him in the woods one night when he stuck a gun in my ear. Lucky for me I had my state prosecutor's badge with me. Don't leave home without it.

(Ernie pales, this isn't funny)

Jean, this is the Professor. What he can do with numbers could make a thousand dollar hooker blush like a nun.

JEAN

(to Ernie, laying it out)

A recent investment opportunity fell through, leaving us in a cash-poor position. We need \$125,000. Immediately.

ERNIE

(realizing the fix he's in; lying)

I understand completely.

JEAN

Do you, Professor?

ERNIE

(inspired lying)

This, this will not be difficult. Just so you know a little bit more about me, I've been associated with a number of the most prestigious financial institutions in the country; I've laundered massive amounts of money, I've brokered tremendously large deals for the Columbian and Bolivian industries. In other words, I'm wired in. Hard-wired I'm your man. Definitely. Definitely your man.

(CONTINUED)

25. CONTINUED:

JEAN  
(cheering up)  
You said the magic words.

Jean turns around and walks out. Ernie looks at Hank - is this it, I'm a goner?

HANK  
Nicely done, Ernie. Are you making this up?

25. CONTINUED:(2)

ERNIE  
(of course he is)  
No, no, no, no.

Jean returns, bringing with him Sergeant King, the Mountie, now in civilian dress. He carries a briefcase.

JEAN  
(to Mountie, re: Ernie)  
The Professor. Our new broker.

The Mountie lays out his briefcase, opens it, revealing multiple KILOS of COCAINE. Ernie's eyes bug out. Hank pats him on the back.

HANK  
You can handle this puny little load, can't you Ernie?

JEAN  
(showing the pistol in his belt)  
He'll take care of it for us - won't you Professor?

ERNIE  
Yes. Yes, yes, yes.

JEAN  
Hank, take the Professor down to the tables. I understand you have quite a system; roulette, craps. Very scientific.

ERNIE  
I did, I used to, I don't, I don't gamble anymore.

JEAN  
We're all gamblers here, Professor. Enjoy life.

A nod to Hank, who quickly ushers Ernie out.

MOUNTIE  
I don't like the look of him.

JEAN  
We'll see, won't we?  
(removing one kilo)  
Four for us, one to put the last nail in Cooper's coffin.

MOUNTIE  
(taking the key)  
I'll call you when it's done.

(CONTINUED)

25. CONTINUED:(3)

JEAN  
Where will you put it?

MOUNTIE  
His car. We won't need much. A trace.

JEAN  
I want him crucified.

The Mountie nods. Exits. Stay on Jean.

DISSOLVE TO:

26. EXT. HARRY TRUMAN'S LOG CABIN HOUSE - NIGHT

Establish.

CUT TO:

27. INT. HARRY TRUMAN'S - NIGHT

A SOUND outside. Truman sits bolt up right in bed. He listens. Hears footsteps. He takes his pistol from the holster hanging on the headboard, moves cautiously towards the door in the darkness. He sees a shadow of movement outside the window against a curtain. Then a rattle at the door, someone trying the handle.

Hefting the gun, Truman moves to the door, stands to the side, then pulls the door open inwards. JOSIE PACKARD falls into the room, into his arms. She's exhausted, faint, a wound on her forehead.

TRUMAN  
Josie ...

JOSIE  
Help me ...

She slips into unconsciousness. He holds her.

CUT TO:

13. EXT. CAMPSITE - NIGHT

Surrounded by towering Douglas Firs, Cooper and Major Briggs sit by their campfire - putting MARSHMALLOWS on sticks. FISHING GEAR dries against a tree. The remains of their dinner, TROUT BONES and HEADS, lay on tin plates.

COOPER  
Major this is a fascinating concept. The other side of love is not hate - but fear?

(CONTINUED)

28. CONTINUED:

MAJOR BRIGGS

Absolutely. And fear is the absence of love.

COOPER

For yourself as well.

MAJOR BRIGGS

All perceptions or conditions must begin with the self.

They put their marshmallows over the fire.

COOPER

So when I let fear into my life, I'm not loving myself.

MAJOR BRIGGS

You are in direct contradiction to a state of loving acceptance; incapable of it. Direct denial.

COOPER

Major Briggs, if I may ask a personal question ... do you love yourself?

MAJOR BRIGGS

Very much.

Cooper's fascinated. He rotates his marshmallow in the fire.

COOPER

Then it stands to reason that Leland Palmer didn't.

MAJOR BRIGGS

One could draw that conclusion. There are powerful forces of evil in the world. It is some men's fate to confront great darkness. We each choose how to react. If the choice is fear, then we become vulnerable to darkness.

Cooper looks around, at the literal darkness surrounding him.

COOPER

Tomorrow I face my own demons, Major Briggs. But, thanks to you, I believe I will do so without fear. I carefully considered my actions before proceeding. I went forward. I must accept the consequences.

MAJOR BRIGGS

You can do no more.

An owl hoots somewhere in the woods. They look for it. A reflective pause.

(CONTINUED)

23. CONTINUED:(2)

COOPER

Major, I think about "Bob." If he truly exists.

MAJOR BRIGGS

I have pondered the some question continuously since this horror was revealed to us.

COOPER

I try to imagine him, "it", out there somewhere, lurking. Searching for prey. Terrible.

MAJOR BRIGGS

Yes. But remember, we have a choice; to think about it in that way, to fear it, imparts power to evil. There are ways to resist. You, Sir, are blessed with certain gifts. In this respect you are not alone. Have you ever heard of the White Lodge?

COOPER

(takes a bite of marshmallow)

The White Lodge. No.

MAJOR BRIGGS

Excuse me, mine is now seared to perfection.

Briggs pops the whole blackened marshmallow into his mouth. Cooper rises.

COOPER

I'll be right back, Major. Call of nature. There's nothing quite like urinating in the open air. I look forward to hearing about the White Lodge.

The Major, his mouth full, gives a "thumbs up."

CUT TO:

29. EXT. WOODS - NIGHT

Cooper moves behind a tree to urinate. An OWL SCREECHES.

ON THE TREE BRANCHES above him, two luminous EYES shine out of the darkness.

Cooper heads back to camp. There's another OWL SCREECH - much louder, more chilling. And between him and campsite, a flash of WHITE LIGHT.

INTERCUT:

30. MAJOR BRIGGS

Looking into the white light - surrounding a TALL, DARK, CLOAKED FIGURE, face obscured by a cowled hood.

(CONTINUED)

30. CONTINUED:

MAJOR BRIGGS

Cooper!

Cooper hurries back to camp, fighting fear with every step.

COOPER

Major? Major Briggs?

He stops. A new marshmallow is on Briggs' stick, laying in the fire. The MARSHMALLOW IGNITES. *Briggs is gone.* Cooper looks up, past the fire, toward the white light that first drew the Major's attention.

COOPER

MAJOR?

Cooper runs toward the light, up a dark hill. But as he nears it, the light suddenly goes out. HOLD ON Cooper for a beat.

FADE OUT:

THE END