

TWIN PEAKS #26

(Episode 2.019)

by

**Mark Frost
&
Harley Peyton**

Scanned by runningdog.
Original formatting duplicated as closely as possible. For clarification all duplicate pages removed. Special note: this is a faithful duplication that includes the original spelling, formatting and series related errors.

First Draft: January 16 ,1991

Second Draft/ General Distribution: January 24, 1991

Revised: January 25, 1991 - Blue

Revised: January 29, 1991 - Pink

Revised: January 30, 1991 - Green

Revised: January 31, 1991 - Yellow

Revised: January 31, 1991 - Cherry

Revised: February 7, 1991 - Goldenrod

Lynch/Frost Productions, Inc.

7700 Balboa Boulevard

Van Nuys, CA 91406

(818) 909-7900

ACT ONE

FADE IN:

1. INT. OWL CAVE - DAY

OPEN ON the interior of Owl Cave, dark and silent. Suddenly: VOICES coming closer.

COOPER, TRUMAN, etc.
This way... careful Andy...

Flashlight beams illuminate the scene. AGENT COOPER, SHERIFF TRUMAN, DEPUTY HAWK and DEPUTY ANDY enter. Cooper and Truman carry flashlights, backpacks filled with excavation equipment. Hawk holds a bright lantern. Andy is armed with sketch pad, pencils. All pause, turn toward the cave symbol. Cooper reacts with a curse.

COOPER
Dammit.

The painting has been tampered with, ten dowels, with obscure symbols attached, now extend from it, seemingly abstract, without obvious intent or meaning.

TRUMAN
But who...?

Hawk kneels at the base of the painting, casts lantern light upon the cave floor. He's examining fresh tracks left in the dirt. Cooper steps toward him.

HAWK
I saw the same tracks outside the power station. Weight shift to the left foot. A break in the heel.

COOPER
Windom Earle.

TRUMAN
What would Earle be doing here?

COOPER
That's a frightening question to contemplate.
(turns to face the others)
Andy. I need an accurate, large scale rendering of this painting. Harry, we need to speak to Major Briggs immediately.

TRUMAN
(mystified, but supportive)
Whatever you say, Coop. I'll call from the jeep.

Cooper nods assent. Truman exits. Hawk steps to Andy, casts additional light upon the painting as the deputy draws and copies. Copper pivots, gazes at the mysterious image. As if to wonder where it might lead him.

CUT TO:

2. INT. WINDOM EARLE'S CABIN - DAY

START CLOSE on WINDOM EARLE. Seated in an armchair, pipe in hand, avuncular in aspect, he begins:

EARLE

Once upon a time, there was a place of great goodness called the White Lodge. Fawns gamboled there amidst happy laughing spirits. The sounds of innocence and laughter filled the air. When it rained it rained sweet nectar that paralyzed the heart with the desire to live one's life in truth and beauty.

(beat)

Generally speaking, a ghastly place reeking of virtue's sour smell, engorged with the whispered prayers of kneeling mothers, mewling newborns, and fools young and old compelled to do good without reason. But, I am pleased to note, our story does not end in this place of saccharine excess.

As he speaks, CAMERA PANS from Earle, travels toward his unseen audience, revealing LEO JOHNSON seated cross-legged on the floor, as if listening to a bedtime story.

EARLE

For there is another place, its opposite, of almost unimaginable power, chock full of dark forces and vicious secrets. No prayers dare penetrate this frightful maw. Spirits there care not for good deeds and priestly invocations. They are as like to rip the muscle from our bones as greet you with a happy g'day. And, if harnessed, these spirits, this hidden land of unmuffled screams and broken hearts, will offer up a power so vast that its bearer might reorder the earth itself to his liking.

(beat)

This place I speak of, is known as the Black Lodge. And I intend to find it.

CAMERA CONTINUES to PAN, reveals a dull-witted YOUTH seated at Leo's school desk. Long stringy hair, head band, a vacant stare. Some sullen refugee from a speed metal talent show.

YOUTH

Listen, man. The story's cool. But you promised me beer. Besides, you told me there was gonna be a party up here. Black Lodge, White Lodge, like what's the big deal?

CAMERA CONCLUDES its move, HOLDS ON Earle's computer screen, where we see a computer rendering of the hieroglyph from Owl Cave.

(CONTINUED)

2. CONTINUED:

EARLE

In time, young man. Everything in time.

CUT TO:

3. EXT. BLUE PINE LODGE - DAY

Establish.

CUT TO:

4. INT. BLUE PINE LODGE - DAY

PETE MARTELL sits at his chess board, peering silently at the pieces, morose, mournful.

PETE

(nearly whispered)

I think I shall never see, a girl as lovely as Josie...

(pauses, starts again; he's composing a poem)

When she walked into the flowers stood up
and...

(seeking rhyme)

Room... doom... fume... gloom...

(beat)

I think I shall never see, a girl as lovely as Josie, when she
walked into the room, the flowers were all abloom...

(tearing up)

Oh Josie...

Pete's poetic reverie is interrupted when CATHERINE MARTELL storms into the room. She's carrying the mysterious black box Eckhardt gave her.

CATHERINE

Pete! Stop your incessant moping and give me a hand
with this damn box.

PETE

What exactly do you want me to do?

CATHERINE

Open it. I've been trying all morning. Thomas
Eckhardt left this box to me when he died. I want it
opened and I want it opened *now*.

PETE

(taking box into his hands)

Well ... let's take a look-see... do you have a key?

CATHERINE

If I had a *key*, it would be be open already, don't you
think?

(CONTINUED)

4. CONTINUED:

PETE

'Course there's no key *hole*...

(he plays with the sides and edges of the box,
pieces that interact as if part of a larger puzzle)

It's a puzzle box. Saw one of these at a crafts emporium
in Guam. I was taking a little R and R with the
Doolittle twins, there was this monkey show that you
wouldn't believe, and Dale Doolittle, he was the larger
of the two, come to think of it, for twins they didn't
look at all alike...

CATHERINE

PETE!!!

PETE

Sorry, Poodle.

(returns to the box, the slats and sections)

The trick is to fit the pieces together just so...

CATHERINE

(with renewed hope)

Yes. And how long is that going to take?

Pete concentrates on the puzzle box, brow furrowed, lips pursed. A long beat.

PETE

This could take years.

CUT TO:

5. EXT. DOUBLE R DINER - DAY

Establish.

CUT TO:

6. INT. DOUBLE R DINER - DAY

BOBBY BRIGGS and SHELLY JOHNSON sit in a booth. Shelly is in uniform, she's got
tables to attend to - but Bobby insists:

BOBBY

Shel, I've been thinking about the future, about what it
takes to get ahead in this world. I'm reading up,
watching TV: suddenly it comes to me. Boom. The
secret to success.

(leaning closer, dead serious)

Beautiful people get everything they want.

SHELLY

Oh, Bobby...

(CONTINUED)

6. CONTINUED:

BOBBY

Think about it. When's the last time a pretty blonde went to the electric chair? You are very beautiful, Shelly, and I think it's time we took advantage of the Beautiful People's Conspiracy.

SHELLY

(sardonic)

Know any senators I can marry?

BOBBY

(pulling pamphlet from his jacket)

Check it out. Miss Twin Peaks. Once we get that crown on your head, the sky's the limit.

SHELLY

(a little weary of pipedreams)

Dream on, Bobby. I got tables to wait on...

BOBBY

(curt)

Don't argue. Bobby's in charge, understand? You gotta enlist by this afternoon.

It's an order, not a request. Bobby holds out the brochure. Shelly pauses, wounded by his attitude. He doesn't care what she thinks. But Shelly takes the brochure nonetheless.

7. ANOTHER BOOTH

MAYOR MILFORD and LANA BUDDING-MILFORD share a booth nearby.

LANA

There's something I want you to do for me. Darling.

(CONTINUED)

7. CONTINUED:

MILFORD

I'll do anything mind and body can stand. Surely the last few days have been proof of that. You just name it.

LANA

(carefully considered)

I want to win the Miss Twin Peaks contest.

MILFORD

You just name it.

LANA

I want to win the Miss Twin Peaks contest.

MILFORD

Of course. I've given a speech or two in my time. I'll coach you day and night.

Dear, that's not what I'm thinking about. You're one of the judges.

(to the point one more time)

You can guarantee it.

MILFORD

(after a long beat)

But... but... but... but... it would be *wrong*.

LANA

(reaching out to caress)

Oh, darling. It would be love. That's all.

Mayor Milford grumbles, looks about, then back into the eyes of the woman he loves.

(CONTINUED)

7. CONTINUED:(2)

MILFORD

I'll do anything for you, Lana. You know that.

LANA

Yes, lover. I do.

CUT TO:

8. AT THE COUNTER

ANNIE BLACKBURNE carries a pot of coffee, offers a refill or two. She reaches the cash register ... and finds Cooper waiting for her. Annie brightens like the sun.

ANNIE

Hi.

COOPER

Morning, Annie.

ANNIE

Breakfast?

COOPER

Sorry. I've got a police cruiser full of hungry lawmen waiting in the parking lot. A box of donuts, to go. And a cup of hot coffee for the road.

ANNIE

Coming right up.

Annie turns to retrieve, a little disappointed. Cooper watches her calls out.

COOPER

And Annie...?

(off her look, unusually awkward)

I was wondering if you were available later for a little nature study. Together.

ANNIE

Nature study? Sure.

COOPER

(realizing)

How strange.

ANNIE

What?

COOPER

When I speak to you I get an odd tingling sensation in my stomach and toes.

(CONTINUED)

8. CONTINUED:

ANNIE

Interesting. I'll get those donuts.

Annie steps away. Shelly rings up a sale on the cash register, frowns as Bobby steps to the door without a goodbye. Then, at last, he turns to face her.

BOBBY

You're beautiful, Shelly. Got it? So take advantage.

Bobby makes her feel like it's a curse. Bobby exits. Shelly sighs, quotes:

SHELLY

What is all this sweet work worth, if thou kiss not me?

Shelly turns to see Cooper staring at her. He looks as though he's seen a ghost.

COOPER

What did you say?

SHELLY

Someone sent me a poem. It was anonymous.

COOPER

I need to see that poem immediately, Shelly. Please.

SHELLY

Sure.

Shelly reaches under the counter, retrieves her purse. She hands her third of the poem to Cooper. He inspects it.

SHELLY

We each got a piece. Donna, Audrey, and me.

COOPER

I'll have to take this with me.

Shelly nods assent. Annie returns bearing donuts and coffee.

ANNIE

One dozen to go. Cup of coffee.

(CONTINUED)

8. CONTINUED:(2)

COOPER
Thank you very much.

Cooper pays in a hurry, turns for the door without another word.

ANNIE
Agent Cooper...?
(off his look)
This afternoon...?

COOPER
I'll meet you here. Four o'clock sharp.

With that, he vanishes, clutching Shelly's poem along with the donuts and joe. HOLD ON Shelly and Annie. They exchange a look, wonder what's on his mind.

FADE TO BLACK.

END ACT ONE

ACT TWO

FADE IN:

9. INT. SHERIFF'S STATION - DAY

OPEN ON Deputy Andy in the station conference room. He stands at the blackboard, painstakingly reproduces the cave painting upon it. Andy erases, alters, draws primitive lines on the slate.

CUT TO:

10. SHERIFF TRUMAN'S OFFICE

Agent Cooper and Sheriff Truman confer in the latter's office. Truman examines the poem fragment Shelly gave to Cooper.

TRUMAN

Mountains kiss... waves clasp... what's this all about, Coop?

COOPER

It's part of a poem, torn into thirds. Sent to Shelly Johnson, Audrey Horne, and Donna Hayward... by Windom Earle.

TRUMAN

Earle's contacted all three? Are you sure?

COOPER

(quoting the poem from memory)
See the mountains kiss high Heaven
And the waves clasp one another;
No sister-flower would be forgiven
If it disdained its brother...

(beat)

I sent this same poem to Caroline once.

TRUMAN

I don't like the sound of this.

COOPER

It may be nothing more than a taunt. Earle takes a sick pride in his ability to insinuate himself into innocent lives.

TRUMAN

And if it's not?

COOPER

Let's talk to the girls as soon as possible. See what they recall.

Deputy Hawk enters.

(CONTINUED)

10. CONTINUED:

HAWK

Major Briggs is here. Conference room.
(offering manila envelope)
Donna Hayward's poem. Audrey Horne is in Seattle
until tomorrow.

Cooper opens the envelope, removes another fragment, aligns it with the first on Truman's desk. He peers at the poem for a beat, preoccupied, an idea forming. Hawk turns to exit.

COOPER

Hawk?
(off his look)
Bring me Leo Johnson's arrest report. Anything that
might have his handwriting on it.

Hawk, nods, exits. Truman wonders:

TRUMAN

What's the connection?

COOPER

(staring at poem fragments)
There isn't one. Yet.

CUT TO:

11. CONFERENCE ROOM

Major Briggs watches Deputy Andy transcribe the cave painting with fascination. As Andy connects two figures, the Major suddenly interrupts:

BRIGGS

Deputy Brennan? As I remember, the line you are
drawing should proceed downward, not across.

Andy checks the original rendering on his sketch pad. Andy erases, redraws. Then it hits him. He turns to Major Briggs, mystified.

ANDY

How did you know that?

Cooper and Truman enter.

COOPER

Major Briggs. We need your help. Yet I find it
difficult to accurately describe why or how.

BRIGGS

(on the same wave length)
Go on.

(CONTINUED)

11. CONTINUED:

COOPER

The Twin Peaks Sheriffs department is currently involved in several disparate investigations. The disappearance of a known felon, Leo Johnson. The appearance of my former partner, a murderer, Windom Earle. And the discovery of an ancient hieroglyph in a place called Owl Cave.

(beat)

Logic demands that these investigations remain separate entities. But recent developments suggest otherwise. I believe that these mysteries are *not* separate entities, but are in fact complimentary verses of the same song. I cannot hear the song yet, Major Briggs. But I can feel it. And that is enough for me to proceed.

BRIGGS

As a military man, I am familiar with damage done by blind adherence to logic. How exactly may I help you?

COOPER

I need to know everything there is to know about Windom Earle's work with Project Blue Book.

BRIGGS

That would involve accessing classified Air Force computer files.

COOPER

Yes, it would.

BRIGGS

My security clearance was revoked shortly after my disappearance.

COOPER

And your ability to access the Blue Book files?

BRIGGS

The issue is not one of access. There are, however, certain moral judgements I must consider.

COOPER

Of course.

BRIGGS

Will this information help you to prevent future loss of life?

COOPER

Yes.

(CONTINUED)

11. CONTINUED:(2)

BRIGGS

Can you gain this intelligence without my intervention?

COOPER

No.

Pause. Briggs rises, steps to the blackboard. Andy's rendering of the cave painting upon it.

BRIGGS

Is this a copy of the hieroglyph you found in Owl Cave?

COOPER

(joining Briggs)

Yes. Do you know it?

BRIGGS

I have dreamed it. Or seen it. Somewhere. Somehow.

Briggs stares at the hieroglyph for a long beat. Then turns to face Cooper and the rest.

BRIGGS

I will do what you ask.

Deputy Hawk enters with a file, hands it to Cooper.

HAWK

Leo Johnson's arrest report.

Cooper takes the file, opens it. He finds examples of Johnson's handwriting. As the others look on, Cooper arrays the sample next to the poem fragments. As he works:

COOPER

The damage Leo suffered would no doubt alter certain handwriting characteristics. But his basic style remains the same...

(putting the pieces together, turning to the others)

This poem, sent by Windom Earle, was transcribed by Leo Johnson.

TRUMAN

Leo's working for Earle?

COOPER

(looking back at poem)

Yes. Or is his captive.

HOLD ON this tableau for a beat. Cooper, Truman, Hawk, Andy, and Major Briggs. The evidence before them. Verses to the same song.

CUT TO:

12. INT. THE GREAT NORTHERN HOTEL - DAY

START CLOSE on DICK TREMAYNE carefully adjusting an unwieldy nose bandage. Tremayne frowns, sniffs. Then spots someone OFF-SCREEN.

TREMAYNE
(a rather nasal quality)
Mr. Horne!!

Tremayne hurries to intercept BEN HORNE as he passes through the dining room.

BEN
Yes?

TREMAYNE
Mr. Horne as you are no doubt aware there are but scant hours until our wine tasting benefit begins and I cannot find your daughter *anywhere*.

BEN
Audrey is spending the day in Seattle. However, I'm sure our concierge will be happy to assist.

TREMAYNE
The concierge. Yes, capital. Thank you Mr. Horne.

Tremayne rushes on. But Horne calls after.

BEN
(doesn't know his name)
Excuse me. You there.

TREMAYNE
(turning to face him)
Richard Tremayne, sir. Men's fashions.

BEN
Of course. Tell me, how is your nose?

TREMAYNE
Oh, Mr. Horne. Think nothing of it. A nose is a small price to pay in the service of a greater good.

BEN
We'll of course take care of your medical expenses.

TREMAYNE
(sycophant and conniver both)
How kind. One might also think worker's compensation of some variety will be involved...

(CONTINUED)

12. CONTINUED:

BEN

Easily done.

TREMAYNE

Capital, Mr. Horne. I'll alert my attorney.

Tremayne scurries off. Horne frowns, sighs.

BEN

(to self)

Sometimes the urge to do bad is nearly overpowering.

(mimicking nasal Trumayne)

I'll alert my attorney.

Ben sighs, extracts a carrot from his pocket. Stalks away.

CUT TO:

13. OMIT

14. EXT. WINDOM EARLE'S CABIN - DAY

Establish.

15. INT. WINDOM EARLE'S CABIN - DAY

CUT TO:

Windom Earle opens a beer, hands it to Leo, speaks to the heavy metal youth, OFF-SCREEN.

EARLE

Drink up, friend. We celebrate.

Leo carries the beer to the youth, now revealed INSIDE a huge papier mache CHESS PIECE.

YOUTH

Celebrate? I can barely move my arms.

Leo carefully puts the can to the youth's lips, offers a hearty swallow. Earle places the last few pieces upon the wire frame, effectively encasing the heavy metal youth inside.

EARLE

You have lived your short life in odium and obscurity.
But now, at the end, you will step upon the larger stage.
I must confess, I envy you. Your journey *begins* at a point
beyond imagining. Who knows where you might travel
(more)

(CONTINUED)

15. CONTINUED:

EARLE (continued)
from there?

YOUTH
I'm pumped. Is this for the Lilac Parade or what?

EARLE
Not a parade, my friend. Not exactly.

YOUTH
Well I'm real cool about helpin' out and everything. But how do I get out of this thing?

EARLE
(simply)
You don't.

Earle reaches into a chest, produces a wooden bow. He turns to Leo, orders.

EARLE
Leo. Fetch me an arrow.

Leo pauses - he's been feeding beer to the youth all along - turns to regard him.

YOUTH
Arrow. Whoa, man. I do not appreciate practical jokes.

EARLE
Leo. The *arrow*.

Leo sets the can of beer upon a table, faces Earle. And does not move. He manages:

LEO
N.... no.

Earle doesn't hesitate. He grabs the shock collar remote, presses the appropriate button. Leo shivers and falls, struck down by its power.

YOUTH
Jeez, don't zap the geek. How'm I supposed to get my beer without...

Earle zaps Leo a second time, lifting him clear of the floor. Leo moans, crawls to his knees.

YOUTH
Oh, dude ... that's gotta hurt...

EARLE
Fetch me... an arrow.

(CONTINUED)

15. CONTINUED:(2)

Leo staggers, stands. And walks to a basket near his makeshift bed. He retrieves an arrow - whittled to perfection, armed with a wicked steel point - and brings it back to Earle.

LEO
(wounded and fearful)
Arrow...

EARLE
Thank you, Leo.

Earle turns back to the papier mache chess piece, the youth trapped inside.

YOUTH
What's with the arrow, man... what are you doing?! This isn't funny, man. This is *not* funny.

EARLE
Please. Be still.

YOUTH
What the hell are you *doing*...!?!?

EARLE
(loading arrow as the youth continues to plead)
Think of all the hapless sinners, wondering where their soul's destination lies? Think of the prayers and the doubt, the gut-sucking fear that visits late at night. And for what? To gain the answer to a simple question. Where will my spirit wake? What life am I given *after* my life? This grave question has plagued man's sorry conscience for eons. And you, lucky boy, have the answer... *now*.

Earle UNLEASHES the arrow, it tears through the air, pierces the heart of the papier mache chess piece... and the heart of the heavy metal youth inside.

ANGLE ON CHESS PIECE

The arrow buried up to the hilt. A small trickle of blood seeping from the hole it makes.

ANGLE ON LEO

Watching the later with undisguised shock and horror. Wakened from one nightmare to another.

FADE TO BLACK.

END ACT TWO

ACT THREE

FADE IN:

16. INT. ROADHOUSE - DAY

A rectangular table on stage at the roadhouse. MAYOR MILFORD, DOC HAYWARD, PETE MARTELL sit facing BEN HORNE. Doc gavels the small committee to order.

DOC

The "Miss Twin Peaks Judging and Rules" committee is hereby in session.

MILFORD

This is going to be a very exciting year. A very exciting year. A very exciting year.

DOC

Thank you, Dwayne. First order of business; Ben Horne has asked to address the committee as a Friend of the Committee.

MILFORD

I don't have any objection to that.

PETE

Address away, Ben.

BEN

Thank you. And Dwayne, may I congratulate you on your recent engagement.

MILFORD

Think you very much.

BEN

She's a lovely girl and I wish you much happiness.

MILFORD

Thank you very much.

BEN

Gentlemen. My purpose is simple. The age of the ogling, swimsuited jiggle festivals of the past is dead. Miss Twin Peaks, I believe rightly, is now a celebration of the totality of a woman's qualities. Beauty has taken on a broader definition that includes mind, values, ideas and for taking that step, gentlemen, I applaud you.

MILFORD

What's he selling? What are you selling?

(CONTINUED)

16. CONTINUED:

BEN

Let me get right to the point. The centerpiece of your voting procedure is the Contestants Address to the Town. Miss Twin Peaks is an event in search of a theme. What I propose is simple: the topic of this year's speeches should be; How to Save Our Forests.

(pause, for effect)

It's now, it's relevant, it's global, it's, to put it plainly, gentlemen ... us.

Pause. The committee members look at each other.

PETE

'Course your opposition to the Ghostwood development plans wouldn't have anything to do with this.

BEN

Pete, I have to say I resent your implication. The environmental issues here clearly dwarf any parochial business concern that I or you or anyone else might be pursuing.

DOC

We'll take it under advisement.

MILFORD

We'll take it under advisement.

BEN

The best I could hope for. Thank you, gentlemen, for your time.

Ben rises and briskly exits.

PETE

Thinks he can pull a fast one.

MILFORD

The idea has merit. The idea has merit.

DOC

I'm in favor of it, myself

MILFORD

As am I. Good topic. Lively material.

PETE

Okay, okay. Let's start processing the candidates, I gotta get back to the chess board.

CUT TO:

17. INT. ROADHOUSE - DAY

Ben Horne exits past the dozen or so waiting applicants, who include LANA BUDDING-MILFORD, Donna and Shelly, who's there with Bobby. Reluctantly.

BOBBY
(to the passing Ben)
Hey, Chief.

BEN
Bobby. Wine tasting party, eight o'clock.

BOBBY
With bells on.

Donna watches Ben carefully. Ben nods to her, exits. Pete announces to the waiting group.

PETE
Would the first candidate please approach the committee.

MILFORD
(cutting through the red tape)
Lana? Come on up honey.

Lana sashays up to the stage, sits in front of the committee.

BOBBY
I smell a fix.

SHELLY
I don't know if I can do this, Bobby. I've never given a speech in my life. I had to give a book report in Mrs. Gardner's class in fourth grade and I passed out right in front of the whole room.

BOBBY
You'll be great, doll. I'm gonna be your speechwriter.

DONNA
It's not as hard as you think, Shelly.

SHELLY
I could sure use that scholarship money.

MIKE NELSON and NADINE enter. Nadine moves to Donna.

NADINE
Donna, are you entering too?

(CONTINUED)

17. CONTINUED:

DONNA
Uh, yeah. You too, huh?

NADINE
Wouldn't miss it for the world. Isn't it exciting?

DONNA
Uh, yeah.

Bobby gestures to Mike, takes him aside.

BOBBY
Mikey, Mikey, Mikey.

MIKE
(trying to affect nonchalance)
Hey, long time no see.

BOBBY
I'd ask where you been keeping yourself but I think I
know ...
(a look at Nadine)
This is very scary, Mike.

MIKE
It's not what you think.

BOBBY
It's not what I think? What do you think I think?

MIKE
You think I'm going out with an older woman.

BOBBY
I think I don't know where you got this sudden interest
in the life of fossils.

MIKE
(a knowing smile)
Yeah, I know. It's not what you think.

BOBBY
Mike. Big favor. Clear this up for me.

MIKE
I wouldn't expect you to understand.

BOBBY
I will strive to be understanding.

(CONTINUED)

17. CONTINUED:(2)

MIKE

(decides to confide)

Do you have any idea what a combination of sexual maturity and superhuman strength can result in?

Bobby looks at him, a glimmer of comprehension forming. Mike whispers something more elaborate and descriptive in his ear.

BOBBY

(almost a scream)

WHOA!!!!!!

Everyone in the room turns to look at him.

BOBBY (CONTINUED)

Sorry.

Nadine winks at Mike. Mike winks back. Bobby understands.

CUT TO:

18. EXT. BLUE PINE LODGE - DAY

Establish.

CUT TO:

19. INT. BLUE PINE LODGE STUDY - DAY

Harry Truman sits with Catherine.

TRUMAN

(sincerely)

If there's anything you can tell me about her at all. Anything to help me understand.

CATHERINE

For instance.

TRUMAN

What did she want? Why did she do the things she did?

CATHERINE

I'm asking myself a lot of the same questions.

TRUMAN

I want to know. I want to believe she wasn't all bad. There was something good there. Decent.

CATHERINE

(pasive, honestly)

I think early in her life she must have learned the lesson that she could survive by being what other people wanted
(more)

(CONTINUED)

19. CONTINUED:

CATHERINE (continued)
to see. Showing them that. It was probably something she had no choice about. And I think that eventually became the largest truth in her life. In time even she no longer knew who she truly was. She, I don't know quite how to say this ... she lost her ... center. What was left of her private self she may never have shown anyone.

TRUMAN
So the lies, all the stories ...

CATHERINE
Who knows? They may not have seemed untrue to her. What she needed to believe was always shifting to suit the moment. A ball of knots. Knotted, tangled string. In spite of everything she tried to do to me and my family I find it's curiously hard to hate her for it.

TRUMAN
(almost privately)
... she was so beautiful.

Catherine looks at him.

CATHERINE
Maybe there's some clue we can both benefit from.

TRUMAN
What's that?

Catherine removes the box from her desk.

CATHERINE
Thomas Eckhardt left this for me when he died. It occurred to me it might have something to do with her.

TRUMAN
What's inside?

CATHERINE
I don't know. I haven't been able to open it.

TRUMAN
Let me see.

Truman takes the box. Runs his hands over the intricate filligree work.

TRUMAN (CONTINUED)
There's no handle or lid.

(CONTINUED)

19. CONTINUED: (2)

Sound of a door opening. Pete enters, under a head of enthusiastic steam.

PETE

Wowie Bob, we got some beauties in the contest this year, hello, Harry, seems like every gal in town's lining up to take a shot at the - say, any luck with this thing?

Pete takes the box from Harry.

CATHERINE

(with a sigh)

Not yet.

Pete drops the box on the floor.

PETE

(kneeling to retrieve it)

Whoops.

CATHERINE

Butterfingers...

Pete's not listening. He's staring at the mysterious box. A seamless top lid is slowly, automatically sliding open.

PETE

Holy moley ...

CATHERINE

What is it?

Pete looks inside, pulls out a small version of the larger box. This one has a finely filigreed lid, the twelve signs of the zodiac inscribed on its surface.

CATHERINE

Give it to me.

PETE

(an idea forms)

Just a sec, Poodle...

Pete carefully drops the second box, as if certain it will open if dropped like the first. No such luck. Undaunted, Pete retrieves it, means to drop the box again.

CATHERINE

Pete...

(CONTINUED)

19. CONTINUED:.

PETE
(deeply focused)
I held it just so, and then I...

Catherine growls, grabs the box from Pete's hands. All peer at the mysterious gift, wonder what they might find inside.

CUT TO:

20. EXT. LAKE - DAY

Establish. A small wooden rowboat in the distance. Cooper and Annie inside.

CUT TO:

21. EXT. LAKE - DAY

The small rowboat. Cooper pulls in the oars, they'll drift together.

ANNIE
I used to swim out here when I was a kid. Every summer. Two, three times a week.

COOPER
I can understand why. It's beautiful.

ANNIE
I guess even then I felt a closer connection nature than I did to people. I was kind of a weird kid.

(CONTINUED)

21. CONTINUED:

COOPER

Really? How?

ANNIE

That's what people used to say. Never had many friends. Norma was Miss Popularity. Seemed like she was always moving towards the world. I was always moving away from it. I lived in my head, mostly.

COOPER

Not a bad neighborhood.

ANNIE

(quietly self-deprecating)

Well there were some pretty strange neighbors.

COOPER

(another topic)

Boyfriends?

ANNIE

No. No. I ... well, I had one.

COOPER

High school?

ANNIE

Senior year.

COOPER

Anything to do with your going into the convent?

ANNIE

I'm sorry, do you mind if we don't talk about it?

COOPER

We can talk about whatever you like.

ANNIE

(slowly, trying to be resolute)

I want to come back to the world. I was so frightened for so long. Of everything. Of life. I thought I'd be safe there. Everybody here thought I was nuts. And when I think about it, it was such a weird nineteenth century thing to do. To think I could *remove* myself, as if that could stop the noise in my head, when the problem was me, it was always *in ... me ...*

(CONTINUED)

21. CONTINUED:(2)

COOPER

(softly, looking at her)

I understand.

ANNIE

Silence. Prayer. It wasn't the religion. It could have been a Buddhist retreat. Walden Pond. A quiet room.

(she turns to him)

But you sit in a room like that long enough and you realize, I realized that I was just hiding and that running away from my fear didn't make the fear go away ...

COOPER

It made it stronger.

ANNIE

(a tear in her eye)

Yes. So I had to face it. I had to face myself. And I have to do it here. Where everything went so wrong.

Cooper takes her hand. She lets him hold it. He touches the scars on her wrists. She doesn't withdraw the hand. Looks at him.

COOPER

(his way of asking why)

I know how hopeless things can seem. I know the kind of dark tunnel you can fall into.

ANNIE

(decides to tell him this much)

It happened before I went away. It happened because of that boy. I went away because of it. That's all you need to know.

COOPER

(nods, pauses)

Annie, I ... I had a similar experience. Not the same. Similar. I'd like to ... help you ... in any way I can ...

She kisses him. They speak very quietly.

ANNIE

I don't know you very well.

COOPER

No.

ANNIE

I'm trying to learn how to trust my instincts.

(CONTINUED)

21. CONTINUED:(3)

COOPER
What are they telling you?

ANNIE
Trust.

COOPER
There's no hurry.

ANNIE
I think maybe there is.

COOPER
How so?

ANNIE
I think I have a lot of catching up to do.

CUT TO:

22. POV BINOCULAR

Cooper and Annie in the distance upon the bright water. Cooper rows to shore. Annie laughs as he helps her out of the rowboat. They step toward the familiar gazebo, now stop, embrace and kiss.

CUT TO:

23. WINDOM EARLE

Hidden in a tree, Earle lowers the binoculars. He's watching every move.

FADE TO BLACK

END ACT THREE

ACT FOUR

FADE IN:

23A. EXT. DOUBLE R DINER - NIGHT

Establish.

CUT TO:

23B. INT. DOUBLE R DINER - NIGHT

GORDON COLE and Shelly Johnson share a booth. They speak quietly, over the remains of dinner. Agent Cooper and Annie enter.

COLE

(to Shelly)

Then I said to him, take one more step and I'll *ventilate* you. Nothing like a colorful verb to strike fear in the heart of a common criminal.

SHELLY

(fascinated by his manly tale)

What happened next?

COLE

It was a brief, but touching funeral.

(spots Cooper entering)

DALE! GLAD I CAUGHT UP WITH YOU. THE RENTAL'S FIRED UP AND I'M ABOUT TO HIT THE ROAD.

COOPER

We'll miss you, Gordon. Hurry back You remember Annie?

COLE

OF COURSE I DO. THE WORLD IS FULL OF BEAUTIFUL WOMEN.

(aside, to Shelly)

Though only one I can hear.

(to Cooper)

JOIN US FOR PIE.

Cooper and Annie sit down opposite. A WAITRESS delivers two slices of cherry pie.

COLE

(distributing silverware, plates)

THANK YOU.

(to Shelly)

All right if we share?

(CONTINUED)

23B. CONTINUED:

SHELLY

(enjoying his attentions)

Sure.

COLE

(as they eat pie)

COOP, I'M TOLD LOVE MAKES THE WORLD GO ROUND. DRIVES A MAN INSANE. AND MAKES PEOPLE WHO NEED PEOPLE THE LUCKIEST PEOPLE IN THE WORLD. BUT NO ONE EVER MENTIONED A THING ABOUT A CURE FOR HEARING LOSS.

(to Shelly)

You're a miracle worker. A goddess sent from heaven.

SHELLY

I'm a waitress in a diner that no one ever compared to a goddess before.

COLE

Some people just don't know their own value.

(to Cooper)

SHE'S A RARE AND PRECIOUS INDIVIDUAL DON'T YOU THINK?

COOPER

Yes, Gordon. She is.

COLE

Shelly, turn and face me before I lose my nerve.

Shelly looks up from her pie, faces him.

COLE

I'm about to leave Twin Peaks. I don't know when I'll return. But I want you to know that meeting you has been more than a privilege. It has touched my heart and soul. And I know that if I don't kiss you now I will regret it the rest of my days.

There's something sweet and kind in this dizzy oration. When Gordon leans close to kiss her, Shelly receives him without hesitation. Cooper looks on with a smile: The whole world is in love. just then: Bobby Briggs enters, stops and stares.

BOBBY

What the *hell* is going on here...?

Cole breaks from the kiss, regards the angry youth, grins.

(CONTINUED)

23B. CONTINUED:(2)

COLE
TWO ADULTS ARE SHARING A TENDER
MOMENT, WHAT DOES IT LOOK LIKE?
(to Shelly)
Poor kid acts like he never saw a kiss before.
(to Bobby)
WATCH CLOSELY, SON. IT GOES LIKE THIS.

COOPER
(trying to avoid scene)
Gordon...

Too late. Cole kisses Shelly again, with gusto. Bobby watches, open-mouthed, stunned silent. *Who is this guy?*

CUT TO:

ACT FOUR

FADE IN:

24. EXT. HAYWARD HOUSE - NIGHT

Establish.

CUT TO:

25. INT. HAYWARD HOUSE - NIGHT

Doc Hayward, Eileen, and Donna at dinner. The mood is quietly tense, nobody willing to say what's on their mind. Food is passed, plates filled. But little is eaten.

EILEEN

Would you pass the peas, Donna?

DONNA

(while passing)

Mom, can I ask you a question?

EILEEN

Sure.

HAYWARD

(meaning to intercept)

Donna...

DONNA

How well do you know Ben Horne?

HAYWARD

(to the rescue)

Eileen, I told Donna about the Heal the Planet Benefit you're working on.

EILEEN

(she's never heard of it)

Heal the Planet...?

HAYWARD

With Ben Horne.

DONNA

I was here when he came to the house. You went to see him yesterday.

EILEEN

(groping in the dark)

Oh. Well, yes. Ben has offered some of his time.

(CONTINUED)

25. CONTINUED:

HAYWARD

I know he favors several of the local charities.

DONNA

Maybe the charity sent Mom's roses.

HAYWARD

I put them by the bed.

EILEEN

Roses. That's nice.

(anything to stop this conversation)

Donna, would you pass the peas?

DONNA

I think roses are romantic, don't you?

HAYWARD

Donna, pass your mother the peas.

EILEEN

(receives the platter)

How's school?

DONNA

(a long beat, then grudgingly)

Just great. All the girls are real excited about Miss Twin Peaks.

HAYWARD

It's a fine tradition. I've worked with the pageant for years.

DONNA

I entered.

EILEEN

Really? But you never...

DONNA

Why not? I could use the scholarship money to study overseas.

She means *away from here*. Eileen and Doc exchange a look. Donna simmers between.

CUT TO:

26. INT. GREAT NORTHERN BAR AREA - NIGHT

Still wearing the cumbersome nose bandage, Dick Tremayne taps a wine glass with a knife, calling the wine tasting party to order. A dozen or so people sit in the bar area, including Ben
(more)

(CONTINUED)

26. CONTINUED:

Horne, Andy, Lucy, Lana Budding and a few of the models from the fashion show. Everyone has two wine glasses in front of them and a spit bucket. On the table in front of Dick are a number of wine bottles, covered in bags.

TREMAYNE

Good evening. Evening all. Welcome to our oenophiliac soiree, another in a continuing series of public events, sponsored by Horne Industries, to benefit the Stop Ghostwood Development movement.

ANDY

(sotto)
Ono-what?

LUCY

(sotto)
Something to do with wine.

TREMAYNE

When my good friend, Ben Horne, asked me how would I like to contribute to the Good Fight, I said to myself, Dick, I said, you're a former sommelier why not try to bring a little culture to the proceedings? I replied ... but of course: a wine-tasting parry. Uplift the general level of quality of life at the same time we're putting money into the fight to save our trees. Voila!

(small, polite, smattering of applause)

I should of course mention that our wines this evening are all courtesy of the Great Northern's wine cellar, thank you, Ben, and now ... to the tasting! Lana, Lucy, if you'd help me pour, please.

Lana and Lucy jump up to help him pour out the contents of the first tasting. Dick flirts rather obviously with Lana, which Lucy can't fail to notice. She simmers as she pours.

TREMAYNE (CONTINUED)

(as they pour)

Our first wines tonight are reds. There are some schools of thought who of course say there *are* no other wines but reds.

Andy raises his hand.

TREMAYNE (CONTINUED)

Yes, Andy.

ANDY

(he's been studying)
There are also white wines and sparkling wines.

(CONTINUED)

26. CONTINUED:(2)

TREMAYNE

(long-suffering)

Thank you, Andy.

(watching his charges; warmly)

Very good, Lana.

(not as warmly)

Don't pour quite so much, Lucy.

Another cold look from Lucy to Lana and Dick.

TREYMAINE (CONTINUED)

Now that we're all poured, let's first examine -

(to Andy, who's drinking)

Don't taste it, yet, Andy, for heaven's sake.

Andy has a mouthful of wine.

TREMAYNE (CONTINUED)

Spit it out.

Andy spits into the bucket.

ANDY

Sorry.

TREMAYNE

That's all right. That's what we're here for: to learn.

Now, to the wine. First we must examine the *nose* of the wine, to see what it can tell about its *bouquet*. And we do that by ...

LANA

(the prize pupil)

By smelling.

TREMAYNE

Very good, Lana.

Another look from Lucy.

TREMAYNE (CONTINUED)

Lift the glass thusly ...

(lifting it to his nose, now talking into the glass)

And while vigorously rolling the wine around in the glass, we breathe deeply and fully.

Unbeknownst to him, the wine seeps into the gauze bandage on Tremayne's nose and a crimson blotch starts to creep cellularly upwards.

(CONTINUED)

#2.019

26. CONTINUED:(3)

TREMAYNE (CONTINUED)

That's good. Now, procedurally, we take our first taste, a big, boisterous gulp and roll it energetically around our entire palate, trying to involve those hard to reach taste buds, tucked away in the back of our tongues. Remembering not to swallow ...

The class takes a sip and rolls it around in their mouths.

TREYMAINE (CONTINUED)

Excellent. And now ... we ... spit.

As one, the group spits noisily into their buckets.

CUT TO:

27. INT. BAR AREA - NIGHT

By the fireplace in the other room, Jack Wheeler enters and sits near a pensive Dale Cooper, nursing a drink, staring into the fire. A beat. Wheeler emits a rueful sigh, thinking of Audrey. A beat. Cooper allows a happy little whistle of satisfaction. He's thinking about Annie. A beat. Wheeler sighs again. Cooper whistles. Both gradually aware of the other. Then, at last, more to himself:

WHEELER

Love is hell.

COOPER

Sorry?

WHEELER

Love. It's hell.

COOPER

The Hindus say love is the ladder to heaven.

WHEELER

We're both right.

COOPER

"Proof of heaven, while we're living."

WHEELER

The Hindus have also been known to take a hike on hot coals for recreational purposes.

COOPER

(a mild correction)
Self-discipline.

(CONTINUED)

27. CONTINUED:

WHEELER

Self- discipline and love are a bad match.

COOPER

(agreeing; what he's facing)

Earthly love.

WHEELER

What other kind is there?

COOPER

When you're in it, none.

WHEELER

It hits you like an eighteen-wheeler. And there's no relief.

COOPER

It makes you feel more alive.

WHEELER

And you feel more of everything. Pain included.

COOPER

Pain especially.

WHEELER

Can't think of anything but her.

COOPER

No.

WHEELER

She goes away, it's like a part of you's ripped out of its socket.

COOPER

(a look at him)

Sounds like you've got a pretty serious case.

WHEELER

I am roped, tied and branded.

COOPER

She feel the same way?

WHEELER

(lifts his drink)

Here's hoping.

(CONTINUED)

#2.019

27. CONTINUED: (2)

Cooper lifts his drink in support.

WHEELER

How 'bout you? You on the critical list, too?

COOPER

(considers, then)

I feel like someone's taken a crowbar to my heart.

WHEELER

That's not bad.

COOPER

No. I think maybe it's been locked away long enough.

WHEELER

Then that's good.

COOPER

(lifts his drink)

Here's hoping.

WHEELER

Here's to you.

They drink. A beat. A VOICE interrupts:

VOICE

Mr. Wheeler, telegram for you, sir.

A BELLMAN holds out a telegram. Wheeler takes it, tips him. He opens the telegram. We SEE it's from Brazil. Grim news.

WHEELER

Damn.

(to Bellman as he exits)

Bellman?

The Bellman stops, turns to regard him.

WHEELER

Tell the desk I'll be checking out. Thanks.

The Bellman exits. Wheeler collects his thoughts, rises.

WHEELER

(to Cooper, mind elsewhere)

Good night.

(CONTINUED)

27. CONTINUED:

Cooper nods, watches as Wheeler steps away.

CUT TO:

28. INT. BAR - NIGHT

The wine-tasting continues. Dick is hovering over Lana.

TREMAYNE

All right, class, what did that sip reveal to us? What flavors are we enjoying?

LUCY

Tastes kind of woody.

TREMAYNE

No, not really. Anyone else? Lana?

LANA

Banana?

TREMAYNE

Yes, there is a hint of banana, that's the metachloric acid, *very* good. What else?

(CONTINUED)

#2.019

28. CONTINUED:

LUCY
(under her breath)
Banana.

ANDY
Chocolate.

TREMAYNE
Correct, Andy, there is another acid, hydroxine, which
is present in both flavors.

LUCY
Why don't we just skip the wine and have a banana split?

Registering, Lucy's mood, Dick pours more into Lana's glass, doting on her.

TREMAYNE
Let's have another sip, shall we, swallowing this time
and let's see what else we can discern.

LANA
Gosh, Dick, I never knew wine could have so many
different qualities.

TREMAYNE
Amazing, isn't it A really fine wine is like a
symphony. Strings, woodwinds, brass, percussion,
they're all present, playing in harmony.

Everyone sips. Dick turns to Lucy with a prefunctory tone.

TREMAYNE
And what reaction do you have Lucy?

She spits the wine out in his face.

LUCY
I'm pregnant. I'm not supposed to drink.

They look at each other.

CUT TO:

29. OMIT

#2.019

30. EXT. GAZEBO - NIGHT

Police cars. Cops. Lights trained on the gazebo, where a large box sits in the center. Cooper drives up, is greeted by Truman. They move towards the gazebo.

TRUMAN

We thought at first it might be a bomb. We don't exactly have a bomb squad. It's weird.

COOPER

What did you do?

TRUMAN

Andy brought his metal detector. If it is a bomb it's not metallic and there's no ticking sound, so...

(stopping Cooper)

Be careful, Coop, I think it is meant for you.

COOPER

I doubt it Harry. Windom is too precise. This will have to do with some other itinerary on his peculiar journey. When he tries to kill me it will be face to face and far removed from chicanery or subtrafuge.

Cooper moves confidently up to the gazebo. Finds a small rope emerging from the top, with a ring attached and a sign that reads, 'Pull Me.'

COOPER

Let's see what he's up to.

He pull the ring. A moment later all four sides of the box begin to fall to the ground.

TRUMAN

(to the group)

Get back!

Cooper doesn't move as the box falls apart. Revealed inside is a large black, papier-mache chess piece, a pawn. Sticking out of the top is the very dead head of Windom Earle's victim.

A sign on the pawn reads, "NEXT TIME. IT WILL BE SOMEONE YOU KNOW."

FADE TO

THE END