

TWIN PEAKS #21

(Episode 2.014)

by

Scott Frost

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ACT ONE

FADE IN:

1. INT. SHERIFF TRUMAN'S OFFICE - NIGHT

Close on the fibers of a fabric tape. We slowly pull back revealing that it is the tape covering the mouth of the DEAD MAN. A surgical gloved hand reaches into the frame and slowly pulls the tape off the mouth, inside the mouth attached to the tape is a black chess piece - a pawn. We pull back to DOC HAYWARD, AGENT COOPER.

HAYWARD

Good Lord.

Cooper reaches in, removes the chess piece and examines it: it's a match to the pieces on the chess board set up on the table. HARRY enters the room.

TRUMAN

No one saw a thing. The blackout and fire drew everyone out of the building.

COOPER

Andy, we'll need this dusted for prints ...

Cooper drops the chess piece in a bag and hands it to ANDY standing inside the door with his eyes closed so he won't see the body and cry. He reaches out for the bag, misses it. Truman puts it in Andy's hand. Andy turns to leave and walks into to the wall with a thud. Andy peeks, adjusts his trajectory and makes it.

TRUMAN

How long has he been dead, Doc?

HAYWARD

Hard to tell; we'll need an autopsy.

COOPER

Doc, open the victim's shirt. I believe you will find an incision, a stab wound one inch beneath the sternum, penetrating upwards, severing the aorta.

Hayward and Truman exchange a look then Doc opens the shirt. Cooper was right.

TRUMAN

You've seen this before.

COOPER

(nods, examines the floor)
No blood stains.

(CONTINUED)

1. CONTINUED:

Cooper picks a pine needle up off the floor. Then walks to the middle windowsill, examines with magnifier. HAWK comes in the door.

COOPER

Hawk, footprints?

HAWK

Two sets, same boots; one coming, one leaving. Heavier impressions on the way down.

COOPER

Carrying the body.

TRUMAN

We should get molds made of those before it rains.

COOPER

He'll have been wearing the wrong size shoe, untraceable and already destroyed.

HAWK

I followed them to the granite stream up the ridge, lost them on the rocks.

COOPER

He knows how to mask a trail ... any cars stolen in town recently?

TRUMAN

There was one a couple of days ago, from the Cash and Carry on Sparkwood. No witnesses. Cooper, you're sure Windom Earle's behind this?

Cooper nods, steps to the window, looks into the darkness.

COOPER

A short time ago, a vagrant ... our victim was befriended and offered a lift. He was given some cheap wine and a cigarette. The victim was then driven to a location up behind the ridge, you'll find the car still up there. He was stabbed, once, managed to run at least fifty yards, cutting his hands and face on brush before collapsing. Earle engineered the explosion that caused the power failure, created the diversionary fire that drew everyone outside the station, then brought the body in through this window.

(turns, Faces them)

Windom Earle has been in this room. I can still feel his presence. There aren't going to be any fingerprints in
(more)

(CONTINUED)

1. CONTINUED:(2)

COOPER (continued)
here, Harry. No slip-ups, oversights, no mistakes.
Everything he does has its own rationale, precision and
intelligence. Windom Earle is a genius. And he's taken
his first pawn. In a very sick game.

CUT TO:

2. EXT. GREAT NORTHERN - NIGHT

Establish.

3. INT. GREAT NORTHERN LOBBY - NIGHT

AUDREY and BOBBY sit at a small round table. The power is out. Candlelight illuminates the scene. They have drinks between them. Plus a bucket of ice. Audrey drops a few cubes into Bobby's glass and a few into hers.

AUDREY
Listen carefully, Bobby Briggs, here's what we're gonna
do. If I have learned anything from my father before he
flipped his wig it's that a business relationship is a
sacred pact, equaled only by the closest of personal
relationships ... where nothing is held back.

BOBBY
Right.

AUDREY
Do you want to get rich, Bobby?

BOBBY
Immediately.

AUDREY
Maybe I can help. This is the last of the ice cubes till the
power comes back on.

She reaches over and picks an ice cube out of Bobby's drink.

AUDREY
Now, pretend this is my father.

She closes her hand around it.

BOBBY
An ice cube?

(CONTINUED)

3. CONTINUED:

AUDREY

Right. And our job now is to help my father find his way back from Limbo-Land so he doesn't melt away and leave me with a handful of nothing.

She reopens her hand, the cube is melted.

AUDREY

We wouldn't want that to happen, would we?

BOBBY

No.

AUDREY

From now on Bobby I'm the one you suck up to.

She licks up the melted water.

BOBBY

(a moment of conscience)

What about Shelly?

AUDREY

What about Shelly?

Bobby's eyes grow stalks. He finishes his drink.

CUT TO:

4. EXT. LEO JOHNSON'S HOUSE - NIGHT

Establish, not a light on.

CUT TO:

5. INT. LEO JOHNSON'S HOUSE - NIGHT

POV, moving frantically through the darkened kitchen into the living room and to the door. We pull back, SHELLY desperately tries to open the door but it's been locked from the outside.

SHELLY

(screaming)

No!

She looks back into the kitchen, it's pitch black, she can't see a thing.

(CONTINUED)

5. CONTINUED:

SHELLY
(pleading)
Oh, God ... please no.

The sound of a creaking wheel on the wheelchair is heard.

SHELLY
Leo?

Out of the darkness comes Leo's wheelchair directly toward her, it knocks over a lamp, comes closer and closer. She jumps out of the way as it crashes into the door. Shelly starts for a window, something flies through the air and lands at her feet. She freezes; a bar of soap in a sock lays on the floor. A guttural laugh rises out of the darkness.

SHELLY
Don't do this, Leo.

From the darkness comes.

LEO
(slurred, and bursting with pride that he's e's back)
Le...O. Le...O.

The refrigerator door swings open. The light from inside illuminates a grinning crazed-looking LEO.

LEO
F-u-n-s o-v-e-r.

Leo laughs again. The refrigerator slowly closes. From the darkness comes the sound of a foot dragging across the floor. Shelly makes a break for it, out of the darkness Leo's hand grabs Shelly by the neck, pulls her close to him.

LEO
Le-o go-od.

He smiles, then throws her across the table, sending her and everything on the table crashing into the corner.

LEO
Fu-n.

Leo shuffles toward Shelly, his left leg and arm not quite up to snuff. He stops, reaches up and turns on the radio.

LEO
Le-o like mu-sic.

(CONTINUED)

5. CONTINUED:(2)

Shelly picks up a toaster and hurls it at him, bouncing it off his chest. Leo looks at the toaster, then down at his chest.

LEO

Ow.

Shelly tries to run again, no luck, Leo has her, grabs her by the throat. He starts to spin her around, his grip tightening on her throat as he does. Shelly tries to pull away, but even with only one good arm Leo it too much, desperately close to passing out she strikes, gouging at his eyes. Leo erupts in a rage, throws her into the living room where she crashes against the wall. Leo then flips the kitchen table over and lets out an animal like howl.

CUT TO:

6. EXT. LEO'S BACK DOOR - NIGHT

Bobby steps up to the door, still buzzed from the evening with Audrey, takes in a deep breath of the fresh night air, and hears Leo's howl.

CUT TO:

7. INT. LEO'S

A bruised and battered Shelly cowers in the corner as Leo slowly approaches, a silent monster.

CUT TO:

8. EXT. LEO'S - NIGHT

Bobby tries the door but it won't open, then bangs on it.

BOBBY

Shelly? Shelly?

Bobby walks over to the window and looks in, rubs on the glass to get a clearer view. Shelly pulls herself up to the glass, bruised and crying.

BOBBY

(immediate concern)

Shelly?

We hear the howl again, then Leo's fist comes crashing through the window. Bobby tumbles away from the window in terror.

BOBBY

(stunned)

Leo?

From inside we hear Shelly scream, as Leo grabs her.

(CONTINUED)

8. CONTINUED:

SHELLY (O.S.)
(screaming)
Bobby!

Bobby races to the door and tries to break it in, no luck.

CUT TO:

9. INT. LEO'S - NIGHT

Leo has Shelly by the hair and is dragging her toward the living room. Off screen we can hear the frantic pounding and shouts of Bobby. They reach the kitchen and Leo drops her onto the floor. Stands over her for a long moment.

LEO
Good-bye wi-fe.

He raises up his big boot above her face, a tear falls from his eye, he's going to crush her. Shelly screams. Bobby bursts through the back door and is on Leo before he can react. They tumble to the floor, for a moment Bobby has an advantage.

BOBBY
You bastard!

Leo suddenly reaches up with tremendous strength, grabs a surprised Bobby by the neck and flips him on to the floor, then is on top of him. Leo smiles.

LEO
Hell-o Bob-by.

Leo begins to laugh, then tightens his grip. Bobby gags, the throat is beginning to go. Bobby manages to reach into a pocket and pull out his lighter, flicks it on. Leo stares at the flame, transfixed. Bobby moves the lighter close to Leo's face. Leo smiles, transfixed. Bobby then adjusts the flame and it shoots up into Leo's face, he erupts in a scream and covers his face with his hands.

LEO
(screaming)
Ahhhh!

He stands, bounces off the walls knocking things down, then runs out into the darkness. Bobby crawls over to Shelly, takes her in his arms, a tear falls from her eyes.

SHELLY
Bobby.

BOBBY
It's okay now, he's gone.

(CONTINUED)

9. CONTINUED:

SHELLY

Don't leave me again, please, Bobby, please.

BOBBY

I'm here, baby, everything's all right now.

From out of the darkness we hear another one of Leo's howls. We move in on the open door, creaking on it's hinges.

FADE OUT:

END ACT ONE

ACT TWO

FADE IN:

10. INT. SHERIFF TRUMAN'S OFFICE - MORNING

A flashbulb whites out the scene. When it clears, we are on a white sheet being draped over the dead man laying on a stretcher. We pull back to Cooper looking tired from a long night of forensic work which is winding up.

TRUMAN

No prints, no fibers. You were right. If it's Earle, he didn't miss a beat.

(hands Cooper a cup of coffee)

Did you hear from Denise, uh, Agent Bryson?

COOPER

(nods assent)

The DEA and the Bureau have cleared me of all criminal charges. But the suspension stands. I'm waiting to hear from Gordon

TRUMAN

In the meantime you're still my deputy. This case is your's if you want it.

Cooper looks at the body as it's carried out.

COOPER

I want it, Harry.

Hawk enters.

HAWK

Found that stolen car on a logging road just as you said ... no prints. And just so you know, Hank Jennings missed the buy at Dead Dog because he was in the hospital. Claims he was hit by a bus. I cuffed him to the bed and booked him for parole violation. One more thing: Shelly Johnson just called. She says Leo Johnson came to last night, attacked her and ran off into the woods.

Harry and Cooper react. Another flashbulb goes off.

CUT TO:

11. INT. SHERIFF'S STATION, RECEPTION AREA - MORNING

Close on Andy trying desperately to pull off the surgical gloves he is wearing. He yanks, he pulls, one last try and it shoots off across the room, sticking to the sliding window of Lucy's office. Lucy looks up as Andy peels it off the glass.

(CONTINUED)

11. CONTINUED:

ANDY
(whispering)
Lucy, we need to talk... It's about Nicky.

LUCY
Little Nicky?

ANDY
Dick and I have been doing some thinking and some
looking and we think he's a ... he's a ...

LUCY
A what?

The stretcher with the body is slowly wheeled out by TWO ATTENDANTS. One of the wheels squeaks incredibly loudly. Both Andy and Lucy's eyes are glued to the body as it slowly passes and exits.

ANDY
(looks around to make sure no one is listening)
We think he murdered his parents.

LUCY
He's nine years old.

ANDY
I know. We think he was six at the time of the crime -

LUCY
(slow boil)
I met little Nicky. I talked to little Nicky. If you two think, for one second that I'll believe a little defenseless orphan is a murderer ... the both of you aren't fit to be fathers to a chimp!

Lucy reaches out, grabs one of the fingers on the glove Andy has on, stretches it out several feet and lets go... wap!

LUCY
I'm going to get to the bottom of this, right now.

She storms out.

CUT TO:

12. OMITTED

13. OMITTED

14. EXT. MARSH ESTATE - DAY

POV: Looking under the hood of the Jaguar.

JAMES moves out from under the hood, finds a smiling Jeffrey and EVELYN.

JEFFREY

I'm Jeffrey Marsh, James. I've been hearing very good things about your work from Evelyn.

JAMES

See how you feel when you drive it.

JEFFREY

I'm sure it will be fine. Sounds like it's lucky we found you.

James can't place this pleasant man with the one who beats his wife. He feels like hell.

JAMES

Lucky for me too.

JEFFREY

I hear you're on the road.

JAMES

Yeah. Will be again soon, I guess.

JEFFREY

No itinerary, no deadlines ... I'm envious. Wish I was going with you.

Evelyn locks her eyes on James who can feel the heat. Jeffrey opens the door to the car.

JEFFREY

Maybe after I take her out for a spin we'll talk shop. Sounds like we have a mutual love.

(slams the door)

Cars?

(CONTINUED)

14. CONTINUED:

JAMES

Yeah, I don't know, I'm kind of overdue already...

EVELYN

Of course he'll stay. There are plenty of things I can find for him to do... right James?

JAMES

Yeah, maybe.

(her look devours him)

Excuse me.

James leaves, heads for his room.

JEFFREY

Nice kid.

He looks at Evelyn.

EVELYN

He's done a fine job on the car.

Jeffrey slides into the car and ignites the engine. Races the motor.

JEFFREY

Let's see what it will do on the open road.

Evelyn kisses him through the car window.

EVELYN

Bye... Jeffrey.

CUT TO:

15. INT. BEN'S OFFICE GREAT NORTHERN - DAY

Close on the flames in the fireplace. We pull back. BEN HORNE, dressed as General Lee, puffs on a cigar as he sights a small cannon. On the floor of the office are toy soldiers in marching columns and an elaborate train set. DOCTOR JACOBY sits across the battle field, pencil and note pad in hand. The office doors swing open, Audrey enters with JERRY.

JERRY

Ben?

JACOBY

He prefers General.

AUDREY

He's marching on Washington. We think he's getting close.

(CONTINUED)

15. CONTINUED:

BEN
(elated)
Jeb!

Jerry looks at Audrey.

AUDREY
He thinks you're General Jeb Stuart.

JACOBY
(Soto)
You're with the cavalry.

BEN
Jeb, a great day is upon us. By dawn our troops will be on the outskirts of Washington. By mid-day it will fall, and we will once again walk on my cherished fields in Arlington.
(he looks at Jerry very solemnly)
Only God can stop us now. And it is my firm belief, Jeb, that the almighty is a Southerner.

Ben moves back to his soldiers. Jerry looks at Audrey, then back at his brother, tries to smile.

JERRY
Hallelujah ...

Jerry glances over to Jacoby, motions him over to join Audrey and himself

JERRY
You think it's a good idea for Ben to be carrying a sword?

JACOBY
Your brother is suffering from delusions brought about by emotional collapse. He thinks he's on a forced march to Washington. He's crossing the Maryland border as we speak.

AUDREY
He's nuts.

JERRY
(pats her condescendingly on the head)
Why don't you let your uncle Jer decide that for himself.

Ben picks up the flag and waves it.

JERRY
(distraught)
Oh, Ben.

(CONTINUED)

15. CONTINUED:(2)

JACOBY

Actually what he is doing is quite healthy. By reversing the South's defeat in the civil war he will in turn reverse his own setbacks. What he needs now is both your understanding, a confederate victory, and a good price for his cotton. Metaphorically speaking.

Jacoby smiles. Jerry looks over at Ben.

BEN

Men of the South, from this day to the ending of the earth we who fight shall be remembered. For our bravery. For the battle scars we bear. We few. We happy few. We band of brothers. Onwards... to Washington.

CUT TO:

16. INT. TRUMAN'S OFFICE - DAY

Close on the chess board set found with the body. We slowly circle it, coming to Cooper, intently staring at it. Coffee cup in hand. Harry joins him.

TRUMAN

How does chess figure into all this?

Cooper studies the board for a moment, then looks at Harry.

COOPER

Because we played a game every day for three years. Windom felt all of life could be found in the patterns and conflicts created on the board. And because I never beat him, and we both know it. Now I have to make my next move. I'll publish it in the Twin Peaks Chronicle tomorrow. That should do it. He's close.

TRUMAN

Coop, I think I need some more information here.

COOPER

Harry, I've brought some baggage to town with me I haven't told you about.

TRUMAN

(not demanding)

Well, as your superior -

Cooper turns to Harry. The coffee cup shakes in his hand. Both notice. For the first time Truman sees fear in Cooper's eyes.

COOPER

Windom Earle was my first partner. Everything I know about the law and the bureau I owe to him. Four years ago we drew the assignment of protecting a material witness in a federal crime. She was a very gentle, very beautiful woman. Her name was Caroline. She and I ... fell in love.

(CONTINUED)

16. CONTINUED:

TRUMAN

What happened?

COOPER

One night, I failed in my vigilance. An attack was made. I was wounded, stabbed, lost consciousness. When I awoke, Caroline was in my arms. She was dead. She had also been stabbed.

TRUMAN

(putting it together)

The wounds on the vagrant?

COOPER

Identical. The killer was never caught. My wounds healed. Windom Earle ... went mad. Institutionalized, until his recent escape.

TRUMAN

So why is he after you now?

COOPER

(a beat)

Harry, Caroline was Windom Earle's wife.

Harry takes a seat.

TRUMAN

So he blames you for her death.

COOPER

No. It's worse than that - much worse. I think he killed her. And I think he also committed the murder that she originally witnessed. He used to beat her, Harry, that's what I found out when I ...

(can't continue for a moment)

Windom's mind is ... like a diamond. It's cold and hard and brilliant and at some point he stopped caring about right and wrong. I also believe Windom feigned the insanity that sent him away. You don't know what he's capable of. You don't know.

CUT TO:

17A. EXT. MARSH ESTATE - DAY

Wind whips thru the trees. MOVE DOWN to discover the Marsh House.

CUT TO:

17. INT. JAMES ROOM, MARSH ESTATE - DAY

CLOSE ON James' saddlebags, his things laying next to them on the bed, ready to be packed. Evelyn stands looking over them, fingering the clothes as James walks out of the bathroom. He stops when he sees her.

JAMES
Don't you knock?

EVELYN
I'm sorry. Are you leaving?

JAMES
Yeah.

He walks over to his bags.

EVELYN
You were good with Jeffrey.

JAMES
It didn't feel like good.

EVELYN
I can change that.

(CONTINUED)

17. CONTINUED:

She kisses him passionately, then begins to pull his shirt off. James pulls back.

JAMES

Look, I can't do this, it's wrong.

EVELYN

Love isn't wrong, James, it's just complicated ...

James walks over to the window, then turns and looks at her. The look melts her, and she realizes it.

EVELYN

Please ... don't leave me. Don't leave me alone with him.

They stare for a moment.

JAMES

I have to check my bike.

James walks out. We move in on Evelyn as she turns and looks at James' saddlebags.

CUT TO:

18. EXT. GARAGE - DAY

James walks over to his bike, tries to gather himself. Then picks up a wrench. He wants to throw it but doesn't.

CUT TO:

18A. JAGUAR WHEEL:

The wheel fills the frame, slowly begins to spin faster and faster until it reaches a blur.

CUT TO:

18B. THE WRENCH:

Flying through the air, smashing a MODEL OF MARSH'S JAGUAR sitting on a shelf. We pull back to James, he's in trouble. (PRODUCTION NOTE: shoot alternate take without the jaguar model.)

FADE TO BLACK:

END ACT TWO

ACT THREE

FADE IN:

19. EXT. WALLY'S BAR - DAY

Establish.

CUT TO:

20. INT. WALLY'S - DAY

Close on a jukebox as a record is lowered onto the turntable. We pull back as DONNA stands at the door. She moves to the bar.

DONNA
Coffee, please.

The BARTENDER goes for the coffee. Donna takes in the scene. Sitting at the other end of the bar is Evelyn. The bartender returns.

DONNA
I'm looking for a biker. His name is James. James Hurley. He's expecting me. He's expecting this.

She holds up an envelope. The Bartender looks her over, then glances at Evelyn and nods. Donna takes out a cigarette. She strikes a match, we follow it up to the cigarette.

EVELYN
You look like someone in need of help.

Donna studies her for a moment.

DONNA
Do I?

EVELYN
How old are you?

DONNA
Eighteen.

EVELYN
(moves down the bar towards her)
Maybe I can help.

DONNA
I can take care of myself

EVELYN
You on the road by yourself?

(CONTINUED)

20. CONTINUED:

A long beat. Donna senses something about Evelyn.

DONNA
I'm looking for someone.

Evelyn smiles, studies her for a moment.

EVELYN
What's his name?

DONNA
James.

EVELYN
James. James Hurley?

DONNA
Yes, do you know him? Know where he is?

EVELYN
He did some work for me recently.

DONNA
What kind of work?

EVELYN
He fixed my husband's car.

Donna tries to decide if this woman is a threat.

DONNA
Where is he?

EVELYN
He left, yesterday. On his bike.

DONNA
Where'd he go?

EVELYN
He said something about the ocean. Mexico. I'm not sure.

DONNA
(wind out of her sails)
That's all?

Evelyn shakes her head. Seems to really feel for Donna.

(CONTINUED)

20. CONTINUED:(2)

EVELYN

Are you what he's running away from?

Donna doesn't say anything, holds onto her coffee. Evelyn finishes her drink.

EVELYN

Why don't you go home, dear ... a girl like you ... he'll be back.

(touches her shoulder, she puts a dollar on the bar)
Coffee's on me.

Evelyn walks away, Donna looks at the dollar bill, then turns as the bar doors swing shut. We move in as she stares at the swinging doors.

CUT TO:

21. EXT. DOUBLER DINER - DAY

Establish.

CUT TO:

22. INT. DOUBLE R - DAY

We follow NORMA taking a huge plate of potatoes and roast beef over to BIG ED, who's seated with DOC HAYWARD.

NORMA

Extra potatoes.

Norma smiles, she and Ed hold the look for a long moment.

BIG ED

Thanks.

She leaves. Doc notices the look between them.

DOC

Where's Nadine, Ed?

BIG ED

She's got a wrestling match up at Knife River. Doc, Nadine's what I wanted to talk to you about. You're a father, girl in high school ...
(this is difficult)

Doc, Nadine wants to start dating other boys, and I, well, I don't know what to say.

DOC

Is she sexually active?

(CONTINUED)

22. CONTINUED:

BIG ED

Active? I wake up every morning feeling like I've been run over by a lumber truck.

DOC

The extra adrenaline.

BIG ED

It's downright dangerous. She's liable to kill a young kid. I don't know what to do.

DOC

Be patient. And tell her to be home by nine o'clock on school nights.

(Ed smiles, Doc rises)

Ed, Donna took the van this morning, said something about going to look for James. Is there anything *I* need to be worried about?

BIG ED

He's out west a couple of hours, just trying to clear his head, I think. Donna's taking him some money.

DOC

It's not easy being a parent is it?

BIG ED

It sure ain't.

Doc leaves, Norma walks over with a piece of pie. Slides in across from Ed.

NORMA

Hank's in the hospital. He says a tree fell on him.

(she reaches out and touches a bruise on his face)

Doesn't have anything to do with this, does it?

BIG ED

The tree was a redwood named Nadine.

(Norma doesn't quite get it)

Honey, after you left yesterday, Hank jumped me, right in my own living room. The truth is, if Nadine hadn't walked in when she did, it'd be me in the hospital or someplace worse.

NORMA

Nadine took out Hank?

BIG ED

Yep. And it wasn't pretty.

(CONTINUED)

22. CONTINUED:(2)

Norma sits back, they study each other.

NORMA

Harry called, they're arresting Hank for a parole violation. When he's well, he could be going back to prison. I think it's time I start correcting a few of the mistakes I've made.

He reaches out, takes her hand.

BIG ED

We could start by getting a cabin, a bottle of sparkling wine and some venison steaks.

NORMA

People will find out.

Ed grips her hand.

BIG ED

Let'em.

Norma smiles, we move in on their fingers lacing around each other's.

CUT TO:

23. INT. SHERIFF STATION - DAY

CLOSE ON the the face of an exhausted MAJOR BRIGGS, standing at the front door, we pull back. The Major is a wreck, barely makes it to Lucy's desk.

LUCY

Major Briggs?

BRIGGS

I need to see the Sheriff.

He looks at her, and slowly sinks to the floor.

CUT TO:

24. INT. TRUMAN'S OFFICE - DAY

The Major, Harry and Cooper all gulp very large glasses of water. Lucy stands by with a large pitcher for refills. They all finish at the same time.

LUCY

More?

COOPER

I'm fine.

(CONTINUED)

24. CONTINUED:

TRUMAN

Fine.

BRIGGS

Fine.

Lucy leaves. Truman and Cooper turn their attention to Briggs.

TRUMAN

Major, what happened?

BRIGGS

As men who have dedicated their lives to service, I know you are able to understand how sacred I hold a pledge of allegiance. And the cost one must pay when breaking a pledge.

COOPER

It can be very great.

BRIGGS

The Air Force, I thought was not unlike other societies of men, dedicated to the fight for good.

Harry and Cooper look at each other wondering. Briggs gets up from his chair.

BRIGGS

Gentlemen, frankly I'm worried. When my superiors questioned me about my disappearance they exhibited a degree of suspicion and intolerance bordering on the paranoid. I must now admit that their motivation in the search for the White Lodge is not ideologically pure.

(turns to them)

I believe that during my disappearance I was taken to the White Lodge. I remember virtually nothing, but I have the clear intuitive sense that there is much trouble ahead.

COOPER

What kind of trouble?

BRIGGS

I am not aware of the form it will take.

(straightens himself up, back to form)

I will return. Until that time, I will be in the shadows if you need me. Good day, gentlemen.

(CONTINUED)

24. CONTINUED:(2)

On that note he leaves. Harry and Cooper are left a little dumbstruck.

TRUMAN

The shadows?... Can you beat that.

COOPER

Nope.

Andy knocks and enters.

ANDY

Excuse me, Sheriff, Agent Cooper, may I show you something?

He leaves, Truman and Cooper follow.

CUT TO:

25. INT. CONFERENCE ROOM - DAY

Truman and Cooper enter, join Hawk and Andy. At the other end of the room stand Jacoby and LANA.

JACOBY

Good, I wanted everyone to hear this. I have just spent most of the last twenty four hours with this charming young lady. And as you can see, I have no bruises, no broken bones. Any claims by her deceased husband's brother that she is cursed and somehow responsible for a death is nonsense. What she does possess is a heightened sexual drive and a working knowledge of technique, anatomy, and touch, few men have ever had the pleasure of experiencing, or the skill to match.

Lana blushes, smiles. Looks them all over. Pause.

TRUMAN

Is it warm in here?

EVERYONE

Yes.

Cooper steps forward, extends his hand.

COOPER

Lana, let me be the first to congratulate you.

LANA

Thank you. I could never have done it without Dr. Jacoby.

(CONTINUED)

25. CONTINUED:

JACOBY

Okay. Well, then, we're going bowling.

Jacoby and Lana walk out. They all look at each other for a moment. Cooper whistles, as in "Put your lips together and blow."

TRUMAN

Amen.

A moment later we HEAR a scream.

CUT TO:

26. INT. HALLWAY - DUSK

Jacoby and Lana are staring down the barrel of a huge shotgun, held by DWAYNE MILFORD. Truman, Cooper, Hawk and Andy rush into the hall. Their guns drawn.

DWAYNE

Don't anybody move. Shoot and I'll take'em both with me.

TRUMAN

Mr. Mayor, put the gun down.

FADE TO BLACK:

END ACT THREE

ACT FOUR

FADE IN:

27. INT. SHERIFF'S STATION - NIGHT

POV: looking down the barrel of the shotgun pointed at Lana and Jacoby. The gun then moves across Harry and the rest of the assembled.

DWAYNE

Anybody moves and I'll blast her to kingdom come.

The gun swings back to Lana and Jacoby.

DWAYNE

And the hippie too.

We pull back.

TRUMAN

Mr. Mayor, this is not going to solve anything.

DWAYNE

She killed my brother!

JACOBY

Mr. Mayor, Lana has killed no one.

DWAYNE

Horse dung. Come over here, Lana. Come over here.

No one moves. Cooper steps up.

COOPER

Fellas, why don't we let the Mayor and Lana talk this over alone.

DWAYNE

I don't want to talk, I want to shoot.

COOPER

You can always shoot later, Dwayne. Talk first.

(he motions into the conference room)

Right in here. Go ahead, Lana, it'll be fine.

Dwayne backs into the conference room with a reluctant Lana and closes the door.

TRUMAN

What do we do now?

(CONTINUED)

27. CONTINUED:

COOPER
Wait.

EVERYONE
Wait?

Cooper nods. Pause.

TRUMAN
Are you sure?

COOPER
Nope.

They wait; it's not as easy as it sounds. After several silent moments, Jacoby starts to chuckle, then stops. Several long moments pass. Everyone is getting fidgety.

ANDY
(whispers)
It's kind of hard ... waiting.

Everyone nods. Several more moments pass. Jacoby chuckles again. More silence, then Cooper steps over to the door of the conference room and listens.

COOPER
OK.

He motions Hawk to the other door, they all take out their guns, then burst in.

CUT TO:

28. INT. CONFERENCE ROOM - NIGHT

All guns are trained on Dwayne ... with Lana sitting in his lap in the middle of a deep, passionate kiss. The guns are all holstered. Dwayne, covered in lipstick, finishes the kiss and looks up, beaming.

DWAYNE
We've decided to adopt a child.

Lana kisses him again.

LANA
He's so much like Dougie, I feel like my husband's been brought back to life.

DWAYNE
I've been lonely and selfish. I hope you'll all forgive my boorish behavior. Come along, dear.

(CONTINUED)

28. CONTINUED:

They get up and walk out, leaving everyone a little stunned.

TRUMAN

I could use a drink.

COOPER

This might be a good time for it.

CUT TO:

29. OMITTED

29A. EXT. BLUE PINE - NIGHT

Establish.

29B. INT. BLUE PINE KITCHEN - NIGHT

PETE stares intently at a piece of paper on the kitchen counter, takes a long thoughtful drink of coffee, looks down at the paper again, then starts to take another drink, but stops and breaks into a smile, and points at the sheet of paper.

PETE

Hot dogs, we forgot hot dogs.

CATHERINE enters, studies the scene for a moment.

CATHERINE

Did Josie go shopping yet?

PETE

Yep, but we forgot the wienies. All beef, with the skin on.

CATHERINE

If I can tear you away from this high-level executive decision making for just a moment, I've got something
(more)

(CONTINUED)

29B. CONTINUED:

CATHERINE (continued)
to show you.

Catherine walks over to the office doors, Pete follows several feet behind. They stand at the closed doors for a moment.

CATHERINE
Have you asked yourself, Pete, how I survived after the fire? How I was able to effect my transformation into Tojamura and marshal the resources I needed to defeat Ben and win back the mill?

PETE
Now that you mention it ... yeah.

Catherine opens the doors, revealing ANDREW PACKARD. Pete is speechless.

ANDREW
(affectionately)
If it isn't sneaky Pete Martell.

PETE
(slow to read)
Andrew ... I saw the boat ... you ... you ...

ANDREW
(off his stuttering stupification)
Take all the time you need. Good old Pete.

CATHERINE
As you can surmise, I had Andrew's help.

PETE
So, let me get this straight, you didn't die in the boat accident.

ANDREW
We didn't tell you, Pete, with apologies beforehand, because you didn't need to know. And frankly ... we didn't want you to.

PETE
Okay. Well, if you're bringing anybody else back from the dead, I vote for Veronica Lake.

ANDREW
We discovered the attempt on my life was coming and arranged for this little deception.

(CONTINUED)

29B. CONTINUED:(2)

PETE

Lord, who tried to push the button on you, Andy?

CATHERINE

Does the name Thomas Eckhardt mean anything to you?

PETE

(a long deliberation)

No.

ANDREW

Eckhardt and I were business partners. I knew lumber, he knew Hong Kong. We made a lot of money, had some fun ... then I got the better of him in a piece of business and he tried to stab me in the back ...

PETE

Really?

ANDREW

In a manner of speaking. He's a very dangerous and powerful opponent.

CATHERINE

He plotted Andrew's death for six years. After he thought Andrew was dead he came after me.

PETE

Does Josie know you're alive, Andy?

Catherine and Andrew glance at each other. As if talking to a child.

CATHERINE

Pete, dear, Josie worked for Eckhardt.

PETE

That's right. She did? My God ... is she still?

CATHERINE

We'll find out when Eckhardt arrives.

PETE

He's coming here?

Andrew nods.

ANDREW

I've never known Josie's seductive powers to fail. He'll come for her... Like a rat for cheese.

CUT TO:

29C. INT. SHERIFF STATION, LUCY'S AREA - NIGHT

The fax machine begins to beep. Truman steps behind the desk to retrieve the incoming message. We see concern on his face. Andy and Cooper sit behind him.

Lucy walks in with Doc Hayward and DICK TREMAYNE. Everyone stops, sizes up the situation. A stern Doc zeros in on Andy.

HAYWARD

Andy, in here, we're going to talk.

Andy dutifully follows Doc into Truman's office. Truman studies the fax. Troubled.

TRUMAN

Coop, we've got another problem. I need to ask you a favor.

That brings him back.

COOPER

Harry, there's something we have to get straight. You're in charge, I work for you now. You say jump, I'll jump.

Cooper smiles, so does Harry.

TRUMAN

This just came over the wire from Seattle.

He shows him a clipping from a Seattle newspaper. MURDERED MAN FOUND IN ALLEY NEAR AIRPORT. And a picture of *Jonathan, the Asian man*. Murdered.

TRUMAN

She told me she got away from him.

COOPER

You think she is responsible for this?

TRUMAN

(sadly)

I guess that's what I need you to find out.

Cooper studies the fax.

CUT TO:

30. INT. TRUMAN'S OFFICE - NIGHT

Close on Andy and Dick seated next to each other. Doc stands above them, his arms folded across his chest. Lucy vigorously paces the room.

HAYWARD

When Lucy told me about your "theory" I called the orphanage and cut through the red tape. I immediately got to the bottom of things because I was there when it all begin. Little Nicky is no more a murderer than Lucy or I.

TREMAYNE

I believe pathological was the phrase we used, Doc -

HAYWARD

Dick, I didn't drop you on your head when I brought you into this world, don't give me cause to regret that.

ANDY

Doc, it's just -

HAYWARD

Shut up and listen, the both of you.

Lucy smacks a bug with a flyswatter like it's a baseball.

HAYWARD

Little Nicky entered this world through the back door where hope and promise never saw the light. His mother was a poor immigrant chambermaid at the Great Northern. Nicky was conceived during an assault by a man in a back alley who fled across the border. She never reported it to the police, but when she started to show she reported it to me. But Nicky's mother had a dream for a better life, for herself and her child. It was the dream that brought her to this country. She decided to carry that child. The poor wretch never saw the boy. She died just as Nicky took his first breath. I delivered that woman's baby. We buried her in Potter's Field and sent the infant to the orphanage. For several years he was shuttled from one state home to another. Then one day, hope finally shined on little Nicky. A young childless couple brought him into their lives. They were loving, caring parents. It all collapsed in one terrible moment on an icy highway. There was a crash. Six year old Nicky managed to pull both his parents from the burning wreck, but it was too late, and Nicky was alone once again, as he is today.

(CONTINUED)

30. CONTINUED:

LUCY
I hope you two are happy!

We move to Andy and Dick who are weeping uncontrollably.

CUT TO:

31. EXT. GREAT NORTHERN - NIGHT

Establish.

32. INT. GREAT NORTHERN LOBBY - NIGHT

CLOSE ON a hand coming down on the bell on the reception desk. The CLERK approaches.

CLERK
Good evening, how may I help you.

We pull back to reveal a tall, very muscular woman named JONES.

JONES
I have two suites reserved.

CLERK
Name?

JONES
Eckhardt.

Jones turns and looks across the lobby. Standing by the fireplace is Thomas Eckhardt, a mysterious, severe looking man, wearing sunglasses. The Clerk studies them for a moment, sensing something different about these two people.

CLERK
Welcome to Twin Peaks.

Jones nods to Eckhardt. We move in on him as he turns toward the fireplace. The flames reflect in his glasses, we move in tight as the sound of the flames becomes louder and louder.

CUT TO:

33. INT. JAMES ROOM - MARSH ESTATE - NIGHT

James is packing his saddlebag when the door opens and Evelyn enters. Her concern is immediate when she sees that he is packing.

EVELYN
James? What are you doing?

(CONTINUED)

33. CONTINUED:

JAMES
What does it look like I'm doing?

EVELYN
Are you leaving? Are you leaving?

She walks over and runs her hands up his back to his shoulders. James spins around and grabs her by the wrists.

JAMES
(angry)
I can't stay here anymore.

EVELYN
I don't understand -

JAMES
It's wrong.

She pulls away from him.

EVELYN
Because ... because I'm married.

JAMES
Yes. Yes.

She walks over to the window, looks out. A police car pulls up.

EVELYN
(softly)
I love you, James.

JAMES
Save it.

EVELYN
I've never said that to anyone in my life, but I'm saying
it to you now.

ANGLE OUT WINDOW, as two OFFICERS exit the car. BACK ON EVELYN, she turns from the window, there are tears in her eyes.

EVELYN
There's been an accident. Jeffery is dead.

A light bulb goes off in James's head as she walks toward him.

(CONTINUED)

33. CONTINUED:(2)

JAMES
His car?

EVELYN
Yes.

JAMES
You killed him.

She reaches him, tries to hold him.

EVELYN
No. No.

JAMES
My God. You set me up.

EVELYN
It was Malcolm's idea... He's not my brother.
(like a slap in the face, James gets it)
Hurry, the police are outside.

James rushes over to the window and looks out. Another car pulls up.

EVELYN
Go find that young girl who loves you.

James rushes over and picks up his bag, looks at her for a moment.

EVELYN
Go.

James goes to the back door, opens it and starts out.

33A. EXT. MARSH HOUSE

James runs for the woods. Donna's voice stops him.

DONNA
James -

JAMES
Donna?

Donna comes out from hiding. They hug.

DONNA
This way. We've got to hurry.

(CONTINUED)

33A. CONTINUED:

They start to run into the woods, but James runs back for a moment to see Evelyn moving towards the arriving POLICE OFFICERS. Donna pulls James along.

CUT TO:

34. EXT. WOODS - NIGHT

The wind blows the trees, it's a wild night.

CUT TO:

POV: Someone moving clumsily through the trees, smashing and breaking branches. Heavy labored breathing can be heard. Then a wolf howls, we spin around looking for it. The gentle sounds of a flute become audible drifting through the forest. We pull back. It's Leo, he starts to follow the music.

CUT TO:

A CABIN, a candle in the window. The music drifts out. Leo crashes through some brush, and sees it. An owl hoots.

CUT TO:

35. INT. CABIN - NIGHT

The cabin is in shadow except for the candle by the window. We SEE a hand set down an ornate wooden flute, then pick up a gun. The door swings open. Leo stands there, panting, damaged.

LEO
(mumbling)
Bar ... bar of soap ... bad girl...

Leo laughs, focuses on the figure in the doorway, the gun. He takes a step backward.

VOICE
No, no. Come in.
(very soothing)
It's all right, I'm a friend. Come in.

Leo tentatively steps in.

VOICE
You look like you've had a very hard night.

Leo nods, grunts.

VOICE
Come, sit. I will help you. What's your name?

Leo struggles with concept of friendship.

(CONTINUED)

