

TWIN PEAKS #25

(Episode 2.018)

by

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1.

ACT ONE

FADE IN:

1. INT. BOOKHOUSE - NIGHT

Truman in a cot turns restlessly in his drunken sleep. He rolls over. A naked woman snuggles close to him. In Truman's dreams it is Josie.

TRUMAN

Josie -

Truman kisses the woman who responds. It is JONES. She moves under the sheets. Massaging. Whispers.

JONES

Do you like that?

TRUMAN

Yes, Josie. Yes.

Jones' hands slide under him - massaging. Then she rolls over on top of Truman who responds with passion. The wheeze of the wire from the BRACELET GAROTTE wakes Truman. She tightens the strangle line around his neck while she sits on top of him.

Jones bends over him and kisses him passionately. Truman uses this moment to flip her off him. But at the same time Jones pulls the magnesium wire tighter. Truman fights to breathe and free her hands from the garotte.

ANOTHER ANGLE

Truman manages to stand. Jones wraps her legs around him. Truman tears at her trying to get a grip. Carrying her to a wall, Truman pounds her again and again against it. Jones is nearly unconscious. Finally, her hands drop away from him. Truman keeps pounding, about to kill her. Then stops himself. Looks down at the naked woman lying below him.

CUT TO:

2. INT. GREAT NORTH

JOHN JUSTICE WHEELER pores over some books, maps, and in elaborate model for a complicated irrigation system. A knock on the door.

FROM BEHIND THE DOOR

Room service.

WHEELER

It's open.

The door opens. Wheeler remains completely absorbed in what he is doing. Not noticing that it is AUDREY HORNE who brings in his breakfast. Without looking up he retrieves a money clip to give her a tip. Then notices it is Audrey. Surprised and pleased.

(CONTINUED)

2. CONTINUED:

WHEELER

Audrey.

AUDREY (seductress relapse)

I trust your sleep was untroubled? Here at the Great Northern, we aim to make your stay as comfortable and enjoyable as we can - we take the concept of room service very seriously -

Wheeler comes over to the bed, gently puts a finger to her lips to silence her.

WHEELER

Audrey ... did you know your grandfather?

(fingers still on her lips, becoming caress)

Colorful old guy, but the wisest man I've ever met. He always used to say, "If you bring a hammer, you better bring nails."

AUDREY (taking his fingers in hand)

What's that supposed to mean?

WHEELER

It means the next time you come into my room and sit on my bed and carry on like this you had better be ready to finish whatever it is you're trying to start.

AUDREY

Maybe I'm ready now.

WHEELER (simply)

Then be yourself.

AUDREY

This *is* myself.

WHEELER

You're a beautiful, intelligent, young woman. You don't have to sneak in here and flirt like a high school girl.

Audrey fixes Wheeler with an challenging stare. Then:

AUDREY

(mimicking Wheeler)

"If you bring a hammer, you better bring nails."

(beat)

I'm not the only one who flirts.

WHEELER (beat, he smiles)

You're right. I stand corrected.

(CONTINUED)

2. CONTINUED:(2)

AUDREY

This could get confusing.

WHEELER

Why?

AUDREY (with humor)

Well, if I'm always worrying about being myself, and you're always worrying, and I'm checking to see if you're being yourself, but then you've got to keep an eye on you too...

WHEELER

We'll be lucky if we can carry on a simple conversation.

AUDREY (her point exactly)

Yep.

WHEELER (beat, he moves closer)

Audrey, I have a plan. It involves a plane ride at sunset and dinner for two.

AUDREY

What? When?

WHEELER

The sunset part or the dinner part?

AUDREY (she moves closer too)

I've got to go to the library, and my father wanted to meet with me some time today -

WHEELER

If you're busy I'll understand...

AUDREY

Yes. I mean yes I'm busy. And yes I'll go.

They kiss.

CUT TO:

3. INT. SHERIFFS STATION, INTERROGATION ROOM DAY

Truman exits the room where Jones sits at the table, meets Cooper in the hallway.

COOPER

Anything?

TRUMAN

Not a word. Wants to speak to the South African consulate.

(CONTINUED)

3. CONTINUED:

COOPER

My guess would be there's a half-dozen countries looking to extradite her.

TRUMAN

Why would Eckhardt want me dead?

COOPER

Sexual jealousy.

TRUMAN

(as if he hadn't considered it)

Oh yeah.

COOPER

You think he needed a more rational reason? It's good to have you back, Harry.

TRUMAN

(a hell of a hangover)

Take me a day or so to get my sea legs.

COOPER

To be honest, Harry you look like hell. Maybe you ought to recuperate at home.

TRUMAN

All I need's some coffee and maybe some food.

Cooper stops him.

COOPER

Sure cure for a hangover, Harry. You start with a nearly frozen, unstrained glass of tomato juice. Drop a couple of oysters in there and chug it down. Breathe deeply. Next a heaping mound of sauteed sweetbreads with chestnuts and Canadian bacon. Finally some biscuits and a bucket of gravy, and here's where it gets tricky, you're gonna need some anchovies -

Truman, growing green, stops him outside the men's room door.

TRUMAN

Excuse me.

Truman rushes into the bathroom. Cooper, having achieved the desired stomach-pump effect, gives a thumbs-up.

CUT TO:

4. INT. TRUMAN'S OFFICE - DAY

Cooper enters to find DOC HAYWARD admiring a BONSAI TREE that sits on Truman's desk. A bow is wrapped around the base of the plant.

DOC
Multi-trunk bonsai. The ultimate miniature.

A shakey Truman enters a moment later, Cooper hands him a glass.

COOPER
Bicarbonate of soda.

TRUMAN
Thanks. Where'd this come from?

Truman takes the card from the plant. Reads it. Grows even paler.

COOPER
It was delivered this morning.

TRUMAN
It's from Josie.

Truman sits down trying to hold onto his composure. To Cooper, Doc indicates the package that Windom Earle left at his house, which Cooper has already seen. Cooper gets the message: involve Harry. He urges Doc to speak.

DOC
Harry, Windom Earle was at my house.

TRUMAN
Windom Earle was?

DOC
He left this with Donna.

Truman takes out a chess piece that is tagged with a chess move. It reads "Kn to KB3." Another note reads "Trying for a Stalemate?"

TRUMAN
What do we do?

COOPER
We've got to publish our next move today.

COLE'S VOICE
DALE COOPER, A SIGHT FOR SORE EYES IF EVER
THERE WAS ONE. GIMME THE GLAD HAND.

Gordon Cole moves into the room.

(CONTINUED)

4. CONTINUED:

COLE
HEY, FELLAS. I BROUGHT THE REST OF THE
WINDOM EARLE DOSSIER.

He hands Cooper a large folder. As Cole continues we MOVE IN on the Bonsai plant.
Closer and closer till an ELECTRONIC BUG is visible.

INTERCUT:

5. INT. EARLE'S CABIN - DAY

WINDOM EARLE fiddles with a deck of cards, as he sits and listens to the conversation.
LEO JOHNSON, filthy rag over his arm ala a butler, pours Earle a drink from a can of beer.

EARLE
Enter Gordon Cole. This is so galling, Leo. Young
Dale is continually refusing to play fair.

INTERCUT:

TRUMAN'S OFFICE

As Cooper flips through Earle's file, Cole narrates.

COOPER
Medical report?

COLE
WHEN EARLE WENT BOY - YOY - YOING THE
DOCTORS DISCOVERED HE WAS ON
HALOPERIDOL.

DOC
The drug the one armed man, Gerard, was on.

COLE
YOU GOT IT. BUT THEY SUSPECT HE WAS
USING IT TO FAKE HIS ILLNESS. DEFINITE
SCHIZOID MANEUVERING.

Cooper stares at the next file. Flipping a page back and forth. Confused and fearful.

COOPER
"Project Blue Book." How could he have been working on that..?

COLE
WE LOANED HIM OUT TO THE AIR FORCE
IN '65. REPORTS ON HIS TWO-YEAR HITCH
ARE BLACKED OUT. NATIONAL SECURITY.

TRUMAN (picking up on Cooper's concern)
Wait a minute, Earle was investigating UFO's?

(CONTINUED)

5. CONTINUED:

Another worry for the group.

COOPER

Some curious linkages here, Gordon.

COLE

THE WORD LINKAGE REMINDS ME OF
SAUSAGES. NEVER LIKED LINK SAUSAGES,
THOUGH. PREFER PATTIES. BREAKFAST IS
A GOOD IDEA.

(moves to the plant)

BONSAI. REMEMBER THOSE WORLD WAR
TWO MOVIES?

(right next to the plant)

BONSAI.

EARLE'S CABIN

Cole's yelling has buried the needle. The cards shoot out of Earle's hands. He brings his hands to his ears.

EARLE

Damnation.

TRUMAN'S OFFICE

Doc and Truman exit. Cole watches them go. Pulls Cooper back and gives him a package. Cooper reaches into the package. He takes out his BADGE, GUN, and CREDENTIALS.

COLE

KEEP THIS ON THE QT, COOP, BUT WITH
EARLE ROLLING AROUND LOOSE ON DECK,
WE NEED YOU BACK ON THE TEAM.

(Cooper looks at the gun)

BRAND NEW ISSUE. MORE ACCURATE AND
EFFICIENT. SMITH AND WESSON, TEN
MILLIMETER. MOD 1076. ALL STAINLESS
STEEL. IT'S QUITE A BEAUTIFUL WEAPON.

COOPER

(takes out his badge, studies it)

Thank you, Gordon.

COLE

WE'RE GOING TO FIND EARLE, COOP. WE
WILL PURSUE, CAPTURE, AND
INCARCERATE.

Cooper peers at Cole for a beat. Then, quite serious, gives him the Bureau thumb's up.

CUT TO:

6. INT. EARLE'S CABIN - DAY

Earle shuffles a deck of cards in front of Leo, then spreads them before him.

Pick three cards, Leo.

Leo picks cards out of the deck. Earle flips the cards over. THREE QUEENS. On the faces are pictures of DONNA, SHELLY, and AUDREY.

EARLE
Good. Now find the king.

Leo picks another card and flips it over. A king is there with Cooper's face glued on it.

EARLE
And now we need one more Queen.

Earle picks out a Queen without a face.

EARLE
The Queen of Hearts.

He picks up a brochure for the MISS TWIN PEAKS CONTEST.

EARLE
Miss Twin Peaks. What do you get if you win. A
dozen roses, a college scholarship, the accolades of your
peers...
(picks up the queen without a face)
Oh and I know you got to *die*. A royal execution.

Earle spreads the rest of the deck out.

EARLE
And Cooper gets to watch.

Flips them all over on their faces. They are all JOKERS.

FADE OUT:

END ACT ONE

ACT TWO

FADE IN:

7. EXT. GREAT NORTHERN - DAY

The parking lot. A van pulls up. A ramp lowers. EILEEN HAYWARD wheels herself away from the van.

Some distance away, Donna watches from the driver's seat of a car. She gets out and follows her mother.

CUT TO:

8. INT. GREAT NORTHERN LOBBY / CORRIDOR - DAY

Eileen wheels through the lobby and down the tile corridor. Donna follows at a distance. Stops and moves out of sight when she sees BEN HORNE greet her at the far end of the corridor. He helps move her around the corner out of sight.

Donna wonders.

CUT TO:

9. INT. GREAT NORTHERN LOBBY - DAY

NADINE HURLEY with MIKE NELSON are checking out. He's got the blissful, glazed look of a sexual train wreck victim. Nadine holds onto his arm.

DESK CLERK
How was everything sir?

MIKE
Unbelievable.

Donna comes up to the desk.

DONNA
Is Audrey Horne here?

DESK CLERK
She's in back, I'll get her for you.

MIKE
(no hint of worry, a big smile)
Hi, Donna.

NADINE
Hi, Donna.

DONNA
Hi.

(CONTINUED)

9. CONTINUED:

Mike picks up his empty suitcase, he and Nadine stroll off towards the exit, arm in arm. Donna watches this curious exit, when Audrey appears in front of her.

AUDREY
Donna?

DONNA
(indicating a need for privacy)
Hi, can I talk to you for a second?

AUDREY
Sure.

They move away.

DONNA
I feel kind of funny asking you this.

AUDREY
What?

DONNA
Do you know any reason why my mom would be visiting your dad?

AUDREY
Not off hand.

DONNA
He came to see her yesterday at the house. And today she drove here to see him.

AUDREY
Maybe she's helping with the Stop Ghostwood campaign.

DONNA
If she was she'd have said something to me and she hasn't said a word.

AUDREY
(a mischevius look)
Is she here now?

DONNA
I think they're in his office together. Why?

CUT TO:

10: OMITTED

11. DONNA'S POV

Eileen and Ben Horne are in the middle of a heated discussion. She's trying to give him a small packet.

BEN

- no, I won't accept them, they're yours, they were written to you -

EILEEN

I don't want them. I won't have them in the house any longer.

BEN

You've kept them twenty years, why now?

EILEEN

I'm asking you the same question: why now? All you'll succeed in doing is ripping apart old wounds. I can't bear the thought of it.

She's nearly overcome. He tries to comfort her.

BEN

Eileen, Eileen, why won't you believe me?

EILEEN

Words aren't good enough.

BEN

I want my actions to speak for me. Haven't you been listening? I've been wrong all this time, I'm trying to make up for it -

EILEEN

Sometimes making up for something only makes it worse.

BEN

Have you told her?

EILEEN

God no. No and I never will. You must promise me the
(more)

(CONTINUED)

11. CONTINUED:

EILEEN (continued)
same.
(pause, more pleading)
I'll never ask anything of you again.

BEN
All right. All right.

EILEEN
(handing the letters again)
Take them. Please.

Pause. He does.

EILEEN (CONTINUED)
You mustn't call. You mustn't come to the house again.

BEN
I understand.

EILEEN
I should hope you do. Goodbye, Ben.

BEN
Goodbye.

Eileen wheels herself towards the door. Ben moves to help her. They move out of sight.

CUT TO:

12. INT. AUDREY'S PEEPHOLE

Audrey's taken Donna to her secret lair. They stand at the peephole, having witnessed part of the latter.

AUDREY
What the hell was that all about?

DONNA
I don't know. But I'm going to find out.

CUT TO:

13. EXT. DOUBLE R DINER - DAY

Establish.

CUT TO:

14. INT. DOUBLER DINER - DAY

Truman, Cooper and Cole enter, Cole in mid-shout.

COLE
- BEST CURE I EVER CAME ACROSS FOR A
HANGOVER WAS RAW MEAT AND PLENTY
OF IT. BREAK AN EGG ON IT. TABASCO
AND WORCHESTERSHIRE SAUCE.

TRUMAN
(growing green again)
I'll be right with you guys.

COLE
IF YOU WANT WE CAN ORDER SOME UP FOR
YOU.

Truman heads for the bathroom again. The others sit in a booth. Most of the diner is listening.

COLE
NOW THAT I COME TO MENTION IT, YOU
KNOW WHAT I'M IN THE MOOD FOR? A
STEAK SO RARE YOU COULD SELL IT AT
TIFFANY'S.

COOPER
Gordon, you've come to the right place.

SHELLY JOHNSON appears behind the counter. Gordon spots her.

COLE
HOLY SMOKES, WHO IS THAT?

COOPER
(in his ear)
Her name's Shelly Johnson.

COLE
WHAT A BEAUTY. REMINDS ME OF THAT
STATUE, THE BABE WITHOUT THE ARMS.

COOPER
Venus de Milo.

COLE
THE NAME WAS MILO BUT THAT'S BESIDE
THE POINT. THAT'S THE KIND OF GIRL
THAT MAKES YOU WISH YOU
(more)

(CONTINUED)

14. CONTINUED:

COLE (CONTINUED)
KNEW A LITTLE FRENCH.
(slides out of the booth)
EXCUSE ME, WHILE I TRY MY HAND AT A
LITTLE COUNTER ESPERANTO.

Cole floats away. We follow him over to where Shelly continues to clean up the counter.
Cole sits near her.

COLE
HELLO. I'M WONDERING IF I MIGHT
TROUBLE YOU FOR A CUP OF STRONG
BLACK COFFEE AND IN THE PROCESS
ENGAGE YOU WITH AN ANECDOTE OF NO
SMALL AMUSEMENT.

She smiles. Looks over at Cooper, who gives her an OK sign.

COLE
THE NAME'S GORDON COLE AND I
COULDN'T HELP BUT NOTICE YOU FROM
THE BOOTH AND WELL, I SUDDENLY FEEL
LIKE I HAVE A BELLY FULL OF SPIROKEETS.

SHELLY
(patiently)
You don 't have to shout, sir, I can hear you perfectly
well.

COLE
I HEARD THAT.
(occurs to him that he did)
I HEARD THAT.

SHELLY
Would you like anything besides coffee?

COLE
(growing more agitated)
I HEARD YOU PERFECTLY.

SHELLY
And I can hear you. Honest. You don't have to shout.

COLE
(excited)
YOU DON'T UNDERSTAND -

She shusses him, amused.

(CONTINUED)

14. CONTINUED:(2)

COLE (CONTINUED)

- you don't understand, Miss Johnson, do you see these?

He points to his hearing aids.

SHELLY

Yes I do.

COLE

I've spent the last twenty years asking folks to speak up,
but for some weird reason I can hear you clear as a bell.

(takes out his hearing aids)

Say something else.

SHELLY

Would you like some pie with your coffee?

COLE

Good Lord, I can hear every word you say. This is
some kind of a miracle, a-a-a phenomenom.

The LOG LADY, who has been sitting at the counter, chimes in.

LOG LADY

My log thinks the cherry pie is a miracle as well.

COLE

(can't hear her)

WHAT'S THAT?

SHELLY

The cherry pie.

COLE

I heard you. I heard you again.

SHELLY

So would you like some pie?

COLE

Massive. Massive quantities. And a glass of water,
sweetheart, my socks are on fire.

COLE sits there with an absolute grin.

CUT TO:

15. COOPER AND TRUMAN

ANNIE BLACKBURNE moves to the booth to take their order. They're staring out the
window. Annie does as well.

(CONTINUED)

15. CONTINUED:

COOPER
(identifying)
Chickadee - sitting on a Dodge Dart.

TRUMAN
Think it's a finch - sitting on a Dodge Dart..

ANNIE
Nope. Chickadee. On a Dodge Dart.

Cooper turns back to see Annie smiling at him.

COOPER
Hi.

ANNIE
Hi. Coffee?

COOPER
For me.

TRUMAN
What's good for a hangover?

ANNIE
Teetotaling and prayer.

COOPER
(grins)
Good answer.

ANNIE
(good-humored)
Anyway, a cure might make you feel better and you're supposed to suffer for your sins, remember?

TRUMAN
(lying)
That's a great comfort to me. I'll try coffee.

COOPER
How are you today?

ANNIE
I'm fine. Actually, I'm weird. I'm disoriented. I'm not sure where I am exactly. I mean I know but it feels odd, being here. I'm okay.

(CONTINUED)

15. CONTINUED:(2)

COOPER

(uncertain)

Good.

ANNIE

Gosh, listen to me, I've been out of circulation so long I've completely forgotten about social niceties. I mean, you ask me how I am, I'm not really supposed to say how I am, I'm supposed to say, "I'm fine, thanks, how are you?"

Cooper smiles. He likes her a lot and he can't hide it.

ANNIE

You must think I'm really strange.

COOPER

Not at all.

ANNIE

But I mean, with due consideration to the social niceties, even if I asked you and you *did* think I was strange, you wouldn't say so, would you?

COOPER

If I thought you were strange, I would tell you.

ANNIE

And you don't. Think so.

COOPER

Not for a second.

Truman's been watching this like a ping-pong match.

ANNIE

Okay. Good. Glad we cleared that up. So. What'll you have?

TRUMAN

Chicken pot pie. And a glass of milk.

ANNIE

Good choice. All the major food groups represented.

COOPER

Turkey sandwich. Whole wheat. Lettuce. A hair of mayonaise. And I've got a joke for you: a couple of penguins are walking across an iceberg and the first one
(more)

(CONTINUED)

15. CONTINUED:(3)

COOPER (continued)
says to the second, "You look like you're wearing a
tuxedo."

SHELLY'S VOICE
Annie?

COLE'S VOICE
I heard that.

ANNIE
Wait, I'll be right back.

COOPER
I wasn't quite finished.

Pause.

TRUMAN (his turn for prescience)
How long have you been in love with her?

COOPER
Who said anything about love?

TRUMAN
Coop, you just tried to tell her a joke.

Cooper is nailed. Maybe Truman's right. Not sure what to say. Annie comes back.

ANNIE
Okay, what did the second penguin say?

COOPER
(resuming with enthusiasm)
The first one says, "You look like you're wearing a
tuxedo." And the second one says, "Maybe I am."

TRUMAN
(after a millenium passes)
The defense rests.

ANNIE
That was cute.

COOPER
Thank you.

Pause. They look at each other. Annie realizes what she's doing, glances down at his napkin,
where Cooper's been doodling.

ANNIE
What are you drawing?

(CONTINUED)

15. CONTINUED:(4)

Cooper looks down at his napkin.

CUT TO:

16. NAPKIN

He's doodling the tattos on the Log Lady and Major Briggs.

RESUME SCENE

COOPER

Oh. Nothing. A couple of tattos.

ANNIE

(a longer look)

Funny. Looks like the rocks in Owl Cave.

She moves off. Cooper watches her go, a little moonstruck. Another look at the napkin, then Cooper snaps back on the beam.

COOPER

Owl Cave? What's Owl Cave?

TRUMAN

It's up near Pearl Lakes. Old Indian territory.
Supposed to be sacred ground. We used to go there
when we were kids.

(takes the napkin)

My God it does. It does look like it.

COOPER

(intuition pulsating)

Sounds like we better go there now.

They exchange a smile. Move in on the napkin.

FADE OUT:

END ACT TWO

ACT THREE

FADE IN:

17. INT. HAYWARD HOUSE - DAY

Donna steps through the living room, leafing through a handful of afternoon mail. She stops suddenly, stares at a postcard, *SAN FRANCISCO* emblazoned across a rendering of the Golden Gate bridge. Donna turns the card over, reads. We HEAR:

JAMES' VOICE

Dear Donna. You were right. I had to go. Everything feels different when you're on the road. It feels better. San Francisco is really cool. Next stop, Mexico. I'll be back with a million stories. Promise. I love you, James.

Donna looks up, tearful. DOC HAYWARD enters the room, sees the postcard in her hands.

HAYWARD

James? How is he?

DONNA

He's good. He's doing what he needed to do.

Hayward putters with at the table. Donna watches him for a beat.

DONNA

Dad? Can I ask you something?

HAYWARD

Sure.

DONNA

How does Mom know Ben Horne?

Hayward tries to hide the jolt her question brings. He looks into his daughter's eyes, and lies.

HAYWARD

I doubt that she does, Donna. Not very well.

DONNA

(knows he's lying)

But he was over here yesterday. They were talking like old friends.

HAYWARD

(compounding the lie)

Your mother works with the local charities. I'm sure even Ben contributes once in a while.

(CONTINUED)

17. CONTINUED:

DONNA

She drove to the Great Northern this morning. And she saw him again.

HAYWARD

Probably something to do with a fundraiser ...

DONNA

I don't think so.

HAYWARD

... yes, that's it. Eileen mentioned it to me at breakfast. One of those Heal The Planet things.

DONNA

She never said anything about it to me.

HAYWARD

(very firm, end of discussion)

Well that's exactly what it is. Your mother told me so.

Donna pauses, uncertain. Just then: the doorbell RINGS.

DONNA

I'll get it.

Donna steps to the door, off-screen. Hayward watches his daughter with evident concern. When Donna returns, she holds a bouquet of flowers in her arms.

DONNA

They're for Mom. No card.

HOLD ON Donna for a beat. A blossom for every lie her father told her.

CUT TO:

18. INT. TWIN PEAKS CITY LIBRARY - DAY

Audrey walks between dark library stacks, thinking about Wheeler, energized. She mounts a short ladder, inspects a row of dusty books. She removes one, leafs through it, eyes seeking pertinent information. Audrey begins to read, when ... SUDDENLY a footfall, Audrey looks up. *A man stands close by in the shadows.* Startled, Audrey nearly tips the ladder. But the quick-handed stranger grabs and steadies it.

STRANGER

Sorry. My fault.

AUDREY

It's okay. I didn't hear you coming...

(CONTINUED)

18. CONTINUED:

STRANGER

One should never allow both mind and foot to wander at the same time. Edward Perkins. Again, my apologies.

AUDREY

(pleased to meet a fellow seeker)

Audrey Horne. Pleased to meet you, Mister Perkins.

ANOTHER ANGLE *reveals that she is shaking the hand of Windom Earle.* He is dressed as a absent-minded academic. Trousers, shirt, cardigan sweater, wire-rim glasses. He eyes Audrey closely throughout, just short of rudeness, as if measuring her for some future use.

EARLE

What brings you to the library?

AUDREY

Research. On civil disobedience.

EARLE

Good for you. It is incumbent on the young to disobey.

AUDREY

Are you a professor?

EARLE

I teach. Poetry is my area of expertise.

AUDREY

You're kidding. Someone sent me a poem. Wait.

She reaches into her jacket, pulls out the poem Windom sent to his three queens, now taped together. She holds it out for him to inspect. But Earle quietly demurs.

EARLE

You read it.

AUDREY

(after a beat)

See the montains kiss high Heaven
And the waves clasp one another,
No sister flower would be forgiven
If it disdained its brother;
And the sunlight clasps the earth
And the moonbeams kiss the sea...

EARLE (interjecting)

What is this sweet work worth
If thou kiss not me?

(CONTINUED)

18. CONTINUED:(2)

AUDREY

Yes ... you know it.

EARLE

Oh yes. Shelly.

Earle says it softly, wistful. He peers at Audrey with an intense expression. She wonders:

AUDREY

What ...?

EARLE

Gazing at you, perched on that ladder, reciting Shelly's verse ... you look very much like a Queen.

AUDREY

(a little spooked)

Oh. Thanks. Well. I better go.

(descends, means to walk away)

Nice to meet you Mr. Perkins.

EARLE

(simply)

Perhaps we'll meet again someday.

Earle watches Audrey carry her book into the shadows.

CUT TO:

19. INT. SHERIFF'S STATION - DAY

Cooper leads Andy and Hawk through the station. The deputies carry armloads of equipment - safety helmets, flashlights, pick-axes and rope. LUCY MORAN sits at her post, watches them pass. She sees Andy and sighs. He looks bold, dashing, ready for adventure.

LUCY

Andy?

Andy lingers. Cooper and Hawk continue to the Sheriff's office.

ANDY

Yes, Lucy?

LUCY

I want to thank you for helping out during the Weasel Riot yesterday which is more than I can say for a certain Dick we both know.

(CONTINUED)

19. CONTINUED:

ANDY
(proud)
Keeping the peace is part of my job.

LUCY
Where are you going with all of that gear?

ANDY
Spelunking.

LUCY
Is it dangerous, spelunking?

ANDY
Sometimes.

LUCY
Promise me something?

ANDY
Okay.

LUCY
I know you'll be strong. And I know you'll be brave.
But I want you to promise me you'll be careful.

ANDY
(never more manly)
I'll be careful, Lucy. You have my word.

HOLD ON them for a beat. Love rekindled, or nearly so.

CUT TO:

20. INT. SHERIFF TRUMAN'S OFFICE - DAY

Truman peers down at the chess board as if to visualize the battle Cooper and Earle are fighting there. He reaches out to touch a piece when the door to his office OPENS. Truman, still suffering from a world class hangover, turns to face Cooper as he enters.

TRUMAN
Pete just called in our next move.

Truman hands a piece of paper to Cooper. Cooper reads it, steps to the board, moves the appropriate piece. He considers the resulting formation.

COOPER
We expose a pawn to his bishop.

(CONTINUED)

20. CONTINUED:

TRUMAN
Want me to hold off?

COOPER
No. If he takes the pawn he'll forfeit the bishop and most of his initial advantage. Feeling any better, Harry?

TRUMAN
Like someone pounded a railroad spike into my ear.

COOPER
Then a descent into a cool, subteranean cave may be just what the doctor ordered.

Cooper tosses the helmet to Truman. He catches it cleanly.

21. EXT. DOUBLE R DINER - DAY

CUT TO:

Establish.

22. INT. DOUBLER DINER - DAY

CUT TO:

The diner is quiet, nearly empty. Annie cleans the counter, pauses to retrieve a flyer. It reads: *THE MISS TWIN PEAKS PAGEANT, our Twentieth Anniversary*. Shelly steps into view, reads it over Annie's shoulder.

SHELLY
Thinking of entering?

ANNIE
I think the real world's strange enough without getting up on stage and parading around in a bathing suit and heels'

SHELLY
Guess they're not too big on that kind of stuff in the convent.

ANNIE
That's a good guess.

SHELLY
Is it strange, you know, being back in civilization?

ANNIE
(a little defensive)
It wasn't as if they kept us locked up in the attic. We had newspapers. We even had cable TV. Every time I tell someone where I've been they act like I'm out on parole.

(CONTINUED)

22. CONTINUED:

SHELLY

Sorry.

ANNIE

(pause, an admission)

You know what's weird? Being around men again.

SHELLY

You don't have to spend time in a convent to feel that.

ANNIE

(pause, trying to sound idle)

What do you know about Agent Cooper?

SHELLY

(gentle teasing)

Are you interested?

ANNIE

(in kind)

It's like anthropology. Examining the native flora and fauna. For educational purposes

SHELLY

Uh-huh.

ANNIE

So. Tell me about him.

NORMA

Okay. He's a few years older than you. Handsome, but not too handsome. He's really, really smart. He's in the FBI. He loves Twin Peaks. He loves pie and coffee. And trees.

ANNIE

(deadpan)

Good. Now I won't have to send to Washington for his file.

SHELLY

And judging from the look on his face when he saw you today, I'd say you have a major opportunity.

ANNIE

Who said anything about that?

Shelly walks away, with a knowing smile.

(CONTINUED)

22. CONTINUED:(2)

ANNIE (CONTINUED)

Sorry, you've got it wrong, I'm not even remotely interested.

CUT TO:

23. EXT. GREAT NORTHERN HOTEL - DAY

Establish.

CUT TO:

24. INT. BEN HORNE'S OFFICE - DAY

Ben paces, taking bites from a carrot. Audrey, sits upon the office sofa, looks on with an admiring smile.

BEN

Audrey, when Jack Kennedy entered the White House, he took his brother with him, because he trusted Bobby to tell him the truth even when it wasn't pretty. When the Bay of Pigs went up in smoke, Bobby was there. When the Russians moved missiles into Fidel's backyard, Bobby helped his brother shoulder through.

AUDREY

Sort of like Jerry's been for you?

BEN

(moving closer)

The *unvarnished* truth is what I am looking for. I believe you are the best man for the job.

AUDREY

(surprise and delight)

Me?

Ben kneels down before her, pauses. This is a new Ben. This comes straight from the heart.

BEN

Audrey, I haven't always been a good father to you. Oh, hell, who am I kidding? When was I ever anything but a sleazy rapacious heel?

AUDREY (moved)

Well. When I was little, maybe... I...

Audrey shrugs. Ben lived a life devoid of any and all goodness.

BEN

Exactly. But I've changed. And I'm determined to do
(more)

(CONTINUED)

24. CONTINUED:

BEN (continued)

better. To be the kind of father you'll respect some day. I think about Laura. I think about the mistakes I've made...

(this is hard for him)

I want to build a life in happiness. For the whole family. Together.

(beat)

Won't you help me? Please?

AUDREY (through her tears)

Daddy, I'm your man.

A warm beat. Ben rises, beaming.

BEN

Sensational. Audrey, pack a bag get out to the airport. Your plane leaves in an hour.

AUDREY

(from tears to confusion)

My plane?

BEN

(looking off)

John! Just the man I want to see.

John Wheeler pauses in the open doorway, enters. Audrey turns to meet his gaze, remembers their plans for this evening. Her *plane*?!

AUDREY

Daddy, I...

WHEELER

Hello, Ben.

BEN

Audrey, you'd better get moving. One hour.

(to Wheeler)

Audrey's flying to Seattle tonight. She's having a breakfast confab with the Sierra Club. We're going national with this Pine Weasel thing.

AUDREY

I'm not sure I can leave on such short ...

BEN

(not listening, handing her a file)

Here are the particulars. Time, place, and so on. Bring
(more)

(CONTINUED)

24. CONTINUED:(2)

BEN (continued)
us back some good news.

AUDREY
(inspecting file, heart sinking)
Good news.

Audrey looks up. Her father beaming. Wheeler thinking about tonight. All the things they cannot say to Ben just yet. Or to each other.

AUDREY
(collecting her thoughts)
I'd better go.
(glances at Wheeler, a helpless shrug)
Goodbye.

WHEELER
(sotto voce)
Goodbye.

Ben, unaware, wraps his daughter in a big farewell hug.

BEN
Bless you, Audrey. Safe passage.

Audrey takes one last look at Wheeler and walks out the door. A beat. And Ben slumps down on the sofa with a mighty sigh.

WHEELER
What's wrong, Ben?

BEN
I am filled to the brim with goodness. Like a Christmas tree all lit up inside me. But at the end of the day, when I look in the mirror, I have to face the fact that I don't really know *how* to be good.

WHEELER
(sitting down beside him)
You're off to a pretty fair start.

BEN
How do you do it, John? What's your secret? Can I learn to be good too?

WHEELER
I don't see why not. Keep an eye on your heart. Always tell the truth.

(CONTINUED)

24. CONTINUED:(3)

BEN
(the concept is wondrous)
Always tell the truth.

WHEELER
Tell the hardest truth first.

BEN
Terrific. Tell the hardest truth first. I love that. Jack,
this truth business is clearly at the forefront of goodness.

WHEELER
Ben ...

BEN
Yes, Jack?

WHEELER
I'm falling in love with your daughter.

BEN
Now there's a hard truth.

WHEELER
It *is* the truth.

BEN
It is?

WHEELER
Yes.

A long beat. Ben pats Wheeler on the knee. Father to son.

BEN
(with kindness and approval)
Ahh, Jack. What a wonderful world we live in.

HOLD ON Ben and Wheeler for a beat. Side by side upon the sofa. Ben offers Wheeler a carrot. Wheeler accepts.

FADE TO BLACK.

END ACT THREE

ACT FOUR

FADE IN:

25. EXT. OWL CAVE - NIGHT

Two police vehicles parked in the dark, their lights shining brightly upon the rock formations that enclose Owl Cave.

CUT TO:

26. INT. OWL CAVE - NIGHT

START CLOSE on a pair of gloved hands desperately seeking purchase on a rocky wall. Flashlight beams illuminate the scene. Encouraging voices are HEARD:

TRUMAN, COOPER, HAWK

That's it, Andy. Careful. One hand at a time.

CAMERA PULLS back to reveal Andy's head pressed against the wall, grimacing with effort, and not a little afraid. He grunts, hand over hand, as Truman and the others shout instructions from below. Then, finally, with one last moan ... Andy sinks out of frame like a stone.

Andy lands with a thud on the floor of Owl Cave. Flashlight beams criss-cross his features as Cooper, Truman, and Hawk huddle about him

COOPER

Are you all right?

ANDY

(determined to be the man of action)

I'm *fine*.

They part, help Andy to his feet. And turn their lights on the interior of the cave. It is a large, airy space filled with rocky outcroppings, strange shapes in the dark.

COOPER

Incredible.

As the beams of light trip across the cave walls, Hawk intones:

HAWK

We used to play here when I was a kid. Pretend it was haunted by fierce ghosts.

Truman kicks something in the dark, picks it up. A beer can.

TRUMAN

(deadpan)

Beer drinkers, by the look of it.

(CONTINUED)

26. CONTINUED:

COOPER
(fascinated by every detail)
Where is the symbol?

HAWK
This way.

Hawk swings his flashlight beam across the cave, illuminates the far wall. And a ROCKY SHAPE upon it. Cooper and Truman aim their beams as well, step closer.

COOPER
Yes ...

The rocky symbol is a rough-hewn rendering of Cooper's drawing. An easily discernable shape extruding from the cave wall. It does not appear to be man-made.

COOPER
(to self)
Two symbols combined into a larger whole. But for what purpose?

TRUMAN
(the skeptic)
I don't know, Coop. It's similar, there's no denying that.

COOPER
It's more than similar, Harry. The tattoos are a question. And this, somehow, is the answer.

Andy listens gravely, pick-axe over his shoulder, afraid. He flashes his light upon the symbol, forces himself a little closer. As if determined to contribute despite his fears.

COOPER
Why do they call it Owl Cave?

SUDDENLY: an owl's SHRIEK to wake the dead, the FLAPPING of enormous wings, something passes through the shadows overhead. Several things happen simultaneously:

Cooper, Hawk, and Truman whip their flashlights toward the passing sounds, but find nothing.

Andy yips, panics, and whirls about. His pick-axe STRIKING the cave symbol with a mighty blow. Rocks chip and tumble, a sort of whooshing rumble is heard ... and a small LANDSLIDE tumbles down upon his head.

TRUMAN
Andy!

All rush to his side, claw through the rocks and detritus. Andy lays beneath, bruised, stunned, but essentially unharmed.

(CONTINUED)

26. CONTINUED:(2)

ANDY
What was that?

COOPER
(he stands, preoccupied)
An owl.

ANDY
I'm sorry. I destroyed a national monument.

TRUMAN
Forget it, Andy. It's just a rock. The important thing -
(notices Cooper's expression)
Coop?

Cooper isn't listening. He's shining his light on the cave wall, the section revealed by the slide. His eyes are filled with wonder.

TRUMAN
What is it?

COOPER
I'm not sure.

Cooper steps forward, their beams join his to illuminate the wall. And there, partially obscured by the rock that remains, is a CAVE PAINTING of startling color and design.

TRUMAN
Good God.
(reaching out to touch it)
It appears to be a hieroglyph. We'll need the proper tools to excavate. Harry, I have no idea where this will lead us. But I have a feeling, a definite feeling, it will be a place both wonderful and strange.

Cooper reaches out to touch the mysterious design. HOLD ON the cave painting for a beat. The rocky formation that once hid it from view.

CUT TO:

27. OMITTED

27. CONTINUED:(2)

28. EXT. THE GREAT NORTHERN - NIGHT

Establish. Piano music is heard.

CUT TO:

28A. INT. CORRIDOR NEAR DINING ROOM

Cooper returns, speaking into his recorder.

COOPER

Diane. Wednesday night, late. Have just returned from from a place called Owl Cave. How I got there is a long and complicated story, but I will try to recount it accurately. It all began with a pair of matching tattoos...

Cooper stops, looks off. He sees someone familiar in the dining room/bar.

CUT TO:

29. INT. GREAT NORTHERN BAR - NIGHT

Annie Blackburne enters and sits alone at the bar, curious, uncertain. Will she ever be a part of this world? Annie raises an arm, tentative, to flag the bartender. Her actions are not those of someone timid or shy. But rather the first halting steps of a stranger new to a strange land.

(CONTINUED)

29. CONTINUED:

ANNIE

Excuse me?

(off his look)

I'd like something to drink. I'm not exactly sure what.

BARTENDER

Ladies seem to like rum.

ANNIE

Rum. I'll have one, please. With...?

BARTENDER

Tonic.

The bartender steps off to fetch and pour. Annie turns her eyes back to the smokey room: couples seated at tables, talking, intimate and close. Annie watches with fascination and regret. A familiar VOICE penetrates her reverie. Agent Cooper.

COOPER

Hello, Annie.

ANNIE

Hi.

COOPER

Could I get you...

Annie notices the bartender has left her a cocktail.

ANNIE

No, thank you. I have rum and tonic.

COOPER

I see.

ANNIE

One of the Sister's put rum in her tea. I've never tasted it before, but it sounds exotic. so I ...

(off his look)

I lived in a convent for five years. I might as well be from Mars.

COOPER

You're doing fine. You're here, on your own. And you have rum and tonic.

Cooper speaks with quiet humor and affection. Just the support Annie needs. She smiles appreciatively, lifts the glass to her lips, takes a drink. Reacts curiously. Not unpleasant.

(CONTINUED)

29. CONTINUED:(2)

Cooper watches her gazing at the room, the wonder and doubt in her eyes. Annie senses him watching her, Cooper wonders:

COOPER

It's all new to you. Everything.

ANNIE

I feel constantly amazed ... stunned. Music, people. The way they laugh and talk. Some of them so clearly in love. It's like a foreign language to me. I know just enough of the words to realize how little I understand.

COOPER

I'd like to see the world through your eyes.

ANNIE

Why?

COOPER

There are things I would do differently if I had the chance to start over again.

ANNIE

Me too.

Annie pauses, as if to consider a painful memory. She reaches for her glass of water, her sleeve slips up, reveals scars on her wrist. Cooper sees it, says nothing. But Annie knows he saw them.

ANNIE

The thing is, I've failed before. I'm afraid I might fail again.

COOPER

Do you want to talk about it?

ANNIE

(simply, without rancor)
Not yet.

A beat. Cooper peers at Annie, feels something turn inside his heart. He falls in love.

COOPER

Can I help you, Annie?

ANNIE

Can you?

COOPER

Show you the world. Will you let me?

(CONTINUED)

29. CONTINUED:(3)

ANNIE
(after a beat)
I'm stubborn. Extremely willful.

COOPER
I can handle that.

ANNIE
Some people think I'm weird.

COOPER
I know the feeling.

ANNIE
I can't promise you I'd always make sense, or do the things you expect me to.

COOPER
I don't expect anything.

ANNIE
(beat, then a big smile)
Then I accept your kind and generous offer.

Cooper smiles in kind, reaches out to touch Annie's hand and hold it, just below the scars. He's wanted to touch her from the first moment they met.

CUT TO:

30. INT. OWL CAVE - NIGHT

SUDDENLY - CAMERA follows a flashlight beam as it pierces the darkness inside Owl Cave. The beam splashes light upon the cave's rocky walls, then, finally, holds on the landslide aftermath, the symbol's fragment, the cave painting revealed beneath.

A beat. ANOTHER ANGLE reveals the man holding onto the flashlight, now staring intently at the cave painting. It is *Windom Earle*.

EARLE
(peering at painting)
My, my, my. What have we here?

FADE TO BLACK.

THE END