

TWIN PEAKS #22

(Episode 2.015)

by

Harley Peyton

&

Robert Engels

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 DATE: November 20, 1990
SECOND DRAFT: November 26, 1990
GENERAL DISTRIBUTION: November 27, 1990
REVISED: December 4, 1990 - BLUE
REVISED: December 5, 1990 - PINK
REVISED: December 6, 1990 - GREEN
REVISED: December 7, 1990 - YELLOW
REVISED: December 11, 1990 - CHERRY

Lynch/Frost Productions, Inc.
7700 Balboa Boulevard
Van Nuys, CA 91406
(818) 909-7900

ACT ONE

FADE IN:

1. EXT. MARSH HOUSE - NIGHT

POLICE CARS in the driveway.

CUT TO:

2. INT. MARSH HOUSE, VESTIBULE IN FRONT OF THE STAIRS - NIGHT

A COP stands at the door with MALCOLM. A few other COPS look around the house. EVELYN MARSH sits on the steps behind them playing the grieving widow.

COP

His room is completely empty.

MALCOLM

He's a drifter. I'm sure he was long gone once Mr. Marsh pulled out of the driveway.

COP

Would you know his full name?

MALCOLM

I barely knew the kid. Jim... ah, Jim -

EVELYN

(from across the room)

James Hurley. He said he was from Twin Peaks.

COP

Work here long?

MALCOLM

Mrs. Marsh hired him to fix the Jaguar.

COP

How did you meet him, Mrs. Marsh?

EVELYN

Jeffrey's Jaguar broke down near Wally's. I went inside to use the phone and he offered to help.

COP

We'll check there.

(moves to the door)

Thanks.

Malcolm shows them out. Closing the door he walks to Evelyn.

(CONTINUED)

2.015

2. CONTINUED:

MALCOLM

And so we bid adieu to James Hurley.

EVELYN

Give it a rest.

MALCOLM

Careful, Evelyn. I really couldn't tolerate a nervous co-conspirator.

EVELYN

I just want it over with, alright?

MALCOLM

Whatever you say, Mrs. Marsh.

Evelyn turns her back on him. Malcolm laughs and walks up the stairs.

CUT TO:

3. INT. WALLY'S BAR - NIGHT

JAMES and DONNA slide quietly, nervously into a booth in the bar.

DONNA

We can't get out of this by ourselves, James. We've got to get someone to help us.

JAMES

But I didn't do anything. Malcolm killed Mr. Marsh. I'm being framed

DONNA

It doesn't make any difference. We can't just wait for cops to catch us. I think you should call Big Ed.

JAMES

No, my only chance is to talk to Evelyn. If she told me this was a set up, maybe she'll tell the police, too.

DONNA

You wouldn't have a chance. The police will be waiting for you. We've got to keep moving.

JAMES

But she'd listen to me. I know she would.

DONNA

(suspecting it all)
Would she? Why?

(CONTINUED)

3. CONTINUED:

His look tells her about his relationship with Evelyn.

DONNA
I'm gonna call Ed. Stay here.

Donna moves quickly to the phone. Dials. It takes awhile for ED to answer.

DONNA
Ed, it's Donna. I don't have much time. James is in lots of trouble. He was working for this woman, repairing a car and there was an accident - James thinks -

The COP from the Marsh House enters the bar. Donna stares at the cop and then at James who also watches the cop. James slides out of the bar. Donna is about to run after him when the Cop moves suspiciously towards her. She changes the subject.

DONNA
- so, tell me about your new boyfriend, Janie - he's really cute, isn't he? He lettered in football? What position does he play?

The cop walks over to the bartender. They are obviously talking about James. MOVE BACK to the receiver sitting on top the pay phone. Donna is gone. On the other end is Ed's voice.

ED'S VOICE
Donna, Donna -

CUT TO:

4. OMITTED

5. INT. SHERIFF'S STATION, CONFERENCE ROOM - DAY

Shelly and Bobby sit in chairs across the table from Cooper and Truman. Mid-interrogation with Bobby getting steamed.

TRUMAN
What were you doing at Shelly's house last night, Bobby?

BOBBY
I almost get killed and suddenly I'm on trial.

TRUMAN
We just want to know why Leo would attack you?

(CONTINUED)

5. CONTINUED:

BOBBY

Here's the deal. Shelly and I are together, okay? We have been for a long time, since before Laura died. Before and after Leo went into his drool mode.

COOPER

(sees an opening)

Bobby, where were you the night the mill burned?

BOBBY

What's that got to do with this?

TRUMAN

Leo tried to kill you. Maybe you shot him that night.

BOBBY

No way. I went to Shelly's house the night of the fire because I was worried about her. Leo was waiting for me. He was about to play Paul Bunyan on me when Hank Jennings shot him through the window.

TRUMAN

You sure it was Hank?

BOBBY

Absolutely.

COOPER

Is this true Shelly?

SHELLY

Yes.

5. CONTINUED:(2)

COOPER

What about the insurance money?

BOBBY

Just a happy accident. I figure Leo owed us that.

TRUMAN

Where do you think Leo went?

BOBBY

You tell me.

Bobby has no intention of saying anything else.

TRUMAN

That will be all for now, Bobby. Shelly you be careful.

As Shelly and Bobby leave they bump into ALBERT ROSENFELD in the doorway. Cooper is genuinely happy to see him.

COOPER

Albert.

ALBERT

Another trip on the Seattle to Twin Peaks Shuttle. I'll confess to you gentlemen, coming down here today I toyed with singing "Ninety-Nine Bottles of Beer on the Wall."

(opens his briefcase and drops a picture of Earle on the table)

My invite back to Twin Peaks. Direct orders from Gordon Cole. As he so succinctly put it,

(shouts like Cole)

"I'M WORRIED ABOUT COOP."

(spreads out a map, pointing out a pattern marked on it)

Biloxi, Houston, Oklahoma City, Salina, Lincoln, Chicago. Earle's been sending gift wrapped packages to police departments and offices of major law enforcement agencies. Each look like mail bombs, but turn out to be harmless. Deliveries are paid for with phony credit cards signed "Windom Earle." Cole's doing the follow up on this. He should run up here after that.

(CONTINUED)

5. CONTINUED:(3)

ALBERT

One article of clothing in each.
(shows photos)

A white net veil, a garter, a pair of white slippers, a string of pearls, and, finally, a wedding dress.

COOPER

Caroline ...

ALBERT

He's got the DEA, FBI, Treasury, Postal Service and the Mississippi, Oklahoma, and Illinois state patrols looking for him. Invited all of them to the party, but my guess is he won't dance with anyone but you, Coop.

Cooper is unnerved. Albert retrieves more work from his case.

ALBERT

The vagrant in the office died from a knife wound severing the aorta. He'd been dead for two days.

TRUMAN

But it's finger was pointing to the chess board? How did he manage that with the rigamortis?

ALBERT

Rigamortis goes from head to toe but after two days leaves the body toe to head. Earle waited for it to leave the arms and fingers so that he could maneuver them on the chess board.

(moving on)

And then he played Zeus at the power station.

COOPER

How do you know?

ALBERT

He left us this map. Taped under a table.

(CONTINUED)

5. CONTINUED:(4)

Cooper moves away from the map. Stares out the window. Albert worries for his friend.

ALBERT
(picks up a piece off the chess game)
He's making his move. Most definitely.

Albert moves to the door. Tries to cheer Cooper up.

ALBERT (CONTINUED)
About the uniform, Coop. Replacing the elegance of the dark suit and tie with the casual indifference of a mouse brown work outfit is a form of fashion suicide, but, call me crazy, I like it.

Albert goes out. Truman studies the frightened Cooper.

CUT TO:

6. INT. WINDOM EARLE'S CABIN - DAY

LEO JOHNSON in bed with his wounds from the night before freshly dressed. WINDOM EARLE sits next to him playing an antique wooden flute. Five stainless steel square suitcases rest near him. The chess board is set up on the table. A small school desk sits by the door. On one wall is a Earle's high tech command module - computer, modem, monitoring devices, police scanners. Leo awakes to the haunting flute music.

EARLE
Ah, you are awake, then.
(stands over him)
I trust you've slept well.
(goes to his computer returns with Leo's picture and a police APB)
While you slept I've learned all about you.
(holds up Leo's picture)
"Leo Johnson."
(takes out Leo's sheet)
The police would like to see you as soon as possible.

(more)

(CONTINUED)

#2.015

6. CONTINUED:

EARLE (continued)

"Drug trafficking, arson, attempted murder."
(studies the next item)

"Domestic violence." I'm partial to that.

Leo tries to make a bolt for the door. Earle slams his wound with his flute. Leo falls back.

EARLE

Well, Leo, I have cleansed your wounds. You're on the mend. I've removed the proverbial thorn from your paw.
(tasting this)

Leo. Leo the Lion.

(plays a trill on the flute)

I want you to help me. And obey me. Will you do that?

Leo hesitates. Earle shows the flute to Leo.

EARLE

In thirteenth century Japan the Samurai were stripped of their weaponry. But they discovered that the aged and treated bamboo of their Shaku hachi flute made an excellent cudgel.

(smacks Leo again, then walks back to the table)

This flute is truly an instrument of pleasure, don't you think?

Leo tries to make a run for it, but merely allows Earle to have more fun with his flute. It ends with Earle standing over Leo near the doorway. He takes a dog collar out of his coat.

EARLE

I wanted to save this necklace for an "occasion," but now you've ruined it.

He wraps the collar around Leo's neck. Attached is a round object that looks like a beer can.

EARLE

Now, come over here. I've made you some gruel.

As Earle returns to the table, Leo scrambles for the door. He stops short. Struggling with an electrical shock coming from the collar. He falls backwards. Stunned. Earle sits at his table.

EARLE

Come here, Leo. Come on.

Leo struggles towards the table as Earle plays his flute.

FADE OUT:

END ACT ONE

ACT TWO

FADE IN:

7. INT. HURLEY HOUSE - DAY

ED HURLEY and NORMA JENNINGS lie in bed. Norma snuggles next to Ed.

ED

Almost twenty years, Norma. One day we're talking about a graduation party and the next day we're here. In between nothing but hurt.

NORMA

I tried not to think about it. Spent more and more time in the diner trying to make the place work because there was nothing else. We were open everyday so that I wouldn't have another life. No birthdays, no Fourth of July, no Christmas.

ED

I turned all my Christmases into a week full of Mondays. When that didn't work I'd spend my time thinking about presents I never got to buy you. Never got to give you.

NORMA

I bought you a present last Christmas. An onyx and turquoise bolo tie. I walked over to your house to give it to you, but I just stood there and waited to see you through a window. I should have just walked right in. I don't know why I didn't. I'm sorry I didn't.

ED

All the time that you should have been in my home. My bed.

NORMA

It's about the future now, Ed, and what we are going to do about it.

(kisses him)

I want you to pick me up after I close the diner, tonight, and I want you to take me home.

ED

You're right, it's all ahead of us.

They kiss again.

NORMA

Plenty of time.

(CONTINUED)

7. CONTINUED:

Ed rolls on top of Norma with a kiss. As Norma responds they are interrupted by a crash from the next room.

NADINE'S VOICE
Eddie ... Eddie? ...

Norma scrambles to get her clothes on, but Ed stops her.

ED
Don't Norma. I may as well talk to her now.

Before they can get up, NADINE HURLEY walks into the room. She sits dejectedly on the bed. She carries a trophy.

ED
Hello, Nadine.

NADINE
Got all the way to the District Finals at Knife River
only to find out the airplane slam is illegal. I was
disqualified.
(holds up the trophy)
Second Place. What a drag.

ED
(scrambling)
That's a tough break, alright.

Nadine stares at Norma for a moment.

NORMA
Hello, Nadine.

NADINE
I owe you an apology, Norma. I mean I really pounded
Hank and I am sorry. But I thought he was going to do
something to Eddie and I sort of got mad.

NORMA
Thank you.

Nadine gets up and walks to the door. Turns back.

NADINE
Know what?
(sad but honest)
I know about you guys. And it's really, really okay.
Cause now, I don't feel so guilty about me and Mike.

(CONTINUED)

7. CONTINUED:(2)

ED
You and Mike.

NADINE
I don't want to get into it, but I have to tell you, it is
really, really serious.
(another look at them)
So you two should do whatever you want. I am
completely cool about all of this. Really.

Nadine slowly exits leaving a baffled Norma and Ed.

CUT TO:

8. INT. BLUE PINE LODGE OFFICE - DAY

Truman and Cooper sit across a table from JOSIE PACKARD who is in her maid's outfit.
The newspaper clipping with Jonathan's picture lies between them.

TRUMAN
Josie, this is it. I have to tell the police in Seattle
something. They asked me to question you. They know
you're connected with Jonathan.

JOSIE
How did he die? Was it a robbery?

COOPER
(pressing the point)
He was shot three times in the back of the head.

Josie begins to cry. Uneasy, Cooper checks his coffee cup

COOPER
I think I'll get another cup of joe.

Cooper walks to the kitchen area. Truman presses Josie.

TRUMAN
If you were ever going to tell the truth, Josie, this would
be an ideal time.

Josie trembles with fear.

CUT TO:

9. INT. BLUE PINE LODGE, KITCHEN AREA - DAY

Cooper pours himself a cup of coffee. PETE MARTELL struggles in the door with a huge
load of DRY CLEANING.

(CONTINUED)

2.015

9. CONTINUED:

PETE

Cooper.

COOPER

Hello, Pete.

PETE

(perturbed)

I get over to the "Clean and Save" and Jeanie Pombelek was working the counter. She doesn't speak a word of English. Nada. Zip. She's from Budapest. We just stood there and looked at each other like we were made of wood.

Something in the laundry catches Cooper's eye.

COOPER

Who does all this belong to?

PETE

(confidential)

Catherine's runnin' her into the ground so I offered to stop by the dry cleaner and pick up Josie's stuff.

(back to his problem)

The only words I know in Hungarian are paprika and goulash. It took me twenty minutes to get this stuff.

Cooper takes a COAT out of the dry cleaning.

COOPER

This is Josie's?

PETE

Yep.

The phone rings. Pete answers it.

PETE

Hello ... Just a minute.

(to Cooper)

It's for Josie, she here?

COOPER

In the other room.

Pete moves into the next room.

PETE'S VOICE

Josie, it's for you.

Cooper moves quickly to the coat and taking out his pocket knife cuts away a small piece of fabric from the Vicuna coat. He then opens the coat and there are a pair of gloves pinned to the hanger. He takes the gloves.

(more)

CUT TO:

(CONTINUED)

9. CONTINUED:(2)

BACK IN THE OTHER ROOM

With Truman and Pete in the background Josie answers the phone.

JOSIE

Hello.

INTERCUT:

10. INT. GREAT NORTHERN HOTEL, THOMAS ECKHARDT'S ROOM - DAY

ECKHARDT has placed the call to Josie.

ECKHARDT

Josie, it's Thomas. I'm so glad I've found you. I'm wondering if we can get together.

Terrified, Josie stands frozen with the phone in her hand.

ECKHARDT

Did you hear about what's happened to Jonathan?
Dreadful. Dreadful.

CUT TO:

11. INT. BLUE PINE LODGE - ANOTHER PHONE IN THE HOUSE

CATHERINE listens on an extension. She hangs up the phone.

CATHERINE

Welcome to Twin Peaks, Mr. Eckhardt.

CUT TO:

12. ECKHARDT'S ROOM - DAY

Eckhardt hangs up the phone. JONES stands behind him.

ECKHARDT

She's run back to Catherine Martell. I am disappointed.
(in Afrikaans)
She's become predictable.

JONES

(in Afrikaans)
I warned you not to trust her.

Jones returns to some suitcases on the bed and her unpacking. There are maps, blue prints, pictures of Catherine, Josie in her maid's outfit, and Pete. A hand gun, high tech photography equipment, a high powered rifle waiting to be assembled and a parabolic microphone.

CUT TO:

13. INT. GREAT NORTHERN LOBBY - DAY

BEN HORNE talks to a stunned group of HOTEL STAFF. He sits on a saddle draped over a STUFFED HORSE. Young JOHNNY HORNE stands nearby, arms folded, Indian headdress on, mind blank and jumbled. DR. JACOBY stands to one side. Observing.

BEN

So I said to Stonewall Jackson. "What would you like to do when we run the Yanks up to Canada?" And he says, "Follow them. I'd like to be the Duke of Montreal." And I say to Stonewall, "Then we'd have to fight the French?" And then he just gives me that Stonewall look of his and says, "What are we waiting for?"

Ben laughs heartily. Johnny gives a hearty howl. The Hotel staff reacts with ashen silence. Jacoby walks to the back of the room to confer with a bemused JERRY HORNE and a concerned AUDREY.

AUDREY

What do you think, Dr. Jacoby?

JACOBY

Letting him out to mingle with the public does not seem to have helped.

AUDREY

We can't just leave him like this.

JERRY

Well, you have to admit he's kind'a fun this way.

(CONTINUED)

13. CONTINUED:

AUDREY
(turning to Jacoby)
Dr. Jacoby I want you to bring my father back.

JACOBY
To the office?

AUDREY
To the real world.

JACOBY
I think it's time for implementation of the Appomatox
scenario.

All pause to consider this desperate measure. Just then. BOBBY BRIGGS rushes past Ben and the staff and up to Aubrey. He is dressed as a CONFEDERATE BUGLE BOY.

BOBBY
Sorry, I'm late boss.

HOLD ON this incongruous tableau, as Ben chatters on in the background...

BEN
I asked Stonewall what I should do with Lincoln and he
said, "Honest Abe is going to be about as useful to you
as a spittoon cleaner in a whorehouse."
(a beat)
Ah, but Stonewall is gone from me now. His life cut
short by a cruel hail of Yankee lead. He died alone.
Without my comfort.

CUT TO:

14. INT. WALLY'S BAR - DAY

Evelyn Marsh wobbles back from the juke box. Sits at the bar and dumps down another martini. Donna, who's been waiting near the back, approaches her.

DONNA
Mrs. Marsh?

Evelyn stares at her through a haze.

DONNA
I'm Donna Hayward. James' friend.

EVELYN
I remember you.
(to the barkeeper)
Get the lady here a drink with an umbrella in it.
(looks at Donna, pats the stool next to her)
It's alright, dear, sit down.

DONNA
(diving in)
Why are you doing this to James?

(CONTINUED)

#2.015

14. CONTINUED:

EVELYN

Why not?

DONNA

Don't you realize how good he is?

EVELYN

He was good at two things. The car and me. He's a lot of fun. But then, I hope you already know that.

DONNA

(almost shouting)

You don't get it do you? I'm talking about our *lives*.

EVELYN

Life will be rosy if you can just get out of one silly little jam. Maybe. Maybe not.

(takes another drink)

Talk to me in a couple of years when you're whole life has turned to crap. Cause that's what happens, you know. Life turns to crap.

DONNA

Because you've made a mess of your life we have to pay.

EVELYN

Are you looking for that pure heart that beats within the evil vixen? Dial on. He's going over.

DONNA

You make everything sound so pointless and stupid.

EVELYN

(takes another drink)

If there was a reason to climb out of the primeval swill, believe me, dear, I'd know it.

DONNA

Would you? Really?

Before they can go any further Malcolm appears behind them. Moves to Evelyn quickly, but quietly.

MALCOLM

Here you are.

Takes her strongly by the hand.

(CONTINUED)

14. CONTINUED:(2)

MALCOLM

Get in the car.

Evelyn obediently weaves towards the door. Malcolm turns to Donna. Takes her firmly by her shoulders and whispers.

MALCOLM

There is nothing you can do for your friend, honey. So trundle back to your little town safe in the knowledge that if you come here again, I will kill you.

Malcolm goes to the door.

DONNA

(shouting)

Don't do this to him. Please.

Donna watches them go out.

FADE OUT:

END ACT TWO

ACT THREE

FADE IN:

15. EXT. SHERIFFS STATION - DAY

Re-establish.

CUT TO:

16. INT. CONFERENCE ROOM - DAY

Cooper enters the conference room. Agent Rosenfield sits at an overhead projector.

ALBERT

(re first slide)

The vicuna thread sample taken from Josie's coat.

(re second slide)

The traces found on the floor outside your room.

Cooper turns out the lights. Albert is illuminated by the projector's glow. He places two slides upon the overhead plate. Images cast upon the blackboard wall.

COOPER

(he already knows the answer)

Did they come from the same coat?

INCLUDE INSERT

A microscopic comparison of the two slides.

ALBERT

Let me put it to you this way, Coop. Either Josie Packard pulled the trigger, or she's loaning her winter wear to the wrong kind of people.

(looking up at Cooper)

A perfect match.

Cooper sits opposite with a sigh. Considers Josie. And Sheriff Truman.

COOPER

What about the gloves?

ALBERT

Still checking for powder burns. I'll have the results by morning.

COOPER

Did you look into the Seattle homicide?

Albert produces crime photos from a folder on the tabletop, slides them to Cooper.

(CONTINUED)

#2.015

16. CONTINUED:

ALBERT

Locals are looking for a "beautiful Asian Woman", late twenties in connection with the murder of one Jonathan Kumaguy. Mr. Kumaguy has an Interpol sheet as long as your arm...and three holes in the back of his head. I'm betting the bullets will match the slugs we took out of your vest.

COOPER

(looking at photos)

Josie. Again.

ALBERT

Coop, as you know, Truman and I have had our differences in the past. But the big lug's got his heart in the heart in the right place if nothing else. And I'm not above feeling a little sympathy for the stalwart and the dull.

COOPER

What's your point?

ALBERT

Speaking frankly...our Sheriff's got a serious problem with his girlfriend.

COOPER

(rising to exit)

Albert. Not one word until we're certain.

CUT TO:

17. INT. SHERIFF TRUMAN'S OFFICE - DAY

Cooper enters. Sheriff Truman sits at his desk, a fax before him. A chess board has been set up nearby. Cooper pauses, Albert's information weighs heavily on him.

TRUMAN

(referring to fax)

Our John Doe has a name. Erik Powell. Transient. Former Merchant Marine by his prints. Other than that...

COOPER

(chilled)

Powell?

TRUMAN

Yeah. Ring a bell?

COOPER

Caroline. Windom Earle's wife. Powell was her maiden name.

(CONTINUED)

#2.015

17. CONTINUED:

TRUMAN

Do you think *this* Powell is a relative?

COOPER

(stepping to chess board, shaken)

No. Earle's playing a game of chess according to his own rules. Every move sends a message. The name Powell tells me he hasn't forgotten a thing that happened between us. The marine is the first pawn removed from the board. Murder committed for my benefit.

TRUMAN

(figuring, re board)

So whenever he takes a piece here ...

COOPER

(nodding toward window / outside)

Someone dies out there ...

(turning to gaze at chess board)

I never beat him.

TRUMAN

(after a beat)

Coop, if it's a chess expert you need ... we've got one of the best right here in in Twin Peaks.

COOPER

I could use the help, Harry. But Earle is a genius.

TRUMAN

(confident)

I'll arrange a demonstration.

DISSOLVE TO:

18. INT. THE DOUBLE R DINER - DAY

START CLOSE on three small chess boards set up on the counter. A pair of hands move swiftly from one to the next. We HEAR.

PETE'S VOICE

Check ... Mate ... Check...

ANOTHER ANGLE reveals PETE MARTELL wrapping up a trio of speed chess games in brilliant fashion. He stands across the counter from his three opponents - Cooper, DOC HAYWARD, and a bespectacled TOAD - moving effortlessly from board to board, a picture of focus and concentration. Truman looks on with evident satisfaction.

(CONTINUED)

18. CONTINUED:

Toad mutters, shakes his head. He's the first to lose. Doc Hayward makes a rather timid move. Pete pounces with a friendly grin.

PETE

Mate ...
(pauses, waits for Cooper)
And mate.

COOPER

Pete, frankly, I'm impressed.

PETE

I owe it all to the immortal Master: Jose Raoul Capablanca. If there's chessboards in heaven, you'll find Jose sittin' across from the Lord.
(Pete points at Hayward's board, exclaims)
The Caro-Karin defense. A *Classic*.

TRUMAN

They don't come any better. Doc?

HAYWARD

(still staring at the board)
The mind reels.
(smiling at Pete)
One of these days...

COOPER

(leaning forward)
Pete, I need your help. I'm playing a chess match of considerable importance. I can't tell you any more than that. I want to put the game into a stalemate while losing the least number of pieces possible. None, if you can arrange it.

PETE

(after a beat)
Agent Cooper, I'd be honored to serve. Chess being my bailiwick.

COOPER

Thanks, Pete. Great players are either far or few.

Pete puffs up with pride. He nearly salutes.

#2.015

19. NORMA JENNINGS

Norma cleans the counter, glances at the chess games, SEES, Shelly Johnson step into view.

SHELLY

Hi.

NORMA

(immediate concern)

Shelly. I heard about Leo. Are you okay?

SHELLY

(not so sure)

Sure. Bobby's looking after me, so I guess I'm safe and everything...

NORMA

I wanted to come right over. But with Hank gone, it's a madhouse around here.

SHELLY

Well ... do you need any help? I've got plenty of time now... I'd feel better during the day, you know, if I was here...

Shelly's asking for her old job back. And Norma knows it.

NORMA

Are you kidding? Things aren't the same without you. When can you start?

SHELLY

I don't know, I guess I could start ... now.

NORMA

Welcome back, sweetheart.

They hug. A nice beat. Truman interrupts:

TRUMAN

Excuse me, Norma? Can I talk to you for a minute?

NORMA

(she knows what this is about)

Sure.

(to Shelly)

Your apron's in the back.

Shelly beams, steps off Truman and Norma speak privately:

TRUMAN

Hank's nearly well enough to leave the hospital. I figured you should know.

(CONTINUED)

19. CONTINUED:

NORMA

What about his parole violations? Harry, this time I don't want him back.

TRUMAN

I wouldn't worry. Hank's next stop is a jail cell. We're charging him with the attempted murder of Leo Johnson. Add that to breaking parole...it looks like Hank's going away for a long, long time.

NORMA

(after a beat)

Good.

Pete is HEARD shouting checkmate off-screen. Another speedy triumph.

CUT TO:

20. EXT. THE BLUE PINE LODGE - NIGHT

Establish. Night falls.

CUT TO:

21. INT. THE BLUE PINE LODGE - NIGHT

JOSIE PACKARD, in servant's uniform, places the last piece of silver upon a large dinner table set for two situated at the center of the Blue Pine living room. CATHERINE MARTELL, dressed to entertain, supervises Josie's lowly chores with relish.

CATHERINE

Josie, *please*. Give the fork a little room.

(Josie sighs, rearranges)

Put it right there. Perfect. Now you may prepare to serve.

JOSIE

(eyes on the empty chairs)

Who will be joining you this evening?

CATHERINE

That is secret.

Just then: the DOORBELL rings. Josie reacts with a start.

CATHERINE

The door ... ?

Josie nods, steps to answer it. She opens the door, goes white with fear. THOMAS ECKHARDT stands before her. He stares at Josie with dark soulless eyes. Catherine chirps from the rear.

(CONTINUED)

21. CONTINUED:

CATHERINE
Ahh, Mister Eckhardt. Welcome.

Josie reacts with a trembling panic, uncertain whether to stay or flee. Eckhardt finally turns his gaze from her, smiles at Catherine as she approaches.

ECKHARDT
Thank you.

CATHERINE
Josie, where are your manners? Help our guest with his coat.

Eckhardt turns back to Josie. Catherine smiles. HOLD ON Josie as she reaches for Eckhardt's coat. Trapped by their civility.

DISSOLVE TO:

22. INT. BLUE PINE LIVING ROOM - NIGHT

START CLOSE on a pair of trembling hands opening a bottle of wine, then setting it upon a serving tray. ANOTHER ANGLE reveals Josie in the kitchen, carrying the tray toward the living room. Josie steps toward Catherine and Eckhardt seated at the large circular dinner table. They converse, run forks through salads on fine china.

ECKHARDT
(to Catherine, sardonic throughout)
I must confess I received your invitation with some surprise.

CATHERINE
Word travels fast in Twin Peaks. It seemed fitting that I dine with my late brother's business rival. Some wine, Josie.

Eckhardt listens to Catherine's charter, now looks up at Josie as she steps toward them

ECKHARDT
(an easy charm)
Your brother was not always my rival. We were friends. Andrew was a witty, intelligent, and charming man. Plaudits no doubt employed to describe his sister as well.

CATHERINE
(ignoring the compliment)
But your friendship soured.

ECKHARDT
Sadly. Men of business frequently find their personal lives disrupted by the larger portraits they paint.

(CONTINUED)

22. CONTINUED:

CATHERINE
(matching his sardonic tone)
You consider yourself an artist?

ECKHARDT
(with humor)
Of a sort. Your brother was as well.

CATHERINE
(cool and careful)
I wonder, Mister Eckhardt. When you had him killed,
was it for art or money? Don't stand there, Josie, pour.

Josie nearly drops her bottle of wine. But Eckhardt betrays no reaction. He simply turns his gaze from Josie to Catherine. Catherine's playing a dangerous game. Eckhardt will play along ... for now. Josie pours blood-red wine into crystal glasses with a shaking hand.

ECKHARDT
(a gentle tone)
Call me Thomas. Your brother did.

CATHERINE
Thomas. We'll have the h'or d'ouerves now, Josie.

Josie moves off to fetch them. As the conversation continues:

ECKHARDT
One does not kill for art or money. They are
commodities easily lost, but just as easily gained.
However, one -
(small smile, moving from general to particular)
- rather, I, would find reason to kill for love.

CATHERINE
Did you love her that much?

Josie returns, offering a tray of canapes. Eckhardt's tone has been cratonic throughout. But now he pauses. looks at Josie. Takes a small confection from the tray. And speaks quietly:

ECKHARDT
Yes.

Eckhardt pops the canape in his mouth. Josie nearly drops the tray. Catherine speaks evenly, as if describing a prized possession.

CATHERINE
(finally giving this love a name)
Josie has the most incredible hands. They effect a sort
of porcelain grace. Each finger a thing of beauty.

(CONTINUED)

22. CONTINUED:(2)

ECKHARDT

I remember.

Eckhardt reaches out to touch Josie's hand. Josie stands up with a start, freezes. Eckhardt never takes his eyes from her.

CATHERINE

I wonder. What shall we do with her now?

(eyes to Josie, effecting neutrality)

You've come so far to Twin Peaks. It would be a shame to leave us empty-handed.

ECKHARDT

It would.

CATHERINE

On the other hand, Josie is almost completely untrustworthy. She'll betray you again. And again.

ECKHARDT

I have managed to find pleasure in even that repetition.

CATHERINE

Of course I'll miss her cheery disposition. We've become the very best of friends. Two girls chatting over tea ...

ECKHARDT

Perhaps you should purchase an animal of some kind. A cat or a dog.

CATHERINE

But if I give her to you. What will you give me in return?

ECKHARDT

How can one put a value to something so precious.

2.015

22. CONTINUED:(3)

CATHERINE
But you will ... try?

ECKHARDT
(after a beat)
Yes.

CATHERINE
(sharply)
Josie?

Josie stands mute, trapped in this waking nightmare. She can barely manage a whisper:

JOSIE
Yes?

CATHERINE
Thomas and I will have our main course now.

HOLD ON Josie for a beat.

CUT TO:

23. EXT. MARSH HOUSE - NIGHT

Establish.

CUT TO:

24. INT. MARSH HOUSE - NIGHT

Evelyn Marsh steps through the dark living room. She carries drink and cigarette, sits upon a large sofa. Evelyn drinks deeply. Blows smoke-rings toward the shadows that ripple across the ceiling. Just then: a VOICE in the dark.

JAMES' VOICE
Why did you do it?

Evelyn reacts, startled. James steps out of the black.

JAMES
I've been givin' it a lot of thought. And I still don't understand.

James pauses, pent up, full of anger. Evelyn stands to meet him.

EVELYN
James, you're not safe here. If Malcom finds you...

JAMES
(intense)
For money, is that it? No, wait. I got it: Malcom's a
(more)

(CONTINUED)

24. CONTINUED:

JAMES (continued)

wrong guy and he *made* you play along, right? I can believe that. Make me believe it, Evelyn. Tell me a story. 'Cause I'm all mixed up and I just want to know why you did this to *me*.

EVELYN

(reaching for him)

James...

JAMES

(cold with fury)

Don't touch me.

Evelyn pauses. A long beat, then she whispers:

EVELYN

What did you expect? Apology? A hidden heart of gold?

(simply)

I did it all. Everything. I found you I lured you in. And I kept you here while Malcom planned a nice, neat frame.

JAMES

Why?

EVELYN

For the money. Out of fear. Because I wanted to.

Her words chill him. James' anger subsides. He expected excuses, regret. Anything but this.

EVELYN

That's not exactly what you want to hear, is it, James? The truth hurts. I know.

James stares into her eyes. Evelyn moves closer. The truth hurts her too:

EVELYN

You're good and you're honest. I'm not. But that doesn't mean there weren't moments when I truly wanted you here. Not for the money or for Malcom. But for *me*. For the good and honest way you taste.

A long beat. And despite everything she's told him, or perhaps, in some odd way, because of it...James steps toward Evelyn's arms.

JAMES

I wanted you too.

(CONTINUED)

24. CONTINUED:(2)

They exchange a gentle kiss. A beat. Footsteps behind them, a sudden leap ... AND MALCOLM APPEARS, STRIKES JAMES ON THE HEAD. James slips to the floor, lies still. Evelyn looks at his inert form with shock, then to Malcolm.

Malcolm speaks quietly, words for Evelyn to commit to memory. Her story, her alibi, a tale to be told to the police.

MALCOLM

(dead calm)

James broke into the house. He was angry, he was *crazy*. He killed Jeffrey and now he came back to kill you. A poor, helpless widow. But you were ready for him, Evelyn. You got your gun ... and you shot James until he was dead.

HOLD ON Evelyn for a beat. Malcolm before her. James helpless on the floor.

FADE TO BLACK.

END ACT THREE

ACT FOUR

FADE IN:

25. EXT. WINDOM EARLE'S CABIN - NIGHT

Establish.

CUT TO:

26. INT. WINDOM EARLE'S CABIN - NIGHT

A fire burns in the hearth casting warm light about the cabin. Windom Earle peers into a mirror, carefully affixes a false mustache to his face, other concealing facial hair. He speaks aloud as he prepares his disguise:

EARLE

Work slowly and with care. Everything must be written
in a steady, uncompromising hand.

Leo sits at a small wooden school desk, concentrates on a piece of writing paper before him. He painstakingly copies from an open book of poetry, produces a version in his own hand. The shock-collar still hangs about his neck. Earle steps behind him, peers over Leo's shoulder. He uses his flute as a yard stick or marker.

EARLE

No, no, no. Terrible.
(pointing to offending section)
Erase.

Earle produces the shock collar control, presses a button. A low-grade SHOCK shivers through Leo's body. Leo reacts with a shudder. Then erases in haste, looks up at Earle with plaintive expression.

EARLE

Now. Try again. Concentrate.

Leo looks back to the paper. As if it was responsible for the shocks that course through him. He puts pen to paper. But he errs again.

EARLE

(with manic disgust)
Oh, Leo. For heaven's sake.

Another stinging shock. Leo turns, as if to flee. But Earle is upon him. He grabs Leo's hand in an iron grip.

EARLE

Let me show you.

Earle guides Leo's hand to the paper. And carefully leads him through the difficult section. There is something odd and tender about Earle's actions. As teacher to pupil. Father to son.

(CONTINUED)

26. CONTINUED:

EARLE

See? Like this. There you go. Much better. Now you finish.

A beat. Leo proceeds, afraid, but more determined somehow. Earle watches with satisfaction as Leo completes the unseen document. He gives Leo a friendly pat on the head.

EARLE

I am proud of you, Leo.

Leo looks up at Earle, eager to curry his favor, whispers.

LEO

Windom ... Earle...

EARLE

(pleased)
Yes. Windom.

Earle picks up Leo's work. THREE child-like VALENTINES. In the center of each heart is a picture: Shelly, Donna, and Aubrey. They are surveillance photos. Leo has written their names on each valentine.

EARLE

Pretty words for pretty girls. Which one will be my Queen?

LEO

(fairly mindless repetition)
Queen ...

Earle carefully tears the page into vertical thirds. Leo reacts with a protesting groan.

LEO

No...

Earle looks at him sharply. Leo cowers at his school-desk. Earle produces three identical envelopes, one for each torn third.

27. INT. BEN HORNE'S OFFICE - NIGHT

START CLOSE ON Aubrey dressed as Scarlett O'Hara, in hoop skirt and bonnet.

(CONTINUED)

A surreal tableau follows. *Grant's* surrender as enacted by Ben Horne (as the victorious General Lee), Dr. Jacoby (as the vanquished General Grant), Jerry Horne (as Wilmer McLean), Aubrey (as daughter McLean) and Bobby (as the miserable Bugle Boy).

Ben pauses, midroom, surveys the small table at its center, the players grouped about him. Aubrey steps forward with a smile.

AUDREY
(playing it up, and playing it well)
Welcome to our humble home, General Lee.

BEN
Thank you. You are ...?

AUDREY
Scarlett McLean. This is my father.

Aubrey gestures toward Jerry in his farmer's suit. But Jerry misses his cue, stands frozen with stage fright. So Aubrey repeats:

AUDREY
(a little louder)
This is my *father*.

Jerry reacts, hurries forward, still clutching Ben's sword.

JERRY
(the world's worst southern accent)
Wilmer McLean at your service. I'm indeed honored to
make your extremely suitable acquaintance.
(offers the stagiest of bows)

BEN
Why are you armed with my sword?

JERRY
(stumped, remaining in bowed posture)
I ... like your sword. *Sire*.

Ben frowns, surrounded by idiots no matter which universe he inhabits. Aubrey ushers Jerry to the side.

27. CONTINUED:(2)

AUDREY
Thank you, Daddy.

BEN
(checking his watch, anachronism be damned)
Where is General Grant?

JERRY
(doing his best/worst to contribute)
General Grant's a-comin', sire. I know'd it.

An awkward beat. Jacoby remains in hiding. Someone's missed their cue. Jerry looks at Aubrey. Aubrey frowns, shoots a look at Bobby. Bobby plays a hasty toot on the bugle. The cue Jacoby's been waiting for. A beat. And he steps forward, with as much dignity as stepping from behind a curtain allows, into the room. Ben reacts to the odd entrance, ignores it. And extends a hand.

BEN
General Grant.

JACOBY
General Lee.

AUDREY
(taking charge)
Please, gentlemen. Sit down.

She gestures toward the small round table. They sit.

BEN
We once met during the Mexican War. Do you remember?

JACOBY
(calling upon high school drama training,
sticking to the script)
I have come to surrender the North.

Ben reacts. Is he the only sane man in the room?

BEN
(trying to carry on an actual conversation)
The Mexican War. Do you remember?

JACOBY
(backing and filling)
It was a good war as I remember.

BEN
Nonsense. All wars are nothing more than madness
(more)

(CONTINUED)

27. CONTINUED:(3)

BEN (continued)
disguised as the patriotic ventures of politicians too old
or cowardly to participate in them. I have no love of
war. And even less for politicians.

JACOBY
(a little dazed by the outburst)
Me neither.

BEN
(wondering if this can possibly be Grant)
But as for the men who fight them...
(living the moment)
Well. They have my eternal respect and sympathy.
(with a sigh)
Very well, General. Enough fruitless conversation. My
terms. Federal officers may keep their side arms and
general possessions. Officers and men claiming to own
horses may keep them too. And each officer and man
will be allowed to return to his home, not to be
disturbed by the Confederate States' authorities.

JACOBY
(eager to complete the process)
I surrender.

Ben pauses. Rewriting history wasn't supposed to be like this. He sighs.

BEN
Of course you do. The articles ... ?

Ben looks about, no paper on the desk. Jerry hurries forward, having missed his cue.

JERRY
The articles, sire.

BEN
(finally correcting)
Sir.

JERRY
(retreats bowing and scraping)
Sir.

BEN
(offering him a pen)
General Grant. You will sign?

JACOBY
Yes.
(more)

(CONTINUED)

27. CONTINUED:(4)

JACOBY (continued)
 (finally rising to the occasion)
 And may I add that you have been a valiant opponent of both noble bearing and fine character. Qualities happily reflected in the hearts and minds of your brave men.

BEN
 (genuinely flattered)
 Thank you.

Jacoby signs. He hands the pen to Ben. Ben signs as well. Jerry reveals a harmonica, begins to PLAY the Battle Hymn of the Republic in the background.

BOBBY AND AUDREY look on from the perimeter. Bobby turns to Aubrey.

BOBBY
 (sotto voce)
 I thought the North won the Civil War...

Aubrey rolls her eyes. Ben and Jacoby stand, shake hands a second time. Jerry steps closer, playing loudly now. Ben gets fully into the spirit of the moment, tears gather in his eyes, he's at the pinnacle again, he's triumphed over inestimable odds ... and FAINTS dead away.

AUDREY
 Daddy!

Jerry, Jacoby, and Aubrey gather about the fallen General. Jacoby loosens his collar. Bobby stands just behind them.

JACOBY
 Give him room.

JERRY
 Ben!

AUDREY
 Daddy, can you hear me? Daddy?

A beat. Then, a long last, Ben's eyes flutter ... and open. He speaks:

BEN
 Where am I?

JERRY
 Twin Peaks.

BEN
 (gazing up at them)
 I had the strangest dream. You were there, and you, and you...
 (more)

(CONTINUED)

#2.015

27. CONTINUED:(5)

BEN (continued)
(he spots Bobby behind them)
Who are you?

BOBBY
Bobby Briggs. Sir.

BEN
Oh.
(back to the dream)
It was incredible. There was a war. And I was a
General. General *Lee*. And somehow, despite
incredible odds against me, I *won*. It ... well. I know
it's impossible. But you were all there. And I was too.

AUDREY
Bur you're back now, Daddy. You're home.

BEN
Yes. I am.

JERRY
Atta boy, Ben.

JACOBY
How do you feel? Any aftereffects. Dizziness?

BEN
To tell you the truth...
(beat, as if to check)
I feel terrific. I feel like...

JERRY
Yes ...?

AUDREY
What is it, Daddy?

BEN
(noticing)
What in the world are you doing in those clothes?

Jerry does a little impromptu dance of celebration. Aubrey hugs her father. Dr. Jacoby sits back on his heels, still wearing his tattered uniform. Bobby plays a rolling figure on his trumpet.

CUT TO:

28. EXT. MARSH HOUSE - NIGHT

CAMERA TRACKS toward the house, a moving POV, now peering through a window inside. *Evelyn kneels by James on the floor. Malcom enters the living room carrying a pistol in his right hand.* ANOTHER ANGLE reveals Donna looking through the window, reacting to the horrifying scene within.

CUT TO:

29. INT. MARSH HOUSE - NIGHT

Malcom holds the gun toward Evelyn, grip-end first.

MALCOM

The story rings a little truer with your fingerprints on the gun.

EVELYN

(rising to her feet)

No. I can't...

MALCOM

Just your prints. Leave the rest to me.

Malcom forces the gun into Evelyn's hand. Then produces a glove, slips it on his right hand.

MALCOM

I'll do my best to imitate the actions of a hysteric. Five shots, tightly grouped. Like the gun went off in your hand. Repeatedly.

Glove on, Malcom holds out his hand for the gun. But Evelyn hesitates, steps back from him.

MALCOM

Evelyn...?

Just then: Donna races into the living room.

DONNA

NO!!

Malcom whirls about. Donna races to James, kneels to hold him in her arms. To protect him from further harm. James stirs, barely conscious.

JAMES

(faintly)

Donna...?

DONNA

(looking up at Malcom and Evelyn)

Don't hurt him. *Please.* Don't hurt him anymore.

(CONTINUED)

29. CONTINUED:

MALCOM

(eyes on Donna and James, holds out hand)
The gun, Evelyn.

DONNA

(pleading for their lives)
I called the police. They're coming. You'll never get away with this...

EVELYN

Malcom...

MALCOM

She's lying. Give me the gun.

DONNA

(directing her whispered plea toward Evelyn)
Don't do it. Please don't let us die.

MALCOM

(holding out gloved hand for the gun)
Evelyn.

EVELYN

(after a beat, softly)
No.

Malcom whirls about. Finds Evelyn gawking fondly at the young lovers. The gun held tightly in her hand.

EVELYN

I can't do it. I won't.

There is a transcendent determination in her voice. A soul reclaimed. Malcom darkens.

MALCOM

I will.

He steps forward, means to wrest the gun from Evelyn's hands. But Evelyn FIRES, a bullet slams into Malcom's chest. He staggers, looks down at the wound with surprise. He steps toward Evelyn, the gun smoking in her outstretched hand. But his legs fail him. Malcom staggers, Malcom falls dead to the floor. A beat. Donna weeps, cradles James in her arms. Evelyn drops the gun. And in a voice totally devoid of emotion, begins to recite the story Malcom taught her.

EVELYN

He was angry, he was *crazy*. He killed Jeffrey and he came back to kill me. But I was ready for him. I got my gun. And I shot him. I shot him until he was dead...

A distant siren wails.

CUT TO:

30. EXT. GREAT NORTHERN HOTEL - NIGHT

Establish.

CUT TO:

31. INT. GREAT NORTHERN LOBBY - NIGHT

A man pauses in the hotel lobby. It is Windom Earle in disguise. Earle looks about, reacts. He SEES Agent Cooper step into view. Earle walks quickly to a pillar nearby, hides behind it.

Meanwhile, Cooper steps through the lobby after a long day. He walks past Earle in hiding, continues. Then reacts, as if he'd felt someone's eyes upon him. Cooper turns, takes a closer look... but there is no one to be seen. Earle has moved on. Cooper shrugs, steps inside the waiting elevator.

A beat. Earle steps to reception, pleased with his subterfuge. He watches the elevator door close, turns to hand an envelope to the night clerk.

EARLE
For Miss Aubrey Horne.

CUT TO:

32. INT. GREAT NORTHERN ROOM - NIGHT

Cooper enters his room, removes jacket and gun. Then he pauses, notices something ahead. A strange shape beneath his bedspread where the pillow lies. Cooper steps closer, carefully pulls it back.

A plaster deathmask has been set upon his pillow. The face of a beautiful woman. Caroline.

Cooper stares at the mask for a long, long beat. His heart floods with sad memory. Then, careful not to break it, Cooper lifts the mask off his bed. Beneath it ... a small tape recorder, now activated by the mask's removal. Cooper reacts, waits. And hears the familiar VOICE of Windom Earle.

EARLE'S VOICE
Breathtaking, wasn't she? A truly beautiful woman,
Caroline. Funny, after all this time, after all that
happened in Pittsburgh ... I still love her. And I know
that you do too ...
(beat)
Now, Dale. Listen carefully. It's your move ...

FADE TO BLACK.

THE END