

TWIN PEAKS #019

(Episode 2.012)

by

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ACT ONE

FADE IN:

1. INT. BEN HORNE'S OFFICE, GREAT NORTHERN - DAY

BOBBY BRIGGS, pumped for action, marches in the door wearing Leo's suit. BEN HORNE with his back to Bobby doesn't seem to know he's there, is pushing furniture around the room.

BOBBY
Mr. Horne? ... Mr. Horne?

Bobby studies the furniture arrangement; most of it is stacked up against one wall. He looks at Horne; unshaven and in a bathrobe. Ben spins around to stare at him.

BOBBY
Your secretary said to come in. Bobby Briggs.

BEN
Do you know what you have to have in this life, Bobby?
Balance. Distance. Symmetry. Look.
(gestures towards the furniture)
Isn't that a beautiful thing?

BOBBY
Mr. Horne. Did you listen to the tape?

BEN
I listened to your tape Bobby. Frankly, I'm surprised
that Leo could master the technology, but ...
(a sinking spell)
Damn it, talk to me, Bobby.

BOBBY
Mr. Horne, I have a great admiration for you.

BEN
Admiration is for poets and dairy cows.

BOBBY
(a beat)
Sir, you called and asked to see me.

BEN
(moving towards him)
You're standing in front of a mammoth skyscraper. A
leviathan that rips the clouds open. What's the first
question that comes to your mind?

BOBBY
Pardon?

(CONTINUED)

1. CONTINUED:

BEN

The first thing you ask is "What's on the top floor?"
"Who's up in that penthouse, and why?" That's what I'm
like. Are you?.

BOBBY

(doesn't have a clue)
Of course I am.

BEN

(hands him a camera and accessories)
Opportunity knocks, Bobby. Follow Hank Jennings.
Chronicle his existence. Show me something I don't
already know.

BOBBY

Uh ... how much do I get for this.

BEN

What are you making now?

BOBBY

I'm in high school.

Ben takes out a roll of bills, peels off a *single bill* and hands it to Bobby.

BEN

Congratulations. A 100% raise.

CUT TO:

2. INT. CORRIDOR OUTSIDE BEN'S OFFICE - DAY

Bobby exits into the corridor. He is stopped by a SCREAM behind him that starts far away and moves towards him. A drop dead blonde, LANA BUDDING MILFORD, draped in her bridal nightgown, rushes by him. Bobby smiles helplessly slowly *closing the door on the strap of the camera case*. The Bride resumes her scream going around the corner. Bobby starts to follow only to be yanked back by the strap caught in the door.

CUT TO:

3. INT. SHERIFF'S OFFICE, CONFERENCE ROOM - DAY

COOPER and a realtor, IRENE LITTLEHORSE, an American Indian in her mid-fifties, look at a book with photographs of her listings.

LITTLEHORSE

Mr. Cooper, are you looking to rent or would you
consider leasing with an option to buy?

COOPER

I'm looking for a little piece of paradise. Upon finding
it, I'll consider any option.

(CONTINUED)

3. CONTINUED:

LITTLEHORSE

This just came on the market; it's a Victorian, 1890's. I can also recommend the old Longacre house.

COOPER

I'd like to see them both.

LITTLEHORSE

Very good. Which would you like to see first?

Cooper smiles. Takes a coin from his pocket. Flips it onto the table. It rolls and stops on a picture of yet another property.

COOPER

What is this?

LITTLEHORSE

I thought I'd take that out. This property is called "Dead Dog Farm." And it's worse than it sounds.

COOPER

(intuitive interest)

"Dead Dog Farm." What is it?

LITTLEHORSE

A puzzle. No one ever stays there long Dreamer after dreamer has worked that patch of land.

COOPER

"A parcel of vain strivings tied by a chance bond together."

Littlehorse smiles at Cooper.

LITTLEHORSE

I read Thoreau myself, Mr. Cooper. I have to warn you, this isn't exactly Walden Pond.

COOPER

When can I see it?

CUT TO:

4. INT. SHERIFF TRUMAN'S OFFICE - DAY

COLONEL CALVIN REILLY, black, sixty, made of brick sits across from Truman.

REILLY

Sheriff, what do you know about Major Briggs work?

(CONTINUED)

4. CONTINUED:

TRUMAN

Well, I guess all I know is he's doing something top secret.

Cooper sticks his head in the door.

COOPER

Harry?

TRUMAN

Cooper, this is Colonel Reilly. He's heading up the Air Force's investigation into Briggs' disappearance.

REILLY

Cooper. Just about to hunt you down. You were with Briggs when we lost his coordinates.

COOPER

Correct.

Reilly drops a map on Truman's desk. Points to a circled location.

REILLY

The area where he disappeared. Now when you were at the site, did you happen to see any wildlife in the area?

COOPER

Wildlife?

REILLY

Squirrels, skunks, ground hogs.

COOPER

No ...

REILLY

Any birds? ... Owls.

COOPER

Moments before the Major disappeared I *heard* an owl.

REILLY

(not giving away a thing)
No visual contact?

TRUMAN

Look, Colonel, Garland Briggs is a good friend of mine and this has us more than a little spooked. I really wish you'd just level with us.

(CONTINUED)

4. CONTINUED:(2)

REILLY
Can you clarify that?

COOPER
(a look at Truman)
We know about your monitors and the messages you received from deep space that pertain to me.

REILLY
You may know something but you'd best get your facts straight: our "monitors" are pointed at deep space, but the messages we intercepted that Briggs showed you were sent from right here in these woods. Where they were being sent *to* is another question.

He points to the map again, near the disappearance site. A stunned moment as this sinks in.

COOPER
Colonel, does this have anything to do with a place called the White Lodge?

REILLY
(taken aback)
That's classified.

TRUMAN
(pause, a look at Cooper)
Look, Colonel, we'd like to help you but you're not making it any easier.

REILLY
(pause)
Garland Briggs is the best pilot I've ever known. He was born with hardware most of us only dream of having. He's been walking point on this operation for three years, carrying a full pack. I'll tell you this: his disappearance has implications that go so far beyond national security the cold war seems like a case of the sniffles.

CUT TO:

5. INT. RECEPTION AREA - DAY

ANDY BRENNAN, LUCY and JUDY SWAIN, from the HAPPY HELPING HAND organization chat on the sofa near the reception area. SWAIN references large file folders in front of her.

(CONTINUED)

5. CONTINUED:

RICHARD TREMAYNE hurries in to join them.

TREMAYNE

Sorry I'm late, but the little Nipper is so excited about our camping trip I couldn't coax him out of the car.

ANDY

Richard, this is Judy Swain from the Happy Helping Hand organization

SWAIN

I'm Little Nicky's case manager.

TREMAYNE

Charmed, I'm sure.

(CONTINUED)

5. CONTINUED:(2)

SWAIN

As I was about to tell your friends, the number one thing to know about Nicky is that throughout his brief life he has been confused, and perhaps traumatized, by a persistent random misfortune.

TREYMAYNE

(noticing the size of Nicky's files)
Looks like he's bounced around quite a bit.

LUCY

The poor child.

SWAIN

Yes. An orphan, you know.

ANDY

Really? What happened? Did his parents die?

TREMYAYNE

Nicely deduced, Andrew. Persistent random misfortune.

SWAIN

They were killed.

TREMYAYNE

(a look at Andy)
How were they killed, Miss Swain?

SWAIN

Mysterious circumstances. I'm afraid the orphanage has never provided us with that information.

Sheriff Truman hustles out of his office to announce ...

TRUMAN

Andy, let's go. We've got an emergency at the Great Northern.

CUT TO:

6. INT. MARSH HOUSE, JAMES' ROOM - DAY

JAMES sits on his bed cleaning some of his tools. He is interrupted by MALCOLM, Evelyn Marsh's brother, carrying a large cocktail. Uniformed. Thirties. Tipsy. Oddly vulnerable.

(CONTINUED)

6. CONTINUED:

JAMES

Can I help you?

MALCOLM

I'm heading up the local serf rebellion. Wondering if you'd help me bundle up loose sticks to burn the master. Malcolm. Malcom Sloan.

(shaking his hand)

As in "Brother to Evelyn." I'm Mr. Marsh's driver ... as in "Bring the car around, James."

(takes a belt from his drink)

I spend a lot of time waiting at airports, happily basking in the glow of cocktail lounge flourescents.

(sits across from James)

How badly did she damage the Jag?

JAMES

It's repairable.

MALCOLM

That's the nice thing about things. When she and Jeffrey fell In love, he gave her a new life. I got a nice uniform and the keys to the liquor cabinet.

(another drink)

Hope I don't sound ungrateful. Compared to the life I was living wanton dissipation is a step up - and Evelyn, well, she's learned a lot herself. Defensive postures. Masking bruises. Vicious cycles.

JAMES

What are you talking about?

MALCOLM

I'm sorry, am I being obscure? Once a fortnight, Jeffrey pounds her mercilessly and she tries to get even by breaking one of his things, which perpetuates the cycle.

JAMES

She's your sister, why don't you stop him?

MALCOLM

Sonny boy, nobody stops Mr. Marsh. That's the golden rule around here. Jot it down and put it under your pillow.

(finishes his drink, almost tears)

No one can do anything.

CUT TO:

7. INT. HOTEL ROOM, GREAT NORTHERN - DAY

The corpse of DOUGIE MILFORD lies in the bed. A frozen grin is plastered on his face as DOC HAYWARD finishes a cursory exam and pulls a sheet over his head.

DOC
Looks like a heart attack.

Andy and Truman stand by. Dougie's dead hand clasping an open book falls out from below the sheet. Andy leans over and reads.

ANDY
"Once stimulated the female will respond in such a way that the skin around the ..." oh my God ...

TRUMAN
Guess Dougie went out with his boots on.

DOC
(gently takes the book from Andy)
"My Secret Life."

TRUMAN
I'll say ...
(inspects other books on the nightstand)
"Kama Sutra," "Collected Poems of Byron," "Hookers and Handmaidens."

Andy discovers an ornate, purple wooden BOX on a luggage stand.

ANDY
Sheriff? Look at this.

The three gather around it and slowly, silently take out it's contents: two red clown noses, monk's robe and cowl, large rubber bands, lotions, an eggbeater, and, finally, a lifelike mask that bears an eerie resemblance to Gary Crosby. They stand there in awe of this discovery until their focus is broken by shouting at the door. Mayor DWAYNE MILFORD, Dougie's brother, walks into the room swelling with emotion.

DWAYNE
What a falling off was here ... Dougie. Lord, I hate to say I told you so.
(sees and grabs the copy of Kama Sutra)
Here it is, Sheriff. The murder weapon. She might as well have blown his brains out with a rifle. He never could say no to a woman ... the old fool.

He begins to weep. Truman gestures to Andy who gently leads the Mayor to the door. Andy opens the door and hands the mayor over to two DEPUTIES standing outside.

CUT TO:

8. INT. HALLWAY OUTSIDE THE ROOM - DAY

As the deputies take Dwayne out he spots Lana, giving her statement to Hawk.

DWAYNE

You sexual Howitzer. You'll burn in hell for this.

HAWK

Take it easy, Mr. Milford -

DWAYNE

I'm going to shout to wake the dead! She murdered my brother, she's a witch!

He makes a pathetic attempt to get to her, forcing the deputies to lead him away. Lana begins to weep. Hawk tries to comfort her.

LANA

He's right. I'm cursed.

HAWK

Don't be silly.

LANA

No, it's true. It started in high school. Prom night. My date went to kiss me ... it was his first day with braces. They gleamed in the moonlight ... and his jaw locked open.

(barely holding on)

We ended up in the emergency room. The doctors had to break his jaw in three places to get it to shut. It's gotten worse ever since.

HAWK

(taking a chair beside her)

A curse needs a cure. I know a bit about these things.

BRIDE

Are you the sheriff?

Hawk idly leans his chair back against the door to Dougie's room. Puffing up.

HAWK

Let's just say that when something big goes down, I just happen to be the man who's -

Andy opens the door behind him. Hawk goes over. On his back he looks up to see Andy beaming stupidly at the bride, caught in her spell, as he *steps on Hawk's hand*.

FADE OUT:

END ACT ONE

ACT TWO

FADE IN:

9. INT. HIGH SCHOOL GYM - DAY

Wrestling coach, BUCK WINGATE, lectures his assembled squad who stare at NADINE HURLEY and MIKE NELSON standing next to one another in wrestling gear on the mat.

WINGATE

Boys, there's a story about a great football coach whose name escapes me at the time who was dead set against having black players on his team until the day they brought him the most fantastic black halfback anyone had ever seen. When what's his name watched him run fifty yards and no one laid a hand on him, he shouted, "Look at that Indian go!"

(slaps an arm around Nadine)

That coach accepted that athlete's desire to compete. Today that same story applies to this woman's ... young girl's right to compete as well. In addition to which, it's her moral and constitutional right.

(now puts his arm around Mike)

Nadine has asked to prove herself to us by wrestling the very best: our very own District champion, Mike Nelson
(he turns Nadine and Mike toward each other)

Ready to wrestle at the sound of the whistle ...

Wingate blows his whistle. Nadine and Mike circle each other looking for the take down. Hesitatingly, Mike makes a move for Nadine's legs, she takes him by the shoulders and lifts him above her head. She carries on a conversation only she and Mike can hear.

NADINE

Hi, Mike.

MIKE

What are you doing?

Mike looks down at Nadine helplessly. She lowers him to the mat. Whispering to him.

NADINE

Isn't it fun we get to be so close in public?

MIKE

(struggling for air)

Neck ... you're breaking my -

NADINE

You're right. This *is* almost like necking.

With great effort Mike escapes, but after her quick move he is in Nadine's bear hug.

(CONTINUED)

9. CONTINUED:

NADINE (CONTINUED)

(sing song)

I can smell your aftershave.

(brings him down again, his face into the matt)

Want to go do something tonight? I don't have a curfew
... hint, hint.

The rest of the team is yelling: "Pin ... Pin ..." Mike lets out a groan. To Nadine it is an answer she can't hear. She flips him over to his back.

NADINE

What'd you say Mike?

MIKE

(fearing for his life)

Yes. Yes.

He's pinned. Coach Wingate holds up Nadine's arm.

WINGATE

Welcome aboard, Nadine Too bad you're a senior.

Nadine beams at Mike who returns her look with terror.

CUT TO:

10. EXT. DEAD DOG

Cooper and Littlehorse stare at the house on Dead Dog Farms. An abandoned building on a derelict farm. FADED SHUTTERS guard the window.

LITTLEHORSE

Still standing almost by force of habit.

COOPER

Habit can provide a strong foundation. Why is it called
Dead Dog Farm?

LITTLEHORSE

An old legend. Of all the people in the world the worst
and the best are drawn to a dead dog.

(off Cooper curious look)

Most turn away; those with the purest of hearts feel its
pain. Somewhere in between the rest of us struggle.

Cooper nods, walks up the muddy driveway. He stops when he sees TIRE TRACKS.

COOPER

Have you showed the property to anyone else recently?

(CONTINUED)

10. CONTINUED:

LITTLEHORSE

I don't think anyone's asked to see it this last year.

Cooper walks in the tracks; first one, then another, and another. Almost walking in circles.

COOPER

Three cars. One a jeep, one a four-wheeler. Third's a domestic sedan ... boot prints.

Cooper follows them towards the door. Irene follows.

CUT TO:

11. INT. KITCHEN, DEAD DOG FARM HOUSE - DAY

Littlehorse follows Cooper into the room. The place is a mess with the exception of a table and chairs set upright. Cooper sits in a chair and then sits in one opposite it, studies the angles. Examines some ashes on the floor.

LITTLEHORSE

What are you seeing?

COOPER

There's been a meeting here. Within the last few hours.

He hunts around for something else. Sticks his hand into the drain in the sink.

COOPER

They forgot there was no running water.
(brings out a bit of fine white powder; holds it
to the realtor's nose)
Smell anything?

LITTLEHORSE

No.

COOPER

Baby laxative.

Cooper lies on the floor under the table with his head flat against it. A bird's eye view. He slides his head along the floor. Finds what he is looking for. He licks his finger, runs it along the floor and brings it up covered with white powder. He shows it to Littlehorse.

LITTLEHORSE

More white powder.

Cooper holds the hand with the powder from the drain in the sink up to Littlehorse.

COOPER

(shows his white finger)
Cocaine. Irene, we have to notify the sheriff.

CUT TO:

12. EXT. ROAD IN THE WOODS - DAY

Tremayne's car is pulled to the side of the road with a flat tire. Tremayne has managed to get the car up on a jack. The lug nuts, the spare wheel, and the flat tire lie before him. He's trying to read the jack's directions, leaning against the hood.

TREMAYNE

I don't understand this at all. I just had the car checked at the Gas Farm and they assured me everything was in perfect working order. This all seems so ... technical.

(his concentration is broken by a piercing blast from the car's horn)

Please, Nicky, Uncle Dick is trying to read -

(drowned out by more blasts from the horn.)

Tremayne snaps)

Get out of the car, Nicholas. Nicholas, get out of the car! Right now, out of the car! Out of the CAR!

The horn stops. Pause. Nicky exits the car and moves sheepishly to Tremayne.

NICKY

Are you mad at me, Uncle Dick?

TREMAYNE

(back in control)

No, no, of course, not. Why should I be mad?

NICKY

I scared you, didn't I? You jumped around like a do- do bird.

He laughs. Tremayne goes back to work. Nicky wanders away.

QUICK DISSOLVE:

ANOTHER ANGLE

Tremayne brings the tire up to put it on the axle, he leans into the wheel well. As he does this the car slowly begins to rock off it's jack ... about to come down on Tremayne's neck and shoulder. Tremayne realizes this just in time and pulls away. His glove is caught in the wheel well. He watches as the fingers of the glove are torn off and crushed. A very close call. From behind him, Nicky appears crying his eyes out.

NICKY

Uncle Dick, Uncle Dick.

He rushes into Tremayne's embrace.

TREMAYNE

I'm alright. Don't worry.

(Nicky wails)

What? What is it, Little Nicky?

(CONTINUED)

12. CONTINUED:

NICKY

What if you died? You're aren't going to die, are you?

TREMAYNE

Of course not, Nicky. Don't be silly.

As he comforts Nicky, Tremayne studies the overturned jack and the car sitting on *absolutely flat land*. His smile fades.

CUT TO:

13. INT. EVELYN'S GARAGE - DAY

James works below the Dusenberg on a sled. EVELYN MARSH moves into the room. James sneaks a look as she walks towards the car; she wears an opened blouse and cut off jeans. She carries a six pack of beer and limes. James slides the sled out.

EVELYN

Coffe break?

JAMES

Sounds great. Give me just a second.

James slides back under for a moment. Evelyn drifts to the window, stands in the sunlight.

EVELYN

It's so hot today. Feels like Indian summer. Can you have Indian summer in the spring?

JAMES

I don't know why not.

She turns back, as James comes out from under the car.

EVELYN

I love the sun. Feels like it could just burn away all your troubles. Wouldn't that be nice?

JAMES

(takes a pull on the beer)

I guess.

EVELYN

You've got troubles, don't you? Maybe someday we should tell each other all our sad stories.

JAMES

That could take a while.

(CONTINUED)

13. CONTINUED:

EVELYN

(pause)

You must be absolutely fried working under there.

JAMES

Not so bad. Here, look.

He enthusiastically slides behind the wheel of the car. Turns the key and the car's engine ignites and purrs.

JAMES

Engine's fine. Think the axle'll be okay, too.

EVELYN

How'd you get so good at this?

JAMES

My Uncle Ed. You think I'm good you should see him.
He can fix anything.

EVELYN

Anything?

Evelyn is lost in a sad thought. James snuggles with her gloom.

JAMES

Met your brother today. We were talking. About your situation and everything -

EVELYN

Mind your own business, James.

JAMES

A guy like me, I look at you, you've got this house, all these things, you're young and beautiful, maybe I'm dumb but I don't get it. Why are you so sad?

EVELYN

(a naked look at him)

Am I so easy to read?

JAMES

You afraid of something? Afraid of your husband?
(she looks away)

Are you?

EVELYN

Do you know what it's like ... to be so alone and so scared that all you can think about is the wrong thing?

(CONTINUED)

13. CONTINUED:(2)

JAMES

I know what it's like to be alone.

EVELYN

James. James. You're so sweet.

He wipes the tears off her cheek. They stare at each other for a moment. Then slowly they kiss.

EVELYN (CONTINUED)

... I feel like he's stealing my life away.

JAMES

Why don't you leave?

EVELYN

It's ... complicated.

Evelyn clings to James. They kiss again. The tender kiss melts into passion. Only to be interrupted by the a CAR HORN.

EVELYN

My God, it's him.

A car pulls up into the courtyard. She pulls away from him.

EVELYN (CONTINUED)

I've got to go. Don't worry about it. It's not as bad as all that. Please don't worry about me. Promise.

JEFFREY'S VOICE

(cheerful shout)

Evelyn, where are you, dear?

Evelyn kisses him again, lightly, then hurries to the door. James goes to the window. He listens and watches Evelyn greet her husband.

INTERCUT:

14. JAMES POV

A limo's parked outside. Thru the window he sees Evelyn embrace JEFFREY MARSH, a large, middle-aged man. James can't quite see his face. Walking in front of Jeffrey, carrying bags to the house is Malcolm. He faintly hears their voices.

EVELYN

How was your trip?

JEFFREY

Fine. Fine, dear. I brought you something.

(CONTINUED)

14. CONTINUED:(2)

They move into the house. James watches, hurting for Evelyn, hating Jeffrey.

FADE OUT:

END ACT TWO

ACT THREE

FADE IN:

15. INT. HIGH SCHOOL - DAY

Mike Nelson walks down the school hallway with a pronounced limp. Up ahead: DONNA HAYWARD dials the combination, opens her locker. She sees Mike approaching.

DONNA
What happened to you?

MIKE
(with fear and loathing)
I got beat up ... by a girl.

DONNA
(turning back to locker)
What'd you do to her?

MIKE
I'm not kidding, Donna. You've got to help me. It's bad enough getting stomped on in front of the whole team.
(making sure no one is close enough to ear)
She *likes* me.

DONNA
Who?

MIKE
(not sure what to call her)
Mrs. Hurley.

DONNA
Nadine?

MIKE
It's not funny.

DONNA
(enjoying his trepidation)
Oh, I don't know. Maybe an older woman is just what you need.

MIKE
I don't want to go out with anyone who can pin me.

DONNA
Well what do you want me to do about it?

(CONTINUED)

15. CONTINUED:

MIKE

You could talk to her or something. Pretend you're still my girlfriend.

DONNA

Sorry, Mike. I'm not that good an actress.

MIKE

Please. Donna, this is serious. I'm gonna end up in traction.

No dice. Mike watches forlornly as Donna walks away.

CUT TO:

16. EXT. GREAT NORTHERN HOTEL - DAY

Establish.

CUT TO:

17. INT. GREAT NORTHERN CORRIDOR - DAY

Bobby steps through the lobby carrying the camera and a manila envelope. Mission accomplished. AUDREY HORNE appears, interrupts. Their flirtation continues.

AUDREY

Look who's here: did daddy have a change of heart?

BOBBY

Daddy made the best move he's made all year.

AUDREY

That's not saying much. What'd he do?

BOBBY

He put me on the payroll.

AUDREY

Bobby, you Junior Achiever you.

BOBBY

(self-important, showing the envelope)
My first assignment.

AUDREY

(smells an opportunity)
Anything I can help you with?

BOBBY

Maybe you could help me celebrate. After I show these to the boss.

(CONTINUED)

17. CONTINUED:

Bobby flirts, brushes his fingertips across her cheek. Audrey's amused. She likes it too.

AUDREY

Want to know what I think, Bobby Briggs?

BOBBY

Tell.

AUDREY

(moves closer, her mouth inches from his)

I think we should think about doing ... business together.

A beat. Bobby leans in, as if to kiss. But Audrey avoids him, content to tease ... for now. A beat. Bobby recovers, manages a grin, and:

BOBBY

Audrey ... I like the way you think.

Bobby turns and walks away. Audrey watches him exit into the office. Then she goes into her secret crawlspace.

CUT TO:

18. INT. CRAWLSPACE - DAY

CAMERA FOLLOWS Audrey down the dimly lighted corridor. She removes a wooden slat, reveals the familiar PEEPHOLE. Audrey leans closer ...

CUT TO:

19. INT. BEN HORNE'S OFFICE - DAY

Furniture in the room has been rearranged. Fingering valuables, Bobby moves to behind Ben's desk and filches a cigar. Down at the floor a large Civil war game is spread out. Bobby looks at it, puzzled. Ben steps into the room, unshaven, wearing a grey civil war tunic, carrying a large Confederate flag. Bobby leaps to his feet, brimming with newfound confidence.

BOBBY

Hey, Ben, how's it going?

BEN

(deadpan, reacting to the use of his given name)

Why is God punishing me?

BOBBY

(revealing manila envelope)

I followed Hank. Got the pictures. Just like you wanted. Ben, what is this you're doing here?

BEN

Gettysburg. Day One. The South is winning.

Ben takes the envelope, crosses to his desk, slumps down into the chair. Bobby sits on a desk
(more)

(CONTINUED)

19. CONTINUED:

corner, oblivious to Ben's glare.

BOBBY

I don't know what Hank's up to, but I figure it's no good. He's meeting guys I've never seen before, and these boys ain't exactly from the Rotary, if you know what I mean.

Ben holds up a hand to stop his babbling. Bobby stops immediately. Ben peers long and hard at the photographs. A beat. Ben smiles.

BEN

Bobby. I like you. How much am I paying, you,

BOBBY

We haven't actually discussed -

Ben reaches into his wallet, extracts a new bill. Hands it to Bobby.

BEN

Consider this your first raise. Come back tomorrow and we'll discuss a full-time position.

BOBBY

Thank you, Ben. I won't let you down.

The use of the name again gives Ben a shiver.

20. INT. CRAWLSPACE - DAY

Audrey turns from the peephole, wonders, HOLD ON her for a beat.

CUT TO:

21. EXT. BLUE PINE LODGE - DAY

Establish.

CUT TO:

22. INT. BLUE PINE LODGE - DAY (SUNSET)

OPEN ON PETE MARTELL pulling and tugging at a champagne bottle cork.

CUT TO:

PETE

The trick is to twist and pull the cork at the same time ...

CATHERINE'S VOICE

The trick is to open the damn bottle before the vintage expires.

Pete and CATHERINE MARTELL in the Blue Pine dining room. A celebratory meal before them. Pete wrestles with the cork, finally POPS it. The cork ricochets off the ceiling.

(more)

(CONTINUED)

22. CONTINUED:

Champagne bubbles forth, spilling upon the table. Catherine holds out her goblet.

PETE

Nectar of the Gods, Catherine. It's the bubbles.

Pete manages to move some of the froth inside her glass, then his own. Pete smiles, holds his glass into the air. He means to propose a toast. Catherine grudgingly follows suit.

PETE

"Wine comes in at the mouth, love comes in at the eye; I
hold my glass to my lips, I look at you and sigh ..."
(blushes, takes a hurried sip)

CATHERINE

(she couldn't care less)
Thank you, Pete. That's very lyrical.

PETE

It's Yeats. He's a poet.

CATHERINE

(now irritated)
Yes, I know.

PETE

The only other toast I know is a limerick. It didn't
seem appropriate.

CATHERINE

(begging for silence)
Thank you, Pete. Really. I'm touched.

PETE

(trying to remember)
"There once was a lady from Galway ..."

CATHERINE

(that does it)
JOSIE!!

JOSIE PACKARD appears from the kitchen. She's wearing a serving apron.

CATHERINE

Josie, I want you to know that even though your station in
this household has changed, considerably, you can
depend on me to treat you with all the respect and
affection you deserve.

(CONTINUED)

22. CONTINUED:(2)

JOSIE
(biting her lip)
Thank you, Catherine. I will try to do the same.

CATHERINE
We'll have our appetizers now.
(Josie starts to leave)
And put on your little maid's cap.

JOSIE
Yes, Catherine.

Josie goes to the kitchen. Catherine finishes her champagne, pours herself a second glass. Pete watches Josie exit, then, quietly:

PETE
Catherine? You think maybe you're being a little hard on her? I mean she's still part of the family and all.

CATHERINE
Peter, for your information, Josie had a hand in Andrew's death and did everything in her power to destroy me. She's lucky she's not swinging from a tree.

PETE
I don't believe it. Not the Josie I know ...

CATHERINE
(almost affectionate)
Oh, Pete. If gullibility was an aphrodisiac, you'd be a Harem King.

Pete takes the latter as a compliment. Or maybe he's being sarcastic. It's hard to tell.

PETE
You're too kind.

Exasperated, Catherine finishes her second glass. Pours a third. She looks at Pete, considers their life together. And raises her own hand into the air, getting a little tipsy.

CATHERINE
I'd like to propose a toast.

Pete hefts a glass of milk.

CATHERINE
(to her somewhat hollow victory)
Here's to Ben Horne's doublecross; here's to Josie Packard's dirty deeds; and here's to the woman who brought them down. Here's to me. Catherine Packard Martell.

(CONTINUED)

22. CONTINUED:(3)

PETE

Here's to you, Poodle.

CATHERINE

(pause, muttered, as she raises glass to lips)
Sometimes I think I was better off in the woods.

CUT TO:

23. INT. COOPER'S ROOM - DAY (SUNSET)

START CLOSE on an advertisement in a newspaper personals column. Cooper's answer to Windom Earle's opening move. ANOTHER ANGLE reveals Cooper seated on his bed, holding the newspaper in one hand, his small tape recorder in the other.

COOPER

Diane, I am holding in my hand a nationally distributed newspaper. Plenty of color pictures. My opening move responding to Earle's opening move was printed per my instructions in the Personals column ... but I've already received his response to this ... yesterday. He anticipated my opening move perfectly. I wonder where he is. I wonder what he's planning.

(getting up to pace about room)

In the meantime, I have spent my first full day without badge and gun the best way I know how: occupying both body and spirit. Real estate, Diane what the local agent charitably describes as a Fixer-Upper. Nonetheless, it's the sort of where a man might build a home, raise a family, I which in spite of my past, I still hope to do both someday. However, as is so often the case, even this bucolic hideaway is filled with secrets. Secrets that may be connected to my troubles with the Bureau. Not to mention the cocaine found in my automobile.

(beat, a little sad)

Agent Hardy's deliberations will soon be completed. If I can't adequately defend myself there is the very real possibility of imprisonment. Other innocent men have served there, apparently with no great detriment to the development of their character. If I must go, I hope I can uphold the tradition established by Doestoyevsky, Solzhinytsen and many other great Russian authors.

Cooper pauses, sad, uncertain. He pulls the Bookhouse Boy patch out of his pocket, just holds it for a moment. As if to consider his future. Suddenly: a knock at the door. Cooper turns off the recorder, steps carefully to answer it. Out of habit, he reaches toward his shoulder holster, reacts. He has no gun to protect himself. A beat. More knocking. Cooper answers and reveals Audrey Horne holding the manila envelope last seen in her father's office.

(CONTINUED)

23. CONTINUED:

COOPER

Audrey.

AUDREY

Hello, Agent Cooper.
(holding envelope to him)
This is for you. I stole it.

COOPER

(gently)
Then I suggest you give it back.

AUDREY

Not until you look inside.

COOPER

What will I find there?

AUDREY

Pictures my father paid for.

A beat. Cooper takes the envelope, steps from the door. Audrey follows. Cooper removes the photographs, produces a magnifying glass. And examines them: black and white snaps taken at Dead Dog Farm. The weatherbeaten house, its distinctive shutters, visible in the background. But, more importantly: Hank Jennings meeting with several men: Ernie Niles, Jean Renault and the Mountie, Preston King.

AUDREY

I did good, didn't I?

COOPER

(looking up from pictures)
You did better than good. You may have saved my life.

AUDREY

Good. So now we're even.

Another knock at the door.

COOPER

Excuse me.

Cooper steps to the door, opens it a second time.

COOPER

Denise.

DENISE BRYSON steps into the room. Audrey reacts, disappointment turns to jealousy.

(CONTINUED)

23. CONTINUED:(2)

AUDREY

Sorry. I didn't know I was interrupting -

COOPER

Business, Audrey. This is Agent Denise Bryson, Drug Enforcement Agency. Denise, I'd like you to meet a very good friend of mine. Audrey Horne.

AUDREY

(extending a hand)

They have girl agents?

DENISE

(shaking it)

More or less.

COOPER

Audrey, would you excuse, us please? Agency business.

AUDREY

I thought you were grounded.

COOPER

Not for long. Goodnight. Thank you again.

AUDREY

Goodnight. You're welcome.

Audrey pauses. Then, quite suddenly, she raises up and kisses Cooper on the mouth. Audrey takes a proud look at Denise, and steps out the door. A beat. Both ignoring the stolen kiss. Cooper hands the photographs to Denise.

COOPER

I spent the late morning looking at an abandoned property on the outskirts of town. Tire tracks indicated recent activity. In the kitchen, I found traces of cocaine and the baby laxitive used to step it out. These pictures place Jean Renault, Hank Jennings, Norma Jennings' father-in-law, and Preston King, Mountie, at the same scene earlier today.

DENISE

(looking at photos, dryly)

I wonder who brought the coffee cake.

Cooper reaches into his bag, reveals the envelope of cocaine he took from the farm.

COOPER

Check this sample I took from the farmhouse with the
(more)

(CONTINUED)

23. CONTINUED:(3)

COOPER (CONTINUED)

cocaine found in my automobile and I think you'll find it's a match. I was set up and I can prove it.

Denise takes the envelope.

DENISE

Let's talk about something more important: exactly how old is that girl?

COOPER

I would have assumed you were no longer interested in women.

DENISE

Hey, I may be wearing a dress but I still put my panties on one leg at a time, if you know what I mean.

COOPER

(a smile)

I know exactly what you mean.

FADE OUT.

END ACT THREE

#2.012.1

29.

ACT FOUR

FADE IN:

24. EXT. SHERIFF'S STATION - NIGHT

Establish.

25. OMITTED

CUT TO:

26. INT. SHERIFF'S STATION - NIGHT

Richard Tremayne enters. Lucy reacts, Tremayne smiles, doesn't even stop to offer an unctious hello. Instead, he calls out to Andy as he passes.

TREMAYNE
Andrew!

ANDY
What is it, Dick?

(CONTINUED)

26. CONTINUED:

TREMAYNE
May I have a word with you?

ANDY
Sure.

Lucy frowns as the two men seek privacy in a corner. Tremayne looks left and right, quietly:

TREMAYNE
Andy, I fear we may have a problem.

ANDY
What problem?

TREMAYNE
It's our mutual friend, Little Nicky.

ANDY
Yes?

TREMAYNE
How shall I put this, you see, the child is, well he's ...
(deep breath, to the point)
Andy, I believe that Little Nicky, incredible as it may
seem ... may in fact be the Devil.

ANDY
The devil?

TREMAYNE
Or at the very least homicidal in the first degree. Andy,
we've got to find out what happened to Nicky's parents.

Doc Hayward moves past them to enter Truman's office.

CUT TO:

27. INT. SHERIFF'S OFFICE - NIGHT

Doc Hayward enters. Dwayne Milford and Truman are seated.

HAYWARD
I've got the autopsy results. Dwayne, Dougie died of
natural causes. Heart attack. No evidence of foul play.

DWAYNE
Did you check him for witchcraft?

HAYWARD
That's not the kind of thing that would show up in an
(more)

(CONTINUED)

27. CONTINUED:

HAYWARD (continued)

autopsy.

DWAYNE

(to Truman)

I want to press charges.

TRUMAN

Dwayne, I can't press charges if there hasn't been a crime.

DWAYNE

She killed him with sex! How much clearer does it have to be?

TRUMAN

Dwayne, it's been a long, hard day. Why don't you go home and get some rest -

DWAYNE

Rest?! You expect me to sleep?! Not until that murderous hussy is behind bars where she belongs. I'll sue, I'll bring civil suits, she'll never get her hands on Dougie's money, not as long as I draw breath, NOT ONE RED CENT!!

And with that, Dwayne storms out, Truman and Hayward follow him out into reception ... joining Tremayne and Deputy Andy, as they watch Dwayne's outbreak. A beat. Someone clears their throat behind them. All turn to find Hawk standing in the doorway of the conference room, Lana Budding at his side.

HAWK

Harry do you still have that bottle of Irish in your office? I thought I might add a little to some warm milk for the Widow Mildord.

Lana snuffles meekly, wipes a fugitive tear from her cheek. Truman and Hayward stare with surprise, enthralled. Andy emits a little pleading sigh. And Tremayne speaks with quiet reverence, speaks for all of them:

TREMAYNE

(sotto voce)

"Oh she doth teach the torches to burn bright! It seems she hangs upon the cheek of night like a rich jewel in an Ethiope's ear; Beauty too rich for use, for earth too dear!"

HOLD ON this tableau for a beat. The rare beauty. The swooning admirers.

DISSOLVE TO:

28. INT. SHERIFF'S STATION - NIGHT

Moments later. Lucy returns to her post through the now empty lobby. She looks about, reacts, picks up an incoming call.

LUCY
 Sheriffs Station, how can I help you? One moment,
 please.
 (patching in)
 Sheriff Truman? Sheriff
 (puzzled, she gets up, walks to his office door,
 knocks)
 Sheriff?

No reply. Lucy leans closer, she can hear LAUGHTER from inside. She opens the door.

MATCH WITH:

29. INT. SHERIFF TRUMAN'S OFFICE - NIGHT

Lucy stands in the doorway.

LUCY
 Sheriff?

Lana Budding sits on the Sheriffs desk surrounded by ardent suitors. Truman, Doc Hayward, Andy, Hawk and Tremayne. Sweetly, in mid-tale:

LANA
 ... and so then *I* said, "But what do you think underpants
 are for, anyway?"

The men react with laughter and affection. All eyes upon her. Tremayne leans closer.

TREMAYNE
 Tell us another one. Please, Lana?

HAYWARD
 C'mon, Lana. One more.

TRUMAN
 Quiet, guys. Give her some room.

LANA
 Okay. One time I had this cousin who was a clown in
 this rodeo and there was all these really big horses ...

Andy leaps up to refill Lana's glass. Lucy reacts with rolling eyes, revulsion. But no one even notices as she pivots, slams the door behind her. A beat. And the mounted deer head creaks, tilts, and SMASHES down on a vacant chair. Only seconds after Andy left it. HOLD ON Andy's near-miss for a beat.

CUT TO:

30. INT. DOUBLE R DINER - NIGHT

ED HURLEY sits at the counter, drags a fork through a piece of cherry pie. He's quiet, sad.

NORMA'S VOICE

(gentle humor)

Are you going to eat that pie, or push it all over my china?

Ed looks up, sees NORMA JENNINGS standing there.

ED

I'm not all that hungry.

NORMA

Want to talk about it?

ED

You don't want to hear my troubles.

NORMA

We used to talk about everything. We still can, Ed.

A long beat. Ed just looks at her. She's still the woman he loves.

ED

Remember when we were kids? All the plans we made
It was like we were waiting for our lives to begin.
Planning all the stuff we'd do when they did. But
somehow, life starts before you know it. And suddenly
you're halfway through living it, and all those plans don't
mean a thing.

(beat)

I'm living my life, Norma. I don't like it much.

Norma reaches down, takes his hand. A beat. Ed brings Norma's palm to his lips, gently kisses it. As if to find refuge there.

NORMA

(whispered)

Maybe we can make new plans.

Ed looks up at Norma, hopeful. Norma smiles. But CAMERA REVEALS someone watching them from the kitchen with dark, angry eyes. *Hank Jennings*.

DISSOLVE TO:

31. OMITTED

32. INT. DOUBLE R DINER - NIGHT

Ernie Niles dines alone. He lifts fork to mouth, stops half-way. Denise Bryson suddenly sits across from him.

ERNIE
Can I help you ...?

Denise produces the photographs from Dead Dog Farm, tosses them onto the table. Shows Ernie her i.d. and badge.

DENISE
Mr. Niles, I'm not going to put the squeeze on. You've been to prison, I don't need to paint you any pictures.

ERNIE
Wha - what are you talking about?

DENISE
For starters you're guilty of a serious parole violation. Enough to put you back inside. And unless you cooperate, I'll do everything in my power to keep you there.

ERNIE
(sinking fast)
What do you want me to do?

HOLD ON poor Ernie. Sweating bullets.

CUT TO:

33. INT. AGENT COOPER'S HOTEL ROOM NIGHT

Ernie spills his guts with gusto. Not to mention the usual lies and exaggerations.

ERNIE
My name is Ernie Niles. I confess. I'm guilty.
Terribly guilty. Against my will, of course -

ANOTHER ANGLE reveals Niles, Denise, and Agent Cooper in the latter's hotel room.

DENISE
Mr. Niles -

ERNIE
They held me at gunpoint, they beat me and made violent threats. These men are animals, they'll stop at nothing -

COOPER
Mr. Niles -

(CONTINUED)

33. CONTINUED:

ERNIE (CONTINUED)

They want me to sell drugs for them, I tried to resist, but family is all important to me and when they threatened my family, when they threatened my *wife*, I weakened, I'm sorry, I know it was wrong, but love makes a man do foolish things, illegal things, sometimes -

DENISE

ERNIE!!

That catches his attention. Ernie pauses, cowers just a bit. Cooper's cool and calm.

COOPER

Ernie, we appreciate the trials you have suffered. We Sympathize. That's why we're here.

ERNIE

You are?

DENISE

Yes. Now tell us everything you know.

ERNIE

(off to the races)

They tortured me. Horrid, awful humiliations. I tried to be strong, I swear, but a man can only stand so much pain -

COOPER

Not *everything*. Just those details that pertain to the selling of drugs.

A beat. Ernie takes a deep breath, pulls himself together. Then:

ERNIE

They have five kilos of cocaine to sell. They need a buyer. To save myself, I told them I could find one.

COOPER

Have you?

ERNIE

(the liar confesses)

God, no, I don't know anybody who could do that.

DENISE

You do now. A major drug trafficker will arrive from Seattle tomorrow. You will set up a meet with these men at Dead Dog Farm.

(CONTINUED)

33. CONTINUED:(2)

ERNIE
But with who? Who is It?

DENISE
You're looking at him.

ERNIE
(fatally confused)
Him?
(Denise nods)
May I be excused for a minute? Nervous bladder.

Cooper nods. Ernie shuffles off to the bathroom.

DENISE
You were right. The cocaine you found at the farm matches what I found in your car.

COOPER
The frame-up.

DENISE
Jean Renault. A crooked Mountie. They almost had you, Coop.

COOPER
Almost. Now it's our turn.

Cooper smiles.

CUT TO:

34. INT. GARAGE APARTMENT - NIGHT

James tosses and turns in his bed, then stops suddenly, listens. *Voices shouting in the night.* James hurries to the window that faces the main house. The sounds continue, but more ambiguous now. A fight? Some more innocent disturbance? There's no way for James to be sure. Just then: footsteps approaching. James turns: Malcom steps into the room. He drinks deeply from a tall glass, steps toward the window to peer back at the main house. Quietly drunk.

JAMES
Is she alright?

MALCOM
The first time he beat her, I swore revenge. Something violent and noble. Evelyn begged me not to hurt him. She made me promise. For both our sakes. That was four years ago.
(beat)
With each succeeding violation, my heart's torn into even smaller pieces. And one day ... I swear I'll kill him.
(more)

(CONTINUED)

34. CONTINUED:

MALCOM (CONTINUED)
No matter what it costs.

Malcom turns from the window, faces James. Moonlight illuminates the tears upon his face.

CUT TO:

35. INT. BRIGGS HOUSE - NIGHT

Bobby Briggs steps carefully through the dark living room. Then he stops, SEES someone sitting in an armchair. Startled, Bobby lets out a whoop and leaps backward. The figure reaches for a standing lamp, turns it on. Revealing Bobby's mother, BETTY BRIGGS.

BOBBY
Jeez, Mom. You almost gave me a heart attack.

BETTY
I'm sorry.

BOBBY
What are you doin' alone in the dark.

BETTY
Nothing. Just sitting here.

BOBBY
Well read a book or something, will you. It's creepy.
(pause; takes a closer look)
It's Dad, right?

Betty nods, bites her lip. A beat. And Bobby steps to her, kneels at his mother's side.

BOBBY
Hey. He's coming back. You know he will. This is just
some of that top secret jazz.

BETTY
I'm not so sure this time.

Betty begins to cry. Bobby pauses. He doesn't know what to do. Then, a little awkward:

BOBBY
Guess you really love him, huh?

BETTY
(simply)
Completely.

Bobby sits down, leans against the chair. He reaches into his jacket for a cigarette. Lights it. Knowing his mother will not protest. A long beat, then, quietly, almost contemplative:

(CONTINUED)

35. CONTINUED:

BOBBY

I was at the Double R last week. Dad and I, we had this talk. About this dream he had. There was this big house, with lots of lights, made of white marble. Dad was there, and I was there too. Living a life of "deep harmony and joy." Something like that. And there was all this stuff about my future. Good stuff. Kind'a nuts. But it was cool.

BETTY

Your father is an extraordinary man.

BOBBY

My *father* is a deeply weird individual.
(quietly, with affection)
He has a lot more goin' on under his hat than most people. That's for sure.

Betty smiles. Bobby's not far wrong.

BETTY

(quietly)
When I sleep at night, he runs his fingers through my hair. He doesn't think I notice. But I do.

Just then: a noise from the front door. Both react, and MAJOR BRIGGS walks into the living room noticeably disheveled. There's a faint, almost imperceptible glow in his eyes. Bobby and Betty Briggs react with stunned silence. Briggs finally speaks:

BRIGGS

(a little foggy)
How long have I been gone?

BETTY

Two days.

BRIGGS

Strange. It seemed much shorter.

Betty Briggs rushes into his arms. Bobby gets to his feet. He's not up to a hug. But Bobby can't help but exhibit a little relief. Briggs speaks to him over his wife's shoulder.

BRIGGS (CONTINUED)

Bobby, I want you to put out that cigarette. Then I would like you to fix me a cocktail. A *strong* one, if you don't mind.

(CONTINUED)

35. CONTINUED:(2)

BOBBY
(a little dazed)
Sure, Dad. Whatever you say.

Bobby steps off into the shadows. Briggs and his wife remain in loving embrace, illuminated by the warm light of the standing lamp. She weeps quietly.

BETTY
Is everything all right?

BRIGGS
No dear. Not exactly.

FADE TO BLACK.

END ACT FOUR