

TWIN PEAKS SEASON 4

ACT ONE

EXT. HIGHWAY - DAY (OVERCAST)

A nondescript black car is driving along an otherwise-deserted road.

INT. CAR - DAY (OVERCAST)

DALE COOPER is driving. He looks solemn but determined.

EXT. HIGHWAY - DAY (OVERCAST)

The car passes a set of broken traffic lights. SOUND of electricity crackling.

INT. CAR - DAY (BRIGHT)

Cooper is smiling to himself. He inhales slowly and deeply through his nose.

COOPER

I've got to find out what kind of trees these are.

EXT. HIGHWAY - DAY (BRIGHT)

The car passes a sign that reads 'WELCOME TO TWIN PEAKS. POPULATION 51,201'.

INT. CAR - DAY (BRIGHT)

COOPER

New message.

(A smartphone on the passenger seat starts a new voice recording)

Diane. 11:30am, October 3rd. Entering the town of Twin Peaks. It's five miles south of the Canadian border; twelve miles west of the state line. Most notably, it's the home of Norma's Double R. You remember that case in Oregon with the missing teeth and the riddles written on candy wrappers? I'd personally like to forget most of it, except for the amazing cherry pie at Norma's Double R. I have had vivid dreams about those pies. And Twin Peaks is where it all started. I have heard tell that the pies here are even better

than at the franchises - a notion that is beyond even my imagination, but one which I look forward to investigating thoroughly.

EXT. SHERIFF'S STATION - DAY

Cooper's car pulls up.

INT. SHERIFF'S STATION - DAY

LUCY BRENNAN is at Reception, using a computer. Cooper walks in and stands in front of her. Lucy is too engrossed to notice him. Cooper rings the bell and smiles at her.

LUCY

(startled)

Oh, I'm sorry. I was just looking at these chairs on the internet. You see, I can't decide between the beige one and the red one. The red one would go with the carpet we have, as it has these little red flecks in it, you know? But then I read somewhere that beige is meant to be more calming. Like, it actually helps you to relax. Which makes sense, really, because I'm looking at it now and it is like you can just empty your mind of thoughts. Because it's so neutral, you don't really see it, it's just there. But then, if we have the carpet with the red flecks in it...

As Lucy talks, Cooper keeps waiting for a good moment to interject.

FRANK TRUMAN enters.

FRANK

Agent Cooper?

COOPER

Yes. Sheriff?

FRANK

Frank Truman. Pleased to meet you.
(They shake hands)

COOPER

You have a fine town here, Sheriff Truman.

FRANK

Thank you, Agent Cooper. It's not quite what it once was, but we like it good enough.

(He sees that Lucy is still talking to herself)

Lucy. Could you get Agent Cooper and me some coffee? And do we have any donuts left?

COOPER

Excellent.

LUCY

Oh, Agent Cooper? Hi. Welcome to Twin Peaks Sheriff's Station. Can I get you a coffee? And maybe a donut?

COOPER

Yes please, Lucy. And don't choose the red chair. Go for the beige. A calming influence is not to be underestimated.

LUCY

Thank you, Agent Cooper.

Lucy exits.

COOPER

So, you have him in holding?

FRANK

Yup. Picked him up on a drunk and disorderly charge. Nothing strange about that on a Friday night at the Roadhouse. But when the computer flagged him up as on the FBI's Most Wanted list? Well, that was most definitely out of the ordinary. Don't get much of that in a town like Twin Peaks.

COOPER

I'd imagine not.

FRANK

Can I ask what it is he's wanted for?

COOPER

I can't go in to the details, I'm afraid, but he's actually a former partner of mine.

FRANK

He's FBI?

COOPER

Was. He was institutionalised following the murder of his wife. His mind... It was like a diamond. Cold and hard and brilliant.

(he trails off and smiles)

Déjà vu. Do you ever get that?

FRANK

Yeah, quite often actually.

COOPER

Do you ever wonder what it is? A memory from some precognitive dream? A glimpse into a parallel world? Proof of Jung's theory of collective unconscious?

FRANK

Mostly I worry that I'm repeating some mistake of the past. So, Earle was institutionalised?

COOPER

Yes, but he escaped.

FRANK

Recently?

COOPER

No. 1989.

FRANK

(surprised)

1989?

COOPER

He taunted me for a few years, sending me notes and personal items of... someone I'd been close to. But then nothing. He went silent. No sightings or contact for 25 years.

FRANK

25 years of evading the FBI and he gets caught in some bar brawl in Twin Peaks?

COOPER

Strange, isn't it?

FRANK

I suppose we all get a little less brilliant with age.

Lucy enters.

LUCY

Sheriff Truman? Agent Cooper? There are donuts and coffee for you in the conference room.

FRANK

Thank you, Lucy.

COOPER

If it's alright with you, Sheriff, I would like to see him first.

FRANK

(nods)

INT. HOLDING CELL - DAY

WINDOM EARLE is in a cell, sat on a bed and laughing as he watches DEPUTY HAWK wipe mashed potato from the opposite wall.

HAWK

Laugh all you want, but if you can't be trusted with a fork, you'll have to eat like a dog.

EARLE

(howls like a dog)

Frank enters with Cooper. Upon seeing Cooper, Earle stands up and gets as close to Cooper as possible; pushing his face up against the bars.

EARLE

Oh, Dale, Dale... I so hoped that they would send you.

COOPER

Windom. Long time.

EARLE

Has it been? I guess it has. And yet it hasn't. You look older, that's for sure. But still full of soul, I see. Good for you.

COOPER

And how about you? Where have you been hiding all these years?

EARLE

Hiding? Oh, I can't really say. Here? There? Nowhere? The clock ticks but not always forwards. Maybe I've been hanging out with some old buddies of mine. Old buddies of ours. A blue crowd, for sure.

FRANK

This is about as much sense as he's generally been making.

HAWK

When he's not flinging food around or howling like a wolf with distemper.

FRANK

Agent Cooper - Deputy Hawk.
(Cooper and Hawk nod acknowledgement.)

COOPER

(to Earle)

So why come out of hiding now? And why Twin Peaks?

EARLE

(excited)

Yes, Dale, yes. That is the pressing question. I see age has not dulled your cognitive process too significantly. Why am I here now? Why not, say... 25 years ago?

(he grins maniacally)

COOPER

And what's the answer?

EARLE

You tell me, old friend. You must know better than I. Are you not the puppet master? The dreamer of dreams? The grandmaster to my pawn? I am here now in order to ask you why I am here now.

(he laughs)

COOPER

I see that the passing of time has had little effect on you too.

EARLE

A little and a lot.

COOPER

(to Frank and Hawk)

We'll be transferring him to Washington, for further questioning. Or, at least, further attempts at questioning.

FRANK

Figured as much. I have that paperwork ready.

COOPER

How about that coffee now?

Cooper, Frank and Hawk motion to leave.

EARLE

Wait. Cooper. I have a question for you. An important question.

Cooper, Frank and Hawk turn to look at Earle.

EARLE

(smirking)

How's Annie?

COOPER

(remembers something)

CUT TO BLACK: SOUND of LAURA
PALMER's scream