



Galen Dada 2014

The Drink Tank's 9th Annual Giant Sized Annual



**James Bacon - The Drink Tank 365 - Chris Garcia
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Before I get into Twin Peaks, I've got some news.

The last Drink Tank will hit the street on January 31st, 2015.

That's right, we're gonna call it a day in exactly one year. The Tenth Annual Giant Sized Annual will be the last issue of The Drink Tank. Ten years and, what I assume will be more than 400 issues. Neither will be a record, but both feel like enough to me. I never wanted The Drink Tank to be one of those zines that just stopped showing up one day. I wanna be the one to close the door on it, and this seems like the time. Ten years, man. My entire 30s. I'll be 40 (and so will James, since he's the older brother, it would seem) James signed off on the idea when I pitched it to him. Ten Years is a good round number. It'll be time to close the door.

Back in the 90s, Antonio Inoki announced his retirement and then did a several year long tour, doing show after show, having some of the best matches of his career, including one with Big Van Vader that was just tops! He went on and on, not stopping until he really needed to retire, and certain that New Japan Pro Wrestling, the company he built, would be financially secure without him. Luckily, we don't have those problems here, but there's still a few things I wanna try.

That's not to say we won't still be doing zines. Journey Planet'll still be around (and likely a bit more frequent, or at least have a bit more from me) and Claims Department, and Exhibition Hall and Klaus at Gunpoint. You won't be hurting for Garcia-Bacon content, that's for sure, but The Drink Tank will ride off into the sunset (barring an Energumen-type return for an issue after a few years!) I love The Drink Tank, have wonderful memories of doing it, and it also won us a Hugo, but it's time to sail on, see what else we can do.

Now, what does this mean practically? Well, some of the Annual issues will have to move because I really don't wanna give 'em up. Handicapping the Hugos will likely become a Claims Department, the Best Novel issue might be a Journey Planet, and there's The National Film Registry and a bunch of other stuff that we'll find homes for.

This also means y'all are on a countdown!

I want everyone who's never written or drawn for us before to get us stuff! I'm going to be actively looking for stuff from folks I've always wanted to get things from. Not as many themed issues, and the last one will be

likely be a large issue, if I do it right-ish it might be Issue 300-kind of monolithic, but the key is I want the things that I've always wanted to see in The Drink Tank!

So, that's what's gonna be happening over the next year, and that's the road that we're gonna be goin' down!

□ →

“I grew up in Boston. Well, actually, I grew up in books.” Harold Smith

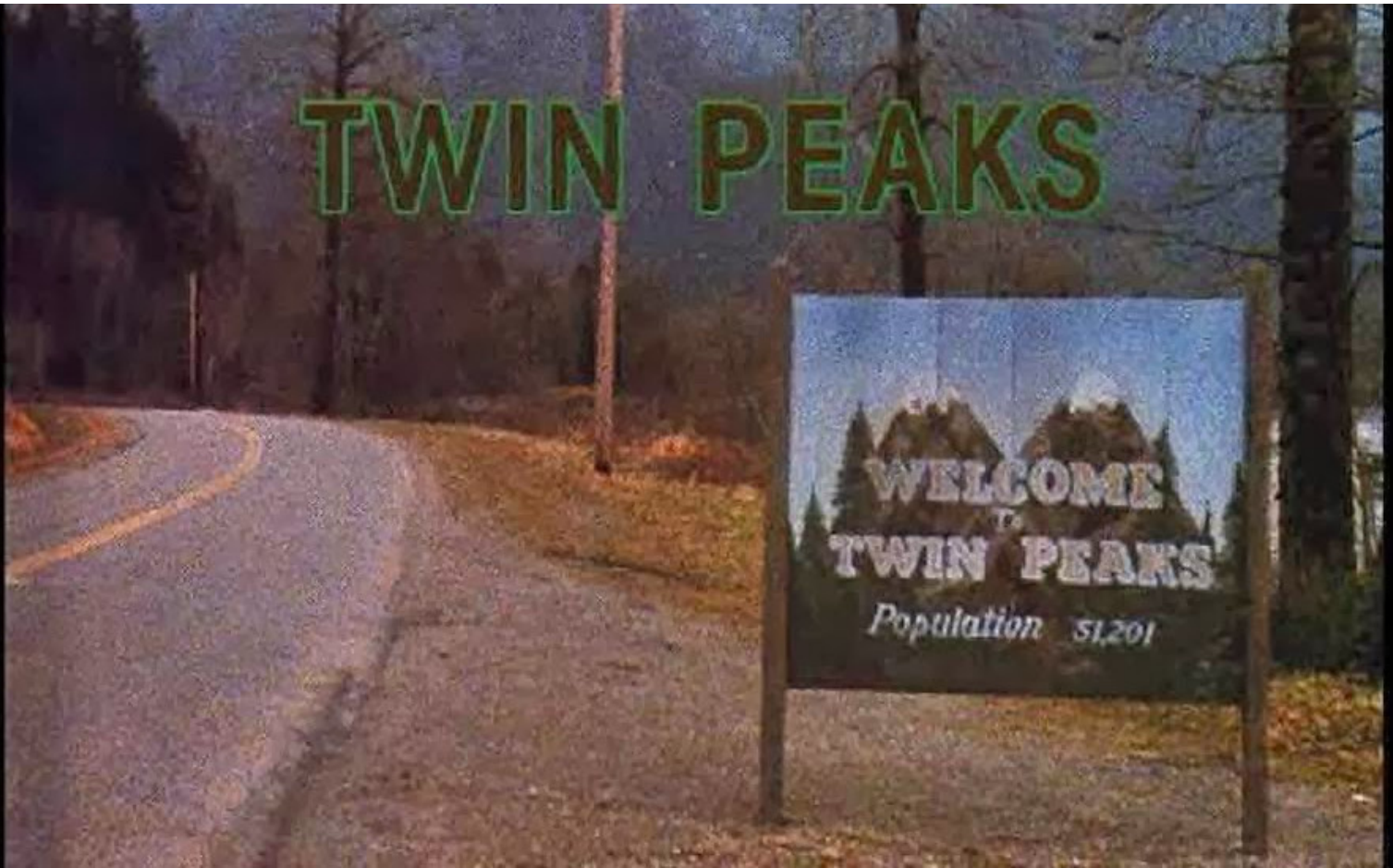
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Now, Twin Peaks...

I love it. I watched it when it first aired, watched and rewatched every episode on VHS, read *Wrapped in Plastic* (even sent LoCs on every issue!) and bought the books and the audio cassettes and have a tradition of re-watching it about once a year. Without *Twin Peaks*, there is no *Mad Men*, no *Games of Thrones*, no awesome, intellectually challenging television drama. It's what brought the idea of Television as Art to the mass audience of network television. Yeah, you have *Upstairs-Downstairs* and *Masterpiece Theatre*, but this was the first time that we highly cerebral TV from one of the Big Three. It was amazing, and stands-up even today.

David Lynch was, even by then, a giant in my eyes. He was my favorite filmmaker, in large-part due to his films *Dune* and *Blue Velvet*. I was in my Freshman year of High School, and it was the perfect time to discover Lynch. He had just released *Wild At Heart*, and while he already had films ranging from *Eraserhead* (one I only took a cotton to in recent years) to *The Elephant Man* (which might be my least-favorite Lynch work) and was about to embark on a path that would turn him into one of the defining directors of the 20th Century. After Peaks, Lynch would direct *The Straight Story*, *Mulholland Dr.*, and *Lost Highway*, as well as the TV miniseries *On the Air*. Those three films alone basically prove that he was one of the visionary directors of the last century, and I'd argue that they're three of his five best, with *Blue Velvet* and *Twin Peaks: Fire Walk With Me* rounding out the five.

But none of them had the impact that *Twin Peaks* had on television.





Reminisces of a little town somewhere in the great northwest, an FBI Special Agent, and a femme fatale by John Magrisso

It was 1990, a time before cellular telephones and the World Wide Web; a time when *Cheers*, *The Cosby Show*, and *Dallas* were still on the air, if nearing their end. That April, I was in eighth grade, my final year of middle school, when David Lynch and Mark Frost invaded my brain. *Twin Peaks* hit the air April 8, 1990, and once I saw that first episode, I was hooked. For me, and I would guess for many like me, it was the murder mystery that the show initially wrapped its multiple stories around (not unlike a body... wrapped in plastic), the look at a small town's seamy underbelly, coupled with Lynch's absolutely beautiful and creepy surrealist direction (most beautifully in those astounding dream sequences) that grabbed hold of me and has refused to ever let go. And, of course, the residents and visitors to that small town of Twin Peaks, population 51,201, less one prom queen. Cooper. Sheriff Truman. Laura. Leland. BOB. Audrey. (Oh, Audrey... more on her later.) Donna. The wonderful waitresses at The Double R. And so many more.

FBI Special Agent Dale Cooper was the man I secretly wished that I would someday be— dark suit and trench coat, on the trail of a killer, with those personality oddities that continually perplexed and amused those around him. Despite the wild dreams that seemed to defy interpretation and every offbeat occurrence in his investigation into the murder of Laura Palmer, Coop simply followed the signposts along his way leading, eventually, to his man. He was always so self-assured, and always on the side of right. (Until he wasn't. More on that later, too.) For an awkward, both physically and socially, teenage boy, Coop was exactly what you (I, if I'm being honest) hoped to maybe someday be. And then Audrey Horne was in his bed, waiting for him. How could you (again, I) not think Coop was the greatest?

I was just starting to become aware of girls when *Twin Peaks* first aired. And there was Audrey Horne making her way across my TV screen in her sweater, skirt and saddle shoes. Audrey had curves in all the right

places (to use a very time-worn, but entirely accurate cliché); she behaved much more naughtily than those sweaters, skirts and saddle shoes would suggest and she had no compunction about taking a quick puff on a cigarette at her locker between classes. Later, when I discovered film noir and femme fatales, I knew exactly who Audrey's predecessors were. Beyond those qualities, Audrey had the sultry voice that (again, going back to that femme fatale) was not unlike so many other film vixens, molls, and vamps who captured the unsuspecting hearts of detectives, special agents, and awkwardly lonely boys and men the world over decade after decade. Audrey Horne was the girl you looked at in high school and knew, if you could only get her to give a damn about you, she would take you down side streets and back alleys and introduce you to the mystery that is woman. (In my darker, lonelier moments, I will admit that I've been chasing Audrey down those side streets and back alleys ever since she graced my TV screen.) As Raymond Chandler wrote in his novel *The Big Sleep*, "She was worth a stare. She was trouble." So, when Coop entered his room at The Great Northern to find Audrey Horne waiting for him in a state of undress in his bed, you just knew he was the luckiest son-of-a-gun who ever lived. And when he refused to accept the offer of this underage beauty, you also knew he was the classiest (and most self-controlled) guy, as well.

“You know, sometimes I get so flushed, it’s interesting.
Do your palms ever itch?” Audrey Horne

As *Twin Peaks* progressed, particularly in its second season, it lost some of the magic that made it so impossible to ignore when it first aired. Particularly once the mystery of “Who Killed Laura Palmer?” had been solved, with the killer revealed in what must be the most terrifying reveal ever shown on broadcast television, the show seemed to lose its direction and become mired in goofy soap-opera storylines that did not possess the mystery and wonder that kept me returning to the show at first. Even when the show veered into tales of covered-up messages from space which, even in a town where a log talks to a very special resident, seemed a bit too absurd there were still Coop and Audrey. Kyle MacLachlan and Sherilyn Fenn made it worth coming back to the town of Twin Peaks, week after week. And finally, as the show hobbled along on its last legs, the final story introducing us to Wyndham Earl, Cooper's former partner who had gone very far off the deep end, returned the show to its earlier mystery and creepiness that had made it so damn enjoyable when it began.

The culmination of the program, like the culmination of the Laura Palmer murder mystery, remains an absolute tour de force in visual storytelling on the small screen. For years I refused to watch that final episode of the series, knowing how it concluded. Coop had been, and remains, a paragon of virtuousness to thirteen-year-old me, and knowing that in the end he is overtaken by BOB, the spirit of anarchic evil (who gave thirteen-year-old-me some intense nightmares) was something I would not accept. So, if I didn't watch it happen, it didn't happen. That was my logic anyway. But the truth is, that final episode in the Black Lodge really is an amazing work of directorial art by Lynch and concludes with a fantastic cliffhanger that suggests the show, had it been allowed a third season, would have continued its return to surreal creepiness and mystery. The story possibilities of a BOB-possessed-Coop are fantastic and, sadly, left untold. In some ways, that perfectly summarizes *Twin Peaks*, the TV show: fantastic story possibilities that, sadly, were more often than not, left untold. Credit should be given to ABC, which did give the show an additional six episodes to wrap itself up after it had initially been cancelled, due to the strength of the fan reaction to the show's cancellation. I guess that is one of the most lasting legacies of the show: a strong enough fan base for a show, even if it's not a particularly large fan base, can keep a program from an unceremonious ending and, at least, allow the show's creative team to wrap the program up as they like. (See, for more recent example, *The Wire* or *Friday Night Lights*.)

In any event, *Twin Peaks* remains these twenty-odd years later, a program that keeps a tight hold on those of us who fell for it and all its absurdities and idiosyncrasies way back when. Coop will forever be trapped in the Black Lodge; Audrey may or may not have survived the explosion at the bank; and the question of “How’s Annie?” may never be answered; but those two seasons of *Twin Peaks* will always remain a magical, mysterious place welcoming visitors to a little town in the great northwest where pies go when they die and the coffee is damn fine, black as midnight on a moonless night. (Unless, of course, the internet hubbub of a casting call for “TWIN PEAKS PROMO. Directed by David Lynch.” turns out to be more than another tease about a possible return trip to a little town up in the great northwest, population 51,201, less one prom queen.)



□ ————— →
“You know, there’s only one problem with you: you’re perfect.” Audrey Horne
← ————— □



Richard Gere

Sherry



This World, That World, Women & Me by Christopher J Garcia

How do you choose? The town of Twin Peaks is full of the most beautiful women who ever lived. There is the impetuous young girl whose dark hair and blue eyes can stun a man at a hundred paces. There's the curly haired beauty who manages to be both adorable and smoldering. There's the blonde, early 40s, who has to deal with a husband in prison and the love of her life being married to another woman. There's the abused wife of a trucker. A massively powerful woman reliving her high school years. All of the women of Twin Peaks work as representations of the women I tried to date over the course of my adult life. It's weird how accurate it is when I sit down and think about it.

□ →

“One woman can make you fly like an eagle, another can give you the strength of a lion, but only one in the Cycle Of Life can fill your heart with wonder and the wisdom that you have known a singular joy.” Deputy Hawk

← □

Norma Jennings

If there was one character whose smile lit up the world of Twin Peaks, it was Norma Jennings. The first episode features her pouring a cup of coffee, and then she smiles and it's like WOW! She's beautiful in every possible way, and she longs for a man she can only half-way have - Big Ed Hurley.

She's in her 40s, probably early 40s, and she is far more beautiful than any other woman in Twin Peaks, and she's sort of stuck between no nonsense and ethereal.

In my life, her name was Dusty. She was Southern, from South Carolina, and she was ethereal as all hell at times, and had a Good Southern Girls Sense, as she often reminded me in our fights.

Oh, and those fights, dark, angry, often with screaming crying, would be called EPIC today, and I'd swear I was done, moving on the best I could... until she smiled at me again and it was all downhill again. She was the only blonde I ever dated.

Nadine Hurley

Big Ed's wife wasn't too pretty, but she was thinking, she was driven, she was... odd. Nadine was, if nothing else, completely dedicated to Big Ed, while at the same time, completely awful to him. Her own difficulties, more than likely some form of bi-polar disease, make it very difficult on Ed. She could be over-bearingly loving, and then wretched terrible.

I've been there. Sometimes I was the problem, and sometimes I was the only thing that mattered, and sometimes, I had no right to exist. She was hard on me, and I punished myself by staying in the relationship, thinking that my leaving would hurt her more, and she was already doing a great job of hurting herself. I was stupid, so she volitile, and I'd never do it again in a thousand years.

And she didn't wear an eyepatch.

Shelley Johnson

There are few woman in the world who can pull off adorable and smoldering. Shelley Johnson, played by the incredible Mädchen Amick. She was married to a man who abused her mentally and physically in terrible ways, who demanded the house and all within it be kept in tip-top shape and there was hell to pay if she didn't. She's having an affair with the young turk named Bobby Briggs, whose own girlfriend, Laura Palmer, was murdered. She also has a love-at-first-sight thing with Gordon Cole, the FBI director who can't hear without his hearing aid... save for Shelley's voice.

I had that relationship: Shelley had with Bobby. My girlfriend and her fiance. He was a dick. Nor "beat her with a bar of soap in a sock" like Shelley's husband, but he was not a nice guy to her at all. And I'd go by her place, within minutes of her fiance leaving, and at first we'd make out with fiery passion, and then we'd come down from that, talk. She'd tell me what she wanted to do, about what he'd said and/or done the night before, and we'd talk about running away together (my girlfriend at the time was every bit the wildchild that Laura Palmer was) but we both knew we never could. We ended about twenty minutes after her OTHER boyfriend took her away, into the mountains of New Hampshire. They're still together.

“In the grand design, women were drawn from a different set of blueprints.” Agent Dale Cooper

Laura Palmer

I have dated Laura Palmer. All the markers of the Prom Queen turned addict turned vessel for evil. I have dated her, more than once. She's gorgeous, smart, troubled, medicates with drugs. She's got many secrets, too many secrets. One night she's the toast of the Town, smiling and hugging every town dignitary, sitting on the Mayor's lap and cooing. The next, she's face down in a bar with her dress hiker her ass screaming "someone take me!" over and over. Those were average nights for me and SaBean.

Laura was killed by mystical forces, and more often in the real world, it's their own hand. Sometimes it's the hand that pushes the needle in, sometimes it's the hand that holds the blade. We were lucky she made it. And She was lucky she found a better light and didn't end up an angel in the Red Room. SaBean cleaned up, and while there are scars, and some very very deep, they're healing, and that's what Laura never got to do.

Sometimes, we only want to touch that plane where there is great power, as close to magic as you can get, in a way, and then you realise what it all means, and if you're lucky, you make the change, turn your bak on the lodges, which is really far safer.

Audry Horne

If there was a trap being laid for me, a giant mousetrap, and they wanted a human to play the bait, it would be Audrey Horne. She was beautiful, she was sexy, she moved slow like a trail of smoke in a windowless room. Audrey's gaze was powerful, deliberate, and underneath it all was a yearning for more than she had, more than she understood. She was reckless, yes, but she was also so desperate to be an adult.

She can also tie the stem of a cherry into a knot.

I spent my twenties, and let's face it, most of my thirties, looking for Audrey. She's an elusive devil, and slips through your fingers like hot water. I'm lucky, I never held on to her, never got burned, because no matter how much you want to, there's no way she'll ever be settled, no way she can feel for you like you do for her. That's the trouble with Audrey, she's magical, she's in another orbit, and while it's an incredible orbit, it's also so dangerous. Did I ever find an Audrey? Yes, several, and just knowing that Audrey exists is enough, especially when you've found yourself something even better.

“I would like to climb a tall hill, sit in the cool grass and feel the sun on my face. I wish I could have cracked the Lindbergh kidnapping. I would very much like to make love to a beautiful woman who I had genuine affection for. I would like that very much.” Agent Dale Cooper





Project Red Room- One Ring To Rule Them All by Jordan Chambers

There's much discussion and mystery surrounding the Owl Cave Ring that appears for the first time in *Fire Walk With Me*. What exactly is it for? What does it do? Why is it important to the Laura Palmer story? In the following pages, we will discuss this ring and what its true meaning really is.

--INTRODUCTION--

Pre-FWWM

Before actually discussing the Owl Cave Ring, we need to backtrack and discuss the different elements from the series that involve a ring, a circular object.

The first obvious connection is Dale Cooper's ring that the Giant takes from him at the beginning of the second season. He tells Cooper that the ring will be returned to him when he finds all of the Giant's clues. Cooper finds the ring again in the Roadhouse a number of episodes later as he realizes the true killer of Laura Palmer.

Here we have a direct connection, that of another ring. However, throughout the series there are a variety of different circular objects including donuts, the circle of trees at Glastonbury Grove, the circular motion of a fan (in Laura's home) to name just a few. In the Access Guide to Twin Peaks there is a cult group that is mentioned that is called The Circular Lodge (page 65).

In religious beliefs throughout the world, many people consider the circle to be a powerful symbol and is often used in rituals and ceremonies, especially within cults.

The Owl Cave Symbol

The complete owl cave symbol was first drawn by Cooper in the Double R Diner as he tried to fit together two tattoos from the Log Lady and Major Briggs. After drawing a design, Annie told him that she recognized the symbol and said it was located in Owl Cave.

Note: Cooper discovers, after being lead there by Hawk, the symbol he sketched using the two tattoos. It is etched upon a wall of the cave. After a run-in with an owl, Andy swings his pick at him and imbeds it in the stone wall in the center of the etching. A diamond shaped piece of rock falls out exposing a wooden rod, upon this rod is the Owl Cave symbol that is on Teresa's ring.

That day, Cooper and rest of the gang ventured out to Owl Cave just north of Glastonbury Grove. They found the symbol on a rod and would return the next day to complete the journey. However Windom Earle beat

them to it. He found a replica of the symbol on the ceiling of the cave inverted. He deduced that turning the rod would do something. After doing so, the sides of the cave fell away exposing a strange map. Toward the center of the map sat the Owl Cave Symbol encompassed around a flame.

Note: not sure about this (yes, and I admit to it J) I think the Jupiter and Saturn symbols are near the flame part of the petroglyph.

--FIREWALK WITH ME AND THE RING--

Desmond, Cooper, and The Ring

The first time we see the Owl Cave Ring in Fire Walk With Me is when Desmond returns to Fat Trout Trailer Park to find the blue rose. He knows that Teresa Banks was wearing one because she had a white band where a ring should have been on her finger. He also knows she had a ring based upon a picture of her in her trailer. After Carl shows him around, Desmond walks to a trailer on the far side of the park. In the FWWM script, Desmond sees a hand waving at him which is why he walks over. It's unclear exactly why Desmond makes his way to the trailer in the movie.

After investigating outside the trailer and noting that no one was home, he notices something underneath the trailer. He bends down as the camera focuses in on a mound of dirt with the Owl Cave Ring sitting atop, much like how Cooper would later find Laura's necklace sitting on top of a dirt mound in the train car.

Desmond bends down and reaches for the ring as the shot fades out. We later learn that the agent has vanished.

Upon arriving in Deer Meadow, Dale Cooper walks over to an empty lot – the same lot that Desmond had bent down at. Cooper bends down in the same location investigating the ground as he asks Carl questions. We learn that a woman and her grandson by the name of Chalfont used to live in this lot. And to his surprise, Chalfont was also the name of the people that had rented the lot before them.

The mention of the grandson and old woman should immediately let the audience connect to the Tremond's from Twin Peaks that lived next door to Harold Smith. For the audience, we had already seen the old woman and grandson during the sequence when Phillip Jeffries returns to the FBI. We see them sitting on the couch with the boy wearing a strange white mask.

FACT - Because the ring was underneath the Chalfont's trailer, we can safely assume that the ring and the old woman and grandson are directly connected.

This fact will be later supported in the next section.

Side note – in the FWWM script, Jeffries at one point says, “The Ring...ring...”

FACT – if we take the FWWM script into use for our discussion, we can assume that Jeffries is referring to the same ring.

Laura, The Dream, and The Ring

The night after the old woman and her grandson give Laura the picture of the room, Laura has a dream. In the dream she enters the room in the picture and makes her way through room after room and finds herself in a large room with red drapes and a zigzagged floor. We recognize it to be the Black Lodge. Toward the back of the room is an old Greek column (probably made of formica) with a small ring sitting on top.

Note: I never thought of her entering the room, I thought she was just envisioning it. I have no problem with that interpretation, just thought I'd mention it. Nice touch with the column being formica, kind of looks like it is

Cooper enters the room to find the Little Man From another Place standing by the column.

LMFAP says, “Is it future? Or is it past? Do you know who I am? I am the arm...and I sound like this...” Then, LMFAP places his hand to his mouth and makes an Indian whooping sound.

The little man then turns to Laura and picks up the ring showing her (and us) a better shot of the ring. It's the Owl Cave Ring that Desmond had picked up.

Cooper then tells Laura, “Don't take the ring...Laura, don't take the ring.”

Laura then wakes from her dream (isn't she still dreaming at this point? We see a shot of her asleep before she wakes up and sees she is not holding the ring) and her left arm is numb. She uses her right hand to move

her arm and notices that someone is in bed with her. It's Annie from the final episode of Twin Peaks.

"My name is Annie. I've been with Laura and Dale. The good Dale is in the lodge and he can't leave. Write it in your diary."

Laura then turns to her door (according to the script she hears something). She then turns back to Annie who is now gone. She looks down at her hand and opens it up to see the ring that she had seen just seconds before in her dream. She closes her hand shut and then stands up and goes to the door where she looks out. She turns around back to the picture and sees herself looking back at her.

The next morning she awakes and checks her hand. The ring is gone.

Let's evaluate what we know so far after her dream.

First, because the picture was given to her by the Tremonds and the dream led her to the realization of the ring, we can safely connect the two which only supports our first fact above.

But more importantly is the connection with LMFAP and also Dale Cooper.

The agent warns Laura about the ring. In her mind she must have realized that the ring would be something bad, which explains her frightened response after she opens her hand to see the ring, and explains why she immediately looks at her hand again when she wakes the next morning.

But the question arises – why warn Laura? What was Cooper trying to do?

To answer this question, we would also have to answer the purpose of the ring. For the time being we'll explore three most probably possibilities:

1. Cooper was warning Laura because the Cooper in question was not the "good" Cooper. By telling her not to take the ring, it might help BOB in the long run and he would be able to possess her.

2. The second option is that Cooper realized that Laura taking the ring would no doubt signal her ultimate death. He was concerned for her well being.

3. The third option that has been discussed is that this was Cooper's way of ensuring that he wouldn't be trapped in the lodge. If Laura had not taken the ring, and had been possessed by BOB, then Cooper never would have come to Twin Peaks and never would have been trapped within the lodge.

FACT - The next fact that we can conclude, however, is that there is a connection between the ring and LMFAP since he was in the room with the ring and also picked it up. This fact will be supported in the next section.



Laura, Gerard, and The Ring

The next time we (and Laura) see the ring is when Laura and her father are confronted by a mad man – Phillip Gerard.

The night after her and Donna's partying in Canada, Leland comes to pick up his daughter to meet Sarah for breakfast. While on their way to breakfast, Leland and Laura get stuck behind two cars while an older couple slowly walks across the street. Before coming to a stop, a vehicle had been driving behind them recklessly.

The vehicle made an illegal U-Turn in the road and came to a stop directly next to Leland's car. From the vehicle, the bearded Gerard started a yelling match with Leland. While Leland was turned away, Gerard shoved his hand out for Laura to see. On his finger was the same ring that Laura had seen in her dream. At this point she probably had not noticed it exactly but would later put two and two together.

FACT – Gerard is directly connected to the ring.

From the series, we know that Gerard and LMFAP are directly connected. In FWWM, this is supported at the end of the show after Laura is killed when Gerard and LMFAP talk in unison about wanting the garmonbozia. LMFAP refers to himself as the arm. During this scene, LMFAP touches Gerard's shoulder where the arm should be. We can conclude:

FACT – Gerard and LMFAP are directly connected.

From the series we also know that Gerard is possessed by a spirit named Mike which leads us to the next section of our paper.

It shouldn't need to be stated but for clarification: because Gerard is connected to the ring, and because LMFAP is connected to Gerard, this helps support our previous fact above that LMFAP is directly connected to the ring.

COMBINED FACTS – Gerard and LMFAP are directly connected to the ring.

Later that night, Laura starts putting together the clues. She first remembers Gerard yelling at them and the ring on his finger. She then remembers the same ring from her dream. She then remembers when Ronette, Teresa and her were at the Blue Diamond Motel when Teresa had the ring then. She realizes it's the same ring. At this point in the movie, a blue light appears and Laura asks, "Who are you? Who are you really?"

In the FWWM script, BOB was supposed to have spoken. The scene went like this:

Laura: The same ring...

BOB'S VOICE: That's not important. I will tell you what is important. The fan will soon be starting.

LAURA: Who are you? Who are you really?

BOB'S VOICE: I am the One who wants to breathe through your nose and taste through your mouth.

Downstairs, Leland is pacing the living room as Leland remembers what happened with Teresa Banks.

Garmonbozia and The Ring

Now we'll be discussing an area that is not as clear and we'll have to make some assumptions as a result. Let's backtrack to the Twin Peaks series. Mike tells Cooper that he and BOB used to kill together and that they are both spirits that inhabit another body – Mike inhabits Gerard's and BOB inhabits the then unknown killer. He told him at the time that BOB fed off of (fear...and the pleasures) – we would later learn that he is referring to garmonbozia.

FACT – BOB and Mike used to be partners.

The key here is that the two of them used to be partners, but now Mike's job is to stop BOB. From what exactly he doesn't say but we can assume that it's one of two things – killing or garmonbozia.

The general belief is that Mike and BOB killed together and then Mike repented of his ways after seeing the face of God. His job is now to find and stop BOB.

This ring is one of the ways that Mike accomplishes his new "holy" job. But his holy job is not totally pure. We have to assume that at some point, Teresa received the ring from Gerard. The question arises – why? Why would Mike give the ring to Teresa? Why also would he throw the ring into the train car for Laura, assuming that he did for this essay?

These questions can all be answered by understanding the overall motive for BOB and Mike. It is our belief that Mike's main goal is to stop BOB from obtaining garmonbozia. The way he does this is through

the ring and being “wed” to the individual who places the ring on his or her finger. This ring is a symbol of ownership and who rightfully owns the garmonbozia that is produced from the killing.

Now many would argue that the ring protected Laura. And it sorta did. It ensured that Laura wouldn't be possessed by BOB because she now belonged to Mike. As a result, Mike/Gerard and LMFAP asked for the garmonbozia that belonged to them at the end of FWWM. They were victorious in this little game of obtaining garmonbozia. Laura and Leland were the pawns, and even though the ring protected her from BOB, it still destroyed her life.

In the case of Teresa, BOB stole the garmonbozia from Mike, just as he stated during the yelling match with Leland. The ring made Teresa the property of Mike, and also the garmonbozia from her death. However, BOB kept it for himself, angering Mike.

“I want all my Garmonbozia.” Gerard & The Little Man from Another Place

FACT – Whoever has the ring is protected from BOB.

If Mike's job was to really stop BOB from killing, would he have taken the steps that he did? He easily could have shot Leland dead during the yelling match. Instead he hollered, warned Laura, gave her a small clue and then drove off. He knew who BOB was inhabiting when he met up with Dale Cooper during the series. (Note: Do we want to distinguish between meeting him in ep. 4 at the Timber Falls Motel, during which I would say Mike wasn't present or are we just relying on the exposition of ep. 13, when Mike/Gerard gives Cooper the idea that BOB is at the Great Northern) But he played a game with them. Why not just tell them who exactly was the host for BOB whom he had seen him just the week before? (Note: it's longer than a week, e.g. when Judge Sternwood asks how long Cooper has been in TP he said 12 days. I know this is being a little picky, but I thought you would want to stay in an accurate timeline.) Instead Mike escapes from the Great Northern in an effort to track down BOB and stop him from obtaining more garmonbozia. (Good point: If Lodge spirits are connected by their “thoughts” then Mike might have known that BOB had targeted another victim).

As a wedding ring is a symbol of marriage so is this Owl Cave Ring. In the beginning of FWWM, LMFAP says during the Jeffries' sequence: “WITH THIS RING, I THEE WED.” He's directly referring to the only ring we have seen throughout FWWM and Twin Peaks (besides Cooper's). This supports the idea that the Owl Cave Ring is a bond between LMFAP/MIKE/GERARD and the person who currently owns it.

FACT – The ring weds the individual to Mike.

And because BOB and Mike are now direct opposites of each other, BOB would not want to have anything to do with this ring and would not want “his property” to obtain this ring.

But in the case of Laura Palmer, she was able to obtain this ring after Gerard threw it into the train car. When she placed the ring on her hand she immediately protected herself from BOB, but at the same time gave up the garmonbozia to Mike.

Out of either rage, or necessity, BOB had to kill Laura at this point. He couldn't use her anymore for his needs or desires. She was “wedded” to his ex-partner in crime. So he killed her. Just as he started to kill, Leland yells, “Don't make me do this!” Some would argue that this is Leland yelling out from BOB's control. But you could also argue that BOB is yelling it because he is now required to kill the one person that he has been trying to be for the past 6 years. (Where do the letters under the nails come in or do we even want to bring them up here, because it will just gum up the works of theorizing about the ring? Could they be a way for BOB to claim them since they are under the nail of the ring finger of the left hand?)

FACT – Because the ring belongs to Mike, it is something that BOB would despise and hate.

--CONCLUSION--

Let's quickly list the facts that we have generated over the past few pages:

1. The ring and the old woman and grandson are directly connected.
2. Jeffries knows about this ring.
3. There is a connection between the ring and LMFAP.
4. Gerard and LMFAP are directly connected to the ring.
5. BOB and Mike used to be partners.
6. Whoever has the ring is protected from BOB.
7. The ring weds the individual to Mike.
8. Because the ring belongs to Mike, it is something that BOB would despise and hate.

Using these 8 facts, we can make a very consistent theory.

The main goal of BOB and Mike is to obtain garmonbozia. Both do this through possession; however, Mike has found a means to stop BOB from collecting garmonbozia – through the use of the ring. This Owl Cave Ring weds the individual to Mike, and that individual becomes bonded/property of Mike, thus protecting the person from BOB, yet ensuring that Mike will receive his garmonbozia.

The collection of garmonbozia is much like a poker. Mike and BOB are the players but Mike has an extra ace in his deck – the ring.

The only question that remains is what exactly is the symbol of the Owl Cave and why is this symbol and ring given the power that it has.

We'll discuss this in a later essay.

□ →
“Where we're from, the birds sing a pretty song, and there's always music in the air.” The Man from Another Place
← □





Just Outside of Town - Parodies of Twin Peaks by Christopher J Garcia

When something is as powerfully distinctive as Twin Peaks, it becomes easy to parody. You can find several brief parodies in shows like Northern Exposure, The Adventures of Pete & Pete, and about a hundred other places, but there are four that really got to me over the years.

If you're talking parodies, you're going to have to deal with Saturday Night Live. The show has done parodies of every major show of the last forty years. Now, it always helps if you've got the star of whatever it is you're parodying, and in the case of Twin Peaks, they had Kyle McLaughlin as their host! Dictating to Diane on his handheld tape recorder in his boxers and button-up shirt, Agent Cooper is visited by Sheriff Truman who has news: Leo Johnson has confessed to killing Laura Palmer. Cooper refuses to believe it, instead deciding that they need to go to One Eyed Jacks dressed as Eskimos and do other events in other disguises. He even says that if he throws a rock at a window and it breaks that Leo is innocent. Of course, they bring Leo in and he says that he did it. We're also treated to appearances of Victoria Jackson as Audrey (and she looks GREAT in that outfit), Nadine Hurley, and The Log Lady. It's a lot of fun, but the highlight is Phil Hartman playing Leland Palmer. He captures the part perfectly, as Hartman was known to do. It's a lot of fun, and Farley as Leo is AWESOME! It also allows for some amazing meta fun. It's on Daily Motion and a few other places on-line.

“Brilliant. I have absolutely no idea what’s going on.”
Homer Simpson on viewing Twin Peaks.

Now, it was a full 9 minutes on SNL, but there was another, shorter bit about the same time that had me in stitches. The show *Anything But Love* on ABC was a good little show, with the lovely Jamie Lee Curtis and Richard Lewis teaming up with the likes of Ann Magnusen to form an incredible ensemble. Now, one of the episodes had a series of short dream sequences, which had one of the sequences being simply *Twin Peaks*. It was funny, Richard Lewis playing Cooper, and the lovely Jamie Leigh Curtis as Audrey. That was the key, as she kept taking things putting them in her mouth and bringing them out as new things, just like Audrey tied that Cherry stem. The best was a piece of paper (I remember it as a Post-It Note) and then bringing out a paper crane. It was funny. Sadly, I haven't been able to find the episode, and it's not in the first season which I've got on DVD now.

The Simpsons have always done things like short parodies of popular TV shows. Sometimes they've done episode-long parodies, but in the case of *Twin Peaks*, they did one, brilliant, perfectly timed moment. During the *Who Shot Mr. Burns* mystery (one of the real high points of the series), Police Chief Wiggam falls asleep and has a dream much like Agent Cooper. He's in the Red Room (presumably the Black Lodge) and sees Lisa there. She plays the role of the Man from Another Place, speaking backwards and being all clue-y. She hold up a burning playing card and says "This suit burns better" and Wiggam don't get it. She then says "Looooook" and holds the card closer. He still don't get it. Finally she breaks out of back-talking and just says "Look at Burns' suit! Geesh!" and then Wiggam wakes up with the same cowlick that Cooper had when he came out of his dream. It's brilliant and I remember when it first happened just giggling my little head off!

And then, there's *Psych*.

James Roday is apparently the biggest fan of *Twin Peaks* in history... outside of me and the rest of the folks who lived in our Suite during my senior year at Emerson. The *Dual Spires* episode featured *Psych*'s resident team of AWESOME, Shawn and Gus, as they headed into a small town during it's Cinnamon Festival. This episode, in face, introduced me to the concept of Monkey Break, and I am forever grateful for it. Anyhow, there's been a murder that is kinda similar to the one that happened on *Twin Peaks*, and Shawn and Gus go about solving it. In addition, there's also appearances from so many



Peaks folk that it's almost like a family reunion. Sherilyn Fenn, as lovely as she was during her run as Audrey, plays a sexy librarian, and we get Dana Ashbrook, Sheryl Lee, Lenny Von Dohlen, and perhaps my favorite, Ray Wise, playing *Dual Spire*'s sheriff. It's such a fun episode of such a fun series. It's well-worth checking out.

What's funny is that *Peaks* is so easy to lampoon. There's the stylishness of it all, and that's easy to play with. Of course, I think *Psych* did the best job of capturing both the comedy of the settling and the feeling of the series. There's that sense of dread coming towards the residents of the tiny hamlet, of something underneath it all. If you only get the markers, you miss the meat. There's a lot of meat to *Twin Peaks*, something that gets overlooked all too often. Yes, it's style was so important, it's what left eh greatest impression, but the content was there, and it was strong. The characters were far richer than I ever remembered when I went through a re-watch, and watching the *Dual Spires* episode, it's all there as well. The strange librarian played by Fenn is absolutely fantastic, and a lot of fun. Watching her flirt with Gus is just about perfect.

The *Dual Spires* episode is probably the most inspired episode of the show as a whole, and that's saying a lot for a show that I consider to be one of the best of the last decade on cable. It's also the most loving of all the parodies. You can't get enough of searching it on replay for the references you might have missed, the character who may have shown up.

Also, there's *Monkey Bread*.



The Episodes In Brief - One Haiku Each by Christopher J Garcia

Episode 1 - Pilot

*Dead. Wrapped in plastic
Laura Palmer, with lips blue.
A hand unearths gold.*

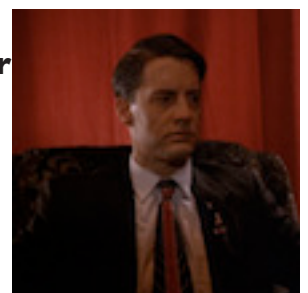


Episode 2 - Traces to Nowhere

*Dinner with the Briggs
Ciggy slapped into meatloaf
The Owls must be near*

Episode 3 - Zen, or the Skill to Catch a Killer

*Audrey dances jazz
Leland dances for Laura.
Copper dreams in red.*





Episode 4 - Rest in Pain

*Laura's face returns
Johnny takes off his headdress.
wind comes to the grave.*

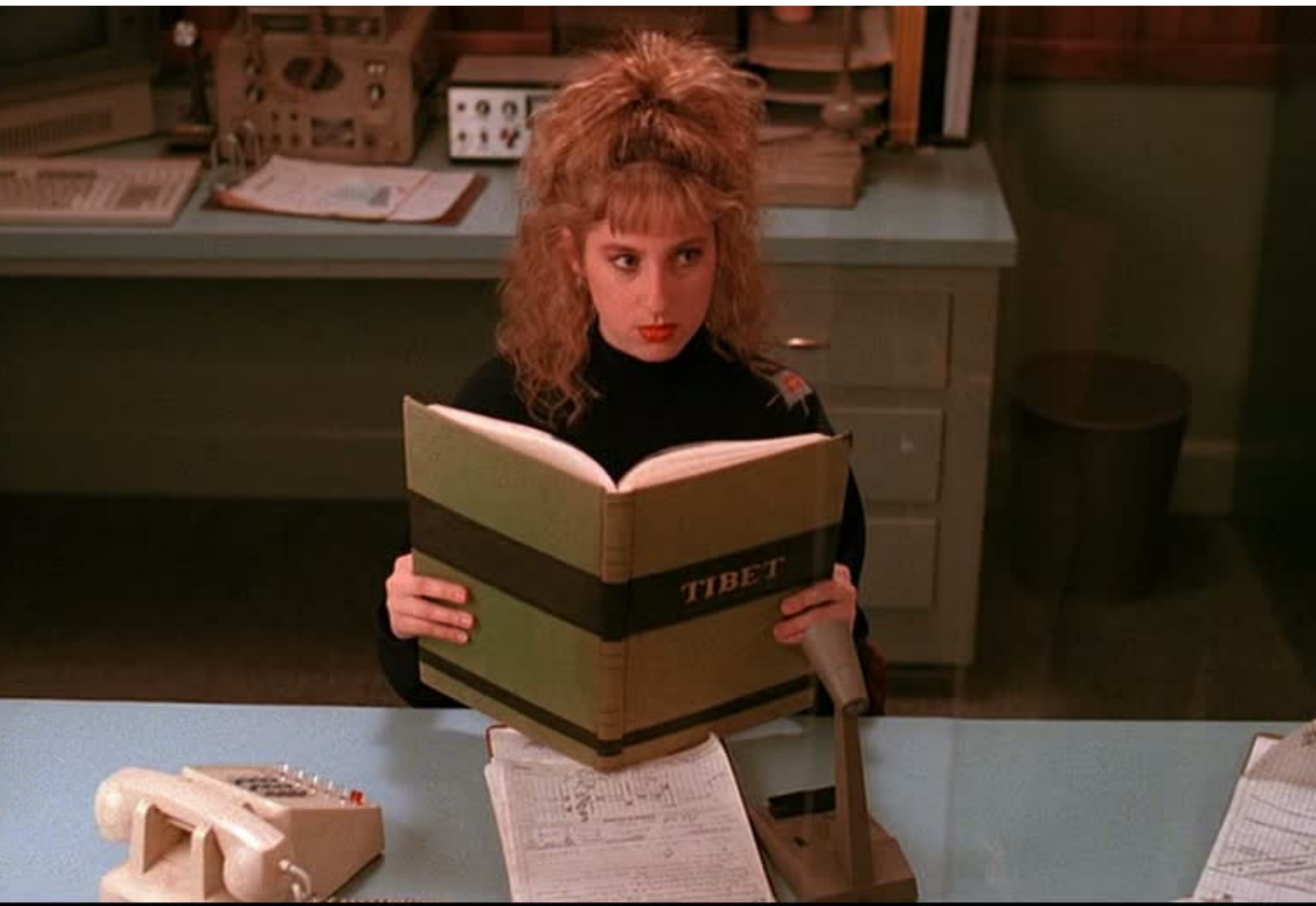
Episode 5 -The One-Armed Man

*Hank got his parole.
Norma gets the call.
Andy's shot echoes wild*



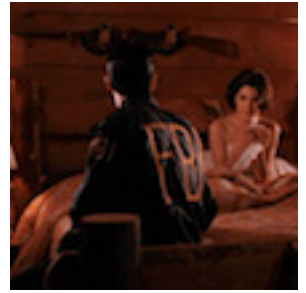
Episode 6 -Cooper's Dreams

*Jerry caught new fish
The Icelanders have arrived
No new dreams for Coop*



Episode 7 - Realization Time

*Audrey nude in bed
How does Cooper resist her?
I would be less strong.*



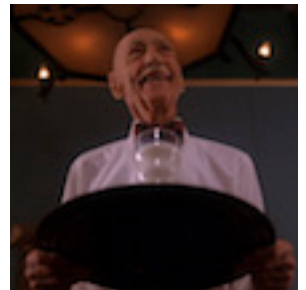
Episode 8 - The Last Evening

*Jacques sings like a bird
Leland brings cold death with him
A shot hits Cooper*

□ →
“Harry, I have no idea where this will lead us, but I have a definite feeling it will be a place both wonderful and strange.”
Special Agent Dale Cooper
← □

Episode 9 - May the Giants be With You

*Cooper's on the floor
Old waiter brings his warm milk
Sleep is no problem*



Episode 10 - Coma

*Audrey calls to Coop
One Eyed Jack's her laced prison now.
Her dream is fragile.*

Episode 11 - The Man Behind the Glass

*Coop, Harry, Jacoby
The Doc is put under deep
Leland has killed Jacques*





Episode 12 - Laura's Secret Diary

*Donna plays Harold
Drives past the edge of his world
Harold writhes sunlit*

Episode 13 - The Orchid's Curse

*Donna and Maddy
face the Orchid Keeper's wrath
A rake 'cross his face*

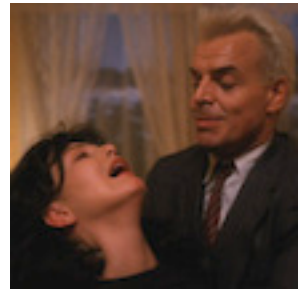


Episode 14 - Demons

*Leo returns home
Bobby's plans have not paid out
Cake breaks Leo's fall*

Episode 15 - Lonely Souls

*Sarah crawls, struck down
Fallen like a douglas fir
as BOB kills Maddie*



Episode 16 - Drive with a Dead Girl

*Ben and Jerry - teens
She dances in stocking feet
in 50s glory*

Episode 17 - Arbitrary Law

*Coop and Laura dreamt
Both within the Red Room's sway
BOB has fled Leland*





Episode 18 - Dispute Between Brothers

*Nadine's strength unleashed
She returns to Twin Peaks High
Coop faces charges*

Episode 19 - Masked Ball

*Dennis Bryson's here
though she now prefers Denice
Coop hunts The White Lodge*

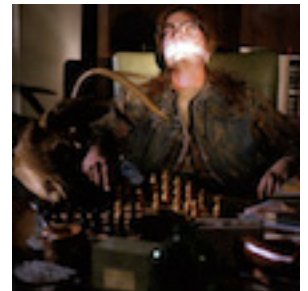


Episode 20 - The Black Widow

*Coop's at Dead Dog Farm
Cocaine rests in the drain trap
He'll not be buying*

Episode 21 - Checkmate

*Windom Earle's first move
played in the Sheriff's station
a stabbed vagrant points*

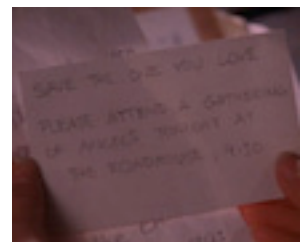


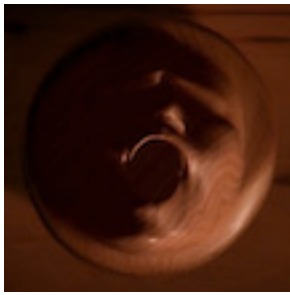
Episode 22 - Double Play

*Ed and Norma lay
Nadine joins lovers in bed
She's ok with it.*

Episode 23 - Slaves and Masters

*Save the one you love
Please attend a gathering
of angels tonight*





Episode 24 - The Condemed Woman

*Josie's last stand fails
A pained look as Truman sees
Her final act - death*

Episode 25 - Wounds and Scars

*Noble pine weasels
Roam The Ghostwoods Estate site
Ben's new countermove*

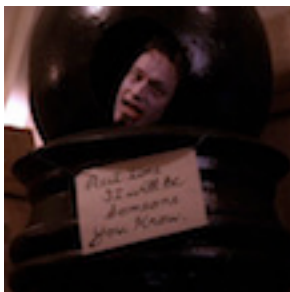


Episode 26 - On the Wings of Love

*Annie: Convent girl
Shelley can be heard by Cole
Love flows through Twin Peaks*

Episode 27 - Variations on Relations

*The White lodge is love
The Black Lodge houses all fear
Owl Cave is the key*



Episode 28 - The Path to the Black Lodge

*A pawn surrendered
and Earle tortures Major Briggs
Annie kisses Coop*

Episode 29 - Miss Twin Peaks

*The great twin lodges
Fear and love open the doors
Briggs - "Protect the Queen"*



Episode 30 - Beyond Life and Death

*Coop trapped in Black Lodge
Earle ends in fire. BOB unleashed
There is no closure*



Twede's Cafe at Present Day
by Tassoula E. Kokkoris

Just past the train tracks as you enter the hub of North Bend, Wash. lies the iconic café made famous by *Twin Peaks*.

Back in the day, Agent Dale Cooper visited the Double R Diner regularly for their cherry pie and “a damn fine cup o’ coffee,” so it will come as a comfort to many to know that those items are still prominently featured on the menu.

Though the name has changed (it was the Mar-T Café back then), and the interior has been renovated due to a fire that took place in 2000, much of the original charm remains.

The large sign that hangs off the side, framed by the mountains in the background, will spark instant sensory recognition for fans of the show. Step inside and the red furniture, coupled with small town clutter complete the package, even if the tacky stuffed animals and ripped booth seats don’t delight.

The servers don’t wear traditional *Alice*-style dresses (which admittedly bummed me out), but they are very friendly and knowledgeable about the food and history of the diner.

In addition to the *Twin Peaks* pie and coffee, the restaurant offers a jam-packed menu of greasy goodness with “Big Breakfasts” and a “Great Burger” variety of sandwiches that will make you full just looking at them. It should also be noted that most dishes are made from scratch, so what you’re getting is sure to be delicious. What’s more, eating at Twede’s won’t set you back much because the prices are all very reasonable and the portions are beyond generous.

If you do stop by, I recommend you order your coffee “black as midnight on a moonless night” for full effect.

Twedes is located at 137 W North Bend Way in North Bend, Wash., but if you can’t make it in for a visit, they’ll ship a cherry pie to you anywhere in the U.S. Call 425-831-5511 to place an order.





Beautiful Corpses: From Washington to South Korea by John Klima

I see *Twin Peaks* everywhere I look. Whether it's in the unusual storylines employed by *The X-Files* or *Fringe* or the quirky detectives of *Pushing Daisies* and *Monk*, I see *Twin Peaks*. I can see its influence in the glacial pacing of *Breaking Bad* to over-stylized characters and sets of *Mad Men*. The gritty realism that was the backbone of *Twin Peaks*—despite its oddities and alternate worlds/dream visions—is on full display in *The Sopranos* or *Broadchurch*.

Twin Peaks changed everything.

Most recently I was watching *Memories of Murder* from Korean director Joon-Ho Bong (also the director of the wonderful monster movie, *The Host*) and could not stop thinking of *Twin Peaks*.

There will be spoilers galore, so please read with caution.

The movie opens with a man riding the back of a tractor along a dirt road in rural South Korea. There are children running through fields and the man keeps yelling at them to stay away. You have no idea who this man is. He comes across as a buffoon, perhaps a farm worker, but a person that no one takes seriously.

And then the tractor stops at the crime scene.

The audience learns that the man is a detective, although likely not a very good one. The body is hidden in a drain ditch, surrounded on all sides by concrete. The scene is gruesome, the death horrible, but it's clear this was a beautiful young lady. Even in death there's something compelling about her. Much in the same way that *Twin Peaks* started with the audience not knowing who the characters were as we were introduced to them and yet something didn't feel right, *Memories of Murder* sets up the audience to think one way and then throws a corpse in their face to let them know into what sort of story they're getting. When the *Twin Peaks* viewers finally see Laura Palmer's corpse, she, too, is beautiful. Both *Memories of Murder* and *Twin Peaks* want the audience to feel desire and unease as the story unfolds.

The similarities didn't stop there. In both cases the local detectives are unable to adequately investigate this murder, which is the second one of its kind. It takes a detective from outside the area—Detective Seo Tae-Yoon from Seoul for *Memories of Murder* and Special Agent Dale Cooper of the FBI for *Twin Peaks*—to focus the investigation and make the necessary connections in order to find the murderer. In the case of *Memories of Murder*, the detectives knew they were working with a serial killer from the beginning. But it isn't until Cooper shows up in *Twin Peaks* due to Ronnette Pulaski—a second girl connected to the death of Laura Palmer—coming back into town from across state lines that the locals learn that Laura is not the first victim of their killer.

It's striking the places where the stories coincide. The non-local detectives dismiss the first suspect quickly and spur the investigation to keep looking for a new suspect. Seo is actually leaving the station when he calls back for the detectives to release the simple-minded man they've arrested. Cooper types a short message to Sheriff Harry Truman that Bobby—Laura's boyfriend—is not the killer and he subsequently treats the remainder of their interview lightly, almost as if it didn't need to happen.

But not everything is the same. Both Cooper and Seo are able to make connections that lead to new insights and suspects that the local either aren't capable of or that they reject through lack of imagination. For example, Cooper sees a reflection of a motorcycle in Laura's eye on a video tape which leads the investigation to James Hurley and the unveiling of many secrets. In *Memories of Murder*, Seo realizes that it's raining every time a woman is killed and she's wearing red. But, in Cooper's case the new connections and revelations are accepted whole-heartedly while Seo finds only resistance and mistrust.

This is true even when Cooper's techniques move to the mystical—i.e., when he whispers a suspect's name to a rock and then throws that rock at a bottle in the distance—Truman and the others consider it par for the course. But when Seo grabs onto the fact that a particular song is requested on the radio on the evenings of the murders and wants to find out who requested the song, the local detectives are reluctant to expend the energy even though it appears to be a strong lead to the killer's identity.

The biggest difference comes in that the identity of Laura Palmer's killer is revealed on *Twin Peaks* but the serial killings in *Memories of Murder* are never solved. Lynch never wanted to reveal Laura's killer, but was pressured by the network to do so. You can see how at that time a television show couldn't get away with leaving such a huge mystery unsolved. It was a great disservice to the show as the audience felt there was no reason to keep watching once the "Who killed Laura Palmer?" question was answered. Ratings dropped precipitously and the second season of the show suffered for it. There have been many shows since *Twin Peaks* that leave events unresolved to the betterment of the story they are trying to tell. It serves *Memories of Murder* well to let the murders go unsolved. There is poignancy to the detective's frustration that makes their efforts and work feel worthwhile even though they failed to bring a killer to justice. Whether a Hollywood movie would be allowed the same freedom is hard to say.

Regardless, *Memories of Murder* benefits in several ways from *Twin Peaks*. It takes the good from the show and re-uses it and then at the same time learns from its mistakes. Whether on purpose or not is beside the point. There is so much of *Twin Peaks* that has become part of movie and popular culture that film makers are influenced by it without even realizing it. *Twin Peaks* changed the way that television shows are constructed, which in turn has influenced movies. I thought of *Twin Peaks* immediately when *Memories of Murder* started and that connection only got stronger in my mind as each subsequent scene unfolded.

I see *Twin Peaks* everywhere, and South Korean murder mysteries are no exception.

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Damn Fine Con Report

Mike Carroll

*Judge Dredd and Jennifer Blood comic book writer Micheal Carroll attended Damn Fine Con, a Twin Peaks convention in, Shepperton, West London. He wrote a report, and here we are happy to republish it.
More info on Mike at michealowencarroll.com<<http://michealowencarroll.com>>*

Can't believe it's over, damn it! After months and months of anxious anticipation, the Con of the Century is over! Now, all we have to look forward to is lording it over those poor souls who didn't make it.

That in itself, of course, is reason enough for living.

Yes, it was a good con. Easily the best of the two dozen-or-so cons I've attended in my thirty-six fun-filled years. But how does one go about writing a report on such a phenomenal event?

Well, as the man says, "begin at the beginning." I don't know who this man is, but as far as I'm concerned, he says way too much. And coming from me, that's quite a strong statement. Okay, I've never been accused of being loquacious, but that's because no one can get a word in edgeways to accuse me.

I talked a lot at the con, and sometimes this was even justifiable, because I was on quite a few panels. Plus I went to as many other events as I could manage, time, exhaustion and rumbles in my tumbly permitting.

Damn Fine Convention (DFC) was ostensibly a Twin Peaks event, and thus the names "David Lynch", "Agent Cooper" and "Sherilyn Fennwhatababe" were heard at many panels and events. However, the real emphasis was on having fun: the committee thoughtfully ordered seventeen extra-large barrels of monkeys against which they could measure the fun levels.

DFC began on Friday evening (5th May 2002) at about six in the pee em, with the very first panel item, simply titled "Beer." Clever idea, lads – you know that everyone's going to be at the bar anyway, so why not make

it a panel item?

In fact, that kind of lateral thinking permeated the entire convention: not for us boring old panels about “Religion in Science Fiction” or “Symbolism in Fantasy Movies” or anything like that. And certainly not a standard run-of-the-mill Opening Ceremony; DFC’s Opening Ceremony began with a brief intro from the committee – who are all magnificent fellows to a man, except Hazel – followed by a rather bizarre sight... Two gentlemen – who at first appeared to be of Semitic persuasion but on closer inspection were Stef and James – entered and read out a Hebrew translation of Harriet’s poem about Laura Palmer, which was at the same time translated into Norwegian for the benefit of our Scandinavian friends.

And then... No, I don’t want to think about it. Too much. Must lie down and pray for images to go away. If you were there, you know what I mean. If you weren’t, consider yourselves lucky...!

The Opening Ceremony ended with Bob Stamping. No, that’s not a person: For Bob Stamping, we had to stamp on Bob. And we did. It’s a vicious, brutal game, not for the faint-hearted. I’m sorry to say that I didn’t win, but let’s be honest here: I had been training for, and expecting, Olympic Rules Bob Stamping, and clearly everyone else was playing the “Just Get The Bastard” Rules.

The first real panel began at eight, once Bob had been well-and-truly stamped. This was “Twin peaks, ye wha?” The intention was to introduce TP to any of those present who were unfamiliar with the show. The panelists were authors and TP experts Mitch le Blanc and Colin Odell, unably assisted by me. Mitch and Colin gave us many interesting anecdotes and facts about TP and its creator David Lynch over the course of the weekend, and spoke with good humour and a calm, measured confidence which – I only discovered later – was faked: they admitted that they were not used to public speaking and had been very nervous about the con.

This panel was followed by the first of three “Disko”-type thingies. Being very old, I’m not too familiar with all this modern rap-‘n’-roll or whatever you call it, but I found it to be a lot of fun. The theme for the Disquo was “Law Enforcement and Cross Dressing”, in which almost everyone present partook. Can I say “partook”? Is that a real word? Well, anyway, we had lots of people dressed as FBI agents and the like, and a good few young men took to the wearing of skirts. Just for the laugh, you understand.

The diskow was followed by a presentation of The Rocky Horror Picture Show, but I don’t know what that was like because I was exhausted and was due for a panel first thing next morning.

Okay then... I’ve worked up the courage and I’m now going to attempt to explain what happened at the Opening Ceremony. Bear with me if I weep openly as I write this...

It began simply enough: Leonia and I arrived at the hotel a few hours before the con started, so naturally we asked if there was anything we could do to help. Young Stef asked us to put some posters up around the place. “Sure” we said, and proceeded to put up many posters bearing the words “Tobes for TAFF”. TAFF is the Transatlantic Fan Fund, a method by which important fans can be sent across the water to the US (and vice versa). Those of you who don’t know Tobes at all will know him to be a gentle, shy, quiet sort of person.

The rest of us know the truth. And if we didn’t know the truth before Damn Fine Con, we certainly do now... Following the recital of the poem about Laura, James and Stef left the room and returned garbed in priestly robes, as members of the Church of Taffology. With them was a half-naked man, who was covered loosely in a sheet and was carrying a very large cross.

This man was Tobes.

The cross was propped up against a wall, and Tobes was placed upon it. Father Stef and Father James explained to the huddled (and befuddled) masses the purpose of this: For Tobes to win the TAFF, money and votes are required. To this end, we were invited to lick the divine body of His Tobes for the cost of a mere pound (gay and French men could have a lick for free). By an amazing coincidence, almost everyone present found themselves without coin. However, a few people did take up the offer.

Now, Tobes isn’t a bad-looking guy by any means, and I’m guessing that he was clean, but there was no way in Heck I was going to get up in front of everyone and lick another man’s semi-naked body. Especially not when someone else has already had a good lick. If I’m going to lick Tobes, I want to be damn sure I’m the first.

What was really disturbing – for me – was that from my vantage point (hiding under a table on the far side of the room) I could see that, though topless, Tobes was still wearing his convention badge. On his naked chest. I couldn’t figure out how it was staying in place. Divine intervention, perhaps? Or maybe he’d invented



some advanced form of sellotape that could resist sweaty, saliva-soaked skin? No...To my horror, I later found out that the badge was fastened to one of Tobes' nipple rings.

I'm not squeamish about much, but the idea of nipple rings is enough to send me running.

Still, Tobes took it all in god humour – perhaps he was relieved that he wasn't deluged with hundreds of fans eager for a taste of his flesh.

The first panel on Saturday morning was "25 Years of Things we Love", presented by John Higgins and me. John was running a little late, so I had to bluster and fake my way through it until he arrived and saved me. We talked about things in the SF world that happened 25 (ish) years ago: 2000 AD, Star Wars, The Hitch-hikers Guide to the Galaxy, Blake's Seven, and the rest. A bloody good panel, I thought, once John arrived. And remarkably well attended for ten in the morning. Though this might have been because everyone got up early to avoid missing the hotel's breakfast, for which we were all paying anyway.

Ah, the hotel! Allow me a few moments to step aside and witter on about the hotel. Shepperton, you see, is in England, a country that has lots of things going for it, except the Euro. And right in the very heart of Shepperton, you won't find the Moat House Hotel, because it's tucked away on a lonely backroad somewhere. This was actually a very good thing: it meant that people didn't wander away too much, because there really wasn't anywhere to go.

I found that the general consensus was that the hotel staff were all (a) very good-looking, and (b) very helpful. I'm sure that there was the occasional problem or two, but – aside from a lot of building work going on – the hotel was very accommodating (har har!), and put up with a lot of very strange things, like Tobes.

Anyway, after the "25 Years" panel we broke for coffee and donuts. I haven't seen that many donuts in one place since the great Donut Flood of 1782. People's eyes were changing colour all over the place.

Next up was the first of what I think of as the "fringe" panels... You see, in most other themed conventions – say, a Star Trek con or a comics con – the program items are very much orientated towards the theme. To do this with Twin Peaks should be quite simple: have lots of people talking about the show, and what it means. Well, we did that, but the committee also decided to look closely at some of the minor elements of TP. Thus, they invited several guest speakers to discuss things that you wouldn't normally see at a con.

Those of you familiar with TP will know that David Duchovny played Special Agent Denise Bryson, formally Dennis. Denise was a transvestite, so at the con we were treated to a talk by transvestite Kim Angel, who spoke on all things transgendered and, openly and honestly, answered all questions from the packed room. You wouldn't get something like this at any other convention. Other specialist guests, whom I sadly didn't get to see, spoke authoratively on orchids, chess and hypnotism, all important parts of Twin Peaks.

After that, Mitch and Colin were again burdened with me for a panel about how Twin Peaks might have turned out, had the show not been cancelled. This was a lot of fun, and I think it helped a few people

who seemed surprised to learn that the show was not supposed to end the way it did.

After that, to the best of my recollection, I went to lunch.

I was due back at 5 in the afternoon for a panel scarily called “Michael Carroll Takes Over” (actually, it was called “Micheal Carroll Takes Over”), but to everyone’s relief the panel was switched with John Higgins’ “The Female Form”, as John was unable to stay over for Sunday.

At this panel, John – in my opinion the best comics artist in the world – showed us how to draw women, using his patented “Golden Curve” method. This was mind-blowing stuff! By the end of the panel we were all geared up to start our careers as comics artists, but only as far as drawing voluptuous women and nuns were concerned.

On Saturday night, we had the second discough: the Twin Peaks Prom Ball, at which there were many beautiful ladies in very nice dresses, and a bunch of blokes in suits. I guess I should have got around to bringing my own suit, but it probably worked out for the best: I was only wearing a shirt, and by the end of the night I was sweating so much my dandruff had started to turn into porridge.

Sunday... God, I was busy on Sunday!

First up was the Fannish Deathmatch, details of which you can find on my website: <http://www.iol.ie/~carrollm>

This was followed (I think... Memory’s a little hazy at this point), by FBI Weapons Training, during which we got to use air rifles. Most disturbing thing about this event was the sudden realisation I had that Leonia was firing a gun almost bigger than she is, while I was standing by minding her handbag... But then I had a go myself, which was cool. Even cooler was being the target of said rifles: there’s nothing to compare with the sight of dozens of little white pellets heading rapidly towards your chest! They stung a bit, well, a lot, but it was worth it for the adrenaline rush.

At one pm, Mike Simpson and I “interviewed” the great Robert Rankin. I say “interviewed” in “quotes” because it was more a case of Mr. Rankin interviewing the audience... This was definitely my favourite panel of any con, ever. How is it that Robert Rankin can be on a panel, steadfastly refuse to talk about his books, and he’s still the most entertaining person around?

This was followed by what should have been a panel I suggested, called “Bag of Shite” (not my title, but I wish it had been). The idea here was that a select group of panellists would have to draw random topics from a hat and speak expertly on those topics for a couple of minutes. This really sounded like a great idea at the time, and I’d prepared a lot of interesting topics like “Books I’d Rip Off if I Had a Time Machine”, “Margaret Thatcher is a Babe, because...”, “When NASA Screwed Up: The Hubble Kaleidoscope”.

But just before the event, I discovered that there was only one panellist planned for this show: me. So I decided to abandon the “Bag of Shite” idea and instead presented my award-losing talk “Bad Writing for Beginners”.

Later in the day, Mike “Simo” Simpson and I held a discussion called “How to be a Pro”. The attendance was small, but that was mainly because we were in the Alternative Programme room, which was also small. This was a particularly enjoyable panel for me, because Mike knows what he’s talking about and it gave me a chance to hear what someone other than me sounds like.

The diskeaux that night was Karaoke, and – God help me – I sang (insert quotation marks as appropriate). I was shite, but luckily it was a



duet with Leonia (we sang "Summer Nights" from Grease), and she was good enough for both of us. It was a great show: some of the singers were truly excellent, or at the very least, incredibly entertaining. Highlights for me include Alix singing "Bitch", Cardinal Cox singing "Just a Gigolo", and James, Catriona and Skye singing the Cow song (you had to be there). Lowlights, apart from me singing, were the second Kazoo performance (sorry, lads... The first time was funny, but the second time was just painful!), and the thought that this was the last discoe of the con.

Monday was a quiet day for me, which was just as well because I was trying to live down the shame of my singing attempt from the night before.

I did participate briefly in the Lawn Mower Racing, but I'd arrived late and no one told me the races were being timed. Damn it! I would have run faster!

At 5 pm, we had the last official panel of the con: "David Lynch, the Mad Bastard". Again, Mitch, Colin and I discussed the great (and weird) man, this time with a particular emphasis on his background and the various non-TP projects in which he's been involved. We ended with a vote: is David Lynch a mad bastard? The audience voted overwhelmingly in the positive.

And then the Closing Ceremony... It was the way closing ceremonies should be: awards for the brave and the beautiful (all through the con, panel members were asked for nominate people they liked for Miss Twin Peaks, which was won by the lovely Julie), a few closing words from the committee, and the threat that, one day, they might do it again.

Then we spent the rest of the evening in the bar, sampling their fine food, drinking their fine drink, and talking our own fine talk.

On Tuesday morning, those of us left at the con checked out of the hotel and settled down in the lobby to await our various times of departure (or, in some cases, to ignore their time of departure and then run around like madmen trying to find their bags). When almost everyone was gone, a lady member of the hotel staff came up to us and asked us whether we knew anything about the huge wooden cross and two broken lawnmowers that were not-so-discreetly tucked into the corner of the main programme room. "Lawnmowers? Really? That's odd!" we exclaimed, doing our best to look surprised and hoping we wouldn't be asked to take them home with us.

So that was Damn Fine Convention, reduced down to a couple of thousand words, not nearly enough to do it justice. There was a lot more going on than I've mentioned here. Omissions can be put down to lack of space, lack of memory, and lack of time at the con to go to everything. As I said before, this was the best con I've ever attended. Okay, so we might not have had many wide-ranging political debates, but in terms of fun, this con is going to be very hard to beat.

But I can't wait to see them try...

