

= Episode 2 ( Twin Peaks ) =

" Episode 2 " , also known as " Zen , or the Skill to Catch a Killer " , is the third episode of the first season of the American mystery television series Twin Peaks . The episode was written by series creators David Lynch and Mark Frost , and directed by Lynch . It features series regulars Kyle MacLachlan , Michael Ontkean , Ray Wise and Richard Beymer ; and introduces Michael J. Anderson as The Man from Another Place , Miguel Ferrer as Albert Rosenfield and David Patrick Kelly as Jerry Horne .

Twin Peaks centers on the investigation into the murder of schoolgirl Laura Palmer ( Sheryl Lee ) , in the small rural town in Washington state after which the series is named . In this episode , Federal Bureau of Investigation agent Dale Cooper ( MacLachlan ) tells Sheriff Truman ( Ontkean ) and his deputies about a unique method of narrowing down the suspects in Palmer 's death . Meanwhile , Cooper 's cynical colleague Albert Rosenfield ( Ferrer ) arrives in town , and Cooper has a strange dream that elevates the murder investigation to a new level .

" Episode 2 " was first broadcast on April 19 , 1990 , on the American Broadcasting Company ( ABC ) network , and was watched by an audience of 19 @. @ 2 million households in the United States , equating to roughly 21 percent of the available audience . " Episode 2 " has been well @- @ received since its initial broadcast , and is regarded by critics as a ground @- @ breaking television episode . It has since influenced , and been parodied by , several subsequent television series . Academic readings of the episode have highlighted its depiction of heuristic , a priori knowledge , and the sexual undertones of several characters ' actions .

= = Plot = =

= = = Background = = =

The small fictional town of Twin Peaks , Washington , has been shocked by the murder of schoolgirl Laura Palmer ( Sheryl Lee ) and the attempted murder of her classmate Ronette Pulaski ( Phoebe Augustine ) . Federal Bureau of Investigation special agent Dale Cooper ( Kyle MacLachlan ) has come to the town to investigate , and initial suspicion has fallen upon Palmer 's boyfriend Bobby Briggs ( Dana Ashbrook ) and the man with whom she was cheating on Briggs , James Hurley ( James Marshall ) . However , other inhabitants of the town have their own suspicions : the violent , drug @- @ dealing truck driver Leo Johnson ( Eric Da Re ) is seen as a possible suspect .

= = = Events = = =

The Horne family ? Ben ( Richard Beymer ) , Audrey ( Sherilyn Fenn ) , and Johnny ( Robert Bauer ) ? are eating dinner when they are interrupted by Ben 's brother Jerry ( David Patrick Kelly ) . The brothers share brie and butter baguettes while Ben tells Jerry of Laura Palmer 's murder and the failing of the Ghostwood project . They decide to visit One Eyed Jacks , a casino and brothel across the Canadian border , where Ben wins a coin flip to determine who will be the first to sleep with the newest prostitute .

Bobby Briggs and Mike Nelson ( Gary Hersher ) drive into the woods to pick up a hidden delivery of cocaine , but are ambushed by Leo Johnson , who demands the \$ 10 @, @ 000 the pair owe him . Leo also hints that he suspects someone has been sleeping with his wife Shelly ( Mädchen Amick ) , then scares the pair off . When Bobby visits Shelly at her home the next day , he discovers that Leo has beaten her .

Dale Cooper receives a phone call from Hawk ( Michael Horse ) about a one @- @ armed man seen at Ronette Pulaski 's hospital bed . The next morning , Cooper gathers together Sheriff Truman ( Michael Ontkean ) , Deputies Hawk and Brennan ( Harry Goaz ) , and Lucy Moran ( Kimmy Robertson ) in a forest clearing to demonstrate his unusual approach to eliminating suspects from their investigation . As each suspect 's name is read from a list , Cooper throws a stone at a bottle

placed 60 feet 6 inches ( 18 @.@ 44 m ) away . Each time he hits the bottle with a stone , he considers the previous name read out to be of interest to the case . The method points his suspicion at Leo Johnson and psychiatrist Lawrence Jacoby ( Russ Tamblyn ) . Dale 's fellow FBI agent Albert Rosenfield ( Miguel Ferrer ) arrives later , while Truman and Cooper review evidence , and immediately causes friction between himself and Truman .

James Hurley and Donna Hayward ( Lara Flynn Boyle ) discuss their new relationship , and kiss passionately on Donna 's sofa . Elsewhere , Leland Palmer ( Ray Wise ) , still mourning Laura 's death , dances in his living room , sobbing and holding a portrait of Laura as he does so . He breaks open the picture 's frame , cutting his hands , as his wife Sarah ( Grace Zabriskie ) screams at him to stop .

Cooper retires to bed at his hotel room , and experiences a strange dream featuring the one @-@ armed man , who identifies himself as MIKE , and BOB , who vows to " kill again " . Cooper then dreams he is in a room hung with red curtains . The Man from Another Place ( Michael J. Anderson ) and Laura Palmer speak to him in a jarring and disjointed manner , before Laura leans over to whisper in his ear . Cooper wakes up , telephones Harry , and declares that he knows who the murderer is .

= = Production = =

" Episode 2 " was the second episode of the series to have been directed by series creator David Lynch , who had also helmed " Pilot " , and would direct a further four episodes during Twin Peaks ' run . The episode was written by both Lynch and co @-@ creator Mark Frost ; the pair had co @-@ written the prior two episodes . Frost would pen a further eight scripts for the series after " Episode 2 " , while Lynch would write just one episode ? the second season opening installment , " Episode 8 " .

" Episode 2 " introduces the character of The Man from Another Place , played by Michael J. Anderson . The Red Room seen in the episode 's final scene was created from scratch by Lynch for the European release of " Pilot " , and was not originally intended to be a part of the American series . Lynch was so pleased with the result that he decided to incorporate it into the regular series . The Red Room would later be revealed as a waiting room for the Black Lodge , a mystical dimension bordering the town of Twin Peaks . Lynch claims to have conceived most of the sequence while leaning against his car on a cold night while its chassis was hot , and free @-@ associating ideas . The director first met Anderson in 1987 while continuing work on Ronnie Rocket , a planned film project about " electricity and a three @-@ foot guy with red hair " which was ultimately scrapped . He thought of Anderson immediately upon conceiving the Black Lodge .

Miguel Ferrer , who made his first appearance as Albert Rosenfield in this episode , had met Lynch while working on another film project that was also never made . Lynch remembered Ferrer when casting Twin Peaks , and sent him the scripts for both " Episode 1 " and " Episode 2 " . Ferrer found the scripts difficult to understand until Frost gave him a recording of " Pilot " , which cleared up the actor 's confusion .

Dialogue heard in the dream sequence uses a distinctive reversed manner of speech . This was achieved by recording the actors ' line phonetically reversed , and playing this audio backwards . David Lynch had begun experimenting with the technique in 1971 , and had originally planned to use it in his 1977 debut feature , Eraserhead , before it finally found use in this episode . Describing the process of learning his lines backwards , Anderson notes that he first worked out the phonemes of each word rather than simply reading it back to front , and disregarded the inflection of any given word as this helped bolster the discordant effect of the end result . The reversed audio was also altered with a slight reverb effect . The actors were required to perform their movements backwards , as elements of the scene would be reversed entirely .

Frank Byers , the episode 's director of photography , has stated that the chief inspiration for his choice to use wide @-@ angle lenses and soft lighting throughout the episode was the 1958 Orson Welles film Touch of Evil . Byers also eschewed the use of additional lighting beyond that which he felt was necessary , and chose to work mainly with the natural light of the location or set in question

, and to light the scene from the floor when additional light was needed . The location used for One Eyed Jacks appeared in only one other episode of the series after its appearance here , with footage for both filmed on the same day . When the setting was revisited in the series ' second season , a set was built to represent another part of the building instead . The female cast members were deliberately lit with soft lighting from a close range , as this helped to create a " veneer of innocence and comfort " .

Kimmy Robertson ? who plays sheriff 's office receptionist Lucy Moran ? has described Lynch 's directorial style as hypnotic , finding that his question @-@ and @-@ answer approach of discussing scenes with the cast was unique among directors she had worked with . Robertson also noted that during the filming of Cooper 's stone @-@ throwing , Lynch " sat [ the cast ] down and told Kyle he was going to hit the bottle ... Kyle hit it , and everybody freaked out . It was like David used the power of the universe " .

= = Themes = =

Scenes in " Episode 2 " ? especially the rock @-@ throwing scene in the forest ? have been cited as introducing a spiritual side to the character of Dale Cooper , which would also be expounded in the later " Episode 16 " . Simon Riches , in an essay included in *The Philosophy of David Lynch* , has noted that the Red Room dream sequence is an example of the difficulty in rationalizing a priori knowledge ? the " lack of empirical evidence that ... a faculty of intuition exists " in the mind is here represented by the " nonphysical " , dreamlike Red Room . Cooper 's heuristic approach " pointedly avoids the routine deductive apparatus of logic , clues or muscle " . The fact that the series ' protagonist embraces this intuitive manner of deduction sets *Twin Peaks* " at odds with the naturalistic trend in analytic philosophy " . This dreamlike approach is a hallmark of Lynch , who , according to Greg Olson in his book *Beautiful Dark* , " has always identified himself as an artist first , a man fascinated by spiritual realms who 's committed to expressing his inner life " .

The episode 's reliance on surrealism has also been seen as symptomatic of " a broader move away from social realism within television drama " . The episode makes use of strong color cues and unusual camera angles ? in particular , the brown color palette and low @-@ angle shots used to represent the character of Leland Palmer have been described by Helen Wheatley , author of *Gothic Television* , as creating " a mood of domestic terror " , which serves to cue the audience to his eventual outing as his daughter 's killer . Palmer 's dance while holding his daughter 's picture has been seen as " a time @-@ honored metaphor for marriage " , an " incestuous roundelay " which hints towards his abusive past . Both incest and violent sexuality would become recurring themes for the series , examples of which include Palmer 's later murder and possible molestation of his niece Maddy and Benjamin Horne 's unwitting brush with incest with his masked daughter in the One @-@ Eyed Jacks brothel .

= = Broadcast and reception = =

" Episode 2 " first aired on the ABC Network on April 19 , 1990 . The initial broadcast was viewed by 12 @.@ 1 million households in the United States ? which represented 21 percent of the available audience and 13 @.@ 1 percent of all households in the country . This represented a drop in viewing figures from the previous episode , " Episode 1 " , which was seen by 14 @.@ 9 million households , or 27 percent of the available audience . The broadcast inspired several complaints about the sexual overtones of the scene in which the characters of Ben and Jerry Horne eat baguette sandwiches .

The episode has been well @-@ received critically . Writing for *The Boston Globe* , Gail Caldwell compared Lynch and Frost 's script for the episode to the works of mid @-@ 20th century American writers Sherwood Anderson , Flannery O 'Connor and Truman Capote , describing it as an " excavation of the fear and madness poised behind an ordinary small @-@ town veneer " . Caldwell also praised Lynch 's direction , finding that several of the episode 's " nerve @-@ wracking " scenes lasted just the right amount of time to be effective , and noting that " the line between

confronting the abyss and exploiting it is one Lynch walks again and again " . Writing for The A.V. Club , Keith Phipps rated the episode an A , calling it " one of the most peculiar hours of television ever to air on a network " . He praised the episode 's portrayal of the Black Lodge , called the dream sequence " some of the most disquieting filmmaking Lynch has ever done " , and described its depiction as " a weirdly All @-@ American [ sic ] supernatural system " that seems " completely terrifying " . Fellow A.V. Club writer Noel Murray felt that the episode pushed " into previously unexplored television territory " , and that the climactic Black Lodge dream sequence came to be seen as " the signature moment in the entirety of Twin Peaks " . Den of Geek 's Doralba Picerno has called the episode " truly groundbreaking TV material " , noting the use of " surreal imagery with its roots in psychoanalysis " .

Writing for AllMovie , Andrea LeVasseur rated the episode four out of five stars , called it " memorable and pivotal " , and described the Red Room dream as " unforgettable " . Jen Chaney , writing for The Washington Post , has called the episode " the best in the series " . Chaney described it , and the dream sequence specifically , as having " turned Twin Peaks into a water @-@ cooler phenomenon " , and noted that it may have inspired later series such as The Sopranos and Lost to " feel comfortable taking risks with their audience " . The Washington Post 's Tom Shales has described the dream sequence as " the scene that separated the men from the boys " , noting that it further polarized the series ' audience , attracting loyal viewers and putting off others . The sequence , and the episode as a whole , attracted negative criticism from The Boston Globe 's Ed Siegel , who felt that the series " lost its magic " by this point . Siegel added that " anyone with less than a semester 's worth of either Postminimalism 101 or Absurdism 102 can come up with dancing dwarves , one @-@ armed men , psychic detectives , psycho killers , llamas in the waiting room and hints of incest and necrophilia " , and felt that a reliance on surrealism made Lynch seem to be a " one trick pony " .

The episode 's ending was parodied in " Who Shot Mr. Burns ? " , a 1995 two @-@ part episode of The Simpsons , in which Dale Gribble and The Man from Another Place were replaced by the characters of Chief Wiggum and Lisa Simpson , respectively . The backwards speech and unexplained shadow moving across a wall were included in the parody , which takes place in a detailed recreation of the Black Lodge .