

= Episode 3 (Twin Peaks) =

" Episode 3 " , later also known as " Rest in Pain " , is the fourth episode of the first season of the American mystery television series Twin Peaks . The episode was written by Harley Peyton , and directed by Tina Rathborne . " Episode 3 " features series regulars Kyle MacLachlan , Michael Ontkean and Ray Wise , and introduces Sheryl Lee 's second role , Maddy Ferguson .

Rathborne has highlighted the episode 's introduction of Jungian analytical psychology to the series . She also described MacLachlan 's character Dale Cooper as not only a wholesome , grounded anchor against which the series ' more bizarre elements could be contrasted ; but as the central component of the series ' coming @-@ of @-@ age " Bildungsroman " narrative .

" Episode 3 " was first broadcast on April 26 , 1990 , and was viewed by approximately 18 percent of the available audience in its initial airing . The episode received positive reviews from critics , with its mix of comedy and tragedy seen as a highlight , and Miguel Ferrer 's character Albert Rosenfield singled out as a particularly successful example of this . The episode also drew praise from The New York Times for its compelling and unusual cast of characters .

= = Plot = =

= = Background = = =

The small town of Twin Peaks , Washington , has been shocked by the murder of schoolgirl Laura Palmer (Sheryl Lee) and the attempted murder of her friend 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 . Cooper experiences a surreal dream in which a dwarf and a woman resembling Laura reveal the identity of the killer .

= = Events = = =

Cooper and Audrey Horne (Sherilyn Fenn) share breakfast , as he realizes she had slipped a note under his hotel room door ; the note referred to One @-@ Eyed Jacks , a brothel over the Canadian border . When she leaves , Cooper discusses his dream with Sheriff Harry S. Truman (Michael Ontkean) , believing it to be a coded solution to the murder .

Cooper 's colleague , Albert Rosenfield (Miguel Ferrer) wishes to conduct a further post @-@ mortem on Laura 's body , but it is due to be released for the funeral that day . As the argument grows more heated , Truman ends it by punching Rosenfield and knocking him down . Later , Rosenfield shares what he has found ; Laura had been bound when she was killed , had been addicted to cocaine , and had been clawed by a bird . An unidentified plastic shard was also found in her stomach .

Leland Palmer (Ray Wise) is at home when he is visited by his niece , Madeline Ferguson (Lee) . Ferguson is identical to Laura save for having black hair , not blonde . At the same time , Cooper and Truman question Johnson about Laura 's death , believing him to be lying when he denies knowing her . Later , Hurley arrives at Laura 's funeral late , watching from a distance . Briggs begins to accost the mourners , accusing them of doing nothing when they knew Laura had been troubled . Hurley intervenes and the two begin fighting ; Leland falls on the casket as it is being lowered into the grave , sobbing uncontrollably .

That night , Cooper , Truman , Deputy Hawk (Michael Horse) and Ed Hurley (Everett McGill) meet at the RR Diner . Truman explains that someone has been smuggling cocaine into town ; he suspects that Jacques Renault (Walter Olkewicz) , bartender at the town 's Roadhouse Bar , is involved . He also explains that the woods around the town seem to contain a " darkness " , and

reveals that there is a secret society of men gathered to stand watch against this : the Bookhouse Boys . Truman and the others bring Cooper to their headquarters , where James has Jacques ' brother Bernard (Clay Wilcox) bound and gagged . They question Bernard but he denies any crime .

Elsewhere , Jacques realizes his brother is in trouble , and calls Johnson for help . When Johnson leaves , his abused wife Shelley (Mädchen Amick) hides a gun in a secret drawer . Meanwhile , sawmill owner Josie Packard (Joan Chen) tells Truman , her lover , that her sister @-@ in @-@ law Catherine Martell (Piper Laurie) is scheming to take over the mill . Packard knows there are two account books , one fake and one real , but cannot locate the real one Martell has been hiding .

= = Production = =

" Episode 3 " was the first of the series to be written by Harley Peyton ; Peyton returned to pen a number of other episodes across both seasons . The episode was directed by Tina Rathborne , who would also go on to helm " Episode 17 " in the second season . Rathborne had previously worked with series co @-@ creator David Lynch when she had cast him in her 1988 feature film *Zelly and Me* .

The episode introduces the character of Maddy Ferguson , Laura 's nearly identical cousin , the second role in the series played by Sheryl Lee . Lee had been a stage actor living in Washington , where " Pilot " was filmed , and had remained there after production moved to Los Angeles as she believed that , with her character dead , she would have no further part in the series . However , Lynch was impressed with her performance and called to ask her to return , telling her he would " figure [...] out " a way for her to continue appearing .

Rathborne chose to open the episode with a shot centered on Sherilyn Fenn , finding the actress to be " seductive " and " absorbing " in a similar manner to screen icon Marilyn Monroe . Rathborne had initially worried that the episode featured too many static scenes of characters sitting and talking , with little action , and asked Lynch if she could borrow some of the imagery of the previous episode 's surreal dream sequence to keep these conversations more interesting , adding brief snippets of footage as Cooper discussed the dream with the others . Rathborne has noted that this dream @-@ centric approach to the character of Cooper is rooted in Carl Jung 's theories of analytical psychology . She felt this was something that had not been seen on television before , and credits Lynch with introducing it to the series . She has also described the narrative , both of " Episode 3 " and of *Twin Peaks* as a whole , as a " Bildungsroman " showing Cooper 's development into a more rounded and enlightened person .

Working on studio sets was a new experience for Rathborne , whose previous work had all been filmed on location . She also found it refreshing to work with the series ' ensemble cast , recalling that Miguel Ferrer often had the cast and crew laughing at the way he approached his material , imbuing the atmosphere during filming with a mix of comedy and drama . Rathborne has also noted the use of ordinary , almost banal , daily life in the series , finding it a necessary element to be able to play the series ' more violent and surreal elements against effectively . She particularly singled out Cooper as a wholesome " boy next door " character who allowed the town 's more unusual residents to stand out more starkly .

= = Broadcast and reception = =

" Episode 3 " was first broadcast by the American Broadcasting Company (ABC) on April 19 , 1990 . In its initial airing , it was viewed by 11 @.@ 3 percent of US households , representing 18 percent of the available audience . This marked a slight decline from the previous episode , which had attracted 13 @.@ 1 percent of the population and 21 percent of the available audience .

The A.V. Club 's Keith Phipps rated the episode a B + , finding that it struggled to live up to the preceding episode ; however , he felt that this was understandable , as " after pushing television to the limits of sanity there was nowhere to go but back " . Phipps also described the funeral scene as a highlight of the episode , finding that he grew to appreciate its mix of tragic and comic more over

repeated viewings . Writing for Allrovi , Andrea LeVasseur rated the episode four stars out of five .

John J. O 'Connor , writing for The New York Times praised the episode , stating that it features " the most bizarrely compelling collection of characters ever to hit prime time " . O 'Connor spoke positively of the intricate plot seen in the episode and the series as a whole , noting that " the overall narrative is paramount " and affirming his belief that the series " seems to have been mapped out carefully " by Lynch and Frost . Television Without Pity 's Daniel J. Blau praised the episode 's black humour , singling out in particular the scene in which Ferrer 's character is punched after an argument in the town morgue . However , Blau was critical of guest stars Olkewicz and Wilcox , finding their attempted French @-@ Canadian accents particularly poor . Writing for Digital Spy , Tony Delgado has also praised Ferrer 's role as Rosenfield , adding that his dialogue " may not appear to be the epitome of wit , but the way [Ferrer] delivered such lines caused plenty of howling hysterics in living rooms across the globe " .