A GASTRONOMICAL TOUR OF TWIN PEAKS: MY JOURNEY OF PIE, COFFEE, AND DONUTS

MEGAN LYSOWSKI
SPRING 2018

A thesis
submitted in partial fulfillment
of the requirements
for a baccalaureate degree
in English
with honors in English

Reviewed and approved* by the following:

Richard Doyle
Professor of English
Thesis Supervisor

Xiaoye You
Professor of English and Asian Studies
Honors Adviser

* Signatures are on file in the Schreyer Honors College.
ABSTRACT

This is an exploration of my personal experience with the highly esteemed, highly strange television series *Twin Peaks* through the cultural spread of food presented in the show. It is a work of creative nonfiction that relies on my subjectivity and material from a world outside the series that has been created in its wake. Sometimes referred to as a “cult phenomenon,” I show what that experience is specifically like through a microcosm of food. The main subjects of focus are coffee, pie, and donuts wherein I craft each section through research, analysis, personal journey, and investigative work to a specific aspect of the food group. This gastronomical tour aims to explore the importance of subjectivity in relation to objectivity in a format where academic analysis often removes the true feeling of its subject.
# TABLE OF CONTENTS

LIST OF FIGURES ........................................................................................................................................... iii

ACKNOWLEDGEMENTS ................................................................................................................................... iv

Introduction  *Twin Peaks*: How and Infinitely Why .................................................................................. 1

Chapter 1  Prolific Pie: Cherry Pie and Other Miscreants ........................................................................ 3
  Faceology of Pie: Scene Analysis of Cooper and Huckleberry Pie ......................................................... 10

Chapter 2  Coffee: Black as Midnight, Masculinity, and the True Meaning ............................................ 19
  Faceology of Coffee: Scene Analysis of Cooper and Great Northern Coffee ........................................ 23
  Investigating “A Damn Fine Cup of Coffee” ............................................................................................ 26

Chapter 3  Debilitating Donuts: Excessive Consumption and Stereotypical Delight .............................. 30

Conclusion  Our Gastronomical Tour: A Family Affair ............................................................................. 35

Appendix ...................................................................................................................................................... 37

BIBLIOGRAPHY ............................................................................................................................................. 40
LIST OF FIGURES

Figure 1: Double R cherry pie on Agent Dale Cooper's nightstand in 2.8 "Drive with a Dead Girl" (ABC, 1990) .................................................................................................................. 4
Figure 2: Audrey and her cherry stem in 1.7 “Realization Time” (ABC, 1990) ....................... 8
Figure 3: Part 1 – Interest (ABC, 1990) .................................................................................. 11
Figure 4: Part 2 – Fascination (ABC, 1990) ........................................................................... 12
Figure 5: Part 3 – Concentration (ABC, 1990) ....................................................................... 13
Figure 6: Part 4 – Orgasmic (ABC, 1990) ............................................................................. 14
Figure 7: Part 5 – Delight (ABC, 1990) ................................................................................ 15
Figure 8: Part 6 – Recovery (ABC, 1990) .............................................................................. 16
Figure 9: An institution face to face with the unheimlich in 1.5 “The One-Armed Man” (ABC, 1990) ......................................................................................................................... 18
Figure 10: Part 1 – The Sniff (ABC, 1990) .......................................................................... 24
Figure 11: Part 2 – The Slurp (ABC, 1990) .......................................................................... 24
Figure 12: Part 3 – Enjoyment (ABC, 1990) ......................................................................... 25
Figure 13: Part 4 – Response (ABC, 1990) .......................................................................... 25
Figure 14: The wonder of perfectly aligned donuts in 1.1 "Pilot" (ABC, 1990) ....................... 30
Figure 15: Continued perfect presentation of donuts in the woods in 1.3 "Zen, or the Skill to Catch a Killer" (ABC, 1990) .............................................................................................................. 33
ACKNOWLEDGEMENTS

To Doyle and his Shamanic wisdom

and for believing in me (even in my ambivalence)

and making me understand the universe truly has my back.

Thank you.
“Food is interesting; For instance, why do we need to eat? Why are we never satisfied with just the right amount of food to maintain good health and proper energy? We always seem to want more and more.”

– Margaret Lanterman, the Log Lady
**Introduction Twin Peaks: How and Infinitely Why**

In the spring of 1990, ABC premiered a quirky little show called *Twin Peaks* created by the enigmatic film genius David Lynch and Mark Frost. My parents tuned in, watched every episode, and emailed their friends about the whacky show. That PC was one of the few in Erie, PA at the time. Fifteen years, later my parents sat my two brothers and me down, held up a DVD sleeve from the Netflix, and introduced us to the wonderful world of *Twin Peaks*. The little man in the red room captivated us and the end credits of Laura Palmer’s prom photo with Angelo Badalamenti’s eerie piano blaring creeped us out. Over the years my mom began sneaking little porcelain figurines with an eye patch drawn on with Sharpie just like Nadine’s collection. Coffee went from a morning drink my parents would guzzle to “a damn fine cup of coffee.” My interest in baking pies increased tenfold. Diners that weren’t Denny’s became places to seek out on weekends. I was searching for my own piece of *Twin Peaks* in the medium of food. A simple hobby, pastime not even really recognized as a connected whole was merely fun to me and whoever I would drag along. What was it about the connection to food that this surreal series provoked?

In the spring of 2017 I had come to the conclusion that I would write about the limitation of language in *A Clockwork Orange* by Anthony Burgess and his influence from James Joyce for this esteemed thesis. To me it sounded great, literary, and interesting. However, when I looked in my core being or tried rereading Burgess’s novella I did not feel the burning fire. After months of contemplation, I decided to focus my attention on *Twin Peaks* and its wonderful weird world with many qualms. How could I analyze something so dear to me without dissecting it? And what claim of significance does this 90s drama have to consume my attention and dedication for
a year beyond my mere appreciation? In what way did I honor the Honors Thesis by focusing on such a quirky but influential work of art?

To combat my worries about the first question posed, these pages will be about both my experience with the show and my journey as well as a casual academic analysis of what the show’s approach to food does for the viewer. Molding *Twin Peaks* to an academic model would change the show and cast a lens that I do not believe lives there. Thus, the casual personal tone.

As for the other aspect, well without *Twin Peaks* the cinematic television we have known and come to adore would not be where it is today. Yes, another film genius could have bridged the gap between movies and television; however, David Lynch was the first auteur to start the normalization which allowed directors to have more artistic control in their work (Lyons). I think a key way to understand this drastic change is how the show came to an end: *Cheers* (1982-1993). *Twin Peaks* originally aired Wednesday nights on ABC and later it was pushed to Saturday where it had to compete with viewers for *Cheers* on NBC (Carter). *Cheers*! (That and loopy plots as a result of Lynch’s neglectful oversight from the series led to the cancellation of the show.) In 1991, the world had to choose between hard to follow storylines with bizarre, dramatic characters and a cast of buddies at a bar in Boston. The world choose drunk Bostonians. From this outcome, one may say the world simply wasn’t ready for *Twin Peaks* at this time, but without its initial uncanny affect, television might have remained in the *Cheers* era for an abysmal eternity.
Chapter 1 Prolific Pie: Cherry Pie and Other Miscreants

My birthday falls just before Thanksgiving so whether my “birthday pie” is a result of ease and holiday appropriateness or my love for pie, I am not at all sure. My grandma, god rest her soul, would craft a beautiful apple pie made with lard, the good stuff. One of my aunts or uncles would place the candle atop the pie and magically transform a traditional Thanksgiving dessert into my special pie. Naturally, I grew to admire pie and craft my own – attempting to adhere to the standard my grandmother had set oh so high. And as any pie lover or viewer has come to know, Special Agent Dale Cooper is also fellow admirer of the quintessential American dessert.

Thirty-six grueling minutes – grueling, from the millennial perspective who does not have the stomach to appreciate early nineties drama – into the pilot of Twin Peaks (1.1) we finally meet our gastronomical hero. Agent Cooper situates the viewer by explaining the time, place, his lunch, and his business in Twin Peaks through his recorder which he speaks to his assistant Diane on. This is the first we hear of pie:

Lunch was $6.31 and I left her a dollar tip, at the ...(digs out a restaurant receipt)... Lamplighter Inn, that’s on Highway 2 near Lewis Fork. That was a tuna fish sandwich on whole wheat and a slice of cherry pie and coffee. Damn good food. And if you ever get up this way, Diane, that cherry pie is worth a stop” (1.1).

---

1 Episode titles were added from a German broadcast that created their own titles and later these were translated into English (Riches). For ease of referencing, episodes will be referred to be their season and episode number in order of airing beginning with the pilot as 1.1. Sometimes the episode title may be included to keep you on your toes and see the German’s cunning names.
The Lamplighter Inn never has a screen appearance and slowly trickles off into the backdrop of Twin Peaksdom, though you are able to buy a shirt donning their unlicensed catch phrase “They’ve got a pie there that’ll kill ya” (KRW), a phrase Cooper tells Albert Rosenfield, the head of the forensics team, over the phone. There is a common misconception that Cooper is referring to the legendary pie from the Double R; undoubtedly, given the tenacity and excitement in which Cooper speaks of the Double R’s cherry pie, this is an understandable misunderstanding.

![Image of Double R cherry pie on Agent Dale Cooper's nightstand in 2.8 "Drive with a Dead Girl" (ABC, 1990)](image)

**Figure 1:** Double R cherry pie on Agent Dale Cooper's nightstand in 2.8 "Drive with a Dead Girl" (ABC, 1990)

The Double R’s cherry pie is immaculately red, gelatinous, and artificially perfect. Some may even call it the pinnacle of piedom. The obituary of Garnet Mae Cross, an employee of the Double R’s film location, Mar-T Café, reports that she made 50 pies a day (Bonisteel). She also took the recipe to the grave with her. Since her death, the Mar-T Café has gone under new ownership and was transformed into Twede’s Café. Twede’s Café retains the same half-moon counter top iconic to the Double R, but apart from that almost everything else has changed, including the recipe (Bonisteel). Is nothing sacred?
The café still claims ownership of the cherry pie as the “Twin Peaks’ cherry pie.” An article from *the Gothamist* describes the pie’s redness and viscosity as “almost unnerving” (Carlson), so thankfully the artificial nature is still intact. If you don’t believe *the Gothamist*, Twede’s Café sells their pies through an internet service at the damn reasonable price of $50 per pie (“Twede’s Café…”), or you can follow the many who have tried, to recreate their own cherry pie.²

Recipe sources range from news and blog articles, a guidebook to the town of Twin Peaks, and the official cookbook of all foods *Twin Peaks*. With the revival of the show³ several media empires have taken their hand a creating their own recipe for a Twin Peaks party. *The New York Times* adapted a recipe from a Brooklyn restaurant – the recipe results in a tart, not a pie, and nowhere near the pinnacle of cherry piedom (Bonisteel). While it is ontologically distinct from the original, a pie, the tart offers a tried and true trendy compromise to impress your film-savvy friends for the premiere of *Twin Peaks: The Return*. *The Chicago Tribune* released a sweet pie and “Not sour cherry, summer's rare, tart prize. But sweet cherry — abundant, meaty, blood-red” (Eskin) built for an authentic experience. Norma’s recipe in the official town guide describes a simple, but elegant cherry pie made with frozen cherries and sugar (D. Lynch). After discovering the “official” source is there still any need to search for the Double R cherry pie?

---

² I have never made a cherry pie. Cherry pies are not my forte. Apples pies are. Around last Thanksgiving I bought canned cherries from Wegmans intending to make a pie, only to find that there is no pie dish in my college home and the closest item was a battered round cake pan over at my neighbor’s house. I also did not have a food processor – the only formal way to properly make a pie crust by my standards. My attempt at cherry pie turned out to be a can of cherries with some oatmeal and brown sugar sprinkled on top. I believe they call it a “crumble.” A damn fine crumble.

³ Yes, *the Return*. I guess it would be a good time as any to let you know that I will not be discussing this aspect of *Twin Peaks*. The 2017 series is not part of my journey.
Can the recipe from the unofficial cookbook *Damn Fine Cherry Pie: And Other Recipes from TV's Twin Peaks* offer pie pilgrims progress?

Before getting too ahead of ourselves with pie re-creation, let’s actually look at what the beast is. It is unrealistic depiction with over the top reactions and presentations: “‘Twin Peaks’... fetishized pie (as well as doughnuts and that coffee, ‘black as midnight on a moonless night’) to such an extent that almost any real-life slice is bound to fall short” (Bonisteel). Is it foolish to chase perfection and try to make a food actor taste how the characters act? Quite probably. The article mentioned previously from *the Gothamist* describes the cherry pie offered at Twede’s Café as such:

I was a little thrown off by the artificial redness—almost looked like it’s made of wax or plastic. There’s little doubt that red #40 plays a huge part in the making of this pie. The brightness of the red and the shiny sugar granules on the crust really make it feel fake... Doesn’t feel natural in any way, but it’s actually pretty damn good for a diner—quite buttery. I cannot stress enough how thick the cherry glaze is—I swear if you turned a bowl of it upside down it wouldn’t go anywhere for a few seconds. It’s not the kind of glaze that drips. It’s the kind of glaze you can make shapes with. I felt a tiny bit... not ill, but uneasy after finishing a whole slice, but I would do it again in a heartbeat (and let’s be honest, a feeling of uneasiness should be a part of any Twin Peaks tour should it not?)

(Carlson)

With that established it is important to note that what Walter Benjamin might have called the “aura” of the pie is illuminated not only in and through the pie itself, but is instead lit up by the
experiences characters delighted in. Juxtaposition casts its dice here: the gelatinous illumination emerges in distinct contrast with the distinctly uncanny settings of Twin Peaks.

At the Double R a slice of cherry pie always receives rave reviews from the town’s residents and visitors. There is the man in the diner who yells “HOT DAMN THAT PIE IS GOOD!” as the camera pans over him casually in the premiere of season two. He offers no other additional substance to the storyline or episode. He is merely a casual observer who loves that pie. There is the Log Lady⁴ who sternly reports, “This cherry pie is a miracle” (2.18). Her disapproving affect in conjunction with her log create a character so off the cuff that it seems unnatural for her to approve of anything not log related. Yet, despite the fact that it is neither tart nor log, she loves the pie. Gordon Cole finds the cure for his poor hearing through love while consuming “massive massive quantities” of pie (2.18). In this instance his dedication and excitement for pie are not non sequitur quips like the previous two pie munching characters. He associates it with his beloved Shelly Johnson, who is serving him the pie, and which he consumes through what has been referred to elsewhere as a “pie hole.” In conjunction with her beauty he plans to write “an epic poem about this pie” (2.18).

Cole’s association of feminine enchantment and pie raises an interesting point. Who is serving the pie in the Double R? Norma Jennings, the middle aged beauty and owner of the Double R (played by Peggy Lipton); Shelly Johnson, the young bombshell and employee (played

⁴The Log Lady’s pitch gum deserves a shout out in this gastro tour. Her most prized possession and marker of identity – the log – comes from trees that produce the sticky pitch gum which she enjoys spitting out in the Double R. Her additional element of oddity comes from the grotesque discharge of her now chewed up tree. Twin Peaks appears to be asking us: What is food? By querying the most heimlich of comfort foods and render it just a bit unheimlich, perhaps the intensification of pie makes us wonder in into uneasiness mentioned by Carlson above.
by Madchen Amick); and Annie Blackburn, a charming lady who recently left a convent (played by Heather Graham). As Cole puts it when reintroduced to Annie in the presence of Shelly, “This world of Twin Peaks seems to be filled with beautiful women.” – An undoubtedly subtle joke at David Lynch’s choice to cast these beautiful women in Twin Peaks. What a cheeky guy. The pie keepers are beautiful females dressed in traditional diner dress wear reminiscent of the lingerie at One Eyed Jacks. And who could forget Audrey tying a knot in a cherry stem at the same esteemed Canadian brothel? The cherry pie’s keepers allude to the ever present strangely sexually charged women on Twin Peaks.

Figure 2: Audrey and her cherry stem in 1.7 “Realization Time” (ABC, 1990)

Did someone say “strangely sexually charged women?” Is there a Laura Palmer in the room? As an article from Film School Rejects puts it, “Like the pie, Laura had her sweet, innocent side, and she had her ‘tart,’ promiscuous side” (Horton). The women of the diner also reflect that sentiment; however, Laura is the pinnacle of sexual piedom. Just as the red thick

---

5 I cannot tie a knot in a cherry stem nor tell you about Leif Erikson.
viscous liquid oozes out of the pie, Laura’s death and sexual energy suggested blood. The show may concern the investigation of a murder; however there is very little blood associated with Laura Palmer’s demise. In this manner, the cherry pie’s ooze becomes the outlet for that blood in a subdued fashion while simultaneously gendering just how she died: sex. “She was a powerfully sexual being but this was a side of herself also forged from violence and violation, so as such she was ashamed of her sexuality and hid it under the pretty, flaky crust of her exterior being: a wholesome, benevolent, uniquely American teenage girl” (Horton). The pie is just one small portion of how the show transforms common perceptions infuses simple with the sinister.

On a lighter, less promiscuous though equally sexual note, Cooper looooves pie. We know from Cooper’s first report to Diane that he already has an acquired affinity for pie. He first delights in the Double R’s cherry pie after a scarring visit to Pete Martell’s home where he sip on coffee a la percolator spiced with fish. At this point, Coop been in town for less than a single day and has already shown gratitude for the small private hamlet. Cooper admires the magnificent Douglas Firs and fresh air – he even respects the local authorities [insert line from Pilot]. But as we all have heard at one point or another in our small lives, the best way to know a culture is through its food. Cooper’s engagement with pie in Twin Peaks is akin to my father’s assertion that “Mexican food is so much better in Mexico,” though less on the nose. In The Autobiography

---

6 I am not speaking of the murder itself but its introduction to the series. Her corpse is an elegant sea creature wrapped in plastic and sprinkled with miscellaneous river sparkles. For gore, horror, blood, and the most terrific scream you’ll ever hear please watch Fire Walk With Me (1992).

7 See the opening scene of Blue Velvet (1986) for other ways in which David Lynch loves to subvert Americana culture.

8 If you have not heard this phrase then please google “food” and “culture” for ample readings on the importance of their connection or rather, go someplace you’ve never been before and observe your inclinations of difference.
of FBI Special Agent Dale Cooper: My Life, My Tapes. Cooper reports, “Rumor has it, Diane, that this is pie country. It is the sworn duty of all agents of the Bureau to separate fact from fiction wherever they encounter it. I feel it is the least I can do to lend a hand when the integrity of something as sacred as pie is concerned” (Frost 186). Cooper stumbled upon the capital of pie country just as my father stumbled across the best black beans of his life in Cabo.

This smooth cultural adaptation makes Cooper’s eventual employment with the Twin Peaks sheriff station, more understandable and welcoming despite its narrative clunkiness. Is it the pie’s sexual undertones that allow Cooper to smoothly transition into the masculine environment of the Twin Peaks sheriff station later in the series or the overwhelming sense of brotherhood? Let us look at a case study to try and answer this vital question.

Faceology of Pie: Scene Analysis of Cooper and Huckleberry Pie

After Coop’s first slice of Double R cherry pie he asks for “Two more pieces of this incredible pie” (1.1) and episodes later after a bite of huckleberry pie he proposes, “This must be where pies go when they die” (1.4); Even more compelling than this verbal report though, is the look on Coop’s face while eating that incredible pie. In this section we will examine a breakdown of Cooper’s facial expression using six key stages from episode 1.4 “Rest in Pain.” This short but powerful scene is sandwiched neatly in a conversation with Ed Hurley, Sheriff Harry S. Truman, and Deputy Hawk about Cooper’s possible inclusion into their secret society brotherhood called the Bookhouse Boys.

---

9 Don’t worry, I’ll rant about the qualms I have about producing material after the fact that retrospectively situates a character later.

10 My father will only sing karaoke in Mexico. It can only be the Bob Marley version of “I Shot the Sheriff.”
Norma places the huckleberry pie down in front of Cooper while holding another entity that is oh so precious to him: coffee. Yet his gaze is focused solely on the marvel in front of him. From this still frame you can almost hear him silently breathe out the sound “ooo,” like a child seeing a new toy. Unlike the child, Cooper has seen many slices of pie at this point in his adult life. All pie slices are treated like this one: special. His hands are both present on the table showing both the anticipation and patience. This anticipation could also be read as desire. Rather than a childish “ooo,” he can be heard with a silent “Oh baby come to papa.”
The following look of fascination reestablishes the child-like continuity of facial expression. His amazement continues as he begins to carefully carve at a piece of a single bite to begin. His mouth is still slightly agape and his body hunches with control closer to the pie. His eyes are still fixed to the pie with a soft but slightly confused expression. To his left, Ed Hurley shows interest in his pie, the pie keeper Norma.
Cooper’s expression is slightly pained with tight lips. His eyebrows furrow slightly with concentration. Ed’s gaze has transferred from the woman who has left back to what remains of her: the pie.
There is now a sense of release and overwhelming joy permeating Cooper’s body. This one can tell from the look on his face and the slight controlled change in gestures from the previous step. Ed has sensed the change in feeling above the pie and looks toward the man experiencing a pleasure torrent. Cooper’s eyes are closed and he is no longer here nor there; simply one with the delight of the pie.
The intimate moment is over and Cooper opens his eyes to relate his experience to the others at the table. The prolonged look of joyous pain (“Rest in Pain”) begins to dissipate as he lifts his hand to signal that he is back here on Earth in the Double R diner with the three other men at the table.
Ed gives Cooper a moment of solitude to recover himself by looking away back at the other members of the table. Cooper opens his mouth again to try verbally relate what just occurred: “This must be where pies go when they die” (1.4).

There are two types of lovers: all-encompassing or perfectionist. There are those who search for only the best of their particular hobby and those who want anything slightly pertaining to it like my love anything that smells like lavender in comparison to my love of the color lavender that most closely associates with the html color code #ddcfff\textsuperscript{11} or Sally Hansen’s gel nail polish called “All Chalked Up.” Cooper, unsurprisingly, is all encompassing. Any pie, despite his pronouncement that it is his duty to uncover the truth about pie country, is good pie. The taste is nowhere important as the experience and the context he’s in. In a close-knit town

\begin{verbatim}
\textsuperscript{11} rgb(221, 204, 255) hsl(260, 100\%, 90\%)
\end{verbatim}
that he has fallen in love with, the love and trust is being reciprocated in the moment of his huckleberry berry pie.
Twin Peaks is in a constant state of flux. This transcendent point that is neither here nor there gives the viewer a strange feeling. Most recently, I watched the Pilot with a virgin Twin Peaks viewer and he asked “What genre is this? Am I supposed to laugh?” He reacted in such a way precisely because the show works inside Freud’s idea of the uncanny or unheimlich as the Germans prefer, which literally means “unhomely” (Freud 2). He was not comforted in a way where he could “appropriately” gauge his reactions, but he did not stop watching the show, nor did the original audience of 34.6 million (Durham), nor have you stopped reading this genre meshing thesis.

The inclusion of personal details and familial anecdotes is highly un-academic and frowned upon. I can feel your discomfort. But, I have humbly crafted my writing “[…]in such a way that his attention is not directly focused upon his uncertainty, so that he may not be urged to go into the matter and clear it up immediately” (Freud 5). This form was unavoidable in a discourse on Twin Peaks. The unheimlich is at the root of the creation of the show.

There are the obviously strange occurrences in Twin Peak and sandwiched between those and seemingly normality the show performs the unheimlich maneuvers. For the actors an example of a true unheimlich moment, where only something like “chance” could be a possible explanation, would be when a llama, meant merely to walk through the frame, stopped and looked Coop directly in the eyes. It was something Lynch calls “happy accidents” (Wilbur) that are rife throughout the show. Within the creation of the show there is an inherent underlying uncanniness that must be replicated to honor the form whenever it is under analysis.

Figure 9: An institution face to face with the unheimlich in 1.5 “The One-Armed Man” (ABC, 1990)
Chapter 2  Coffee: Black as Midnight, Masculinity, and the True Meaning

All the men I admire in my life drink their coffee black: No sugars, no cream, no fancy lattes or additives. Just black. Whether or not this admiration came before or after I first heard Agent Dale Cooper say he likes his coffee “black as midnight on a moonless night,” (1.1) the connection still stands. I reveled in defying my mother and other females in my family by insisting I take my coffee without cream at the age of 15. Now, at the age of 22 I haven’t willfully put cream into my coffee for several years because as Audrey Horne says “Agent Cooper likes his coffee black”¹² (1.3). Currently, I am a member of Penn State’s coffee club where we study coffee origins, method preparation, and tasting. On a recent trip with other coffee club members to Philadelphia, Cooper’s hometown as evidenced in the Autobiography, I saw the president and treasurer of the highly esteemed coffee club put cream into his diner coffee. I shuddered as I saw another man whom I had come to respect defile the precious bean juice with the white creamy liquid. In the couple months I had spent deliberating over fruity and floral notes of coffee, I had never seen either of these young men put cream in their coffee. I had heard on more than one occasion a joke about the horror of putting cream into one’s coffee from these persons. The president mentioned something along the lines of his inability to stomach such low quality coffee at the breakfast joint we were dining. Flabbergasted, I dutifully drank my coffee black without a word, in mute horror.

¹² After recently re-watching the scene I found that Audrey only says “Agent Cooper loves coffee,” but it is curious that her presentation of desire towards that cup of black coffee spoke louder to me than her actual words. In this instance, “coffee” can only mean one kind of coffee: pure unclouded black as midnight on a moonless night coffee. Or am I just a silly high school girl infatuated with the mysterious handsome FBI agent?
My anecdote of my love for coffee fueled by Agent Cooper is not unique only to me. An Australian roaster called Wood and Coffee Co, established in 2015, sells a “Twin Peaks Seasonal Blend” (“Twin Peaks…”). Portola Coffee Lab’s Theorem Bar hosted a David Lynch themed pop-up featuring a Twin Peaks: Laura Palmer coffee beverage (Light). And most wonderfully in the realm of Twin Peaks related coffee devices, David Lynch directed a series of commercials for the Georgia Coffee in 1991 featuring key members of the cast (Saunders). Are you surprised you have never heard of this auteur cinematic experience or even heard of Georgia Coffee? The short films masquerading as commercials, like any truly great commercial that features a film star, were aired only in Japan. The miniature series follows a Japanese man, Ken, who recruits the one and only Dale Cooper to help find his missing girlfriend Asami who is lost in Twin Peaks. Each episode begins with the notorious theme song and ends where Cooper and Ken celebrate by drinking a Georgia coffee. These commercials capture the feeling of Twin Peaks in a marketing campaign that is objectively hilarious.

David Lynch himself even has his own line of coffee aptly named “David Lynch Coffee.” Mark Frost has said that Lynch would often drink five to six cups of coffee in one sitting (Hageman 150). The man loves coffee the way Cooper loves coffee: all encompassing. The beans are packaged in a silver bag with a white label that states in caps “DAVID LYNCH

---

13 Georgia Coffee is the highest grossing ready-to-drink coffee beverage in the world (Wells). That’s right. Twenty-five years ago the Japanese were already drinking lattes out of cans without the word “Starbucks” branded on the label. With The Return isn’t it surprising so many companies are unveiling their ready-to-drink coffees? The canned coffees are not what they seem.

14 Harrison Ford starred in a series of commercials for Kirin Lager also in the nineties.

15 Twin Peaks was widely popular in Japan where thousands of fans would attend mock funerals for Laura Palmer and many Japanese fans traveled to the filming location in Washington state where they would wrap themselves in plastic like their beloved, deceased Laura (Carrefour).
COFFEE GREAT ORGANIC” with a scribbled signature. While visiting my cousin and her newborn baby in Los Angeles a few years ago, this fantastic packaging caught my eye in a tiny Whole Foods in Santa Monica. Of course I had to have it. The only option available was an espresso roast. Alas as a coffee enthusiast and perfectionist I prefer light roasts, alas. The brew was nothing spectacular and I wasn’t surprised to think that might have what been the approach he was going for. Even the website associated with the beans is mediocre and questionable. Here is a more sophisticated iteration of the ingenious nature of the David Lynch coffee: “The extremely mundane (the coffee itself, its attendant website) and extremely macabre (Lynch’s brand, ethos, legacy) are self-contained in an inexplicable, ironically perverse feedback loop” (Sprudge). His coffee is the epitome of what it means for something to be created by David Lynch.

Kyle MacLachlan also has a his own blend of coffee beans sold from his winery “Pursed by Bear” (“Brown Bear Melange…”), though I have not had a chance to taste what Cooper’s actor has to offer he has indeed voiced his opinion on his character’s opinions of food and coffee. In a podcast from Food52 Kyle describes food as a metaphor: “So, if there is something let’s say rotten in the state of Denmark to use a Hamlet quote, uh for instance fish in the percolator. Something is amiss and not right” (Wilbur). So, the fish in the percolator scene was not simply

---

16 A brief look at the website associated with his coffee and ornate packaging reveals that his coffee is not in the same heart as Lynch’s coffee. Also, Kyle is a big Shakespeare nerd and his wine name comes from his favorite stage direction in a stage play, “exit pursued by bear” (Wilbur).
17 In a 16 minute podcast he could not help himself but to mention his belovéd friend Shakespeare.
18 All is wrong when the coffee is not right.
a way to get me and fellow fans to repeat “There was fish in the percolator!” in Pete Martell’s voice. What other metaphors and symbols does coffee provide in this context?

Coffee, prepared in any style, is accessible to all characters of the show. It has no specific keeper or special guardianship. It is simply part of each character’s life. The pilot begins with a series of scenes where different families are drinking coffee as part of their breakfast. The camera pans across the room to focus on Pete who is grabbing a large green thermos to go fishing where Catherine is sipping out of a white mug at the counter. Truman sips from a mug when he receives a phone call, Sarah calls her daughter down to breakfast, and Bobby sits at the counter of the Double R gulping coffee. How does a morning begin in Twin Peaks? With coffee and familiar faces. These scenes do not show what liquid is in their respective cups, but the coffee assumption is a safe one I assure you. Since preparation style of coffee is not revealed in the show let’s take a look at explicit coffee fixings.

The line I misremembered as “Agent Cooper likes his coffee black” is said while Audrey is sitting at the counter of the Double R fingering the rim of her mug while talking to Donna Hayward (Lara Flynn Boyle). Before revealing this confession, Audrey asked Donna if she herself liked coffee. Donna replied “Yeah with cream and sugar” (1.3) in a tone that suggests drinking coffee without those additions is strange and foreign. Donna and Audrey giggle about Audrey’s confession of “Agent Cooper loves coffee” (1.3). In this sentence, she admits that she has a crush on a far older, far more mature man than she is. This is not the first time Cooper’s black coffee reveals his revered masculinity. Before the acclaimed fish-in-the-percolator scene, Pete asks while pouring coffee into a mug on the coffee table, “Mr. Cooper, how do you take your coffee?” and Coop replies while standing over him, “Black as midnight on a moonless
night” (1.2). Here Pete looks as if he is bowing in an act of submission and shows Cooper has the authority in his household by calling him “Mr.” Pete responds a little bewildered to Coop’s instruction, “Pretty black” (1.2). Others response to Cooper’s insistence on black coffee shows the respect and reverence they have for his masculinity.

**Faceology of Coffee: Scene Analysis of Cooper and Great Northern Coffee**

We see Agent Cooper take his first sip of coffee after a night’s rest in the Great Northern Hotel (1.1). But before this sip he commands the waitress, and audience, to “wait a minute” with a stopping hand gesture and eyes fixated on the cup of coffee to watch the process of the Cooper coffee experience. Unlike the casual sips and interactions of coffee seen in the beginning of episode one as mentioned previously, this quaff offers a wholly different interaction with the holy bean juice. This is Cooper with his coffee. This is the reason we’re all here.

Through rigorous analysis and scientific data collection, Cooper’s coffee interaction can be broken down into four easy steps: the sniff, the slurp, the enjoyment, and the response. These four steps can be used to analyze any Cooper-coffee interaction as seen in the rest of the series.
Figure 10: Part 1 – The Sniff (ABC, 1990)

With great intensity Cooper looks not into the precious morning precursor but past the mug while inhaling the aroma.

Figure 11: Part 2 – The Slurp (ABC, 1990)

The intensity intensifies as he loudly slurps the coffee audibly announcing the experience has begun to those around him.
After finally tasting the precious beans, he happily recoils into a state of delight. To the untrained eye the following image will not appear any different. In actuality, he begins to rest his smile and lower his upturned ears down.

Now he is ready to relay his experience with the Great Northern waitress standing next to him.
Investigating “A Damn Fine Cup of Coffee”

After Cooper goes through his ritual of enjoying his coffee he tells the waitress what a wonderful cup of coffee he just had: “You know, this is - excuse me - a damn fine cup of coffee. I’ve had, I can’t tell you how many cups of coffee in my life and this, this is one of the best” (1.1). Undoubtedly, that must have been the best cup of coffee he’s had, but as a coffee lover, one may ask, “What does that coffee taste like?” Or even more so “What criteria is he working with?” To answer this, we must dissect passages of Cooper’s autobiography and compare them with the history of coffee in America up until the Twin Peaks era of 1990.

The Autobiography of FBI Special Agent Dale Cooper: My Life, My Tapes quotes\(^\text{19}\) that Cooper had his first cup of coffee at age 15 after making the decision to hitchhike his way home after a Boy Scout camp (Frost 45). What can be said about a book written after a television show airs to produce a backstory? To make things a tad easier I will refer to these books as post-screen pre-character developmental prose. The Autobiography is not a stand-alone backstory of information to the Twin Peaks world: The Secret Diary of Laura Palmer (1990) and Welcome to Twin Peaks: Access Guide to the Town (1991) was released by Pocket Books around the original airing of the series (Lynch). The Diary was released during the gap between the first and second season. With the recent reprise of the show, Mark Frost has written two more books.\(^\text{20}\) As a co-creator of the show, these two books are undoubtedly canonical to the original show. On the other hand, the three books were not written by Mark Frost or David Lynch, but by their family

\(^{19}\) I use the word “quotes” here as the book is a collection of all the recordings Cooper spoke into his tape recorder throughout his life.

\(^{20}\) The Secret History of Twin Peaks (2016) and Twin Peaks: The Final Dossier (2017)
members: David Lynch’s daughter, Jennifer, wrote the *Diary* and Mark Frost’s brother, Scott, wrote the *Autobiography*.

Querying the credibility on these novels, I turned to the only place I could think to find an answer: the internet. Searches have concluded that these books have “[…] respectfully have been declared canon by Word of God” (“Twin Peaks (Literature)”). Unlike the *Star Wars* novel franchise there is no rigid qualifying standards or all powerful group in charge of deciding these important decisions. Rather, by word of mouth and trust in the creators it has been declared that these novels are canon. Jennifer Lynch was 22 years old at the time she wrote the *Diary*. In some respects her age makes her the perfect candidate for writing the secret diary of mature deceased teenager. The audience must also trust that the father-daughter relationship of David Lynch and his daughter is not as tenuous as Leeland and Laura’s. Mark’s inclusion of his brother really makes *Twin Peaks* literature a family affair. Isn’t that what it’s all about? My family introducing me to *Twin Peaks*? A town rallying together in the loss of an important member of their community to help the family grieve?

Anyhow, back to our investigation; during the filming of *Twin Peaks* in 1989 Starbucks had a measly 55 locations all located in the Pacific Northwest and Chicago that were losing money (Pendergrast 336). I know it can be difficult to summon a vision of a world where luxury lattes and overpriced bean juice were simply not the norm nor profitable. However at this point

---

21 The LucasFilm Story Group controls every aspect of the *Star Wars* world including the illustrious canonization of books.

22 I am not suggesting Lynch’s ideas about Laura’s murder were from personal experience in the least. In a 1990 interview with *Rolling Stone* he says, “There's every different combo in this world. When you start talking about 'women' versus 'a woman,' then you're getting into this area of generalizations, and you can't win. There is no generalization. There's a billion different stories and possibilities” (Breskin 63). I’m not generalizing, or equating, those two relationships.
there was no established\footnote{By established, I mean Howard Schultz had not yet claimed to invent such a place by appropriating European cafés and rebranding those as a new hip place. Of course there were diners and hang out destinations in America. Schultz is a schmuck.} third place – an additional location outside the home other than the workplace and bar – where people could commune and discuss (Clark). In Andrew Hageman’s essay “Dale Cooper and the Mouth Feel of Twin Peaks” he has commented on the how the Double R represents an ideal third place and wonders to what extent “Howard Schulz [sic]” was fueled by Twin Peaks coffee mania to shape Starbucks\footnote{Twin Peaks’ proximity to Seattle is also quite curious.} (145). Our humble show may have affected the world with more than just the cinematic television experience.

Using our post-screen pre-character developmental prose we can see that Scott Frost may have been trying to boast this conspiracy. On July 30, 1970 at 2:30pm at the age 15 Dale Cooper had his first coffee at the Post and Beam restaurant on Route 487\footnote{The closest restaurant fitting this description would currently be Kozy Korner Lunch in Benton, PA.} in Central Pennsylvania where he tells his tape recorder, “My feet seem to tingle and are very agitated. I feel like running very fast while screaming like an Indian. I believe I will consider this my first experience” (Frost 34). From the geographic and restaurant environment, it is safe to assume of gastronomic hero’s first cup of joe was made using Maxwell House or Folgers at a medium to weak strength\footnote{A commonplace for restaurants both then and now.}. In the same year on the other side of the country Gordon Bowker, one of the founding members of Starbucks, opened a roaster in Seattle (Hageman 279). Five years later while attending Haverford College, Coop meets a Bryn Mawr student who has more coffee knowledge than anyone he has ever met. She teaches him the importance of oils in the bean and has Cooper try a Guatemalan blend and Colombian roast (Frost 100). In this interaction, it is evident that Cooper is not a
coffee aficionado and is willing to learn more about the bean he has come to appreciate. He is infatuated more with the woman’s intelligence and initial connection of a love for coffee than the beans themselves: “Have high hopes that Lena may be what I’ve been looking for” (Frost 100). During the same year of Cooper’s love caffeine fascination a Black Frost in Brazil – the US’s primary source of coffee – wipes out a major supply of coffee plants leading to a rise in specialty blends in the US (Hageman 295). Two years later at the FBI Pittsburgh office, Cooper comes across the first set of beans he does not like (Frost 129). In this new environment Cooper has achieved his young boyhood dreams of becoming an FBI agent, yet he is not having an “experience” as he did with his first cup of coffee or like he did with the Bryn Mawr student he was infatuated with.

I don’t think it comes as surprise that a “damn fine” cup of coffee has very little to do with the preparation method or even the beans themselves. Coffee for Cooper is all about the experience. In an article asking the same question, the author comes to a similar conclusion that “Dale Cooper is a man who seeks connection, who is at his best in that place where curiosity and community intersect. And coffee helps him make that connection” (Buote). It isn’t about the bean, it is only set and setting.27

---

27 Shout out to Timothy Leary.
Chapter 3 Debilitating Donuts: Excessive Consumption and Stereotypical Delight

What’s in a donut? Sugary goodness. What’s in a donut for me? Mild satisfaction and a stomachache. About once a year, I find myself eating a donut. I’m usually fooled by a giant donut in the sky looming over a shabby building or the delight that the sweet jelly filling might bring: I’m perpetually disappointed by donuts. Yet, somehow Agent Cooper and the cops of the Twin Peaks sheriff station devour donuts. Do they face this same internal struggle? Or are they simply allured by the precise rows that donuts carefully aligned each morning create?

Figure 14: The wonder of perfectly aligned donuts in 1.1 "Pilot" (ABC, 1990)

In Cooper’s autobiography after 12 hours without sleep he professes, “The perfection of design that the modern doughnut represents has been overlooked by the academic world. One perfect circle of air-cushioned dough encircling another of empty space” (Frost 77). In the scene where he views the magnificent donuts, he has been working hard on the case of Laura Palmer’s

---

28 At this point in the state of our chaotic world not even the word “donut” has a correct spelling. The “donut” and “doughnut” spelling debacle could go on for centuries and there would still be no winner. It is a matter of preference and I prefer “donut” for its hidden command.
death for 12 hours. There is something truly alluring about those perfectly circular symmetrical beauties neatly stacked in rows of three after a hard day’s night.

Yet, in a fully cognizant state donuts do not often receive this same attitude. Cooper responds to their sight with the understood words, “A policeman’s dream” (1.1). Donuts are not a symbol of promiscuity or masculinity like our pies and black coffee; there are a symbol of lazy, and possibly corrupt policemen. The Twin Peaks Sheriff Station has an excess of donuts displaying the sleepiness of the town’s crime rate and apathy towards stereotypes. Compared to Cooper’s busy Philadelphia FBI lifestyle, the sheriff station is a place of ease and comfort. From the visitor’s point of view Twin Peaks’ tight knit community recalls an easier, simpler time full of wholesome neighbors. The sheriff station consumptive habits exacerbate that image of safety.

In the second episode, after a simple American breakfast at the Great Northern, Coop enters the sheriff station to find Andy shoveling a donut in his mouth as well as Lucy who can barely speak with the amount of fried dough in her mouth. Lucy directs him to Sheriff Truman who is indeed indulging in the same morning routine. Cooper relays information pertaining to the day at rapid speed while Truman chews a baseball amount of donut in his mouth. As Cooper finishes his spiel Truman, with some trouble, swallows the remaining donut, never speaking a

---

29 Last night I dreamt a jelly donut looking appealing. There were boxes of Krispy Kreme donuts hanging from the ceiling of the Berkey Creamery. What is it about poor sleep or lack thereof that reveals the true nature of donuts?
30 Bad cop, no donut.
31 Night patrol policemen in the 40s and 50s are at fault for developing this stereotype. At that time, one of the few places open late at night were doughnut shops. As time passed and more options opened up, this classic remained a favorite (Krondl 43).
32 “Now, I’d like two eggs, over hard. I know, don’t tell me; it’s hard on the arteries, but old habits die hard — just about as hard as I want those eggs. Bacon, super-crispy. Almost burned. Cremated. That’s great” (1.2). Coop’s all-encompassing love starts with breakfast where he doesn’t sacrifice tastes for health.
word in his the entire interaction. Truman finally gulps down the last of his donut in a painful swallow once Cooper leaves the room. His final match with the donut does not look like a pleasant one. Even in the face of terror on the town, the policemen continue to revel in their sweet treats as if by an unrelenting habit.

“Yup, Lucy sets it up for us every night,” Sheriff Truman says in response to Cooper’s awestruck response. Lucy Moran. The banal, idiotic receptionist of the sheriff’s station is in charge of lining the donuts on the conference room coffee table with such precision and care nightly. It may be the only task she completes all day without excessive unnecessary explanation, yet the viewer never sees Lucy complete this admirable task. Lucy, like the waitresses of the Double R, is a keeper: the donut keeper. Unlike the waitresses of the Double R, she is neither a female body simply exuding sex nor alluding to popped cherries through her sweet kept treats. Donuts, even with their spherical precision, are silly little dough balls with bright frosting and their sickeningly sweetness. With Lucy as a keeper of these frivolous stereotypical foods she further shows the silliness of the Twin Peaks Sheriff Department in the context of the gruesome murder for which they are woefully unequipped.

Nowadays donuts have become hip, niche delicacies. Back when Twin Peaks aired viewing parties included coffee, pie, and donuts (Smith). These weren’t the donuts one would buy at Peace Love & Little Donuts or Duck Donuts made with precision and care that would be worth more monetarily for the beautiful picture it would provide. These donuts were mass

---

33 To be easily construed as “moron” yes.
34 Is this citation even necessary? Of course, these were the staple food of items of any Twin Peaks viewing party at any time on this Earth.
produced and bought from bakeries, Krispy Kremes\textsuperscript{35}, or Dunkin Donuts, which separates our donut companion from other gastro tour stars. Even with this new twist on donuts, they are still treats that one primarily buys outside the home, not made with love or affection in a cozy kitchen. Their inaccessibility – unlike with coffee or even pie – makes them desirable treats no matter how silly. In the sheriff’s station, they come in the coveted pink boxes\textsuperscript{36} that crowd the kitchenette and are carefully distributed into their precise rows. This frivolous presentation continues outside the conference room and into the woods (see figure 15). So what are we really supposed to get out of these fried dough balls\textsuperscript{37}? 

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{figure15.png}
\caption{Continued perfect presentation of donuts in the woods in 1.3 "Zen, or the Skill to Catch a Killer" (ABC, 1990)}
\end{figure}

\textsuperscript{35} The Krispy Kreme in my hometown opened on September 11, 2001.
\textsuperscript{36} When I enjoyed donuts as a child they would come in the white box dotted with the little green specks emblazoned with the words Krispy Kreme. The sight of that box in my grade school classrooms meant that it was someone’s birthday.
\textsuperscript{37} For more information on the history of donuts, see Raymond Sokolov’s article “The Real Crime in Twin Peaks” (1990).
The donuts are a way to introduce a lighthearted air into a scene where there is a palpable uneasiness as David Lynch once suggested (Wilbur). In the first episode, Lucy specifies that there are extra jelly donuts for Agent Cooper. I haven’t found any deeper reasoning as to why this character would prefer jelly donuts to say plain glazed donuts other than jelly donuts are sillier and messier. During Cooper and Truman’s tense stakeout of the roadhouse in the same episode, Cooper asks “Would you get me a donut” (1.1)? The donuts are merely there for both their enjoyment and ours.38

---

38 Would you like to enjoy watching David Lynch eat a donut in a trailer for the Return? Yes
Conclusion  Our Gastronomical Tour: A Family Affair

Episode 2.9 reveals Laura Palmer’s killer: her father, Leeland Palmer (Ray Wise). In his grief and unrelenting memory, now given to him by BOB (Frank Silva), he bashes his head into the door of his confined cell to where dies in Cooper’s arms. The following episode the town gathers for Leeland’s wake where each person brings a dish to share; the title credits begin to roll while the camera pans over hands placing multiple homemade dishes on the white tablecloth.

This short powerful shot exhibits two important factors of the show: community and connection. The overwhelming amount of food and attention may verge on the realm of unheimlich with its abundance but shows its unconditional Heimlich from its composition: ham garnished with pineapples and kale, cooked carrots, sweet potatoes drowned in marshmallows, mashed potatoes exuding butter, green beans, friendly deviled eggs, a perfectly dressed waldorf salad, vibrant corn on the cob (distinctly separate its creamed corn counterpart, garmonbozia), happy cut vegetables, an undistinguishable pie, danishes, and a pecan pie. These are the stereotypical base components of an American family holiday dinner. In this context, these are the foods of comfort to help console a mother and wife who has just lost both those defining features. Even the criticism of our beloved Double R’s cuisine comes from Norma’s own mother later in the same episode. Food in Twin Peaks is undoubtedly a family affair and even from

---

39 These dishes are outrageously reminiscent of my Thanksgiving meals. There is always a ham present for my brother Jak who can’t eat poultry, though he tries yearly on that fateful Thursday. Nana smothers the sweet potatoes in marshmallows and gets upset when we don’t eat the overly sweet taters. Aunt Joni always brings a salad that looks like there was more care in the presentation than the taste. My other brother Nick eats almost all the deviled eggs before dinner. I bring the pie or my mom brings one for when I was too lazy to do the only thing asked of me.
Cooper’s standpoint, food is a way to access that familial feel in a community that is not his own.

That’s how it all began for me, did it not?
Appendix

1. The title of this work lists pie, coffee, and donuts in this order to disrupt the intended flow of coffee, pie, and donuts. “Coffee, pie, and donuts” sounds much better, doesn’t it?

2. A pictorial depiction of the faceology of coffee.
3. There was not a faceology analysis of donuts because they are unworthy of such analysis.

4. Garmonbozia is the creamed corn in Mrs. Tremond’s grandson’s hands that represent pain and suffering. This is a key gastronomical event in *Twin Peaks* that needs to be addressed.

5. If you have not watched *Twin Peaks* and are interested in starting your own journey, I recommend watching from 1.1 “Pilot” to 2.10 “Dispute Between Brothers,” skip the following ten episodes, and watch the finale 2.22 “Beyond Life or Death.” You are more than welcome to watch the series in its entirety; however, I find the end of the second season quite tiring and over the top. Others recommend skipping any scene with James Hurley after he leaves Twin Peaks. This is also an acceptable way to manage season two.
6. A pictorial depiction of the writing process.
BIBLIOGRAPHY


IFRH5OLvfyc4R75MXYPMJZohi9yVGnaKxtSejVALMwpUNML6Q9caAnRREALw_webB.

“Twin Peaks (Literature).” *TV Tropes*, tvtropes.org/pmwiki/pmwiki.php/Literature/TwinPeaks.


ACADEMIC VITA

Academic Vita of Megan Lysowski
megan.lysowski@gmail.com

Education
Major: English
Honors: English

Thesis Title: A Gastronomical Tour of Twin Peaks: My Journey of Pie, Coffee, and Donuts
Thesis Supervisor: Richard Doyle

Work Experience
Tutors of Literacy in the Commonwealth (TLC) State College, PA
Volunteer ESL Tutor January – May 2017

• Completed tutor training through TLC within integrated class/internship offered at Penn State
• Prepared lesson plans for one-on-one tutoring sessions using novels, worksheets, and general conversation tailored to each student
• Worked with two adult individuals separately for 2.5 hours per week who had low to moderate proficiency in English

Conversation on Diversity and Literacy University Park, PA
Project Coordinator and Facilitator March – April 2017

• Created event with two team members to benefit the community in our way of choice
• Facilitated conversation on ideas of literacy and education from different cultural backgrounds
• Event took place on April 14, 2017 where a small group of individuals from varying diverse backgrounds shared stories of personal education from individual cultural perspectives

Activities
PSU Coffee Club Fall 2017 – Spring 2018
Brew Crew Member

Black Sheep PSU Fall 2017 – Spring 2018
Writer

LAUC Liberal Arts Undergraduate Council Fall 2016 – Spring 2017
Co-THON Chair

Fancy Club PSU Beaver’s Sci-Fi and Fantasy Book Club Spring 2015 – Spring 2016
Vice President