

MUSIC, (ANTI)NOSTALGIA, AND THE MYTH OF AMERICAN DOMESTICITY

IN *TWIN PEAKS*

By

STEPHEN DAVIS TURNER

(Under the Direction of Naomi Graber)

ABSTRACT

Twin Peaks engages with the late-twentieth century's nostalgia for the mid-twentieth century. As Frederic Jameson notes, 1980s and 1990s mass culture's rose-colored vision of all things mid-century Americana glosses over the realities of life in the 1950s. *Twin Peaks* serves as an analogy to Jameson's commentary; the program often presents nostalgic signifiers—including those in its score—that are simultaneously contradicted, amounting to anti-nostalgia, or an invitation to remember, but without the fondness of nostalgia, and perhaps even counter-acting previous nostalgic constructions. In *Twin Peaks*, its presumably nostalgic score accompanies contradictory signifiers rooted in the surreal and uncanny that produce a sense of rupture. What could be understood as nostalgic is instead construed to be anti-nostalgic. That is, its strangeness produces something other than the expected warm feelings of fondness for the past, even as it brings that past to mind.

INDEX WORDS: Twin Peaks, David Lynch, Angelo Badalamenti, Nostalgia, Television music, Film music

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CHAPTER 1

SHE'S DEAD, WRAPPED IN PLASTIC: INTRODUCTION AND METHODS

The original season and a half of David Lynch and Mark Frost's 1990–91 serial TV show *Twin Peaks* contains multiple narrative threads centering on the question of who killed Laura Palmer, a seventeen-year-old homecoming queen from the small Pacific-Northwest town of Twin Peaks, Washington. Protagonist FBI Special Agent Dale Cooper leads Laura's murder investigation. Along the way, Agent Cooper engages with a panoply of eccentric characters while unearthing some of the town's most guarded secrets.

Twin Peaks engages with the late-twentieth century's nostalgia for the mid-twentieth century. As Frederic Jameson notes, 1980s and 1990s mass culture's rose-colored vision of all things mid-century Americana glosses over the realities of life in the 1950s and 1960s.¹ *Twin Peaks* serves as an analogy to Jameson's commentary; the program often presents nostalgic signifiers that are simultaneously contradicted, amounting to anti-nostalgia, or an invitation to remember, but without the fondness of nostalgia, and perhaps even counter-acting previous nostalgic constructions.

Consistent with David Lynch's unofficial title, the "Czar of Bizarre," *Twin Peaks* contains elements of surrealism, or the dream-like essence commonly associated with the work of Luis

¹ Frederic Jameson, *Postmodernism, or, the Cultural Logic of Late Capitalism* (Durham, NC: Duke University Press, 1991), 279–81.

Buñuel or Salvador Dalí² and the uncanny, or a feeling that something is familiar, yet not familiar—or what Frank Lehman calls, “that sensation of spooky familiarity.”³ These elements combine to produce estrangement in the Brechtian sense, or the perceiver’s experience of disillusion following moments of alienation.⁴ In *Twin Peaks*, nostalgic objects accompany contradictory signifiers rooted in the surreal and uncanny that produce a sense of rupture. What could be understood as nostalgic is instead construed to be anti-nostalgic. That is, its strangeness produces something other than the expected warm feelings of fondness for the past, even as it brings that past to mind.

This dissertation claims that the Laura Palmer narrative in the original season and a half of *Twin Peaks* is anti-nostalgic, and the program’s score encourages this anti-nostalgia. The small amount of scholarship published about *Twin Peaks* generally argues that the show has nostalgic elements, but that its creators recontextualize nostalgic objects, including music, into something else.⁵ However, it is this “something else” that previous authors have left incomplete or undefined. I claim that “something else” is anti-nostalgia. This dissertation develops the notion of anti-nostalgia, or the experience of remembering the past with a sense of disillusion, and

² Stephen Sharot, “Dreams in Films and Films as Dreams: Surrealism and Popular American Cinema,” *Canadian Journal of Film Studies* 24, no. 1 (Spring 2015): 77–80.

³ Frank Lehman, *Hollywood Harmony: Musical Wonder and the Sound of Cinema* (New York and Oxford: Oxford University Press, 2018), 70–1.

⁴ Joy H. Calico, *Brecht at the Opera* (Berkeley: University of California Press, 2008), 140.

⁵ See Kathryn Kalinak, “‘Disturbing the Guests with This Racket’: Music and *Twin Peaks*,” in *Full of Secrets: Critical Approaches to Twin Peaks*, ed. David Lavery, 82–92 (Detroit: Wayne State University Press, 1995); John Richardson, “*Laura and Twin Peaks*: Postmodern Parody and the Musical Reconstruction of the Absent Femme Fatale,” in *The Cinema of David Lynch*, eds. Erica Sheen and Annette Davison, 77–92 (London: Wallflower Press, 2004); Andrew S. Kohler, “‘Like Some Haunting Melody’: The Laura Palmer Theme in the World of *Twin Peaks*,” in *Music in Twin Peaks: Listen to the Sounds*, eds. Reba A. Wissner and Katherine M. Reed, 181–202 (New York: Routledge, 2021); Brooke McCorkle-Okazaki, “Where Music is Always in the Air: Voice and Nostalgia in *Twin Peaks*,” in *Music in Twin Peaks: Listen to the Sounds*, eds. Reba A. Wissner and Katherine M. Reed, 48–62 (New York: Routledge, 2021).

applies it to music for the first time. My research draws on nostalgia studies and other discourse to show how music shapes audiences' perceptions of a national past. Ultimately, I bring to light how *Twin Peaks* employs its music as a nostalgic agent that seems to attempt to conceal the trauma in the show's narrative, only for that failed attempt to draw attention to the nostalgic tropes, revealing them to be hollow. In other words, the score (and the broader text) reveals how nostalgia is merely a veil that tries to hide disturbing realities about the past from viewers in the present. More broadly, my research contributes to a growing scholarship on television music and "Prestige TV" (A.K.A. "Peak TV") that sits comfortably within musicology and media studies.⁶

This dissertation is not autobiographical, but maybe somewhat self-reflexive since its impetus—unknowingly at the time—started when I became a fan of *Twin Peaks* years ago. The research presented in this document started with a long-standing sense that specific, but seemingly indescribable, feelings developed from watching the series. I suppose one could consider this nagging feeling to be the kernel to what led to this research; what is this odd aesthetic that I cannot describe? I interpreted *Twin Peaks* to be different from contemporary television programs since it engages with contemporary narratives of "Classic" TV, but it puts a "weird" spin on them, resulting in a feeling that I initially labeled "nagging." Throughout my research, I came to the conclusion that this "difference" derived from the surreal and uncanny elements of *Twin Peaks* and the sense is disillusion, or what I call "anti-nostalgia" that those elements produced.

⁶ Seth Friedman and Amanda Keeler, "Introduction," in *Prestige Television: Cultural and Artistic Value in Twenty-First Century America*, eds. Seth Friedman and Amanda Keeler, 1–20 (New Brunswick, NJ: Rutgers University Press, 2023), 1–3. "Prestige TV" or "Peak TV" denotes a quality or "prestige" of television programming that stands out from other narrative TV that resemble characteristics of "Classic" TV (1950–1990). Generally speaking, the period of "Prestige TV" began in 1999 with *The Sopranos* (1999–2007).

The literature review in this chapter and what is in the subsequent chapter discussions contain elements of what I describe above as *Twin Peaks*'s allure that draws audiences to rewatch. Scholars consistently suggest or argue that nostalgia is that allure, whether it be nostalgia for mid-century pop-culture, nostalgia for *Twin Peaks*, or maybe even nostalgia for the show's portrayal of trauma. However, this unexplainable feeling or sense that I have, and that other fans and scholars have tried to articulate, from watching *Twin Peaks*—or the often described “weird” feeling—has never been intrinsically nostalgic. This dissertation developed into a means of trying to better articulate this odd sense. I now believe *Twin Peaks*'s creators thwart nostalgia purposefully in the original season and a half, and the odd sense articulated here is anti-nostalgia, or the experience of remembering—or rewatching—with a sense of disillusion.

Twin Peaks: Background and Delimitations

Twin Peaks is the brainchild of writer and director David Lynch, while television writer and producer Mark Frost played an equally important role in the show's success on television. Lynch, by the mid-1980s, had already gained acclaim for his films with projects like *Eraserhead* (1975), *The Elephant Man* (1980), and *Blue Velvet* (1986). Tony Kranz of the Creative Arts Agency (CAA) reached out to Lynch in 1988 and encouraged him to develop a television program using his unique brand of storytelling.⁷

Drawing from the same *noir*-ish creative inspiration as *Blue Velvet*, Lynch exploits elements of mid-century nostalgia in *Twin Peaks*, casting light on small-town sentimentality and the nuclear family. The show presents audiences with nostalgia mainly by drawing from

⁷ David Lynch and Kristine McKenna, *Room to Dream* (New York: Random House, 2018), 246–7.

television genres that originated in the mid-twentieth century that are historically and conventionally associated with audio and musical styles. For example, the crime drama, with its *noir* voiceovers and jazzy underscore is one of these sonic references, so jazz might prompt nostalgia for its connection to memories of watching old cop shows from the 1950s.

Additionally, *Twin Peaks* parodies soap operas, where saccharine, melodramatic musical themes frame a variety of intertwining, never-resolving, and enigmatic narratives. Often, the delineation between the crime drama and the soap opera inside *Twin Peaks* blurs significantly. They collide into a kind of supergenre fortified with the inclusion of Gothic themes like the “good” Agent Cooper against the “evil” BOB (Frank Silva), and the series of young women threatened by the ghostly presences which seem to haunt the town committing crimes.⁸

The Roadhouse, a local dive bar in Twin Peaks serves as a crossroad between the natural and supernatural realms. It serves as the setting for key scenes where the multiple generic spheres—namely, the crime drama and the soap opera—converge. The Roadhouse’s singer, played by singer Julee Cruise, appears at critical narrative intersections where she performs songs that are a mixture of “classic” pop of the 1960s and a 1980s derivative of post-punk music called dreampop.

Badalamenti’s score for the original first two seasons of *Twin Peaks* looks back into a nebulous vault of musical styles used in mid-century television. Jazz, melodrama, and dreampop have cultural origins and histories crucial to understanding their importance, meaning, and employment in Badalamenti’s score, yet until now, the implications of these styles means and

⁸ The term “Gothic” is capitalized, because it derives from Goths, or a Germanic people who invaded the Roman Empire. Eventually, stories that captured an imaginative impulse drawn from medieval buildings and ruins, including cathedrals and castles, were described using the adjective Gothic with the G still capitalized. Regarding the styling of the name “BOB”: it is standard to spell the name of the malevolent entity in all caps.

histories remain unexplored in the context of the series. Therefore, this research relies on a variety of critical sources concerned with historical and current research on music and *Twin Peaks* including television genre theory, nostalgia studies, psychoanalytic theory, queer theory, and postmodernism. I will significantly add to this body of work to show how *Twin Peaks* works—namely through Badalamenti’s score—to evoke anti-nostalgia. Authors have not yet examined the collision of musical styles in *Twin Peaks* or offered insight into the amalgamation of different genres. I will analyze the relationship between three musical styles that derive from early television—jazz, melodrama, and pop—and how they evoke anti-nostalgia in *Twin Peaks*. This project shows how nostalgic (or anti-nostalgic) connections are formed within the early franchise and how they comment or critique *Twin Peaks* and broader topics outside of the text.

I want to clarify that *Twin Peaks* denotes an entire franchise, much of which is outside the scope of this project. The title *Twin Peaks* generally refers to the original series that aired on the American Broadcasting Company’s (ABC) network from 1990 to 1991. Additionally, *Twin Peaks: Fire Walk With Me* is a feature-length film that tells the prequel story detailing the last few days of Laura Palmer’s life and her murder, and it premiered in 1992. In the penultimate episode of the original series, Laura promised Dale Cooper that she would see him in twenty-five years. Like a premonition originating from Laura’s dialogue, the third television season—also called *Twin Peaks: The Return*—aired on Showtime beginning May 21, 2017.

My concern centers almost exclusively on the original series through Season Two, Episode Nine, when Laura’s father, Leland Palmer (Ray Wise), is captured and arrested for the murder of his daughter. The music for the series drastically changes after Leland’s capture and

death and is beyond the purview of this dissertation.⁹ Both *Fire Walk With Me* and *The Return* are cinematically similar to the original series, but the score takes on a fully cinematic (rather than televisual) aesthetic. *Fire Walk With Me* contains one Roadhouse scene featuring Cruise, which serves as a nostalgic moment for fans of the series, and so the film appears in Chapter Four. Regarding *The Return*, Chapter Five includes a discussion about the return of “Laura Palmer’s Theme” in the penultimate episode (or “part” as they are labeled in the show), but the majority of the third season is not examined in this dissertation since its score—with the exception just mentioned—is devoid of most of the music from the first two seasons, and the trajectory of the third season’s score does not contain the same sonic goals of encouraging nostalgia for mid-twentieth-century television.

Literature Review

John Mundy notes that *Twin Peaks* is widely considered a definitive postmodern television program and argues that it changed the trajectory of narrative television.¹⁰ To date, musical scholarship about *Twin Peaks* is nascent. Early writings appearing in newspapers or popular magazines describe Angelo Badalamenti’s score for *Twin Peaks* as dark, haunting, and bizarre.¹¹

⁹ It is worth noting that due to disagreements with ABC, Lynch removed himself with creative involvement with *Twin Peaks* following the reveal of who killed Laura. Lynch never intended to ever reveal who killed Laura, but the network strongarmed him into doing so after pressure from fans of the series. However, Lynch was totally dedicated to the prequel film *Twin Peaks: Fire Walk With Me*. See: Lynch and McKenna, 297–8.

¹⁰ John Mundy, “Postmodernism and Music Video,” *Critical Survey* 6, no. 2 (1994): 259–66. Fully substantiating Mundy’s claim regarding the trajectory of *Twin Peaks* is beyond the scope of this project. However, there is consistent discussion in general about many writing on Lynch that at least make reference to the relationship between *Twin Peaks* and postmodernism.

¹¹ Sources include: Tom Shales, “The New Heights of ‘Twin Peaks’,” *Washington Post*, September 7, 1989, accessed: April 7, 2022, <https://www.washingtonpost.com/archive/lifestyle/1989/09/07/the-new-heights-of-twin-peaks/3f70b5d6-58a1-4c8a-ba94-70478b16fe98/>; Dennis Kneale, “Risk Taker: Which TV Executive Would

These baseline comments are general, and those early musical commentaries seem to only provide broad descriptions of the dark, “weird,” and bizarre characteristics read about Lynch’s filmic style generally. A source to note from publisher Bloomsbury’s 33 1/3 (Thirty-Three and a Third) book series is Clare Nina Norelli’s *Angelo Badalamenti’s Soundtrack From Twin Peaks*. Norelli’s writing fits comfortably within a general interest category, but it does provide a useful background to *Twin Peaks* and Badalamenti’s score.¹²

My research aims to supplement the little-existing scholarship about the music of *Twin Peaks* generally, and more specifically, its relationship to nostalgia. Existing sources that discuss any aspect of *Twin Peaks* and nostalgia use a scope that is primarily limited either within or not too far outside of the text itself, such as the nostalgic signifiers for the 1950s or mid-century television, and while more recent sources address nostalgia and spectatorship in relation to the ways 2017’s third season ushers in nostalgia for earlier installments of the franchise—such as how each third-season episode concludes with performances in the Roadhouse—or how Lynch, Frost, and creators withhold experiences of nostalgia for the 1990s series and prequel film.

Music and Twin Peaks

While the body of scholarly writing on music and *Twin Peaks* is small, it is still foundational to my project. Kathryn Kalinak’s 1995 chapter, “‘Disturbing the Guests with This Racket’: Music and *Twin Peaks*,” was one of the first pieces of scholarship that attempted to uncover why

Be So Bizarre AS to Air *Twin Peaks*?” *Wall Street Journal*, April 26, 1990: A1; Laura Plummer, “‘I’m Not Laura Palmer’: David Lynch’s Fractured Fairy Tale,” *Literature/Film Quarterly* 25, no. 4 (1997), 307–11.

¹² Clare Nina Norelli, *Angelo Badalamenti’s Soundtrack From Twin Peaks*, 33 1/3 (New York: Bloomsbury Academic, 2017).

Badalamenti's score seems disjointed, despite its relationship to conventional TV music. Kalinak draws on semiotics generally, but more specifically she analyzes the score using what Roland Barthes calls "anchorage," which describes how music in a cinematic or narrative-televisual text is supposed to anchor images in meaning based on a set of culturally accepted codes. Kalinak quotes Barthes, saying, "Music performs this function [of anchorage] by encoding specific emotions through musical associations already operant in the culture."¹³ Kalinak demonstrates how *Twin Peaks* and its score circumvent anchorage by first activating conventional scoring models of TV while simultaneously transgressing, recontextualizing, and reconstructing them.¹⁴ Kalinak shows how *Twin Peaks* "short circuits the flow of affect between the spectator and the screen by sending mixed messages.... dislocating audiences from conventional and familiar modes of response and leaving the image unanchored in the narrative trajectory."¹⁵ I build on this idea, showing how those "short-circuits"—or the "something else" I indicated above—are specifically connected to moments, or distractions to scoring conventions, that encourage anti-nostalgia.

More recently, an entire edited collection dedicated to the music of *Twin Peaks* titled *Music in Twin Peaks: Listen to the Sounds* edited by Reba A. Wissner and Katherine M. Reed also serves as an important jumping-off point for my project.¹⁶ Many take Kalinak's work as their foundation. While Kalinak notes that *Twin Peaks* subverts musical conventions of

¹³ Kathryn Kalinak, "'Disturbing the Guests with This Racket': Music and *Twin Peaks*," in *Full of Secrets: Approaches to Twin Peaks*, ed. David Lavery, 82–92 (Detroit: Wayne State University Press, 1995), 89.

¹⁴ *Ibid.*, 83.

¹⁵ *Ibid.*, 89.

¹⁶ Reba A. Wissner and Katherine M. Reed, eds., *Music in Twin Peaks: Listen to the Sounds* (New York, Routledge, 2021).

specifically of melodrama, Andrew Kohler offers a slightly different view, also drawing from semiotics but with intertextual analysis. In his chapter “‘Like Some Haunting Melody’: The Laura Palmer Theme in the World of *Twin Peaks*,” Kohler discusses how the score for *Twin Peaks* walks a fine line between emotional sincerity and parody of the soap opera.¹⁷ Kohler looks to the music of romantic and post-romantic symphonic and operatic composers and correlates their musical characteristics to those in “Laura Palmer’s Theme,” the primary musical material in *Twin Peaks* denoting the series’ melodramatic, soap-opera sphere. Though often overdetermined, melodramatic cues possess many of the associative and emotive qualities using cinematic conventions but interpolated with postmodern cinematic and televisual characteristics. The interpolation, Kohler notes, amounts to an empathy—or when the style or emotional tone of cues demonstrate conspicuous indifference to a text’s image, action, or narrative—during several cues using “Laura Palmer’s Theme,” reflecting a contradictive duality of Laura and other characters.

Further, Kohler discusses how “Laura Palmer’s Theme” reflects the town of Twin Peaks generally: it is idyllic yet enigmatic; it is nestled in the safety that small towns are often said to offer, yet it is vulnerable to the evil forces that exist around and within its borders. My work expands significantly on Kohler’s in Chapter Three by delving deeper into how “Laura Palmer’s Theme” conveys both Laura’s duality and fragmented personas, and for Twin Peaks, a town that appears idyllic but it is really plagued with a legacy of undesirable secrets.

Also drawing on Kalinak as a starting point, Kai West responds to her discussion of how associative themes in *Twin Peaks* have fluid connections between characters and other narrative circumstances, leading to disruptions that distance viewers’ expectations of conventional scoring for narrative television. In “Listen to the Skins: Drumming and Time in *Twin Peaks*,” West draws

¹⁷ Kohler, 193–4.

from semiotics and percussion pedagogy to note that the importance of drumming and its placement in *Twin Peaks* impacts nuances of emotional tone and pacing in scenes.¹⁸ West agrees with Kalinak that other cues, like “Laura Palmer’s Theme,” invoke a sense of postmodern distance. However, he claims that drumming remains securely linked to depictions of policework and comedy. West’s claim complicates Kalinak’s thesis since drumming cues anchor meaning to the crime show aspects of *Twin Peaks*, and provide postmodern distance through comedic illusion. The recorded performances of drummer Grady Tate feature jazz-drumming solos that signal absurdly comedic “bits” between brothers Ben (Richard Beymer) and Jerry (David Patrick Kelly) Horne or Sheriff Truman (Michael Ontkean) and Deputy Andy (Harry Goaz).¹⁹ My work in Chapter Two expands on West’s chapter by opening the scope of jazz’s influence in tracking police work beyond only drumming to jazz styles generally. I show how jazz is more anchored in the “crime show” milieu than the cues ostensibly operating within the world of melodrama and soap opera, expanding this argument to the larger scope of Badalamenti’s jazz score.

Chapter Four’s pop music discussion, in part, builds on Brook McCorkle Okazaki’s work in the same volume. Okazaki writes that diegetic pop songs and their modes of performance—namely those performed by Julee Cruise—serve as aural markers of nostalgia throughout the *Twin Peaks* franchise. Cruise’s voice is heard in Roadhouse scenes and croons from vinyl record players uniting uncertain fates of the show’s characters. Okazaki observes that the series’ use of the tracks “Falling” and “The World Spins” reveal intertwined musical-narrative threads,

¹⁸ Kai West, “Listen to the Skins: Drumming and Time in *Twin Peaks*,” in *Music in Twin Peaks: Listen to the Sounds*, eds. Reba A. Wissner and Katherine M. Reed, 203–17 (New York: Routledge, 2021), 203.

¹⁹ *Ibid.*, 207–209; The comedy in *Twin Peaks* where there are drumming cues that accompany Ben and Jerry Horne is more tongue-in-cheek. The names Ben and Jerry Horne are a reference to the ice-cream brand Ben and Jerry’s. Also, Sheriff Truman and Deputy Andy’s antics in *Twin Peaks* at times are framed to resemble those of Sheriff Andy Taylor and Deputy Barney Fife of *Andy Griffith Show* (1960–68). Deputy Andy in *Twin Peaks* is the Barney equivalent but with the namesake of the Sheriff.

especially between *Fire Walk With Me* and the original series. Okazaki presents an interesting interpretation of the significance of audiences rewatching *Twin Peaks*. To Okazaki, rewatching *Twin Peaks* engages with nostalgia in that spectators experience repetitions of Cruise's familiar voice; the author likens it to experiencing *Heimweh*, or an acute and chronic sense of homesickness. Hence, nostalgia for Laura drives audiences to doom her character to a life of repetition, as she is resurrected and killed over and over again in repeated viewings of the series. Okazaki adds that rewatching also drives audiences to experience a nostalgia for Laura's repeated cycles of trauma.²⁰ Chapter Four looks to the Roadhouse scenes Okazaki references. Okazaki claims these songs are part of reliving trauma; I note that they puncture the nostalgic bubble that encased the trauma in the first place, rendering both the trauma and the nostalgia that covered it up visible.

David Sweeney writes about the same pop music as Okazaki, but focuses primarily on its performer: the Roadhouse singer played by Cruise. In "'Singer'; 'Girl Singer'; 'Roadhouse Singer'; 'Herself': Julee Cruise in the World of *Twin Peaks*," Sweeney examines the relationship between Cruise's on-screen and off-screen personas, and how her involvement in the *Twin Peaks* franchise shaped her off-screen persona as a singing artist. Cruise's recording of Badalamenti and Lynch's song "Mysteries of Love" and its inclusion on the *Blue Velvet* soundtrack marks the beginning of an extended collaboration that led to Cruise's becoming a popular icon for both *Twin Peaks* fans and within small but dedicated and loyal pop-music circles. Sweeney likens Cruise's persona to that of a *tulpa*—or a willed, mystical imaginary figure, often depicted in 1990s and 2000s TV and cinema—similar to David Bowie's transformation from his private

²⁰ Brooke McCorkle Okazaki, "Where Music is Always in the Air: Voice and Nostalgia in *Twin Peaks*," in *Music in Twin Peaks: Listen to the Sounds*, eds. Reba A. Wissner and Katherine M. Reed, 48–62 (New York: Routledge, 2021), 48, 51, 58–9.

persona to his public one, Ziggy Stardust. For both Cruise and Bowie, their artistic roles and identities that were perceived as real by fans intertwined seemingly into one.²¹ Important to my research is how Sweeney delves into Cruise's unlikely connection to 1980s post-punk music invoking sounds directly inspired by singer Liz Frasier and Cocteau Twins. I expand on Sweeney's research by focusing more on the intertextual connections between Cruise, the Roadhouse singer in *Twin Peaks*, to Cruise, the Dreamself of the Brokenhearted Woman in *Industrial Symphony No. 1* (1989). Cruise is a figure plucked from *Industrial Symphony No. 1* and placed into the world of *Twin Peaks*, which bolsters her character's mystique in the original two seasons of the show and *Fire Walk With Me*.

Beyond Reed and Wissner's volume, Mark Mazullo expands even further on Kalinak's discussion about musical recontextualization in his article, "Remembering Pop: David Lynch and the Sound of the '60s." Mazullo describes the uncanny sounds of many mid-century pop songs in Lynch's work, including those in *Twin Peaks*. He notes how they nod to the changes and innovations in the aural spatiality of recorded popular music during the 1950s and 1960s. The mid-century ushered in music featuring distinctive vocal styles, and innovative sound mixtures interpolated with production effects like reverberation, echoes, distortion, and other sound-modifying techniques. These effects, or "abnormalities" in the sound, to Mazullo, counter the often perceived "sugary" aesthetic of the songs of the era that sometimes work against the normalcy of a song's emotional message conveyed by its harmonic structure, rhythm, and musical form.²² In Chapter Four, I expand further on Mazullo's work, demonstrating how songs

²¹ David Sweeney, "'Singer'; 'Girl Singer'; 'Roadhouse Singer'; 'Herself': Julee Cruise in the World of *Twin Peaks*," in *Music in Twin Peaks: Listen to the Sounds*, eds. Reba A. Wissner and Katherine M. Reed, 91–103 (New York: Routledge, 2021), 92.

²² Mark Mazullo, "Remembering Pop: David Lynch and the Sound of the '60s," *American Music* 23, no. 4 (Winter 2005): 494, accessed: June 23, 2021, <https://www.jstor.org/stable/4153071>.

using a “classic” pop style, combined with characteristics of 1980s post-punk music, work incongruently against scenes depicting violence and trauma. The placement of these songs and the hybrid temporarily (combining sounds of the 1960s and 1980s) confuses their otherwise innocuous and even naïve undertones. These hybrid pop songs attempt to conceal or hide characters’ trauma by using nostalgia. However, perceivers are distracted from the comfort of 1960s pop by sounds of 1980s-synth pop, further disrupting the illusion of nostalgia and signaling anti-nostalgia instead.

Music and David Lynch

This project additionally draws from sources beyond music and *Twin Peaks* since certain patterns resonate among other works where Lynch and Badalamenti collaborated. Lynch and Kristine McKenna co-authored *Room to Dream*, a “hybrid biography,” in which an autobiographical summary written by Lynch follows McKenna’s biographic portion of each chapter. This book’s biographical-autobiographical approach adds dimension and context to Lynch’s art and film career. Several portions address Lynch’s general approaches to sound and music in his work. McKenna and Lynch discuss the director’s long-term collaboration and relationship with the composer Angelo Badalamenti, who wrote music for all of Lynch’s work since *Blue Velvet* until Badalamenti passed in December 2022.²³ The book also reveals how Julee Cruise—also passed in June 2022—became part of a segment of Lynch’s work between the 1980s into the 1990s and how dreampop became sonically definitive to *Blue Velvet* and *Twin Peaks*.²⁴

²³ Lynch and McKenna, 217–8.

²⁴ *Ibid.*, 218–9, 233–4, 257.

Soundscape: The School of Sound Lectures 1998–2001 includes a published transcript of a 1998 interview with Lynch conducted at the *Institut Français* in London, where he discusses the sound for his work. Lynch describes in this interview how his interest in sound began as an art student, where he conceptualized sounds accompanying movement and dynamics in his paintings. He uses an example in which he imagines what sound leaves would make during a burst of wind for paintings with rustling leaves.²⁵ His practice developed into associating sounds and music with scenes from his imagination; often, he creates music or soundscapes during the writing process of his work. Part of this interview hones in on the collaborative processes between Lynch and Badalamenti.²⁶

A great deal of insight is also found in sources that discuss Badalamenti's music employed in other of Lynch's projects separate from the *Twin Peaks* franchise. Since Lynch and Badalamenti's collaborative relationship was formed in the 1980s, there are patterns of how music is employed across the director's body of work. In "'Up in Flames': Control and Collaboration in the Soundtrack to *Wild at Heart*," Annette Davison discusses music's recontextualization and reconstruction in Lynch's work. Davison's work is similar to Kalinak's and Mazullo's, but she brings in auteur theory. Regarding the music for *Wild At Heart* (1990), Davison observes how Lynch foregrounds control and manipulation of his film soundtracks, resulting in an intricate and self-conscious interplay between musical cues, dialogue, and action on screen.²⁷ Davison's analysis of the score for *Wild at Heart* shows the interplay between music

²⁵ David Lynch, "Action and Reaction," in *Soundscape: The School of Sound Lectures 1998–2001*, eds. Larry Sider, Diane Freeman, and Jerry Sider, 49–53 (London: Wallflower Press, 2003), 49.

²⁶ *Ibid.*, 51–2.

²⁷ Annette Davison, "'Up in Flames': Love, Control and Collaboration in the Soundtrack to *Wild at Heart*," in *The Cinema of David Lynch: American Dreams, Nightmare Visions*, eds. Erica Sheen and Annette Davison, 119–35 (London: Wallflower Press, 2004), 120.

and sound. Precisely non-musical sound or noise segues into music or vice versa, and the music-sound elision became one of Lynch's patterned narrative devices.²⁸

Mike Miley uses a similar auteur lens in “David Lynch at the Crossroads: Deconstructing Rock, Reconstructing *Wild at Heart*,” in which Miley demonstrates how sophisticated *Wild at Heart*'s rock-music score is despite its earlier criticism by scholars and critics.²⁹ Miley broadens Davison's argument by showing how the character Sailor's connection to rock music “demonstrates Lynch's own Romantic ideals on the transformative power of artistic expression.”³⁰ The author more specifically shows how scenes in *Wild at Heart* that use rock music to signify “a force” that delivers those from the evil turmoil of life.³¹ Similarly, I discuss in Chapter Two how jazz music seems to conceal from Cooper (and by extension, the audience) the turmoil happening around him. Chapter Two shows how Cooper, accompanied by “cool” jazz is able to smile, whistle, and take a moment to sip on a hot cup of coffee despite the evil that lurks in Twin Peaks.

Gene Willet draws heavily on Lacanian psychoanalysis in “A Musical Tour of the Bizarre: Popular Music as Fantasy in David Lynch,” a chapter from Arved Ashby's edited collection, *Popular Music and the New Auteur: Visionary Filmmakers After MTV*. He discusses how Lynch employs popular music to signify fantasy in his films *Blue Velvet*, *Lost Highway* (1997), and

²⁸ Ibid., 124.

²⁹ Mike Miley, “David Lynch at the Crossroads: Deconstructing Rock, Reconstructing *Wild at Heart*,” *Music and the Moving Image* 7, no. 3 (Fall 2014): 41, <https://doi.org/10.5406/musimoviimag.7.3.0041>; Miley quoted sources: Kathleen Murphy, “Dead Head on a Merry-Go-Round,” *Film Comment* 26, no. 6 (1990): 60; Eric Wilson, *The Strange World of David Lynch: Transcendental Irony from Eraserhead to Mulholland Dr.* (New York: Continuum, 2007), 106.

³⁰ Ibid., 41–2.

³¹ Ibid., 42.

Mulholland Drive (1999). Willet demonstrates how the Lynchian popular music-fantasy relationship is self-reflexive and draws on Slavoj Žižek’s interpretation of the mechanisms of Lacanian psychoanalysis—namely the three states of subjectivity (the Imaginary, the Symbolic, and the Real). For this project, Chapter Four of my document brings in Willet’s work regarding characters’ responses to trauma during cues using popular music in Roadhouse scenes in both *Twin Peaks* and *Fire Walk With Me*. While the crux of Chapter Four deals with estrangement only in part using psychoanalytic approaches, I look to Willet’s work for his interpretations of popular music’s placement in Lynch’s work.

Methodology: A Note on Anti-Nostalgia

My project aims to show how music in *Twin Peaks* is anti-nostalgic, but the term anti-nostalgia does not have a broadly agreed-upon definition or application. Before, I defined anti-nostalgia generally as the experience of remembering with disillusion instead of fondness. An example of a visual provocation of anti-nostalgia closely linked to the way I claim that music in *Twin Peaks* is anti-nostalgic is found in the work of American photographer Gordon Parks (1912–2006), who focused on African American life during segregation in the South. Figure 1.1 is a photograph Parks took in 1956, and it reflects a reality for African Americans in Alabama, and observing it produces an experience that is similar to the anti-nostalgia I experience in *Twin Peaks*.³²

Observers of this photo see a small, walk-up ice cream stand. The charming building, indicative of mid-century industrial architecture, is festooned with inviting descriptions of hot dogs and

³² Gordon Parks, “Untitled, Shady Grove, Alabama 1956,” *Segregation in the South*, 1956, 1956, accessed: July 10, 2022, <https://www.gordonparksfoundation.com/gordon-parks/photography-archive/segregation-in-the-south-1956>.

delicious ice-cream treats. Through the windows, observers see workers preparing orders, and an African American family waits to the side. Among the signs advertising sundaes, cones, hot dogs, hum dingers, and root beer floats—delicious items that most people have fond memories consuming—are two gut-punching labels indicating the separation between where white people place orders and where African Americans must place theirs.

Figure 1.1 contains many nostalgic signals. The building’s architecture, with its round contoured soffits, signals the 1950s. Eating ice cream probably conjures happy memories—especially ones that involve an activity experienced with family and friends. However, the “white” and “colored” signs are a reminder of Jim Crow, or the state and local laws that enforced or legalized racial segregation. These laws began with Reconstruction and their residual effects are still felt today. They were the impetus for innumerable violations against African Americans.³³ Even today, resonances of Jim Crow remain less conspicuously imbedded in U.S. law and contributes to lingering systemic racism.³⁴ Thus, the nostalgic signifiers presented to observers of this photo are simultaneously contradicted by the presences of two words—“white” and “colored”—that are connected to an unsavory past in U.S. history.

³³ Gene Andrew Jarrett, “What Is Jim Crow?,” *PMLA* 128, no. 2 (March 2013): 388, accessed: December 11, 2022, <https://www.jstor.org/stable/23489782>; Technically Brown vs. Board of Education in 1954 is the official end of Jim Crow, but practices remained in several local jurisdictions almost into the 1970s.

³⁴ *Ibid.*



Figure1.1, “Untitled, Shady Grove, Alabama; 1956,” Gordon Parks

The term anti-nostalgia is used also in a small number of contexts within literature studies. In “Sick on the Irish Sea, Dancing Across the Atlantic: (Anti)-Nostalgia in Women’s Diasporic Remembrance of the Irish Revolution,” Síobhra Aiken calls into question the Irish state’s official narrative for its commemoration that took place in the 1930s of Cumann na mBan, a women’s militia organization that participated in several conflicts between the years 1916 and 1923. Aiken explains how the emigration and displacement of former Cumann na mBan members amounted to these women’s “active forgetting” regarding their membership as a result of fear of being held accountable for war crimes. Aiken discusses how militia members’ disavowal, secrecy, and ergo lack of any noted comradery, conjures an anti-nostalgic impulse regarding a newer Irish free state’s hegemony towards how Cumann na mBan should be

remembered. The goal was to treat Cumann na mBan with a sense of nostalgic pride and nationalism, when in fact the members of the organization fled Ireland and settled in other parts of Europe, the United States, and Australia as part of their desire to actively forget their involvement in these violent conflicts. Former members of Cumann na mBan concealed their membership out of fear of arrest or retaliation, and even because of regret and shame. The reality for Cumann na mBan members and their individual lived experiences does not reflect the nostalgia invoked by the Irish state's metanarrative constructed about the historic women's militia for the Irish-Revolution commemoration effort earlier in the twentieth century.³⁵

Another example, Saul Noam Zaritt's article, "Ruins of the Present: Yaakov Shabtai's Anti-Nostalgia," approaches the notion of anti-nostalgia differently. Instead of an "impulse," Zaritt—through a deep analysis of Shabtai's novel *Past Continuous* (1977/English trans. 1985)—shows how the author tells the story of how three men in contemporary Tel Aviv struggle with childhood traumas instigated by the Zionist generation before them. Early critics revered Shabtai's novel, characterizing it as a "post-Zionist lament," but Zaritt sheds light on how it does not express homesickness or nostalgia, but rather, it highlights painful inter-generational trauma propelling readers into the characters' "decrepit present."³⁶

Third, John Frankl's "Distance as Anti-Nostalgia: Memory, Identity, and Rural Korea in Yi Sang's *Ennui*" claims that writer Yi Sang (1910–1937) actually avoided the nationalistic sentiments within his writings that the Korean state insists are there. Yi lived most of his life in

³⁵ Siobhra Aiken, "'Sick on the Irish Sea, Dancing Across the Atlantic': (Anti)-nostalgia in Women's Diasporic Remembrance of the Irish Revolution," in *Women and the Decade of Commemorations*, ed. Oona Frawley, 88–106 (Bloomington: Indiana University Press, 2021), accessed: September 21, 2021, <https://www.jstor.org/stable/j.ctv1gh4bd.9>.

³⁶ Saul Noam Zaritt, "Ruins of the Present: Yaakov Shabtai's Anti-Nostalgia," *Prooftexts* 33, no. 2 (Spring 2013): 270, accessed: September 22, 2021, <http://www.jstor.org/stable/10.2979/prooftexts.33.2.251>.

Seoul during Japanese colonial rule of Korea (1910–1945). Frankl explains how more recent agendas for preserving Korean history claim Yi as one of their own. However, Yi’s reflections of Korea in *Ennui* do not express nationalistic favor for the country. Frankl says that *Ennui* “demonstrate[s] his [Yi Sang] deliberate construction and safeguarding of an individual, [not national], identity as an artist and an urbanite, at times even a Seoulite, but never as a mere Korean.”³⁷

Though there is not an exact and agreed-upon definition of anti-nostalgia, one constant between the three writings is that it represents a contradiction of existing cultural nostalgia. The anti-nostalgic attitude described in these articles and in Park’s photograph shows that the historical realities that surround nostalgic versions of a history may also conjure anti-nostalgia when they are made visible (or in the case of *Twin Peaks*, as I argue, audible). The accounts depicted in these examples attempt to use nostalgia to conceal traumas, but the realities reflected in these texts contradict that nostalgia, provoking remembrance accompanied by disillusion or some other kind of unpleasantness rather than fondness.

The case studies in this dissertation include scenes in *Twin Peaks* showing how the score acts similarly like a contradicting element to the experience of nostalgia. Sometimes, the score could evoke nostalgia that is contradicted by the program’s images and narratives. At other times the score for *Twin Peaks* simultaneously works to conjure and immediately negate nostalgia evident in its conflicting musical characteristics. These markings occur at points in scenes where non-diegetic cues—and diegetic cues in the Roadhouse—place distance between the text and audiences estranging them from the show’s evocation of nostalgia. This estrangement is

³⁷ John M. Frankl, “Distance as Anti-Nostalgia: Memory, Identity, and Rural Korea in Yi Sang’s ‘Ennui,’” *The Journal of Korean Studies* 17, no. 1 (Spring 2012): 41, accessed: September 22, 2021, <https://www.jstor.org/stable/23622340>.

associated with Bertolt Brecht’s “Theater of Estrangement.” The experience of estrangement, according to Brecht works in two steps: First, alienation, or distance between a subject from an object, is an experience where narrative devices like the uncanny—in films or television programs, or for Brecht, theater and opera—prompt audiences to direct their attention from within the diegesis to the artifice of the text.³⁸ In *Twin Peaks*, music in scenes works against traditional conventions even though it can at first seem like nostalgic televisual scoring. This notion pushes audiences away, creating distance between them and the nostalgic signals invoked. The second step, disillusion, marks a realization of misunderstanding.³⁹ Disillusion encourages audiences to understand constructs of nostalgia differently, perhaps showing that said construct is unpleasant and maybe actively harmful. Therefore, instead of understanding *Twin Peaks* to be nostalgic, one could come to understand it as something that is not nostalgic and perhaps anti-nostalgic; the show encourages viewers to remember the past, but not fondly, and maybe disturbingly.

Methodology: Analytical Techniques

Readers of this dissertation should notice the appendices in this document’s back matter. These appendices contain crucial data that is used to determine how the placement of musical cues works over a broad trajectory within the first season-and-a-half of *Twin Peaks*. Extensive data was collected while closely observing the series’ episodes taking note of how cues using the styles in question—jazz, melodrama, and pop—either functioned empathetically in scenes or

³⁸ Calico, 140.

³⁹ Ibid.

when cues contradicted the narrative and actions in scenes—or vice versa—eliciting anti-nostalgia. Table 1.1 shows how the cue tables are organized, and the column labels and corresponding data are:

1. **Time**—each box in this column shows the timestamp marking the exact portion of the scene to extract.
2. **Image/Action/Dialogue**—each box in this column describes the image, the action, and narrative details or meaningful dialogue (as needed) within the timestamp indicated in a scene.
3. **Music/Sound**—under this column are descriptions of musical cues and sounds important to mention within the timestamp indicated in a scene.
4. **Observations**—this column records observations that might serve as essential talking points later.

Time	Image/Action/Dialogue	Music/Sound	Observations
0:38:39– 0:38:42	At night. Exterior shot. Close up on neon signage “RR” for Double R diner		
0:38:43– 0:38:45	Cut to interior. Medium selective focus shot of Shelly Johnson over Cooper’s shoulder, a Double R waitress. Shelly: “Can I get you anything to go with that Sheriff?”	Cue enter: “Freshly Squeezed”	Dale Cooper. Police work. The old trope that cops hang out in diners.

Table 1.1, Cue table sample

Each appendix corresponds with a scene analysis in the dissertation. However, two appendices, A and I, contain slightly different data. Appendix A, called “Cue tracking table: Jazz

Cues” tracks every non-diegetic jazz cue in the series through Leland’s death since it became necessary to understand the broader pattern of these cues’ placement over a more significant trajectory, especially for “Freshly Squeezed/Dance of the Dream Man.” A more detailed explanation of the data in Appendix A is found in Chapter Two. Similarly, I created Appendix I, called “Cue tracking table: ‘Laura Palmer’s Theme’.” Chapter Three explains how the form of “Laura Palmer’s Theme” corresponds with a consistent pattern between it and the image and action on screen. Each “Laura Palmer’s Theme” cue marks a specific set of actions that is again described in full detail in Chapter Three. Appendix I also helps confirm the exact semiotic pattern “Laura Palmer’s Theme” traces, which is the story arc of revelations about Laura Palmer.

After completing the lengthy data collection process, I chose scenes to analyze and include as case studies in this document. For the jazz chapter, or Chapter Two, textural analyses show the significance of how lines in the music’s texture are recycled forming a foundational material for all jazz cues in the non-diegetic score. Also, a musical style analysis reveals how the jazzy style Badalamenti draws from is a general essence of West-Coast “cool” jazz originated by Miles Davis and his *Birth of the Cool* (1954). A combination of semiotics and intertextual analysis in Chapter Two shows how the associative functions of cues convey meaning within *Twin Peaks*, such as the direct associations between music and characters and actions within the text, and how musical details within cues correlate to topics outside of the series, like the relationship between finger snaps in the cues and *West Side Story* (1957, film 1961) to name one example.

Portions of Chapter Three rely heavily on two types of harmonic analysis. “Laura Palmer’s Theme” generally adheres to key centers C major and C minor. However, the theme’s harmony does not progress using a standard tonal trajectory, subverting the rules of voice-leading

conventions of tonal harmony. Therefore, Neo-Riemannian Theory is used to identify the relationship between individual triads and their progressions—or transformations—from one triad to its next. Chapter Three explains this transformational theory and how it applies to “Laura Palmer’s Theme” in more detail. Chapter Four uses reductive harmonic analyses for music accompanying Roadhouse scenes. Pop songs sung by Cruise are simultaneously like and unlike mid-century pop songs, and the harmonic reductions reveal these similarities and differences regarding harmony, harmonic alignment, and form.

Methodology: Critical Approaches

The literature review in this chapter reveals the main sources used for the purpose of discussions in this document, but it is worth highlighting the application of broader critical approaches that mostly lay in the background of this dissertation.

Nostalgia Studies

Developing my theory of anti-nostalgia heavily draws on nostalgia studies, especially Svetlana Boym’s scholarship. Boym’s work examines the intersections between memory, myth making, and cultural or national identity.⁴⁰ In *The Future of Nostalgia* Boym traces the history of nostalgia—first, a physical illness, a psychosis, and eventually a sentimentalism and act to preserve national and cultural traditions. Even more specific to my work is Boym’s discussion about “reflective” versus “restorative” nostalgia. To Boym, reflective nostalgia “resists the

⁴⁰ Svetlana Boym, *The Future of Nostalgia* (New York: Basic Books, 2001), Kindle Edition.

pressure of external efficiency.”⁴¹ Said another way, reflective nostalgia describes one’s fond personal memories associated with a wide array of social signifiers like movies, foods, music, family traditions, community events, national events, and others. By looking to our past reflectively, we do so with fondness and enjoyment, but we do not pretend to rebuild a mythical “home” or to restore certain stasis.⁴² On the other hand, restorative nostalgia proposes to rebuild “the lost home” using an imperfect process of remembering.⁴³ In other words, restorative nostalgia seeks to remember the past as a kind of emotional refuge marking a time before what is perceived as one’s life becoming too complicated. It is a desire to return to or to recreate a point in history embodying a certain set values or ideologies. This could include how U.S. conservatism has latched onto a way of life in the past, like the mid-twentieth century, since it is perceived as a time in history to have had better moral values. Restorative nostalgia manifests in two narrative plots: the first is the “restoration of origins,” the reestablishment of stasis, or the recovery of what is constructed to be “an absolute truth based on a mediated version of history or passage of time.”⁴⁴ Second, the “conspiracy theory,” or the “paranoiac reconstruction of ‘home’ predicated on the fantasy of persecution.”⁴⁵ Like Jameson’s work (discussed in more detail below), Boym’s work is part of the backdrop of my project, but her discussions about restorative nostalgia, especially the restoration-of-origins nostalgia narrative, emerges from the background of my discussion at various junctures, especially in Chapter Four’s discussion of

⁴¹ Ibid., 49–50.

⁴² Ibid.

⁴³ Ibid., 41.

⁴⁴ Ibid., 42–3.

⁴⁵ Ibid.

Agent Cooper's nostalgic construction of *Twin Peaks*, and briefly in Chapter Five's discussion of *The Return*'s narrative of Cooper's attempts to save and restore Laura Palmer.

Fredric Jameson, in *Postmodernism, or, The Culture of Late Capitalism*, discusses nostalgia in his chapter "Nostalgia for the Present," reflecting the contradiction identified within his chapter's title. Jameson asserts that the postmodern culture of the 1980s is subject to a nostalgia that is not for a real past, but rather, a past constructed in the image that we require for the present. In late capitalism, Jameson notes that nostalgia is constructed, commoditized, and proliferated in mass media. Part of my discussion about *Twin Peaks* is its references to mid-century Americana like small-town sentimentality, the nuclear family, Eisenhowerian complacency, and traditional Christian morality. Jameson poses a question, "Did the 'period' see itself this way? Did the literature of the period deal with this kind of small-town American life as its central preoccupation [?]"⁴⁶ Jameson claims that while mass culture did buy into this sense of nationalism, "high culture" did not. Jameson uses the examples of Beat poets, philosopher Herbert Marcuse, and writer Philip K. Dick to outline contemporary perceptions of a "false happiness" in the misery and boredom of the mundane, everyday life in the apparent complacency of the Eisenhower era. Jameson focuses especially on the protagonist in Dick's novel, *Time Out of Joint* (1959), who lives in an idyllic and quiet American suburb that is later revealed to be merely a Potemkin village at the center of an intergalactic war.⁴⁷ In *Twin Peaks*, Cooper constructs a similar nostalgia for small-town life, despite citizens of the idyllic Twin Peaks having their world collapse around them amid a string of murders. Lynch and other

⁴⁶ Frederic Jameson, 279.

⁴⁷ *Ibid.*, 280, 283–6.

creators use nostalgic objects only to reveal that they are constructed rather than being authentic (i.e., part of a Potemkin village) to show that the nostalgically-imagined past never existed.

Noted is how Jameson discusses Lynch's *Blue Velvet*. Jameson argues that the "history"—or nostalgia—embedded in *Blue Velvet* united the film with an ideology—or myth—of "small-town America" in the way parody in *Twin Peaks* comments on that nostalgia for idyllic, small American towns. That history, according to Jameson, could be described as a nostalgic object ("small-town America") that ultimately becomes a simulacrum to be commoditized and sold or used to promote the ideology that the notion of small towns comes from.

Additionally, social historian Stephanie Coontz's take on nostalgia in *The Way We Never Were: American Families and the Nostalgia Trap* (1992, rev. 2016) is similar to Boym's discussion in that she also shows how the experience of nostalgia shapes national identity and culture. However, unlike Boym's more general take, Coontz focuses on the mid-twentieth century in the United States. The title of this dissertation encapsulates Coontz's scholarship (i.e. "[...] and the Myth of American Domesticity") since her work sheds light on the legal and political systems put in place that supported, and continues to support, patriarchy in the United States, hidden behind the thick veil of nostalgia for the mid-twentieth century.⁴⁸ Coontz's discourse is foregrounded in Chapter Three in the discussion of how the Palmer Family in *Twin Peaks* seems to personify the superlative All-American nuclear family, when in reality, what is concealed within the walls of their home is a cauldron of domestic abuse and violence. Also, there are resonances of Coontz's work woven throughout the dissertation.

⁴⁸ Stephanie Coontz, *The Way We Never Were*, 2nd ed. (New York: Basic Books, 2016).

The intersection between nostalgia (and anti-nostalgia) and music in this dissertation in part is influenced by Caryl Flinn's *Strains of Utopia: Gender, Nostalgia, and Hollywood Film Music*. Flinn traces the history and incorporation of orchestral music in early sound film beginning in the 1930s. Romantic orchestral music that was ostensibly modeled on the style of Richard Wagner became the unifying sound for Hollywood films, a sound where the assumed audience is white, male, and heterosexual. Flinn shows how Wagner's utopian intentions for his *Gesamtkunstwerk* amounted, for Hollywood, to a nostalgic "New Romanticism," a return to a "lost maternal object," or a backward look to a source for a restored plenitude. Early sound cinema of the 1930s, to Flinn, acted on its nostalgia by looking to the past for its musical scoring.

Flinn reveals the mechanism of film music that *Twin Peaks* seeks to subvert. As in the classical Hollywood style, *Twin Peaks* uses musical styles conventionally employed in the past—in this case from television and film genres—to self-consciously evoke nostalgia (1950s resonances within contemporary late-1980s).⁴⁹ However, in contrast to Flinn's "New Romanticism," the pastness of the music in *Twin Peaks* is depicted as out-of-joint, calling attention to itself as an artifact of a lost era rather than remaining inconspicuously in the background.

Television Genre Theory: Crime Dramas

Television genre theory is crucial to my project since *Twin Peaks* encourages the evocation of nostalgia for early television genres such as crime shows and soap operas. Concerning crime dramas and *film noir*, two chapters in Steven Sanders and Aeon Skoble's collection *The*

⁴⁹ Caryl Flinn, *Strains of Utopia: Gender, Nostalgia, and Hollywood Film Music* (Princeton, NJ: Princeton University Press, 1992), 13–50.

Philosophy of TV Noir shed light on 1950s crime dramas and police procedurals, what is called TV *noir*, and how *film noir* influenced TV-cop shows. In “An Introduction to the Philosophy of TV *Noir*,” Sanders posits that the cycle of *noir* films from the early 1940s into the first part of the 1950s directly influenced the creation of the TV police and crime dramas beginning shortly after the dawn of television.⁵⁰ Sanders clarifies the parameters and characteristics of *noir* within cinematic and televisual portrayals of crime, ill-repute, crime-fighting, and police, detective, and P.I. work. Sanders asserts that “classic” *noir* narratives work within a set of conventions that draw from German expressionism and surrealism, foregrounding crime and violence, alienation, estrangement, and existential crisis. Visual characteristics include dark settings, chiaroscuro lighting, disorienting camera angles, and single extended shots capturing the character’s emotional reactions.⁵¹ Sanders traces these characteristics and their development through the post-WWII era films, their adoption into television, and through postmodern TV beginning in the 1980s. In television shows like *Hill Street Blues* (1981–7), *Cop Rock* (1990), and *Twin Peaks* (1990–1), Sanders describes a certain hybrid nature that fits criteria established within discourse on postmodern television. I counter some aspects of Sanders’ research in Chapter Two by showing how *Twin Peaks* is not merely a hybrid show. While shows like *Hill Street Blues* blend multiple television genres seamlessly, *Twin Peaks* self-consciously applies uses of parody and pastiche of mid-century TV dramas in ways that focuses attention onto itself as genre fiction in a Jamesonian sense, or as a way to comment on the genre and culture more broadly.

⁵⁰ Steven M. Sanders, “An Introduction to the Philosophy of TV *Noir*,” in *The Philosophy of TV Noir*, eds. Steven M. Sanders and Aeon J. Skoble, 1–32 (Lexington: The University of Kentucky Press, 2008), 1–2.

⁵¹ *Ibid.*, 2–3, 11.

Jason Holt's chapter in the same collection, "*Twin Peaks, Noir, and Open Interpretation*," shows the affinities between *noir* cinema, television crime shows, and the series *Twin Peaks*. The telos of the two main story arcs in *Twin Peaks*—the murder of Laura Palmer and the pitting of Agent Cooper against his former FBI partner and nemesis, Windom Earle (Kenneth Welsh)—fit into the framework of typical *noir* narratives.⁵² Holt argues that Cooper's lighthearted personality subverts the common *noir* antihero, who is instead represented by Cooper's counterpart, Albert Rosenfield (Miguel Ferrer).⁵³ Holt highlights that all resident women in *Twin Peaks* have trappings of the *femme fatale* archetype and each of them have at least one man—or "requisite sucker"—in love with them.⁵⁴ Holt's goal is to problematize *Twin Peaks* rather than disprove it as *noir*. Rather, he sheds light on the supernatural and the reification of the evil spirit BOB in relation to *noir*.⁵⁵ The main point from Holt's work that I highlight in Chapters Two and Three of this project foregrounds the reality of BOB (other scholars like Diane Stevenson read him as merely a metaphor or hallucination) and Cooper's whole-hearted belief in a metaphysical explanation of Laura's murder instead of accepting Leland Palmer's intent to kill his daughter.

At certain points in the dissertation genre theory intersects with music, one being Badalamenti's jazz score. Discussed in Chapter Two, "Classic" *film noir*, from 1940–50, featured very little jazz in their scores and rarely, if ever, in their underscoring. Here, David Butler's *Jazz Noir: Listening to Music from Phantom Lady to The Last Seduction* contributes to genre

⁵² Jason Holt, "*Twin Peaks, Noir, and Open Interpretation*," in *The Philosophy of TV Noir*, eds. Steven M. Sanders and Aeon J. Skoble, 247–60 (Lexington: The University of Kentucky Press, 2008), 249.

⁵³ *Ibid.*

⁵⁴ Laura and Bobby, Laura and James, Laura and Harold, Laura and Ben, Catherine and Pete, Catherine and Ben, Josie and Truman, Josie and Pete, Josie and Ben.

⁵⁵ Holt, 253–6.

discussions about the paradox of why culture at large understands jazz as being synonymous with *film noir*.⁵⁶ *Noir* limited jazz to diegetic music in certain *mise-en-scène*, such as nightclubs, bars, gambling establishments, and other settings associated with delinquency. Jazz sonically differentiated characters into descriptions of “good” and “bad”—protagonists receive Romantic orchestral scoring treatments indicative of “Classic” Hollywood while villains, criminals, and loose women were often accompanied by diegetic jazz heard in such places. However, when crime shows emerged on television, jazz became firmly associated with cops, villains, crime, and police work by the mid-1950s. Ronald Rodman’s description of TV jazz in his foundational 2010 monograph *Tuning In: American Narrative Television Music* for crime shows is expanded in Chapter Two of this project. Rodman’s work, along with a look at jazz styles popular in the fifties, is vital for determining the era of crime dramas (television and otherwise) that *Twin Peaks* creators sought to evoke its nostalgia.⁵⁷

Rodman provides insight to the paradox about jazz and *film noir* that Butler posits above. Rodman addresses television music theory more broadly, but it is appropriate to stress in this “genre theory” category a chapter from his book, ““Just the Facts, Ma’am’: Musical Style Change and Markedness in the Police Drama.”⁵⁸ Rodman’s chapter in large part informs the historical discussion in Chapter Two about the different crime dramas that started being aired in the early 1950s. Rodman sheds lights on how the fortification of jazz used in those scores beginning in the latter half of the 1950s influenced a cultural perception that jazz is authentic to

⁵⁶ David Butler, *Jazz Noir: Listening to Music from Phantom Lady to The Last Seduction* (Westport, CT: Praeger, 2002).

⁵⁷ Ron Rodman, ““Just the Facts, Ma’am’: Musical Style Change and Markedness in the Police Drama,” *Tuning In: American Narrative Television* (Oxford: Oxford University Press, 2010).

⁵⁸ *Ibid.*

cinema and *film noir*. In short, American television is the reason why jazz came to denote and connote *film noir* by the 1970s.

Television Genre Theory: Soap Operas

As stated before, *Twin Peaks* balances two main generic spheres, so sources about soap operas are equally as important to this project. Theodore Williams's "Soap Opera Grammar," published in 1957, centers on how soap operas distinguished societal class through characters' use of English grammar.⁵⁹ I am concerned with Williams's article because it establishes a cultural connection between early daytime soap operas and melodrama. Chapter Three draws on the cultural understanding articulated in William's article demonstrated in *Twin Peaks*' internal and surrogate soap parody *Invitation to Love*.

Marilyn Matelski's *The Soap Opera Evolution: America's Enduring Romance with Daytime Drama* characterizes daytime soap operas' development from their dawn through the 1980s. In her chapter "The Plots," Matelski shows how by the mid-1970s, daytime dramas used storylines that reflected contemporary social issues.⁶⁰ Matelski's description of plot categories are some of the generic narrative patterns (murder, incest, amnesia, characters returning from the dead) used in *Twin Peaks* that are ultimately employed to suggest the soap opera.⁶¹ In "The

⁵⁹ Theodore Williams, "Soap Opera Grammar," *American Speech* 32, no. 2 (May 1957): 151–54. <https://doi.org/10.2307/453033>.

⁶⁰ These social issues include alcoholism and drug abuse, mental health. Characters suffering from a physical or psychological malady make sudden and miraculous recoveries. Marilyn Matelski, "The Plots," *The Soap Opera Evolution: America's Enduring Romance with Daytime Drama*, 1–13 (Jefferson, NC: McFarland, 1988), 9.

⁶¹ Others include crime investigations (Teresa Banks, Laura Palmer, Madeleine Ferguson, and Ronette Pulaski); criminal arrests (for Laura's murder); fires and explosions (like arson of the Packard Sawmill and Audrey Horne during the bank explosion); amnesia (like Cooper not being able to remember the name Laura whispered in

Characters,” Matelski describes the development of character types that were “good,” “bad,” and “weak” in the 1950s, that expanded to more sophisticated list of male and female archetypes by the 1970s.⁶²

Twin Peaks draws on soap operas by reproducing some of the same topics and narrative themes like small town life, competitive familial structures, and conflicting family values. Suzanne Frentz’s edited collection, *Staying Tuned: Contemporary Soap Opera Criticism* has two chapters with opposing viewpoints on daytime soaps and their representation of the family. Gilah Rittenhouse, in “The Nuclear Family is Alive and Well: *As The World Turns*,” the author shows how two prominent families in *As the World Turns* (1956–2010) served as surrogate families for avid viewers and fans of the program who, in the mid-1980s had become part of a growing statistic of fragmented family units among the U.S. population.⁶³ Despite the overwhelming number of underhanded betrayals carried out within the Hughes and Snyder families in the daytime soap *As the World Turns*, the portrayals of these families shows how they astonishingly

his ear); false identities (or imposters like Laura-Maddy, Leland-BOB, Gerard-MIKE (one-armed man)), or Catherine Martell-Mr. Tojamura); death (like the cases of Teresa Banks, Laura Palmer, Harold Smith, Madeleine Ferguson, Leland Palmer, and Annie Blackburn); parenthood (like Leland and Sarah Palmer, Garland and Betty Briggs, Will and Eileen Hayward, Ed Hurley to James, Ben and Sylvia Horne, Janek and Suburbis Pulaski); romance (like Donna Hayward and James Hurley, Madeleine Ferguson and James Hurley, Laura Palmer and James Hurley, Shelly Johnson and bobby Briggs, Ed Hurley and Norma Jennings, Dale Cooper and Annie Blackburn, Harry Truman and Josie Packard, Andy Brennan and Lucy Morgan), jealous lovers (like Donna with Madeleine over James, Norma and Nadine over Ed); faltered romance (Norma and Ed, Cooper rejects Audrey, Josie deceives Harry); making love (like Bobby and Shelly, Ben and Catherine, harry and Josie); crime (like murder, prostitution, drug trafficking, sex trafficking, domestic abuse, spousal abuse, assault); jobs (policework, business mogul, sawmill); physical and psychological illness (like Ronette Pulaski, Harold Smith, Leland Palmer, Sarah Palmer, Mike Gerard, Dale Cooper, Nadine Gurley, Ronnie Horne); and secrets and deception.

⁶² Male: Saintly Rich Man, Aristocratic Rich Man, and the Rich ‘Big Daddy’: Female: Chic Suburbanite, Subtle Single, Traditional Mother, Successful Professional, and Elegant Socialite.

⁶³ Gilah Rittenhouse, “The Nuclear Family is Alive and Well: *As the World Turns*,” in *Staying Tuned: Contemporary Soap Opera Criticism*, ed. Suzanne Frentz, 48–53 (Bowling Green, OH: Bowling Green State University, 1992), 48–9.

found their paths to forgiveness, projecting attitudes of solidarity—“family is everything.”⁶⁴ In “The Afternoons of Our Lives,” Deborah Rogers agrees with Rittenhouse regarding how rich and powerful families often stress the importance of family during adversity, at least on the surface. However, Rogers stresses how the portrayals of family enshrined in soap operas are embroiled in massive and nasty problems. Rogers notes that in these 1980s soaps, these contradictions—solidarity despite the betrayals—in real-life families brought about the breakdown of the patriarchal-driven nuclear family. Also, this breakdown foregrounds a deep-rooted feminine ambivalence towards the institution in ways that date back to Victorian-era ideology regarding family structure.⁶⁵ *Twin Peaks* projects both Rittenhouse’s and Rogers’ arguments about nuclear families in soap operas. One example is Audrey Horne’s (Sherilyn Fenn) teaming up with her father Ben in Season Two, despite his betrayal of her in earlier in the show. Chapters Three and Four discuss the Palmers and the tragic outcomes of a household driven by nineteenth-century—and echoed in the mid-twentieth century—viewpoints and beliefs regarding families and their right to privacy. In *Twin Peaks*, concerns for privacy lead to the acceptance of abuse. For the Heyward family, it involves concealing the truth regarding Ben Horne being Donna’s (Lara Flynn-Boyle) birth father. Regarding nostalgia, Rogers sheds light on the effect of “nostalgic leapfrogging” in soap opera texts, as soaps simultaneously proclaim the importance of the nuclear family while also demonstrating an ultimate dissatisfaction with family. Chapters Three and Four ask readers to view the setting of *Twin Peaks* as an object of anti-nostalgia that, in the end, signifies the breakdown of nuclear families.

⁶⁴ Ibid., 49, 51–3.

⁶⁵ Deborah D. Rogers, “The Afternoons of Our Lives,” in *Staying Tuned: Contemporary Soap Opera Criticism*, ed. Suzanne Frentz, 54–6 (Bowling Green, OH: Bowling Green State University, 1992), 55.

Organization of Chapters

The following chapters explore what I have identified as the three main musical streams in Badalamenti's score that are devices employed initially to encourage nostalgia for mid-century TV: jazz, melodrama, and pop. Chapter Two, "They Got a Cherry Pie There That'll Kill Ya!: TV-*Noir*, Nostalgia, and Open Interpretation," investigates Badalamenti's jazz score. The cue "Freshly Squeezed" represents crime fiction in *Twin Peaks*, namely the 1950s crime drama mostly associated with Agent Cooper. "Audrey's Dance" signals other crime fiction, like juvenile delinquency films from the 1950s. Both cues mark when *Twin Peaks*'s crime narrative encourages nostalgia by exploiting old *film noir* tropes like voiceovers and *femme fatales*. However, jazz elicits anti-nostalgia after *Twin Peaks* tries to tell a story even more gruesome and violent than a mid-century police drama, drawing attention to the reality of the era beneath television's veneer.

Chapter Three, "She's Filled with Secrets: 'Laura Palmer's Theme,' Anti-Nostalgia, and the Nuclear Family Myth," discusses the soap opera sphere within *Twin Peaks* focusing on "Laura Palmer's Theme" and its intrinsic musical elements such as how form and harmony convey several aspects of Laura's fractured personae. The placement of the theme reveals an unexplored story arc of revelations about Laura. Last, "Laura Palmer's Theme" is anti-nostalgic since the music incompletely conceals trauma by implying Leland's absolution after raping and killing his daughter, a deeply uncomfortable gesture that calls attention to itself as an attempt to restore an idea of patriarchy that should never be restored.

Chapter Four, "It is Happening Again: Anti-Nostalgia and Distancing from 'Classic' Pop in the Roadhouse," explores Roadhouse scenes where Julee Cruise performs songs with an

amalgamation of styles of “classic” pop and post-punk. Music representing the Lyndon B. Johnson era and the Reagan-Bush era seems to comment on the nostalgia for the mid-twentieth century that both Reagan and Bush built their presidential campaigns upon in the 1980s. This kind of nostalgia, represented in *Twin Peaks*, by Cooper’s affinity for coffee and cherry pie, mirrors how restorative nostalgia is often manufactured using a historicized part of American history or details of that history that do not exist. Cooper and Reagan wield only savory parts of an American past to build a utopian version of the future in the minds of audiences for Cooper, and his voters and supporters for Reagan. There is a key Roadhouse scene where Cruise’s performance sonically frames Cooper reckoning with his restorations-of-origins nostalgia narrative for small-town life that shatters amid a second murder. Additionally and similarly, a Roadhouse scene from *Twin Peaks: Fire Walk With Me* depicts Laura Palmer having to confront her own harsh reality and her inevitable death, forcing viewers to reckon with their nostalgia for the original run of the television show.

Last, Chapter Five, “The Past Dictates the Future: Conclusion and Cooper’s Rescue of Laura Palmer in Part Seventeen of *Twin Peaks: The Return*,” includes discussions of how *Twin Peaks: The Return*’s score evokes anti-nostalgia. Also, the chapter includes an epilogue about how anti-nostalgia is punctuated at the franchise’s conclusion by a reprise of “Laura Palmer’s Theme” during the penultimate episode of *Twin Peaks: The Return*.

CHAPTER 2

THEY GOT A CHERRY PIE THERE THAT'LL KILL YA!:

JAZZ, ANTI-NOSTALGIA, “CLASSIC” TV, AND THE JUVENILE DELINQUENCY TOPIC

As stated in Chapter One, *Twin Peaks* elicits anti-nostalgia by contradicting its invocations of nostalgia, and this chapter discusses how that phenomenon occurs focusing on the relationship between jazz in *Twin Peaks*, 1950s crime dramas, and juvenile delinquency films. To be clear, it is assumed that the associations between jazz and the grittiness of *noir* and juvenile delinquents may not encourage nostalgia exclusively, but the series' evocations of mid-century television and cinema does.¹ This chapter discusses how *Twin Peaks* twists those associations between jazz and 1950s fiction to self-consciously contradict those nostalgic signals, eliciting anti-nostalgia.

Among the small body of written scholarship about music and *Twin Peaks*, the least of it is dedicated to Angelo Badalamenti's jazz score in *Twin Peaks*. However, Kai West's recent 2021 chapter “Listen to the Skins: Drumming and Time in *Twin Peaks*,” is concerned with jazz in passing in that he discusses how cues employing jazz drumming by performer Grady Tate plays an essential role in setting the tone for aspects of the show's pacing. According to West, the “spits and sizzles” of Tate's brush-style drum kit drives the changing speed and energy for the

¹ Michael D. Dwyer, *Back to the Fifties: Nostalgia, Hollywood Film, and Popular Music* (Oxford: Oxford University Press, 2015), 18–19 (Dwyer discusses aspects of nostalgia for TV and film throughout his book); Fredric Jameson, *Postmodernism, or, the Cultural Logic of Late Capitalism* (Durham, NC: Duke University Press, 1991), 280–81; M. Keith Booker's *Strange TV: Innovative Television Series from The Twilight Zone to The X-Files* (Westport, CT: Greenwood Press, 2002), 97–120: For these authors, nostalgia for “Classic” TV is given through discussing television programming in a postmodern context. Also, a contemporary example of how “Classic” TV is understood to be nostalgic, cable channels like TV Land, who broadcast or stream on first-generation television programs uses an over nostalgic bent to their marketing targeting a forty-and-older demographic age group.

passing of time, “creating momentum and stillness.”² West describes how drumming accompanies moments of policework, wise-cracking cops and villains, and comedic action.³ Claire Nina Norelli’s *Angelo Badalamenti’s Soundtrack From Twin Peaks* includes a portion dedicated to the jazz employed in the series. Norelli describes the “slightly off-center” system of cues using a style with resonances of “cool” jazz, a post-bop style associated with jazz artists prominent in the 1950s like Miles Davis, Oscar Peterson, and Charles Mingus.⁴

The little published about *Twin Peaks* and jazz leaves open an uncharted field of interpretations about the program’s use of this musical style concerning how the nostalgia of the program’s evocations of “Classic” TV and juvenile delinquency films becomes subverted by the overarching context of the series that includes such themes as sexual assault, incest, domestic violence—crimes considered too graphic for the screen in the 1950s—and the brutal murder of two young women, ultimately resulting in anti-nostalgia.

Twin Peaks has aspects of a postmodern parody in the Jamesonian sense—or a parody for the purpose to comment or critique, as described in the previous chapter. A quick look at the context in which *Twin Peaks* aired in 1990 sheds light on the way this parody works in relation to the crime drama and anti-nostalgia. The series came on television towards the end of the Reagan–H. W. Bush era when the United States was heavily steeped in Republican conservatism. This era is known for boasting its economic prosperity, which influenced several television programs in the 1980s, like *Dallas* (1978–91), *Knots Landing* (1979–93), *Dynasty* (1981–89),

² Kai West, “Listen to the Skins: Drumming and Time in *Twin Peaks*,” in *Music in Twin Peaks: Listen to the Sounds*, edited by Reba A. Wissner and Katherine M. Reed, 203–17 (New York: Routledge, 2021), 203.

³ Ibid.

⁴ Claire Nina Norelli, *Angelo Badalamenti’s Soundtrack From Twin Peaks*, 33 1/3 (New York: Bloomsbury Academic, 2017), 91–2.

and *Falcon Crest* (1981–90), all of which told stories featuring the rich and powerful. In these programs, strong men controlled everything.⁵ However, *Twin Peaks* subverted the dominant narrative by exposing the dark underbelly of that conservatism. *Twin Peaks* represented what American voters started noticing especially during the H. W. Bush presidency: that the appearances of prosperity and power presented to the American people and reflected on TV were only illusions.⁶ *Twin Peaks* instead portrayed a duality about the rich and powerful, the nuclear family, and the idyllic image of the all-American father. According to director Adam Baran, “Father didn’t know best. Father was evil.”⁷

The Reagan campaign used nostalgia—“Let’s Make America Great Again”—to paint an illusion of a return to a mid-century-inspired view of prosperity that was only possible through returning to the fundamental post-war ideals captured within a romanticization of Small-Town-America. Reagan used this nostalgia to buttress the talking points of his platform.⁸ The crime drama in *Twin Peaks*—with Agent Cooper in its starring role—is a similar buttress for telling a gruesome story about incest, sexual assault, domestic abuse, and murder. Important to point out here is that the severity of crimes depicted in *Twin Peaks*—namely the brutal beating, sexual assault, and murder of young female victims—extends beyond what was common in 1950s crime dramas. Mid-century mainstream crime fiction (not including pulp and exploitation fiction),

⁵ Andreas Halskov, *TV Peaks: Twin Peaks and Modern Television Drama* (Odense: University Press of Southern Denmark, 2015), 104.

⁶ An example is how Jean Baudrillard in a series of essays published in French newspaper *liberation* and British newspaper *The Guardian* in 1991, now published in a collection called *La Guerre du Golfe n’a pas eu lieu* or *The Gulf War Did Not Take Place*. Baudrillard that H. W. Bush’s Gulf War was not war, but instead an act of extreme violence which only imitated a war.

⁷ Halskov, 106; Baran’s reference “Father didn’t know best” is a reference to the 1954–60 TV sitcom, *Father Knows Best* starring Robert Young and Jane Wyatt.

⁸ Dwyer, 28–35.

especially on television, often included criminal topics like robbery, extortion, and murder (murder depictions were often implied through sounds or shadows). However, programming stayed away—or at the very least, skirted—from lurid depictions of domestic violence and especially incest. Just as nostalgia for the 1950s was used to sway an electorate to support Reagan’s policies, *Twin Peaks* uses the “Classic” crime drama to inadequately conceal the severity of its even more horrific telling of a crime story. This inadequate concealment draws attention to itself, leading the audience to reformulate their relationship with the crime drama and the idea of the 1950s more generally. What once was a potential source of comfort is reconfigured as something unfamiliar, and perhaps even disturbing.

Thus, anti-nostalgia results from a juxtaposition of the more tame (at least relatively speaking) 1950s crime drama and the string of brutal killings and sexual crimes in *Twin Peaks* set in 1989. Moments in *Twin Peaks* contain narrative tropes drawing from *film noir*, “Classic” TV, and juvenile delinquency films, including Badalamenti’s “cool jazz” sound. The nostalgia encouraged is subverted by the details of the brutal crimes taking place in *Twin Peaks*. Nostalgia emanating from 1950s-narrative approaches simultaneously attempts and fails to conceal the higher severity of the even more disturbing story of *Twin Peaks*. Those details serve as conflicting signifiers in the image, action, or narrative that clash with “cool” jazz leading audiences to reconsider the show’s crime-drama narrative; the past is remembered, but the fondness of mid-century crime fiction becomes lost amid the series’ story arcs containing statutory and brutal sexual assault, incest, and filicide, subjects that were too disturbing for the earlier 1950s genres evoked by the music.

“Cool Jazz” in *Twin Peaks*

Jazz being the focus of this chapter, discussing what is meant by “jazz” in the context of *Twin Peaks* is crucial. Also important is how jazz came to be associated with *film noir* and “Classic” TV and how it eventually became a nostalgic signifier generally for crime narratives. The second part of this chapter will provide analyses showing how jazz, and the crime drama—and less obviously the juvenile delinquent topic of Leonard Bernstein’s *West Side Story* (1957, film 1961)—elicit anti-nostalgia in *Twin Peaks*, and how that anti-nostalgia reflects the underside of the nostalgia that the program’s references to the crime drama tries to invoke. Included in the analyses are conflicting intertextual references, especially in the cue’s relation to the juvenile-delinquency topic. The intertextual reference ruptures the narrative apparatus of *Twin Peaks*’s crime narrative—the apparatus being the creative and technical cinematic practices and processes that conceal the artifices of a story world’s sense of reality—to expose its debt to crime fiction purposefully.⁹

For example, the cue “Audrey’s Dance” encourages notions of the 1950s *femme fatale*, but the images it accompanies conjures the juvenile-delinquency topic of *Blackboard Jungle* (1955) and even *West Side Story*. Another cue, “Freshly Squeezed” highlights Agent Cooper’s “coolness,” demonstrated by his ability to “stay cool” in compromising situations. Also, the “coolness” of “Freshly Squeezed” matches Cooper’s “cool” appearance inspired by the images

⁹ The apparatus theory from which the term “apparatus” I use comes from Jean-Louis Baudry’s “Ideological Effects of the Basic Cinematographic Apparatus” (1975), which theorizes the ways cinema creators use their industry skills and technologies, combined with their modes of storytelling, for purposes of creating films that convey an ideological representation of a reality. Ideologies may vary, but they all center around some kind of reality (literally figuratively). A concise description of apparatus theory is found in: James Buhler, “Psychoanalysis, Apparatus Theory, and Subjectivity,” in *The Oxford Handbook of Film Music Studies*, David Neumeyer, ed., 383–417 (Oxford: Oxford University Press, 2014); For the case of *Twin Peaks*, creators expose this reality by allowing audiences to see into the apparatus and that they are drawing from 1950s TV crime dramas.

of 1950s film and TV detectives.¹⁰ This chapter will show “Audrey’s Dance” and “Freshly Squeezed” cues and how they attempt to conceal the brutality of *Twin Peaks*’s horror narrative drawing on some of the nostalgic tropes from old movies, “Classic” TV, and even depictions of juvenile delinquency like in *West Side Story*. However, the reality of the program’s narrative bursts through the crime drama’s containment revealing that the nostalgia is only a pleasant illusion that hides difficult truths about the past and present. Thus, jazz in *Twin Peaks* elicits anti-nostalgia.

Norelli highlights Badalamenti’s jazz score’s off-centeredness, writing that it seems to provoke oddness or “weirdness,” but that observation requires more definition, which this chapter will provide. Norelli observes that Badalamenti composed his jazz score emulating in part “cool” jazz, or what is otherwise called “West-Coast cool.”¹¹ “Cool” jazz is most associated with Miles Davis and his groundbreaking album *Birth of the Cool* (1957). As one of the responses to the bebop movement in the late 1940s, “cool” jazz served as both an alternative to and development of bebop. Davis sought to adapt what he described as a common orchestration style for big bands in which composers employed the different instrumental sections playing in opposition to each other—like how the saxophones might sound playing in counterpoint with trumpets, and with trombones and so on— and instead used an orchestration style that he felt propelled his music forward in a more unified, choir-like way.¹² Besides its toning-down of bebop—its slowing of tempos and easier and more relaxed mood or “vibe”— Davis’s jazz charts paid close attention to specific details regarding tone color and timbre, and “cool’s” more relaxed

¹⁰ Norelli, 99.

¹¹ Ted Gioia, *History of Jazz*, 2nd ed. (Oxford: Oxford University Press, 2011), 252–54.

¹² *Ibid.*, 258.

tempos allowed listeners to notice easier a tune's intricate harmonic progressions and their more discernable beginnings, middles, and ends.¹³

In *Twin Peaks*, Badalamenti's version of "cool" jazz captures essences of Davis's "cool" more generally, using simple instrumental blends and easily discernable melodies. However, as we will observe later in this chapter, the non-diegetic jazz cues in *Twin Peaks* are really only signifiers of jazz—or a "shell" of jazz. It is these signifiers of jazz in *Twin Peaks* and their associations with 1950s crime dramas that seem to attempt to conceal the brutal and cruel crimes in the series, conjuring ideas of the "bad" (the relatively tame depictions of criminal activity in 1950s fiction) to cover up the worse (the graphic and disturbing crimes at the heart of *Twin Peaks*'s narrative).

Jazz, Film Noir, and TV Noir

Among other things, jazz in crime dramas tends to evoke "Otherness" and female sexuality, associations which *Twin Peaks* draws on to elicit memories of classic *noir*, both in film and television. These associations come from *film noir* which, as authors like David Butler and Ron Rodman observe, usually use jazz sporadically and diegetically. Still, those associations are powerful, serving specific, utilitarian functions to sonically mark "Otherness"—whether racial, sexual, or both—buried within the more dominating late-Romantic-era-inspired scores.¹⁴ Jazz

¹³ Ibid.

¹⁴ Butler devotes a good chunk of his research to the roots of this thought in medieval Europe, and how rulings of the Christian church shaped categorizations of different musical styles between "music of the mind"—or music that promoted thoughtfulness and self-control—versus "music of the body"—or music eliciting visceral reactions contradicting mindfulness and suffering. Fast forward through history, music that promoted a pure mind, and was thought to challenge the mind intellectually ("classical" music) became conceptually linked to "whiteness." Thus, popular styles considered "of the body," were associated with sex, sexuality, blackness, and "Otherness."

was appropriated and reduced from an African American art form in “Classic” Hollywood films to signify an assortment of negative associations. Norelli concisely explains:

During the era of classical Hollywood, jazz held largely negative connotations due to its affiliation with bordellos, striptease, and generally seedy environments. This is not to mention the inherently bigoted attitudes towards the music that was prevalent at the time [...] as for white audiences, jazz represented the urban, the sexual, and the decadent in a musical idiom perceived in the culture at large as an indigenous black form.¹⁵

Butler, like Norelli, notes that because of the prejudices towards jazz, it was only scored diegetically in *film noir* since creators felt it was the only way to justify its use. In “Classic” Hollywood, jazz could only be used in what was then considered less-dignified ways, like being performed in clubs, bars, or lounges, or it emulated from record players or radios (the same way dreampop does in *Twin Peaks*).

While not a prominent part of *noir* film scores, Butler observes that *noir* pastiche and parodies in the 1980s and 1990s used jazz exclusively, contributing to the nostalgia for “old movies” and a dominant belief that jazz is synonymous with *film noir*. However, as both Butler and Rodman observe, the belief that jazz is a tenant of *film noir* stems largely from cop and detective shows starting in the mid-twentieth century. Butler and Rodman describe how crime or detective dramas of 1950s television changed public views and led to this widely perceived

David Butler, *Jazz Noir: Listening to Music from Phantom Lady to The Last Seduction* (Westport, CT: Praeger, 2002), 30–56; Butler intricately deconstructs music representing Otherness versus whiteness over the entire chapter.

¹⁵ Norelli, 100.

romance between jazz and popular culture's understanding of *noir*. This was later reinforced by the jazz scores for neo-*noir* films in the 1970s like Jerry Goldsmith's score for Roman Polanski's *China Town* (1974) and Bernard Herrmann's score for Martin Scorsese's *Taxi Driver* (1976). According to Rodman, TV crime dramas beginning in the 1950s like *Racket Squad* (1950–51), *Crime Syndicate* (1951–53), and the original run of *Dragnet* (1951–59; before the 1967–70 reboot) used “classical”-style scores similar to cinema featuring suspenseful and militaristic style topics. Television scores that drew from classic Hollywood orchestral traditions featuring brass instruments playing dotted-eighth-sixteenth and triplet rhythmic patterns to convey notions of police business done “by the book” or within a more rigid set of moral tenants.¹⁶ However, beginning in the late 1950s, detective shows like *M Squad* (1957–60), *Peter Gunn* (1958–61), and *Seventy Seven Sunset Strip* (1958–64) jettisoned militaristic themes for jazz. Henry Mancini wrote much of the music for *Peter Gunn*, and Count Basie composed the theme song for *M Squad*. Trading policemen for detectives in these later programs, jazz (then considered “gritty”) sonically represented how the heroic main characters abided by the law while sometimes being less scrupulous in their ethics as long as it served to bring criminals to justice.¹⁷ Fashion, cars, urban slang, and technology represented in crime shows changed with the times and so did the music, and this association with jazz did not last. As crime shows like *Mod Squad* (1968–73), *Hawaii Five-O* (1968–80), *Starsky and Hutch* (1975–79), *Magnum P.I.* (1980–88), and *Miami Vice* (1984–1989) progressed through the 1970s and 80s, so did their music. Beginning in the

¹⁶ Ron Rodman, *Tuning In: American Narrative Television Music* (Oxford, Oxford University Press, 2010), 234.

¹⁷ *Ibid.*, 235–36.

1960s, cop shows on TV exhibited a broader commercial sound with elements of soul, funk, disco, rock, and eventually synth-pop fused into their scores.¹⁸

Although *Twin Peaks* is ostensibly set the late 1980s, the creators' choice to use a style of music that resembles "cool" jazz from the 1950s demonstrates how they sought to encourage nostalgia for the older police/detective shows. Based on this finding, we know that creators drew on *film noir*, but musically speaking, the references of jazz points especially toward mid-century television, from the latter half of the 1950s. Therefore *Twin Peaks* draws from 1950s crime dramas though this aspect blurs since the show's temporal setting is 1989.

Signifiers of Jazz

Norelli notes how "cool" jazz in *Twin Peaks* is "slightly off-centered" without clarifying what is meant by it or why. It is assumed that Norelli is insinuating that the jazz cues are curiously odd or a touch off-kilter, and this chapter provides some definition of these oddities in part to describe this removal from jazz that ultimately contributes to anti-nostalgia. Before we continue with the extrinsic and intertextual associations of "Audrey's Dance"—including connections with *noir*—let us first locate the "off-center" musical qualities that marks cues' removal from "jazz."

All of the jazz cues in *Twin Peaks*'s score are unified by a recycled foundational musical material. Example 2.1 shows the foundational material containing finger snaps—which has connections to *West Side Story* discussed later—that provide an accented back beat to the circular-brush jazz drumming. An important and distinctive element of the foundational material

¹⁸ Ibid., 245–48.

using timbral samples from a Yamaha MKS-70 synthesizer.¹⁹ The primary motif in this cue features the prime form of the set [016], also known as a Viennese trichord, highlighted in measures one, three, seven and eight of Example 2.2. These trichords are historically associated with the Second Viennese School, especially with Anton Webern. Music theorist Henry Martin explains that the set [016], constructed of a semitone ([01]) and a tritone ([06]), is the most categorically dissonant trichord since it is part of a set class furthest removed from major and minor diatonic tendencies.²⁰ What is striking about the trichord's sound is the unstable sonority of its tritone. Long designated as the "devil in music," or *diabolus in musica*, tritones are semiotically infamous for their associations with horror, danger, evil, loathing, abjectness, or suspense, and has done so well before its application in film and TV. Musicologist Philip Tagg sheds light on the relationship between intervals of tritones and music for crime films and TV shows specifically. Tagg explains that in much of the music written for crime dramas starting in the 1950s, tritones are a central sonority to so many of their themes.²¹

¹⁹ Kinny Landrum (musician and synthesizer player who recorded *Twin Peaks*) in discussion with the author, October 4, 2022.

²⁰ Martin Henry, "Seven Steps to Heaven: A Species Approach to Twentieth-Century Analysis and Composition," *Perspectives of New Music* 38, no. 1 (Winter 2000): 149, accessed: December 16, 2022, <https://www.jstor.org/stable/833591>.

²¹ Philip Tagg and Bob Clarida, "Tritonal Crime and 'Music as Music'," Paper written in honor of Ennio Morricone's 70th birthday (University of Liverpool, 1998), 5; Tagg used examples: like *The Man with the Golden Arm* (1955), *Perry Mason* (1957–66), *The Untouchables* (1959–63), *The Saint* 1962–69), *Mission Impossible* (1966–73), *The Man from U.N.C.L.E.* (1964–68), *The Streets of San Francisco* (1972–1977), and more.

The image displays a musical score for "Audrey's Dance (Clean Fast)" in 4/4 time. The score is divided into systems. The first system includes Finger Snap, Acoustic Bass (Synth. Sample), Drumset (Brush), and Vibraphone (Synth. Sample). The second system includes Fi. Sna., Bass (Synth.), D. Set (Brush), and Vib. (Synth.). The third system includes Fi. Sna., Bass (Synth.), D. Set (Brush), and Vib. (Synth.). Annotations include [016] boxes around vibraphone and vib. parts, and a large box labeled "Tritone" pointing to a specific interval in the vib. part.

Example 2.2, Excerpt, “Audrey’s Dance (Clean Fast),” [016] annotations

The static harmony of jazz cues, including “Audrey’s Dance,” is part of the oddity suggested by Norelli. Their fundamental musical material—or rhythm material—includes a walking bass line. In jazz, walking bass lines, or “walks,” outline a tune’s harmony, while facilitating the harmonic transitions between chords, while also providing a sense of rhythmic motion. So, since walking bass lines in jazz more traditionally imply that there would be harmonic changes, then listeners might expect that such cues like “Audrey’s Dance,” would use tonal functions like “Two-Five-One” (ii–V⁷–I), “Secondary Dominant” (V⁷/V–V⁷–I), or “Five-One” (V⁷–I) progressions. However, the jazz cues in *Twin Peaks* do not progress, and they remain tonally stagnant instead. In “Audrey’s Dance” (Example 2.2), the bass line has a “feel” or

pull to want to move from the tonic to the subdominant every four bars starting in measure three, as is the case with progressions like—but not limited to—a twelve-bar blues. Jazz in the 1950s commonly used chromaticism in their walking bass lines as a transitional approach for a tonic to move to a subdominant (i.e., C–D–D#–E–F). However, “Audrey’s Dance” and other cues demonstrate how its walking bass line mimics that chromaticism but without fully employing the harmonic function associated with it. Instead, cues always subvert the subdominant, or any other function, staying firmly in tonic through the entirety of the cue.

As a further matter, in “Audrey’s Dance,” the voicing that Badalamenti uses for the Viennese trichords is the same basic shape that is standardly applied in jazz for altered dominant chords. However, while “Audrey’s Dance” uses the [016] to signal a particular sonority that quickly translates as “jazz” for audiences, it has no objective harmonic function since cues lack any tonal grammar. Thus, despite having cues containing jazz-like elements—like walking bass lines and sounds that mimic altered dominant chords—they contradict common practices of the 1950s jazz *Twin Peaks* borrows. Said differently, the way *Twin Peaks* employs this part of its jazz score relies exclusively on exhibiting a set of jazz signifiers—like vibraphones (prevalent in jazz by the 1950s), walking bass lines, circular brush-style drumming, and swung and syncopated rhythms—as a way to imply jazz. These signifiers of jazz signal or call upon aspects of the crime drama in *Twin Peaks*, which holds the potential of eliciting nostalgia through its association with “Classic” TV that Lynch and creators use. However, these signifiers are empty, and are audibly different from the style they are meant to evoke. That gap between the signifier and the signified makes the music sound uncanny, contributing to the overall strangeness of the program, and potentially subverting the nostalgia associated with “cool” jazz.

“Audrey’s Dance,” the *Femme Fatale*, and Escapism

The intrinsic strangeness of the music is highlighted by the way these cues are deployed throughout the narrative of *Twin Peaks*. This is clear in a scene considered iconic by fans in which Audrey dances to “Audrey’s Dance” (See APPENDIX F). “God, I love this music. Isn’t it too dreamy?” Audrey Horne (Sherilyn Fenn) says, detaching herself from the conversation she is having with Donna Hayward (Lara Flynn Boyle) at the Double R Diner. Audrey hints to Donna that she has a crush on Agent Cooper before asking, “Did Laura ever talk about my father?” The dialogue between Donna and Audrey turns immediately cryptic, “weird,” and out of joint, all the while “Audrey’s Dance” plays from a juke box in the background. Audrey, perhaps also triggered by her own question to Donna, becomes evasive, as if to avoid learning about what she already suspects regarding an affair between Laura and her father. She self-soothes by standing up, closing her eyes, and she languidly sways back and forth in the middle of the Double R using the music playing as a way to mentally escape. Donna and her family, sitting at a separate booth, stare perplexedly at Audrey in her state of escapism, swaying. Audrey’s dancing in this scene accounts for why the cue is named “Audrey’s Dance.”²²

This scene suggests that Audrey probably knew that there was something sexual going on between Laura and her father. This is reinforced when Audrey tells Donna, “He used to sing to her [Laura].” Eventually, it is confirmed that Ben Horne (Richard Beymer) loved Laura romantically.²³ Even more disturbing, Ben knew Laura was a sex worker at his brothel One Eyed Jacks, which is where he had begun a sexual relationship with her. Before this scene, Audrey acts

²² Ibid., 0:02:28–0:04:39.

²³ Ben confesses to Audrey that they were at one point sexually active, and he “loved her;” *Twin Peaks*, Season 2, Episode 7, “Lonely Souls,” 0:13:21–0:15:59.

like a brat toward her father shown by her sarcasm and her sabotaging his land deal with “the Norwegians.” Audrey gains a reputation early on with audiences that she is spoiled and “gets what she wants.” Interestingly, regardless of the story that this scene tells, jazz insists on influencing audiences’ perceptions that Audrey is a vixen, a *femme fatale*, even though that suggestion is contradicted by her being vulnerable opening up to Donna about Laura.

Described above is how anti-nostalgia works in this scene. Creators evoke the 1950s crime drama which seems to incompletely conceal the seriousness of the story about Ben and Laura from audiences by using jazz to highlight Audrey’s sex appeal and perceived *femme fatale* qualities. Audrey is an intelligent and strong, but sad girl, but the crime drama’s jazz forces Audrey into the role of the sexual *femme fatale*. In her conversation with Donna, Audrey claims that there were things about Laura that she did not like, which surely implies that “things” have to do her father’s affair with Laura and feeling that Ben loved Laura more than he loved her. Jazz here provokes anti-nostalgia because the nostalgia associated with crime drama seems to attempt, but fails, to conceal the reality of the affair between Ben and Laura, and the disturbing effect it has on Audrey. Jazz’s failed attempt to conceal is a distraction where *noir* tropes—Audrey’s sexualization via the *femme fatale* trope associated with jazz, when it is better read as her way of escaping—work against the gravity of this part of the series’ murder story. Therefore, the statutory rape narrative and its devastating effect on Audrey subverts those nostalgic signifiers, inviting audiences to rethink the crime drama and the trope of the *femme fatale*. The way the camera sets the male gaze on Audrey is indeed connected with the *femme fatale* archetype and female sexuality. However, the strangeness of the moment, the muddled signifiers of “jazz,” Audrey’s escapism, her dancing, and the confused reactions from onlookers dilute those nostalgic tropes. Instead of eliciting nostalgia, jazz, in part, evokes anti-nostalgia since audiences

are left to focus on the cryptic clues connected to Ben Horne's sexual exploitation of Laura. While *film noir* and TV crime dramas often cajole viewers into reflecting on criminal scenarios, the way conventional signifiers intermingle in such a narrative inspired in large part by Lynch's aesthetic draws audiences' attention away from the nostalgia associated with "Classic" TV to the more uncomfortable aspects—like statutory rape—of the story.

"Audrey's Dance," Finger Snaps, and the Juvenile Delinquency Topic

An analysis of another scene that uses "Audrey's Dance" is in order since the cue is connected to a juvenile-delinquency topic—another part of crime fiction popular in the 1950s. Despite being named for Audrey's dancing, "Audrey's Dance" is more associated with Bobby Briggs (Dana Ashbrook)—ostensibly Laura's boyfriend—than with Audrey beyond her dancing scene. The version of "Audrey's Dance," featuring a Fender Rhodes piano sample (Yamaha MKS-70) follows Bobby and his best friend, Mike Nelson (Gary Hershberger), as they harass Laura's secret boyfriend, James Hurley (James Marshall), and when they plot to acquire the \$50,000 they owe for dealing cocaine. The vibraphone (Yamaha MKS-70) version of "Audrey's Dance" accompanies Bobby's story arc with Shelly Johnson (Mädchen Amick), an eighteen-year-old former classmate and Double R waitress who dropped out of high school to marry the abusive and murderous Leo Johnson (Eric DaRe), to whom Bobby and Mike owe the money.²⁴

The finger snaps that are part of all of the jazz cues, including "Audrey's Dance," are sonically connected to a juvenile delinquency topic because of its unlikely musical relationship with several musical numbers from Leonard Bernstein's score to the 1957 Broadway musical and

²⁴ Ibid., "Audrey's Dance (Vibraphone)."

1961 musical film *West Side Story*. Kinny Landrum—the keyboardist who played on two of Julee Cruise’s albums and the soundtracks for both seasons of the original *Twin Peaks* and *Fire Walk With Me*—confirms that the finger snaps are, in fact, a sonic reference to *West Side Story*. Furthermore, two cast members played major roles in the 1961 film version: Richard Beymer and Russ Tamblyn—who play Ben Horne and Dr. Jacoby in *Twin Peaks*—played Tony and Riff respectively. Jazz cues in *Twin Peaks*—including “Audrey’s Dance” and “Freshly Squeezed”—resemble some of the songs from Bernstein’s score, such as the opening section of the “Prologue” and “Cool.”²⁵

Included with finger snapping, Example 2.3 shows another musical connection between “Audrey’s Dance” and *West Side Story*’s “Cool”: intervallic sonorities of tritones.²⁶ “Cool” in the Broadway version of *West Side Story* is performed by the Jets’ leader Riff and otherwise performed by the Jets character Ice (Tucker Smith) in the 1961 film as a kind of pep talk for the rest of his gang to “stay cool,” encouraging them to reserve their energies to fight their Puerto Rican gang rivals, the Sharks. The instability of tritones prevalent in “Cool” reflects the Jets’ suppressed rage. The embedded suppressions of rage in Bernstein’s score for “Cool” are outwardly expressed in the music’s choreography consisting of sporadic and isolated bursts of simultaneous dance movements and vocality, “POW!,” airing the gang member’s angst and difficulty with “staying cool.”

²⁵ Landrum.

²⁶ Much of *West Side Story*’s music centers around tritones, including the “Prologue,” “Maria,” the “Jet Song.” “Cool” is the strongest choice for an intertext here, especially because of its similarities to the kind of jazz *Twin Peaks* sounds like: Leonard Bernstein, *West Side Story* (1957), lyrics by Stephen Sondheim (New York, Boosey and Hawkes, 1992), 212, beg. m.1.

The image displays a musical score for the song "Cool" from *West Side Story*. It consists of three staves:

- Riff (Ice '61 film):** The top staff shows a melodic line with lyrics: "Boy, Boy, - cra - zy boy, -". A black box labeled "Tritone" is placed under the second measure, with lines pointing to the interval between the notes in the first and second measures.
- Vibraphone:** The middle staff shows a rhythmic accompaniment. A text box below it reads: "Similar vibraphone sound that is in 'Audrey's Dance.' Vibraphone made its entrance into jazz in the 1940s and was often heard in cool jazz."
- Electric Guitar:** The bottom staff shows a rhythmic accompaniment.

Example 2.3 Bernstein, *West Side Story*, "Cool"

Like the gang members in *West Side Story*, Bobby and Mike (adjacently Shelly) display a plentiful reserve of bottled-up adolescent anger. An excellent example is a scene from the pilot that narratively frames the introductions of Bobby and Shelly through the juvenile-delinquency topic (See APPENDIX G). Bobby offers Shelly a ride home at the end of her morning shift at the Double R. Along the route to Shelly's home, a police squad car—on its way to the site where Pete Martell (Jack Nance) found Laura's body—whisks by with its lights flashing and siren blaring. Once out of sight of the police, Shelly lifts a silver flask and takes a swig while the cue, "Audrey's Dance," enters—this time non-diegetically. In his 1969 Plymouth Barracuda convertible, Shelly is positioned in the front seat close to Bobby with his arm around her. Their banter insinuates a highly charged sexual relationship. Bobby says to Shelly: "Baby. You are more like a three-stage rocket. A pocket rocket." The cue ends just as abruptly as when Bobby

slams on his brakes after they both see that Shelly's husband Leo is home and not out on his trucking route as expected.²⁷

The scene with Bobby and Shelly contains several trappings of the mid-twentieth century juvenile-delinquency topic. The image in this scene rustles up a greaser-era spirit and conjures faint non-musical resonances of Kenickie Murdoch (Jeff Conaway) with Betty Rizzo (Stockard Channing) in *Grease* (1978)—the counterparts of the more innocent Danny Zuko (John Travolta) and Sandy Olsson (Olivia Newton John)—while the sound of “Audrey’s Dance” evokes *West Side Story*. Bobby’s machismo (like Kenickie’s) is met with Shelly’s consent and even instigation of sexual banter (like Rizzo) (Although *Grease* is not a classic “juvenile delinquency” film, it borrows the topic’s imagery and narratives). Shelly conceals a flask, and its contents go unmentioned, but the jazz signifiers tell audiences that it is alcohol, and both Bobby and Shelly are below the legal drinking age. Shelly reveals her flask only after the police are out of view, which conveys the illegality of their consuming alcohol, especially while driving. Bobby, suggesting that Norma Jennings (Peggy Lipton)— Shelly’s boss—“knows something” about their “fooling around,” brings attention to another concealment of their sexual relationship. An element of danger is attached to their affair since Shelly’s husband, Leo, would be inclined to harm or kill both Shelly and Bobby if he found out. Also, there is a separate connection between Bobby and Leo since Bobby sells the cocaine that Leo smuggles over the nearby Canadian border.²⁸ Shelly, who is in many respects mature and responsible for her young age, conversely assumes the role of the *femme fatale* in this scene since she speaks suggestively and uses the

²⁷ *Twin Peaks*, “Pilot,” 0:17:27–0:18:28.

²⁸ To expand: Bobby and Mike sell cocaine that Leo Johnson smuggles over the border. Bobby gave \$50,000 that he earned from dealing drugs to Laura for her to hide in her safety deposit box. Laura was killed before Bobby could retrieve the money, which is why Leo is after Bobby and Mike.

alcohol from her flask in part to seduce Bobby in sex: “So, quit worryin’ and start scurryin’, Mr. Touchdown.”²⁹ More seriously, Bobby and Shelly are both narratively connected to Leo, who is adjacently involved in the events that occurred the night Laura was murdered.

Additionally, this scene has even more intertext between *Twin Peaks* and *West Side Story*. In addition to the stylistic and intervallic (tritone) similarities between “Audrey’s Dance” and Bernstein’s music, Bobby’s telling Shelly that she is his “three-stage pocket rocket” seems to reference a lyric sung by the leader of the Jets, Riff—or Ice in the 1961 film—in *West Side Story*: “Got a rocket in your pocket. Keep it coolly cool, boy!”³⁰

Bobby and Shelly’s scene uses “Audrey’s Dance” to harken the 1950s in a more complicated way, referencing juvenile delinquency by way of the cue’s likeness to the music from *West Side Story*. This reference is evident by how Bernstein drew upon styles of jazz, evident between the musical numbers, resonates aspects of bebop and “cool” jazz, to represent racially-motivated teenage-gang violence. But even by 1957, associating this kind of music with youth violence was already outdated. Rock-and-roll was the new “hip” sound after Elvis took the world by storm by 1954, and newer popular-music styles better signified teen angst in cinema. Richard Brook’s *Blackboard Jungle*, a film about an English teacher at a violent 1950s inner-city high school, features Stan Kenton’s brand of jazz associated with the film’s adult characters. At the same time, rock-and-roll signified the spirit of wayward youth, featuring “Rock Around the Clock” (1954), recorded by Bill Haley and His Comets. Another example of the rock-juvenile delinquent association is Edward Bernds’s *Reform School Girl* (1957), where classic orchestral scoring generally frames the film’s dramatic narrative. However, scenes containing interactions

²⁹ *Twin Peaks*, “Pilot,” 0:18:19–0:18:23; Chapter Three expands on the *femme fatale* archetype.

³⁰ Bernstein, 214, mm. 11–14.

between juvenile delinquents use stock cues that are a generic fusion between 1950s rhythm and blues—or an ambiguous style that barely postdates 1940s jump-blues—and rock-and-roll.

Considering that the setting for *Twin Peaks* is 1989 and it aired in 1990, juvenile-delinquency films in the 1980s featured punk music, such as in *Class of 1984* (1982), and in the 1990s, hip-hop, and rap, sonically appeared in *Boyz n the Hood* (1991).

“Cool” jazz employed in this scene with Bobby driving Shelly is an apparent reference to the teen angst of the 1950s as portrayed by the racier characters in the lighthearted musical *Grease* about teenagers in the 1950s—like Kenickie and Rizzo—but with the musical soundscape of *West Side Story*.³¹ How anti-nostalgia works in this scenario is related to the way Michael Dwyer notes Lynch’s employment of vintage popular music in *Blue Velvet* (1986) to change or confuse the film’s temporal setting.³² Lynch often creates liminal perceptions of a story world’s temporality in *Blue Velvet* and *Twin Peaks* to comment in a Jamesonian sense. According to Dwyer, Lynch seeks to reveal the realities of the mid-twentieth century and expose the late-twentieth century’s nostalgia constructed about the 1950s based on a mediated version of history.³³ This scene with Bobby and Shelly momentarily seems to exist within a zeitgeist of mid-century cinema, narrative TV, and movie musicals set in the 1950s. The grit in this scene is constructive and performative: Bobby wears a leather jacket and drives a vintage-looking muscle car, while Shelly wears a 1950s-style waitress uniform. The sexual bravado in their dialogue includes slang that resembles teen speak from *West Side Story* or *Rebel Without a Cause* (1955), not the way teenagers in 1990 spoke. The “wise guy” bravado between the two teenagers,

³¹ The image of the greaser implies rock-n-roll as used in both the stage and film version of *Grease*.

³² Dwyer, 99.

³³ *Ibid.*, 99–100; a similar description to Svetlana Boym’s restorative nostalgia.

accompanied by “cool” jazz, encourages nostalgia for that aspect of the 1950s mimicking the sound of *West Side Story* even though its musical style is outdated in relation to the actual greaser culture (which is usually accompanied by rock-n-roll) it evokes and especially for contemporary viewers. However, Bobby’s and Shelly’s actual stories contradict the nostalgia encouraged by the juvenile-delinquency topic, including jazz and the connection to *West Side Story*. In the case of this scene, audiences are forced to snap out of the nostalgic fabrication at the same time Bobby’s tires screech over pavement when the two realize that Shelly’s murderous husband is home, and they are at risk of immediate danger—the mood of the scene changes. The nostalgic illusion is destroyed as Shelly, instantly terrified and panicked, quickly gets out of Bobby’s car and scurries the rest of the way home resembling a child avoiding punishment.³⁴

While juvenile delinquency films in the 1950s include depictions of teenagers engaging in profanity, jive dancing (considered too risqué for young people), vandalism, consuming alcohol, shoplifting, theft, violence, sexual harassment, and implications of sexual molestation, it is in stark contrast to the severity of Bobby and Shelly’s circumstances inside of *Twin Peaks*’s narrative world.³⁵ Youth media scholar David Buckingham discusses an historic wave of concern about misbehaving youth that swept the United States shortly after the end of World War II.³⁶ With a large population of men, namely fathers, fighting overseas and a record number of women who in turn entered the workforce, an anxiety developed concerning the breakdown of traditional family values and communication. There was also a growing fear of middle-class,

³⁴ *Twin Peaks*, “Pilot,” 0:18:24–0:18:42.

³⁵ David Buckingham, “Troubling Teenagers: How Movies Constructed the Juvenile Delinquent in the 1950s,” in *Growing Up Modern: Childhood Youth and Popular Culture Since 1945*, ed. David Buckingham, accessed June 26, 2023, <https://davidbuckingham.net/growing-up-modern/troubling-teenagers-how-movies-constructed-the-juvenile-delinquent-in-the-1950s/>.

³⁶ *Ibid.*, 3.

white American youth being corrupted by an increasing access to “lower-class” fashion and styles of behavior—i.e. greasers.³⁷ Juvenile delinquent films portrayed mostly teen angst and rebellion, but while some films did involve death and killing, it is often depicted as an accident, or a result of one’s impulses “getting out of hand” and going too far. For example, in the last act of *West Side Story*, Tony, who tried to stop the Jets from “rumbling” with the Sharks, stabs Bernardo to death in a fit of rage over Bernardo killing Riff. Then Chino avenges Bernardo’s death by shooting Tony in the back. Juvenile delinquent fiction most always comes with a moral warning where a story’s conclusion unequivocally expresses the need to deal with the problems of wayward youth.³⁸ For *West Side Story*, racial tension and bigotry lead to a presumed territory war, that eventually leads to violence. In the end, the ignorance of law and authority leads to a plight that “gets out of hand.”

For Bobby and Shelly, the juvenile-delinquency topic, like *film noir*, does depict crime, but it is packaged in a certain way that undermines the breadth of the narrative of *Twin Peaks*. Bobby and Shelly both exhibit levels of youth-driven irresponsibility, but the contemporary narrative does not teach a moral lesson. The end of the scene gives Bobby and Shelly, and audiences alike, a swift and stark look at the contrast between the much more illicit and gruesome narrative of *Twin Peaks* and what that looks like in comparison to the nostalgic illusion of the 1950s juvenile delinquency topic that “Audrey’s Dance” elicits. The threat of Leo’s malicious violence is a stark contrast to the accidental or heat-of-the-moment deaths in the typical juvenile delinquency film. Moreover, as Cooper does not have much to do with this subplot, there’s no adult to deliver the lesson at the end. The lack of a moral center in this part of

³⁷ Ibid., 4.

³⁸ Ibid., 1.

Twin Peaks's crime narrative reveals a hollowness in the moral messages of 1950s juvenile-delinquent films. This scene, including its jazz, encourages audiences to remember the past, but without affection. Audiences can become quite aware of the scene's fabrication of nostalgia set against Bobby and Shelly's narrative realities in *Twin Peaks*. The comment from this kind of parody criticizes the moral messages included in the late-twentieth century's nostalgia for the 1950s in the United States.

“Freshly Squeezed,” the Voiceover, and Sexual Innuendo

Like “Audrey’s Dance,” “Freshly Squeezed” is one of the most prominent jazz cues in *Twin Peaks*. It is heard mostly during the first season, especially in the first four episodes. Mentioned earlier, Norelli observes that the “cool” of “Freshly Squeezed” is associated with the “coolness” of Cooper’s appearance and demeanor, an association “Freshly Squeezed” helps frontload in those earlier episodes. Cooper does not “sweat the small stuff,” always finding ways to remain gracious, respectful, and kind, even in difficult situations. *Twin Peaks* uses nostalgic televisual characteristics of the 1950s crime drama to tell its murder story with Cooper as its main character—its star. “Freshly Squeezed” is one of the prominent parts of the program’s collection of “Classic” TV-crime-drama aesthetics, used to tell an even-more gruesome contemporary narrative making several moments in *Twin Peaks* seem out of joint, or uncanny.

Example 2.4 shows the associative melody of “Freshly Squeezed” inserted into the foundational material. The melodic line is recorded using a synthesized vibraphone sample playing a swung melody of a pentatonic collection with added chromatic ornaments that are common of jazz more generally. Though this melody is reproduced, its ornaments and swung and

syncopated rhythms played over the walking bass line give it a quasi-improvised feel. Over the course of the series, different versions of “Freshly Squeezed” use the same melody but are played by other instruments (real non-synthesized) like clarinet, bass clarinet, and alto flute. It should be noted that the musical material is identical to the cue “Dance of the Dream Man,” but that cue is beyond the purview of this dissertation since it is associated with the supernatural components of Cooper’s investigation.³⁹

Cue starts here in scene when Cooper meets Audrey.

The image displays a musical score for the cue "Freshly Squeezed (Vibraphone)". It consists of two systems of staves. The first system includes: Finger Snap (4/4), Acoustic Bass (Synth. Sample) (4/4), Drumset (Brush) (4/4), and Vibraphone (Synth. Sample) (4/4). The second system includes: Snaps, Bass (Synth.), D. Set (Brush), and Vib. (Synth.). The score features a walking bass line, a brush drum pattern, and a vibraphone melody with triplet markings. An arrow points to the start of the cue in the first system.

Example 2.4, Excerpt, “Freshly Squeezed (Vibraphone)”

The first two scenes of the first regular season episode after the pilot, “Traces to Nowhere,” exposes *Twin Peaks*’s parody of the 1950s crime drama like voiceover narration and

³⁹ “Dance of the Dream Man” is musically identical to “Freshly Squeezed” based on all raw tracks combined and placements in *Twin Peaks* (See Appendix A). The only obvious “Dream Man” cue is Cooper’s dream in the Red Room in “Zen, or, the Skill to Catch A Killer” where the saxophone version is used. Though the supernatural connection to “Dream Man” is important, it ultimately was not important to my argument in this dissertation.

suggestions of the *femme fatale* and female sexuality. The first scene highlights the voiceover, or what Michel Chion calls the “acousmètre”—that is, a disembodied voice. Chion says that voices without bodies have a narrative upper hand since acousmètres could be anywhere and everywhere at once (ubiquitous), all knowing (omniscient), and thus might have unlimited power (omnipotent).⁴⁰ The scene at hand begins with the cue “Freshly Squeezed” accompanying an establishing shot of the Great Northern Hotel behind a beautiful waterfall (See APPENDIX B). The cue continues as the camera cuts to the interior of Agent Dale Cooper’s (Kyle MacLachlan) hotel room at the Great Northern. Jazz accompanies the camera’s panning over wood-paneled walls, log furniture, a deer-hoof gun rack, and an assortment of taxidermied wildlife. At the same time, audiences hear Cooper’s acousmètre, or voiceover, like those often heard in both film and “Classic” TV when law-enforcement characters narrate their understanding of the situation for the audience’s benefit off-camera. However, as the camera continues to pan, it quickly reveals Cooper, hanging upside down in his underwear, speaking into a tape recorder: “Slept pretty well; nonsmoking room. There’s no tobacco smell; that’s a consideration for the frequent business traveler. A hint of Douglas-fir needles in the air...”⁴¹ Rather than a criminal confession, backstory, or an existential rant—as might be heard in a typical *noir* voiceover—Cooper logs more mundane details and pontificates about what happened between Marilyn Monroe and the Kennedys.

⁴⁰ Michel Chion, *The Voice of Cinema*, trans. Claudia Gorbman (New York: Columbia University Press, 1999), 24; The effect in movies regarding the ubiquity, omniscience, and omnipotence of *accousmètre* is often, but not always, associated with something authoritative or even scary. In horror films, ghostly voices that audiences, and often characters, cannot see evokes fear. Voices that seem to know everything, are everywhere, and wield power. Also, more benevolent forms of acousmètre like in *film noir* voiceovers, they have narrative authority and signify truth.

⁴¹ *Twin Peaks*, Season 1, Episode 1, “Traces to Nowhere,” 0:01:31–0:03:30.

This scene juggles several ideas, including voiceovers, some of which adhere to “Classic” TV conventions, some that violate those conventions, and others that simultaneously do both. First, the score, using jazz, does exactly what it is supposed to in this scene; Agent Cooper is a member of law enforcement, and he is in Twin Peaks solving a crime, which the jazz of the score (and its crime-show associations) emphasizes. However, the waterfall that beautifully frames the hotel and the camera’s panning over the wooden walls donned with taxidermy indicates a rustic setting instead of a big city, even though urban settings are an essential tenant of *film noir* and TV crime dramas. Additionally and importantly, Cooper’s voiceover is parodic. At first, the voiceover seems normal until the camera allows audiences to see Cooper’s moon boots, next his underwear, and then his speaking quotidian dialogue on his tape recorder. *Film Noirs* that use voiceover narration conventionally include either existential musings about a certain dissatisfaction with the current human condition or an antihero’s confession to a crime. Conventionally for voiceover narrators, the separation between the voice and their body, as Chion notes, maintains its narrative power and sense of authority or truth to what is happening. The voiceover’s set-up in this scene is reminiscent of the quintessential *noir* film *Double Indemnity* (1944), where insurance salesman and antihero Walter Neff (Fred MacMurray) confesses to crimes via Dictaphone at the film’s start, similar to Cooper’s tape recorder. However, Neff’s confession in *Double indemnity* is dispersed and used as a narration providing a backstory keeping audiences grounded throughout the rest of the film, maintaining its narrative power and driving the text’s story forward. In contrast, Cooper’s voiceover in *Twin Peaks* sounds like a spokesperson making a TV commercial for the Great Northern, which contradicts the *noir*-ish tone of the score. Joining Cooper’s body with his voice—or de-acousmetization—while hanging upside down in his “undies” deprives his voice of its narrative power and authority,

although jazz continues to play until the end of the scene.⁴² What has been just described are the conflicts between signifiers that support nostalgia for crime dramas of “Classic” TV and while simultaneously subverting it in this scene. Before we conclude on what is anti-nostalgic, it is worth continuing to the next scene following the voiceover scene just discussed since together, they establish and reinforce the tone of its crime drama and its trappings of both televisual and cinematic conventions of *noir* of the mid-twentieth century. The next scene allows audiences to know more about Cooper and his anachronistic nature while reintroducing Audrey Horne since the series pilot.

In addition to the voiceover, “Freshly Squeezed” accompanies a sexual inuendo made by Cooper when he meets Audrey Horne for the first time in the subsequent scene. After the prior scene, he gets ready for his day and samples (“damn fine”) coffee and orders breakfast in the hotel’s restaurant (See APPENDIX C). Audiences hear a faint, jazzy cymbal “sizzle” at the same time Audrey rounds a corner and walks towards the agent’s table. Cooper orders breakfast:

“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, but just as hard as I want those eggs. Bacon, super crispy, almost burned—cremated. And I’ll have the grapefruit juice [the cue “Freshly Squeezed” enters here] just as long as those grapefruits—[Cooper notices Audrey and sets his gaze below her eyeline]—are freshly squeezed.⁴³”

⁴² Chion, 27–28.

⁴³ *Twin Peaks*, Season 1, Episode 1, “Traces to Nowhere,” 0:03:30–0:04:37.

Framed as a Freudian slip, Cooper gazing at Audrey below her eyeline, requesting freshly squeezed grapefruits, is about Audrey's breasts, and is how the cue "Freshly Squeezed" got its name. The scene continues: Cooper asks Audrey questions about Laura, to which we learn that Laura tutored Audrey's older brother Johnny, who is cognitively stunted because of "emotional problems" that run in her family. Then, Audrey abruptly extends her arm toward Cooper, "Do you like my ring?" Cooper, taken by surprise, acknowledges Audrey's ring before she retracts and briefly admires it. Audrey continues: "You know sometimes I get so flushed. It's interesting. Do your palms ever itch?"⁴⁴ The placement of "Freshly Squeezed" evokes the 1950s crime drama bringing with it *film noir* tropes insinuating again that Audrey is a *femme fatale* and sexual. It mimics the way "Classic" Hollywood employed jazz as a way to treat female sexuality during the Hays-Code era (i.e., Veda from *Mildred Pierce* singing "Oceana Roll").⁴⁵ However, despite Audrey acting coy, the reference of someone's palms itching may more contemporarily mean sexual arousal, but it most notably—especially for network television in 1990—it is associated with the superstition that if one's palms itch, it means that they will come into a large sum of money.⁴⁶ This makes Audrey's question, "Do your palms ever itch?," even more odd, rather than sexual, in this case.

Similar to the scene with Audrey dancing, jazz insinuates that she is sexually promiscuous. The creators of *Twin Peaks*, through the camera's lens (male gaze), and Cooper's "grapefruit" joke, together force Audrey again to only be perceived as a sexual object. Interestingly, writers, including Lynch, conveniently made Audrey eighteen-years-old, the legal

⁴⁴ Ibid., 0:04:48–0:05:34.

⁴⁵ Kathryn Kalinak, *Settling the Score: Music and the Classical Hollywood Film* (Madison: University of Wisconsin Press, 1992), 120–21.

⁴⁶ "10 Superstitions You Might Still Believe," *Farmers' Almanac*, April 24, 2023, accessed June 26, 2023, <https://www.farmersalmanac.com/10-common-superstitions-25237>.

age of sexual consent, a year older than all of her high-school-senior-level classmates. However, Agent Cooper, at thirty-five, is seventeen years older than Audrey. While *femme fatale* characters in the 1940s were sometimes much younger than the film's middle-aged protagonists, television audiences in 1990 generally would find Cooper commenting wantonly about Audrey's breasts so freely and out loud, creepy, inappropriate, or predatory. The way the jazz in *Twin Peaks* sexualizes Audrey at such a young age mimics older tropes—i.e., again Veda from *Mildred Pierce*—but for audiences in 1990, the discomfort of the “grapefruit” bit might overshadow both the nostalgic aspects of that moment and the comedic tone that was used to deliver such an inappropriate “joke.” The nostalgia evoked by jazz places a thin veil over the less appropriate aspects of the crime narrative—the uncomfortable juxtaposition of youth and the *femme fatale* signals—in a similar way that melodrama and dreampop incompletely conceal the traumas discussed in Chapters Three and Four of this document. The music invokes the crime drama, but the discomfort with a normally respectful Cooper making a joke that objectifies Audrey sexually, doing her harm, contradicts the nostalgic signals of the music. The lighthearted and refreshing tone of “Freshly Squeezed” combined with the content of this scene's inappropriateness encourages audiences to rethink Agent Cooper's (maybe Lynch's) sexualizing Audrey. The ironic combination of cheerful music and an ethically dubious act forces audiences to have to rethink the meaning of both.

Chapter Conclusion

Both “Audrey's Dance” and “Freshly Squeezed” accompany scenes with “cool” jazz to characterize Audrey as a *femme fatale*, which is consistent with the Hays-code conventions of

“classic” Hollywood films noted by Butler, Norelli, and Kalinak. In both of these examples, the nostalgic trappings of “cool” jazz combined with visual signifiers of the 1950s—like Audrey’s hairstyle, makeup, and vintage-style clothing—are subverted by unusual narrative actions or imagery, such as Audrey’s trance-like dancing at the Double-R, or Cooper’s “grapefruit joke” at the Great Northern. The subversion of nostalgia in these two scenes estranges audiences from that nostalgia, and it invites them to examine the implications of such tropes of female sexuality outside of the nostalgic context of old movies and vintage TV shows. Even though the conventions of *film noir* and “Classic” TV normalized sexualizing women this way, those predatory implications outside of such conventional contexts evoke anti-nostalgia.

Also, “Audrey’s Dance” sonically frames other parts of the series that draw on the juvenile delinquency topic. The similarities between disparate aesthetic choices mimicking “Classic” Hollywood movies, including *West Side Story*, encourage nostalgia. However, those nostalgic signals join with the noticeable and contrived performances of Bobby and Shelly, including dated slang from a past era conjuring a greaser-era spirit that calls attention to its nostalgic construct. The nostalgic signals invite audiences to romanticize that scene since it is a reference to 1950s-inspired couples like Kenickie and Rizzo or an even more dramatic example, Jim Stark (James Dean) and Judy [no last name given] (Natalie Wood) from *Rebel Without a Cause*. However, Bobby and Shelly’s reality—or the real trouble they are in, including the threat of being killed by Shelly’s husband—subverts any nostalgia encouraged, drawing audiences’ attention away from that nostalgia.

Most importantly, the voiceover and “grapefruit”-joke scenes containing “Freshly Squeezed” occur at the beginning of the first regular season and establish the broader function of jazz and the crime drama in *Twin Peaks*. While “cool” jazz with Cooper’s “grapefruit” joke

evokes anti-nostalgia on a micro level—in the same way jazz sexualizes Audrey while dancing at the Double R—the two “Freshly Squeezed” scenes analyzed in this chapter combined show a broader anti-nostalgic bent regarding how all jazz cues in *Twin Peaks* work. *Twin Peaks* uses an extensive collection of mid-century nostalgic references to parody the 1950s to comment on the mid-twentieth century and a common prevailing myth surrounding the late-twentieth century’s notion of “Small Town America.” Simply telling a contemporary story about a homecoming queen’s murder in a rural area and the effect that would have in a small town is a ghastly and frightening story on its own. However, *Twin Peaks* uses the “Classic” TV crime drama to highlight the gaps between ideas of “Small Town America” and the story’s most repugnant details. Using a televisual aesthetic and tone drew from 1950s crime fiction—TV shows that featured more tame criminal depictions by contemporary standards—to depict the more sensational and explicit story in *Twin Peaks*. The show’s insistence on telling the broader, more gruesome story of *Twin Peaks* through a “better,” more wholesome-1950s lens exposes the gaps between “Classic” TV and *Twin Peak* to audiences. Those gaps reveal how inadequate the 1950s storytelling modes are for handling the underlying narrative in *Twin Peaks*. *Twin Peaks* calls out the 1980’s nostalgia for the 1950s since it that nostalgia does not adequately apply to 1980s culture or of culture today.

CHAPTER 3

SHE'S FILLED WITH SECRETS: "LAURA PALMER'S THEME,"

THE NUCLEAR FAMILY, AND ANTI-NOSTALGIA

In varying degrees of detail, many scholars describe music in *Twin Peaks* as ambiguous or contradictory, simultaneously similar to and different from TV musical scoring conventions. This includes "Laura Palmer's Theme," which represents a large portion of the sonic landscape for *Twin Peaks*. The theme is associated with Laura Palmer, but how it functions in the show's narrative reaches beyond the typical cinematic leitmotif. In this chapter, I explore the musical structure of "Laura Palmer's Theme," demonstrating how it intrinsically engages with the uncanny. Then, I will explore how that uncanniness denotes Laura Palmer. Finally, I will trace a previously unexplored narrative arc in *Twin Peaks* by examining the placement of the theme. Though some scholars claim that "Laura Palmer's Theme" becomes detached from Laura and signifies merely love or doom, this does not account for the relationship between Laura and the uncanny embodied in the theme. I will show how this music traces for audiences a narrative path of revelations about Laura, and in turn, about Twin Peaks and its citizens. I will then show how "Laura Palmer's Theme" signifies a series of discoveries that include a historicized version of a nostalgic past. I will show how this music denotes something familiar, but its familiarity—that it holds the potential of eliciting nostalgia—contributes to its uncanniness; "Laura Palmer's Theme" simultaneously adheres to and contradicts TV-musical-scoring conventions. The

familiarizing and defamiliarizing effect of the uncanny results in audiences' estrangement from nostalgia, which in the end, elicits anti-nostalgia.

There is more research published about "Laura Palmer's Theme" than about *Twin Peaks* and jazz, but it is still incomplete. Several scholars show interesting and different insights into "Laura Palmer's Theme" regarding its relationship to familiar film and television music conventions. John Richardson compares "Laura Palmer's Theme" from *Twin Peaks* to David Raksin's "Laura's Theme" from Otto Preminger's 1944 *film noir*, *Laura*. Richardson likens Laura Palmer to the film's Laura Hunt, a *femme fatale*, claiming that both characters represent unknowable women. Their themes, to Richardson, are ubiquitous in their respective texts, conveying senses of drama over the obsessive tendencies of the protagonists in both Preminger's film and Lynch and Frost's TV program.¹ Andrew Kohler gives a more detailed musical analysis, comparing the structure of "Laura Palmer's Theme" to excerpts by Mozart, Haydn, Strauss, Barber, and Orff. Kohler demonstrates the similarities between Badalamenti's score and music of the Western canon, showing how Laura's theme conveys emotive qualities using similar compositional techniques that audiences have grown to understand from music associated with their experiences from watching TV and movies. Kohler also demonstrates how portions of Badalamenti's score for the show's soap opera contains some of the same characteristics and elements of composers from the past.² Kohler compares the cyclic form of "Laura Palmer's Theme" to an "endless ellipse" since it demonstrates an ambiguous opening with an unclear

¹ John Richardson, "Laura and *Twin Peaks*: Postmodern Parody and the Musical Reconstruction of the Absent *Femme Fatale*," in *The Cinema of David Lynch*, eds. Erica Sheen and Annette Davison, 77–92 (London: Wallflower Press, 2004), 80–1, 86.

² Andres S. Kohler, "Like Some Haunting Melody: The Laura Palmer Theme in the World of *Twin Peaks*," in *Twin Peaks: Listen to the Sounds*, eds. Reba A. Wissner and Katherine M. Reed, 181–202 (New York: Routledge, 2021), 181–86.

ending.³ Kohler describes this elliptical facet of the theme as musically denoting the show's open-ended narrative and its "refusal of closure."⁴ Last, Kohler draws from Kathryn Kalinak to suggest that "Laura Palmer's Theme"—music that stylistically connotes love and romance—seems inappropriately placed since it accompanies images of finding a young woman's corpse on a beach.⁵ Kohler describes the employment of "Laura Palmer's Theme" as being part of an ambiguous parody of the soap opera. Michel Chion notes that "Laura Palmer's Theme" is a sonic "underlier" for the entire series.⁶ He considers the dark, atmospheric, and lamenting characteristics of Laura's theme to be an overarching sonic signifier for the absentee girl and *Twin Peaks* more widely.⁷ Chion considers Badalamenti's score innovative, saying that the exaggerated dynamic range of emotions it elicits may be conventional for specific film genres but unconventional for American network television in 1990.⁸ Claire Nina Norelli offers similar observations as Chion and expands on how cues using "Laura Palmer's Theme" are utilized in scenes depicting either love or doom.⁹

These and other authors describe the relationship between *Twin Peaks* and its score, including "Laura Palmer's Theme," as engaging with the uncanny. Kalinak effectively conveys this perception in her 1995 essay, "Disturbing the Guests with This Racket: Music and *Twin*

³ Ibid., 186.

⁴ Ibid.

⁵ Ibid.

⁶ Michel Chion, *David Lynch*, second edition, trans. Robert Julian (London: BFI Publishing, 2006), 111.

⁷ Ibid.

⁸ Ibid., 112.

⁹ Claire Nina Norelli, *Angelo Badalamenti's Soundtrack from Twin Peaks*, 69–90 (New York and London: Bloomsbury Academic, 2017), 87.

Peaks,” describing how Badalamenti’s music disrupts and disorients audiences by subverting late-1980s-TV codes. Kalinak observes the uncanniness of *Twin Peaks*’s music, showing how it simultaneously adheres to and ignores musical codes, thus complicating the music-image relationship and how the music interferes with audiences’ response to stimuli in scenes.¹⁰ In my analysis later in the chapter, I build on this existing research, showing how the combination of the familiar and unfamiliar produces an estranging uncanniness. Unlike previous authors, I show how the theme is not just uncanny; it is disruptive, challenging audiences to reevaluate a rose-colored vision of the past.

Nostalgia and the Uncanny

Svetlana Boym explains how spaces and eras—like mid-century Americana— become objects of nostalgia, noting that “[...] the living presence outside the living vagaries of modern history[...] becomes [an object] of nostalgic longing.”¹¹ In the 1980s, nostalgia for the 1950s and early 1960s was prevalent in popular culture, TV, and movies that catered to American consumers that fell towards the end of the “Silent Generation” (1925–1945) through to the front end of the Baby Boomers (1946–1964).¹² In 1979, nostalgia for the mid-twentieth century was deployed as a political strategy marked by Ronald Reagan’s campaign slogan, “Let’s Make America Great Again,” which is an apparent page in a playbook co-opted by Donald Trump’s campaign to

¹⁰ Kathryn Kalinak, “Disturbing the Guests with This Racket: Music and *Twin Peaks*,” in *Full of Secrets: Critical Approaches to Twin Peaks*, ed. David Lavery, 82–92 (Detroit: Wayne State University Press, 1995), 89.

¹¹ Svetlana Boym, *The Future of Nostalgia* (New York: Basic Books, 2001), 10.

¹² Ron Rodman, *Tuning In: American Narrative Television Music* (Oxford: Oxford University Press, 2010), 259.

“Make America Great Again.”¹³ By the end of the 1970s—as some of the most critical social movements in our nation (the civil rights movement, women’s movement, and gay liberation) gained ground—more than fifty percent of voting-aged Americans believed that our country’s way of life had become worse since the 1950s.¹⁴ Conservative politicians pushed an idea that the mid-twentieth century was a better time in American history, advocating for what was promoted to be a better, wholesome, and more Christian ideal of American life.¹⁵

Many aspects of *Twin Peaks* reflect this nostalgia for mid-century Americana, especially drawing on particular TV programs as models. One of the blueprints for *Twin Peaks* is the 1957 film *Peyton Place*, which became a TV drama that aired from 1964 to 1969.¹⁶ Soap-opera narrative structures serve as a model for storylines in *Twin Peaks*, which features secrets revelations, extramarital affairs, bouts of amnesia, backstabbing, and characters returning from the dead as they did in *Peyton Place*, daytime soap operas, and the more scandalous primetime dramas like *Dynasty* (1981–89).¹⁷ Several other visual and narrative aspects of *Twin Peaks* reflect a mid-century nostalgia. Nuclear families are the predominant family unit, with stay-at-home moms in their kitchens stocked with avocado-green kitchen appliances. The Double R Diner, a town staple, has a certain small-town and mid-century flare. The diner’s regular

¹³ Amanda DiPaolo, “Is It Future or Is It Past?: The Politics and Use of Nostalgia in *Twin Peaks*,” in *The Politics of Twin Peaks*, eds. Amanda DiPaolo and Jamie Gillies, 35–52 (Lanham, MD: Lexington Books, 2019), 36–7; Jamie Gillies, “Rural and Suburban Lynch: Characterizations of Hard Times in Reagan’s and Trump’s America,” in *The Politics of Twin Peaks*, eds. Amanda DiPaolo and Jamie Gillies, 55–67 (Lanham, MD: Lexington Books, 2019), 56.

¹⁴ DiPaolo, 37.

¹⁵ *Ibid.*, 38.

¹⁶ David Lynch and Kristine McKenna, *Room to Dream* (New York: Random House, 2018), 248, 276.

¹⁷ A full description of soap opera tropes and plotlines can be found in: Marilyn J. Matelski, *The Soap Opera Evolution: America’s Enduring Romance with Daytime Drama* (Jefferson, NC: McFarland, 1988), 1–13.

customers and newcomers alike are treated to warm and comforting gestures of hospitality by friendly waitresses clad in feminine vintage blue waitress uniforms.¹⁸ The attire of several girls in *Twin Peaks* often features retro, below-the-knee plaided pencil skirts with saddle shoes. Donna Hayward (Lara Flynn Boyle) and James Hurley (James Marshall) together bear a likeness in appearance to James Dean's character, Jim Stark, and his girlfriend, Judy, played by Natalie Wood, from Nicholas Ray's *Rebel Without a Cause* (1955). *Twin Peaks* also cast actors who were iconic stars in the 1950 and '60s, like Piper Laurie, Richard Beymer, Russ Tamblyn, and Hank Worden.¹⁹

Beyond saddle shoes, *Twin Peaks* conveys nostalgia through audience surrogates. Two examples are Special Agent Dale Cooper (Kyle MacLachlan) and FBI Agent Albert Rosenfield (Miguel Ferrer). Cooper and Rosenfield come from the same Philadelphia-based FBI office, but they represent different opinions about small-town life. Cooper's often-expressed enjoyment for little pleasures—coffee, cherry pie, and Douglas firs—represents his enthusiasm for the small-town life that Twin Peaks offers. On the other hand, Rosenfield arrives at Twin Peaks from the much bigger city of Philadelphia. His debasing of the small town, the residents, and their ways of life starkly contrasts Cooper's preference for Twin Peaks. An essential element of this contrast is the high intensity of Rosenfield's abrasiveness compared to Cooper's genuine kindness; nostalgic mechanisms for a more quaint and small-town life are set in motion.

Despite its familiarity, the town of Twin Peaks equally seems strange and uncanny. The uncanny, as we will observe going forward, is used to describe something that is simultaneously

¹⁸ *Twin Peaks*, "Traces to Nowhere," 0:38:40–0:38:52.

¹⁹ A more complete list of intertext in David Hughes, *The Complete David Lynch* (London: Virgin Publishing, 2001), 104–137; M. Keith Booker, *Strange TV: Innovative Television Series from The Twilight Zone to The X-Files* (Westport, CT and London: Praeger, 2002), 97–120.

familiar and not familiar—or what is familiar and contains elements that causes a feeling of spooky unfamiliarity—evoking a range of reactions, from senses of oddity to more extreme feelings of distress and fear.²⁰ The uncanny can at first seem innocuous in that what appears “normal” or “every day” also simultaneously maintains a certain quality that is out of joint, causing inexplicable senses of unease. The authors who describe *Twin Peaks* as uncanny refer to it as familiar, yet unfamiliar, and thus unsettling, bizarre, or even “weird.” By virtue of its narrative construction, *Twin Peaks* is uncanny since the show’s setting is constructed to seem familiar or “of the home” (i.e., a typical small town in true soap opera fashion), yet there are revelations about Twin Peaks and its citizens that are concealed and out of sight, and when uncovered, lead audiences to states of confusion, potentially causing distress or disillusion. Though soap operas often have similar revelations, the secrets hidden in *Twin Peaks* are more disturbing than typical soap opera fare. In this, the relationship between *Twin Peaks* and the soap opera is similar to the relationship between *Twin Peaks* and the crime drama, described in the previous chapter. The same can be said for Laura Palmer’s character in the series since she reflects the same uncanniness as the town, Twin Peaks. As the archetypal “homecoming queen”, she is like a symbol of the idyllic past that the small town represents, but she is revealed to be a more complicated version of the girl we are introduced to through flashbacks early in the first season.²¹ Laura and Twin Peaks are both lost objects of desire—their uncanniness directs the attention of observers towards understanding them differently; they both represent mediated versions of a past that do not exist, thus evoking anti-nostalgia. The gap or discrepancy between

²⁰ Sigmund Freud, “*The Uncanny*,” David McLintock, trans. (London: Penguin Books, 2003), 124–25.

²¹ *Twin Peaks*, “Traces To Nowhere,” 0:13:26–0:14:05.

the nostalgia Laura (and *Twin Peaks*) represents and the reality about her lived experiences could encourage audiences to remember, but with disillusion and not fondness.

Further, the music of “Laura Palmer’s Theme” is uncanny since it “sounds” like soap-opera music containing several trappings evident from Classic Hollywood scoring, but the analysis in this chapter reveals that it is only like soap opera music—it sounds familiar, but it is unfamiliar. To reiterate what Kalinak has observed, Laura’s theme contains musical stylistic conventions connected to soap operas and other kinds of American narrative television programs while also sounding like something else outside the said conventions. It is both familiar and unfamiliar, and thus, uncanny. That uncanniness disturbs the veneer placed in front of Laura Palmer’s character, revealing her true persona shaped by her suffering from familial sexual abuse. More broadly, the uncanny draws attention to the construction of the idyllic vision of *Twin Peaks*, potentially causing audiences to reevaluate their ideas of the past, producing anti-nostalgia.

Soap Operas and *Invitation to Love*

Twin Peaks contains many trappings of the soap opera. This television genre has a rich history, starting with radio, that by 1954 was one of the first established TV-show categories broadcasted daily in the United States. However, as described above, those tropes are defamiliarized, a process in which the music participates. The potential for audiences to sense the uncanny in relation to the soap opera in *Twin Peaks* is through watching *Invitation to Love*, a fictitious daytime soap opera broadcasted inside of the bigger text’s diegesis, usually accompanied by its musical theme. *Invitation to Love* is a parody of contemporary American soap operas. The

fictional TV show's projection of long-established soap-opera tropes, though to a heightened degree, falls within common variants of what American audiences widely understand to be a daytime soap opera. A comparative analysis of "Laura Palmer's Theme" and the "Main Theme" for *Invitation to Love* will show how Laura's music is both familiar and unfamiliar in relation to soap opera music. While *Invitation to Love* serves as a comparison for audiences to discern what soap opera music is, its score is put in place so that it contrasts the uncanniness in "Laura Palmer's Theme."

Invitation to Love's "Main Theme" was recorded using Roland DS-500 and Yamaha MKS 70 synthesizers for orchestral timbres and an actual piano was used for its central timbre.²² *Invitation to Love*'s "Main Theme" draws from styles associated with Romantic and post-Romantic orchestral music that was appropriated into Classical Hollywood and, later, narrative television, and projects exaggerated levels of schmaltz that, in the context of its placement in *Twin Peaks*, could come across as silly or even corny.

Example 3.1a shows how harmonically—except for some chromatic and tonicized progressions—*Invitation to Love*'s "Main Theme" uses a conventional tonal syntax. Audiences likely recognize it as the usual musical style of daytime television. Unlike "Laura Palmer's Theme," *Invitation to Love*'s "Main Theme"—according to Mark Richard's corpus study on film and TV music themes—reflects a conventional musical form and structure of "Classic" TV.²³

²² Kinny Landrum (musician and synthesizer player) in discussion with the author, October 4, 2022.

²³ Mark Richards, "Film Music Themes: Analysis and Corpus Study," *Music Theory Online*, 22, no. 1 (March 2016): 63, accessed: October 12, 2022, <https://www.mtosmt.org/issues/mto.16.22.1.richards.html>.

Presentation

F: V I ii⁰⁶ V⁷ i
ii

Presentation (cont.) HC HC (Anacrusis)
A' A'' rit...

iv V I IV⁷ vii⁰ V I

Consequent PAC PAC
A A'

ii⁰⁶ V⁷ i iv V I
ii

Example 3.1a *Invitation to Love*, “Main Theme”

Example 3.1b is a reduction of the same theme, clearly showing the entire harmonic trajectory of *Invitation to Love*’s “Main Theme.” The sketch highlights the ease and uncomplication in finding the broad tonal trajectory (I–ii–V–I) and determining the theme’s easily identifiable grammar and form.

Example 3.1b Reduction, *Invitation to Love*, “Main Theme”

The timbral qualities, musical style, and harmonic language of *Invitation to Love*’s “Main Theme” are not only conventional for American TV dramas and soap operas, but the music also sounds highly familiar in general. The perfect authentic cadence at the theme’s conclusion provides a comfortable sense of closure. The music’s tonal syntax recreates harmonic patterns that have been emulated since the beginning of the common practice period of Western art music and through today’s widely consumed contemporary and popular styles.

“Laura Palmer’s Theme”

Invitation to Love’s theme—especially its harmony—serves as a point of reference for audiences of *Twin Peaks*. When “Laura Palmer’s Theme” is placed against the music for *Invitation to Love*, its difference from conventional, or culturally understood, soap-opera music becomes more obvious. The comparison of “Laura Palmer’s Theme” to *Invitation to Love* suggests the uncanny. The uncanniness of “Laura Palmer’s Theme” is largely to do with its harmony functioning

outside of tonality, perhaps not in the ways of the Second Viennese School, but it is within a variant of tonal dissolution. Said another way, “Laura Palmer’s Theme” harmonically falls within a liminal space between atonality and tonality, and despite its inclusion of diatonic harmony, it lacks a tonally syntactic trajectory. Therefore, the theme’s pure-musical codes are better explained using Frank Lehman’s approach—presented in his book, *Hollywood Harmony: Musical Wonder and the Sound of Cinema*—where the author uses pantriadic analysis and Neo-Riemannian principles to analyze the voice leading between individual couplings of triads (called transformations) rather than an over-arching grammar of tonal functions.

I have divided “Laura Palmer’s Theme” into three sections: 1) the brooding, C-minor pedal, 2) the melodic ascent, and 3) the main theme. The three sections of the theme are designed to play in a constant loop, or what Kohler describes as an “endless ellipse,” and cues containing this music, at certain times, fade into scenes at intermittent points in the cycle. However, most cues play the full cycle of Laura’s theme in order.

The C-minor-pedal section that serves as an introduction to the rest of the theme can be seen in Example 3.2. To first demonstrate the limitations of tonal theory in regards to this excerpt, Example 3.2a has a Roman-numeral approach showing a repeating sequence containing a C-minor pedal point under C-minor triads with 6–5–7–5 scale-degree movements in the top voice. This approach seems intuitive with so many C-minor reinforcements, but “Laura Palmer’s Theme,” in its totality, though very consonant in its harmonic quality, does not function using tonal syntax or phrasing. Example 3.2b, starting in the first measure, shows a different approach using Neo-Riemannian transformations. A repetitive sequence of leading-tone exchanges (**L**)

occurs between A-flat-major and C-minor triads²⁴ before more ambiguous gestures labeled ~I, or what Lehman describes as “fuzzy” identity transformations in measure two of Example 3.2b.²⁵ Lehman’s “fuzzy” transformations account for when one of the transformational chords is either diminished, augmented, or has extensions of sevenths, ninths, or higher.²⁶

a.

b.

Example 3.2, “Laura Palmer’s Theme,” C-minor pedal, a.) Roman numeral analysis versus b.) Neo-Riemannian analysis

²⁴ The **L** or leading-tone exchange in Example 2.1b is indicated by the G on beat three. Since Neo-Riemannian theory does not consider tonal relationships, the **L** exchanges the Ab major triad for its leading tone G.

²⁵ The **I** or identity transformation is a supplemental progression where a triad is followed by the same triad (Cm→Cm). The tilde symbol or (~) placed in front indicates that the **I** is only an approximation; it is unclear or “fuzzy.” The C-minor chord in measure two of Example 2.1b has an extended ninth (Cm→Cm⁹), which also creates only an approximation since pantriadicism is primarily concerned with consonant triads without extensions.

²⁶ Frank Lehman, *Hollywood Harmony: Musical Wonder and the Sound of Cinema* (Oxford: Oxford University Press, 2018), 90.

Example 3.3 shows the transition from the C-minor pedal section—in measures one and two—to the melodic ascent section beginning in the third measure. Although there is a passing parallel (**P**)²⁷ transformation (Cm→CM) in measure three, the larger trajectory highlights the C-minor to E-major (Cm→EM) hexatonic pole transformation (**H**). The hexatonic pole is a musical topic that has received scholarly attention by those like Richard Cohn, who explains the importance of this transformational relationship, and why it is such a curiously expressive musical gesture. Cohn notes, “[M]y term for the relationship between E-major and C-minor triads.... [holds] the view that hexatonic poles destabilize the consonant status of one or both of their constituent triads.”²⁸ Triadic progressions using **H** combine the six pitches needed to complete a hexatonic scale—or a scale constructed of alternating half steps and minor thirds—which is destabilizing by its potential for dissonance when these collections are combined (C–Eb–G and E–G#–B).

²⁷ The **P** of parallel transformation describes a movement to the parallel major or minor (the third moves by half-step up or down). A C-major triad would become C-minor triad or vice versa.

²⁸ Richard Cohn, “On Hexatonic Poles,” *Music Analysis* 35, no. 1 (March 2016): 134, <https://doi.org/10.1111/musa.12063>.

Hexatonic pole (H)

Example 3.3. “Laura Palmer’s Theme,” Melodic ascent

H transformations are striking to the ear since the two triads involved share no common tones.²⁹ Cohn argues that hexatonic poles relate to the music of late Romanticism since composers like Wagner and Poulenc used networks of hexatonic-pole gestures to evoke the uncanny for programmatic elements having supernatural or surrealist overtones. Example 2.4 is the final “chromatic event” in the third act of Wagner’s *Parsifal* (1882), in which the composer uses oscillating hexatonic poles that simultaneously extended a predominant function while temporarily transgressing the tonal syntax in the music for Kundry’s *Entseelung*, or when the musical drama depicts the removal of Kundry’s soul.³⁰ A similar example is what David

²⁹ Lehman, 92.

³⁰ Cohn, “Maximally Smooth Cycles, Hexatonic Systems, and the Analysis of Late-Romantic Triadic Progressions,” *Music Analysis* 15, no. 1 (March 1996): 21, accessed: June 18, 2022, <https://www.jstor.org/stable/854168>.

Heetderks describes as Poulenc’s use of hexatonic-pole-infused authentic cadences—abbreviated as **HxP-infused ACs**—which are uncanny musical gestures belonging simultaneously to the opposite categories of tonal and non-tonal music. Just as Cohn describes Wagner’s application of hexatonic-pole transformations to sonically convey a supernatural event—like the removal of Kundry’s soul—Heetderks demonstrates Poulenc’s employment of **HxP-infused ACs** for the composer’s musical settings of Paul Éluard’s surrealist poetry as momentary interruptions between predominant and dominant tonal functions.³¹

Example 3.4, Wagner, *Parsifal*, Act III, “Kundry’s *Entseelung*”

Returning to “Laura Palmer’s Theme,” in measure seven of example 3.3, there is a slide (**S**) transformation from E major to F minor.³² Kohler describes the melody at this point as a “struggle to ascend”³³ since it repeats a melodic pattern that ascends, then descends before ascending again. The **S** in measure seven does not provide a resolution from the music’s tension,

³¹ David Heetderks, “From Uncanny to Marvelous: Poulenc’s Hexatonic Pole,” *Theory and Practice* 40 (2015): 178, accessed: June 18, 2022, <https://www.jstor.org/stable/26477736>.

³² The **S** or slide transformation is a progression between two triads where the first and the fifth of a chord both move up or down by one half step. The third of the chord is maintained as a common tone.

³³ Kohler, 185.

but its upward motion does lend support with its general sense of increasing intensity created by the struggling ascending line Kohler mentions. In film music, Lehman notices that **S** transformations are unique since they provide a dynamic sonic effect but with minimal chordal movement. Lehman describes the aesthetic of the **S** as “ambivalent” but also having “a vigorously unsettling affect, as though it were being wrenched between irreconcilable tonal pulls,” which could explain the sense of struggle in the melodic ascent in a way that Kohler does not mention.³⁴ In “Laura Palmer’s Theme,” the **S** has the effect of helping propel the melody the rest of its way toward the climactic main theme.

The last comment regarding Example 3.3 is the near-fifth (**N**) progression in the ninth measure from F minor to C major (Fm→CM), which takes us into the first measure of the main theme in Example 3.5.³⁵ This climax uses the melodic content most associated with Laura Palmer since it accompanies the other characters’ emotional reactions to new revelations about her life throughout the series. The implied sense of relief at the start of the main theme is the result of the **N** working like a modally-mixed plagal cadence (iv–I). In measure three of Example 3.5, a “fuzzy” relative (~**R**) transformation begins as that C-major triad eventually progresses to an A-minor-nine chord.³⁶ In addition to the relative major/minor relationship between these two triads, they share two common tones, C and E. The transformation is “fuzzy (~)” because of the added ninth’s (the B) disruption of the A-minor triad in measure three. The “fuzzy” leading tone (~**L**) transformation between measures four and five uses the E from the A-minor-nine chord in measures four and five as a leading tone to the F-major chord starting in measure five (again,

³⁴ Lehman, 104.

³⁵ The **N** or near-fifth transformation where the first triad goes to the fifth-related triad where common tone 1 of major is the same as 5 in minor.

³⁶ An **R** is one in which a major triad transforms to its relative minor triad (or vice versa).

What is essential about this harmonic analysis is that it highlights the intrinsic qualities of its music that engage with the uncanny. The uncanny—often a term that is associated with Lynch’s work, including *Twin Peaks*—presents itself by having musical qualities that Lehman, Cohn, and others considers transgressive by the rules of tonality.³⁷ The music of “Laura Palmer’s Theme,” while nestled harmonically between C minor and C major, moves around a series of progressions and transformations without regard to forming any sense of tonal completeness.

The Uncanny and Unknowable Laura Palmer

At the same time that “Laura Palmer’s Theme” is uncanny, it is associated with an important character who is also at once familiar and unfamiliar. Laura’s death, occurring prior to the beginning of the series, makes her a kind of enigma, though her theme occasionally provides some insight into who she was. Despite the idyllic projections of Laura’s life prior to her death—like her beauty, being a homecoming queen, and being the girlfriend of the star quarterback—we learn that she was in trouble. The “homecoming queen” archetype clashes with the increasingly sordid revelations about her life, which are more in line with the *femme fatale* archetype discussed more at length in Chapter Two. The combination of these two familiar but seemingly contradictory archetypes renders her uncanny. Audiences eventually discover that Laura is a victim of a long-term abusive and incestuous relationship with her father, Leland Palmer (Ray Wise), which offers at least some explanation for her secretive and destructive behaviors. Authors mentioned in this chapter, like Richardson, Chion, Kohler, and others, describe Laura’s

³⁷ Matt Bailey Shea, “The Hexatonic and the Double Tonic: Wolf’s ‘Christmas Rose,’” *Journal of Music Theory* 51, no. 2 (Fall 2007): 187–210, 187, accessed: June 17, 2022, <https://www.jstor.org/stable/40283128>.

character as mysterious, enigmatic, and unknowable—or characteristics that describe the *femme fatale* in general.³⁸ The audience learns about Laura through a network of audience surrogates, and there is more context about her life provided in the prequel-feature film *Twin Peaks: Fire Walk With Me* (1992).

In *The Impossible David Lynch*, Todd McGowen suggests that Laura is the impossible object or the *objet petit a*, but the reason for her being unknowable is because she was different from the “predominant fantasy of femininity” projected onto her by several men in *Twin Peaks*.³⁹ That fantasy is embodied in the “homecoming queen” aspects of her persona. As suggested about Laura earlier, she is a symbol for *Twin Peaks*, signifying a place and time that is lost. Laura Palmer represents a past that Cooper’s character constructs through his role in the series. Laura, the *objet petit a*, serves as a kind of stand-in for a lost past representing a kind of nostalgia, one that Svetlana Boym could define as Cooper’s “mourning for the impossibility of [a] mythical return [or] for the loss of an enchanted world with clear borders and values.”⁴⁰ McGowan makes strong points about Laura’s persona that point towards the relationship between the uncanny musical qualities of “Laura Palmer’s Theme” and the deeper aspects of her character. Though she is a fantasy object, McGowan explains that Laura cannot experience the benefits of her position. Of her many life roles—e.g. homecoming queen, best friend, sex worker, daughter, girlfriend, meals-on-wheels charity volunteer, and drug addict—Laura cannot fully invest herself into any of them. She briefly takes on each position or role and effortlessly shifts between their

³⁸ Richardson, 81; Kohler, 191; Chion, 107.

³⁹ Todd McGowen, *The Impossible David Lynch* (New York: Columbia University Press, 2007), 130.

⁴⁰ Boym, 7.

contradicting functions, such that every individual in *Twin Peaks* understands Laura differently.⁴¹

It is only during a therapy session between Dr. Jacoby (Russ Tamblyn) and Bobby Briggs (Dana Ashbrook) that we get some sense of how Laura thought about herself, separate from others' expressions and expectations about who she was. Dr. Jacoby asks Bobby: "Did she [Laura] tell you that there is no goodness in the world?" Bobby replies:

She said people tried to be good, but they were really sick and rotten—her most of all. And every time she tried to make the world a better place, something terrible came up inside her and pulled her back down into hell. It took her deeper and deeper back into the blackest nightmare, and every time it got harder to go back up to the light.⁴²

While Bobby does not necessarily have privileged insight into Laura, her theme accompanying this dialogue indicates that there is truth to it (Indeed, Laura's theme consistently indicates "truth" throughout its use in *Twin Peaks*). In this scene, Bobby's admission reveals how Laura felt about herself. Despite trying to do her best in the world, Laura considered herself a rotten person. She sincerely tried to realize her best potential based on being the "good" person she tried to become. Sadly, the depression, anxiety, and disassociation stemming from her ongoing sexual trauma made it impossible for her to overcome what she endured.

All these beliefs and sentiments—depression, anxiety, hope, the act of trying, and failing—are all sonically conveyed in "Laura Palmer's Theme." The musical analysis reveals

⁴¹ McGowan, 130.

⁴² *Twin Peaks*, Season 1, Episode 5, "Cooper's Dreams," 0:25:39–0:26:20.

that the tonal language is organized into fragments or individual progressions that are not typical of tonal music nor conventional for television music, including soap operas. The musical fragmentation in Laura's theme reflects McGowen's observation of the fragmentation of her life roles and the personas she demonstrates for each of them, including her family, friends, and lovers, whom all feel like they possess her in some way. Each character views their relationship with Laura as privileged, and each expresses ownership over knowing who she was. To Donna, no one knew Laura better than she did, and to James, no one loved her as he did. At seventeen, Laura saw psychologist Dr. Jacoby without her parent's knowledge or consent, and Jacoby claims certain ownership by invoking his doctor-patient privilege regarding Laura.

The fragmentation of Laura's persona also correlates to the cyclic form of "Laura Palmer's Theme." The elliptical structure of the music follows the dichotomy between light versus dark, good versus evil, bliss versus unfathomable sadness, and Laura's effort to be good versus the darkness to which she repeatedly succumbs. The first part of the theme in C minor, with its brooding and sustained characteristics, reflects the dark stasis of Laura's underlying sadness. The melodic ascent interrupts the dolefulness of the theme's opening section, and despite the music's struggle to ascend, its movement towards the central part of the theme seems to convey a sense of hope or of Laura's effort to improve in some way. The main theme's beauty may indicate a version of Laura's self that she strived to become but could not reach. This climactic point of the theme is full of light, but it is only short-lived by way of a long, stepwise descent back towards the brooding C-minor pedal section.

It is important to point out an interesting harmonic characteristic of the descent section of the main theme. Example 3.6 is the main section of "Laura Palmer's Theme" with emphasis at the start of the descent in measure five. The subdominant tritone—or **SdTT**—marks the

delineation between the “full-of-light” main theme and the descent that leads back to the brooding C-minor pedal section. Brad Osborn’s article, “The Subdominant Tritone in Film and Television Music,” shed light on the **SdTT** topic adding even more dimension to connections between Laura Palmer and “Laura Palmer’s Theme.” Osborn notes that **SdTTs** employ augmented-fourth embellishments highlighting unique harmonic tensions between the “magnetism” to naturally resolve the tritone up one-half step (B to C in measure five in Example 3.6) and its contrapuntal obligation to resolve down by step—or scale degree seven (B) to scale degree six (A) over a subdominant bass (F).⁴³ Osborn points out that the **SdTT’s** “desire” to resolve upward to the tonic denotes a sense of longing or striving.⁴⁴ In film and TV music, **SdTT’s** denote a range of emotional topics like suspense, disappointment, and un-requited love.⁴⁵ The **SdTT** that marks the harmonic turn between Laura’s main theme and its descent back towards the brooding and sad C-minor pedal sonically conveys what Bobby described to Dr. Jacoby about Laura: “And every time she tried to make the world a better place, something terrible came up inside her and pulled her back down into Hell.” Laura secret of feeling “sick and rotten” about herself highlights in part of her dual nature that is described narratively and cinematically between a homecoming queen and a *femme fatale*.

⁴³ Brad Osborn, “The Subdominant Tritone in Film and Television Music,” *Current Musicology* 107 (Fall 2020): 63, <https://doi.org/10.52214/cm.v107i.7840>.

⁴⁴ *Ibid.*, 64.

⁴⁵ *Ibid.*, 65; Osborn highlights several examples throughout his article.

“Laura Palmer’s Theme” main theme is full of light. Represents the happiness she strived for.

C: I vi

“And every time she tried to make the world a better place, something terrible came up inside her and pulled her back down into Hell.”
— Bobby Briggs

Subdominant tritone marks the delineation between “Laura Palmer’s Theme” main theme and the decent to C minor.

IV (dominant subversion) c: i

Example 3.6, “Laura Palmer’s Theme,” Main Theme, Subdominant Tritone (SdTT)

Twin Peaks engages with the uncanny in how Laura Palmer relates to the *femme fatale* archetype. This chapter explains how the uncanny music for “Laura Palmer’s Theme” defamiliarizes itself from the soap opera, but Laura’s (the character’s) uncanniness cannot stem from only her mysterious and ambivalent persona. *Twin Peaks* and its adoption of film and TV *noir* tropes—discussed in the second chapter—draws from the *femme fatale* of the mid-1940s through the mid-1950s. Jack Boozer defines this version of the *femme fatale* as an “indicator” of how women’s inclusion in the American workforce during World War II complicated marriage and sex roles between heterosexual couples and sexuality more generally. The jettisoning of women out of the workplace and back into the home after U.S. soldiers returned from overseas

further complicated these dynamics.⁴⁶ This complication is reflected by how this *femme fatale* archetype quashes traditional notions of romance and marital roles. Boozer highlights this using 1946's *The Postman Always Rings Twice* as an example. The film's story is about Cora Smith (Lana Turner), a married woman who uses her body and wit to seduce and manipulate Frank Chambers (John Garfield) into murdering her husband.⁴⁷ This pattern is evident in how Laura in *Twin Peaks* uses her sexuality to manipulate Bobby into dealing cocaine so she can gain more convenient access to drugs. Jennifer McMahon argues that the *femme fatale* contributes to *noir*'s air of cynicism in how she dupes and manipulates a protagonist, leading to his downfall.⁴⁸ Laura, in her death, toys with Agent Cooper leading him through a giant riddle about her murder. His quest to find her killer eventually leads to his downfall in the Black Lodge.

Richardson argues that "Laura Palmer's Theme" sonically identifies Laura Palmer as a *femme fatale* in its similarity to Laura Hunt's theme in *Laura*, but Richardson includes an inconspicuous parenthetical note that reads that this applies to "*Twin Peaks* but not *Twin Peaks: Fire Walk With Me*."⁴⁹ Richardson's claim that Laura Palmer is a *femme fatale* in the television series but not the prequel film could suggest that she does not exhibit these characteristics in *Fire Walk With Me*, which is not true. The first thing to point out regarding Laura's *femme fatale* label is her death, and audiences see her corpse near the first scene in the series pilot. The succession of the program's following episodes reveals Laura's *femme fatale* qualities. She uses her sexuality to manipulate Bobby, and there is an additional list of men in *Twin Peaks* that Laura is

⁴⁶ Jack Boozer, "The Lethal *Femme Fatal* in the Noir Traditions," *Journal of Film and Video* 5, no. 3 & 4 (Fall-Winter 1999–2000): 20.

⁴⁷ *Ibid.*, 21.

⁴⁸ Jennifer L. McMahon, "24 and the Existential Man of Revolt," in *The Philosophy of TV Noir*, eds. Steven M. Sanders and Aeon J. Skoble, 115–130 (Lexington: University Press of Kentucky, 2008), 117.

⁴⁹ Richardson, 81.

involved with in pursuit of drugs and money. Conversely however, through what is revealed from her murder investigation, we learn that Laura is in turn exploited and has little agency over her own life. Usually, the *femme fatale* of the era (“classic” *noir*, 1940–50) that *Twin Peaks* draws from is the bad-woman archetype, where there is often no backstory explaining the *femme fatale*’s motives. *Femme fatales* in movies represented the twentieth-century’s hyper-patriarchal view that women who refused to abide by the altruistic codes associated with womanhood were sick and hysterical; *femme fatales* are only conniving and evil. However, *Twin Peaks* and *Twin Peaks: Fire Walk With Me* reveal that Laura’s bad behavior is induced by the abuse that began when she was a child. Cooper uncovers that Laura was a sex worker for Jacques Renault (Walter Olkewicz), and later it is revealed that from the age of fourteen to sixteen, Laura was a sex worker at Ben Horne’s (Richard Beymer) casino and brothel, One-Eyed Jacks.⁵⁰ Further, we learn that her desperation for cocaine was to soothe her emotional trauma from sexual abuse that started even earlier at the age of twelve. All of this is not to say that Laura is not a *femme fatale*, but she is also a true victim. The juxtaposition between Laura’s *fatale* characteristics, her “homecoming queen” persona, and her victimhood helps us better understand how Laura’s character in *Twin Peaks*—like her musical theme—engages with the uncanny. Like “Laura Palmer’s Theme,” Laura’s individual characteristics are familiar on their own, but clash in ways that complicate her character.

She’s Full of Secrets: The Placement of “Laura Palmer’s Theme”

⁵⁰ *Twin Peaks*, Season 1, Episode 5, “Cooper’s Dreams,” 0:06:21–0:09:03.

So far in this chapter, a case has been made that the musical qualities of “Laura Palmer’s Theme” are uncanny and that they reflect the enigmatic qualities of Laura Palmer. What will follow draws from and expands on Kalinak’s work, where she and other authors claim that the semiotic connections between Laura Palmer and “Laura Palmer’s Theme” weaken and reassociate themselves with notions of love or doom.⁵¹ I will discuss scenes from the original Laura Palmer narrative of *Twin Peaks* that show how “Laura Palmer’s Theme” leads audiences through a less-discernible story arc that focuses on uncovering revelations about Laura, Twin Peaks, and its denizens rather than about just Laura alone. This chapter will trace the employment of “Laura Palmer’s Theme,” beginning with the discovery of Laura’s body through the rest of the series pilot. While Kalinak argues that the theme loses meaning, I show how the theme gains meaning, becoming connected with moments of revelation, and the emotional fall-out from those new understandings.

In the pilot, the three sections of “Laura Palmer’s Theme” indicate different facets of revelation, shown in Example 3.7 below. The C-minor pedal section always accompanies a meaningful action introducing new elements, clues, or actions that extend or expand on already-established information. Introducing new and vital information is often shown as inquiry, sneaking around, investigating questions and answers, or characters recalling stories and events. These introductory actions remain within the C-minor pedal’s sonic frame before characters (and, in turn, audiences) on the receiving end of said inquiry, start displaying emotions elicited by new understandings. The melodic ascent occurs as characters understand the meaning of what they learn; in these moments, characters start to react emotionally. The melodic line that struggles to ascend mirrors characters reckoning with their disillusionment, and their emotions

⁵¹ Norelli, 73 (love), 84 (doom), 87 (associated with love and a harbinger of doom; Kalinak, 87.

build before reaching the main critical theme in measure thirteen of Example 3.7. Laura Palmer’s main theme plays while characters experience their emotional outcomes based on revelations. The images and sounds in these moments often center on crying, gaping mouths, or the characters’ perplexity.

The image displays a musical score for 'Laura Palmer's Theme' in 4/4 time, featuring piano accompaniment. The score is divided into five systems, each with a corresponding annotation below it:

- System 1 (Measures 1-4):** Annotated with 'Inquiry–Investigation–Questioning' (measures 1-3) and 'Realizations–Revelations' (measures 3-4).
- System 2 (Measures 5-8):** Annotated with 'Realizations–Revelations–Emotions Build' (measures 5-8).
- System 3 (Measures 9-12):** Annotated with 'Emotions Build' (measures 9-11) and 'Emotional Reaction' (measures 11-12).
- System 4 (Measures 13-16):** Annotated with 'Emotional Reaction' (measures 13-16).
- System 5 (Measures 17-20):** Annotated with 'Emotional Reaction' (measures 17-19) and 'Ending Shots' (measures 19-20).

Example 3.7. “Laura Palmer’s Theme,” cue formula

“Laura Palmer’s Theme” accompanies five main occurrences in the series pilot. First, the theme is used during the discovery of Laura’s body behind the Blue Pine Lodge, and then when Leland and Sarah (Grace Zabriskie) Palmer learn of their daughter’s murder. Later, Laura’s theme plays during part of Bobby Briggs’s interrogation, and while Twin Peaks High School’s Principal Wolchezk (Troy Evans) announces Laura’s death to her teachers and peers. Last, “Laura Palmer’s Theme” is placed in scenes in which Donna Hayward is interrogated, and in which Donna and James Hurly meet late at night in the woods. Three of these scenes are sufficient to discuss the concealed information about Laura Palmer in the story, but also how “Laura Palmer’s Theme” seems to become increasingly detached from Laura herself and attached to the investigation of her murder.

At the beginning of the pilot, Pete Martell (Jack Nance) exits his home to enjoy a morning of fishing on Black Lake. He looks over his shoulder and spots a peculiarly shaped roll of plastic on the beach behind his house. When investigating the object, Pete’s countenance conveys fear, and his movements slow to a cautious stagger when he realizes that a young woman is inside the roll of plastic. Next, Pete frantically calls the Twin Peaks Sheriff’s department, “She’s dead—wrapped in plastic.” Sheriff Harry Truman (Michael Ontkean) leaves the police station for the crime scene. Then, Sheriff Truman, the coroner Dr. Will Hayward (Warren Frost), and Deputy Andy (Harry Goaz) examine the crime scene, discuss forensics, and take pictures of the body. Finally, Dr. Hayward asks Truman to help him roll the body over, and after doing so, they pull the plastic back, revealing that the corpse is Laura Palmer. Now, the scene cuts to Laura’s mother Sarah Palmer in her kitchen smoking a cigarette. Unaware that her daughter is dead, she yells to the upstairs of the house, “Laura, Sweetheart, I’m not going to tell you again.” Not realizing that Laura did not come home from the night before, Sarah tries to

coax Laura downstairs so she will not be late for school. Sarah then searches all over her house to no avail; Laura is not there. The scene ends as Sarah calls Bobby's mother, Betty Briggs (Charlotte Stewart), looking for Laura.⁵²

Beginning at {0:03:45}, the brooding C-minor pedal of Laura's theme fades in as Pete discovers the object behind his home. The cue continues through him investigating the object and realizing it is a dead body. The cue discontinues while Pete phones the police, but it returns at {0:06:12} when law enforcement is on the scene conducting their investigation. The C-minor pedal transitions to the melodic ascent at {0:07:30} when Dr. Heyward tells Truman, "Harry, let's roll her over." Though Truman and Heyward have been stoic up to this point, they both show clear signs of dread at the melodic ascent's **H** transformation at {0:07:36}. Next, as they roll the body over, Pete grimaces at the ascent's **S** transformation. As the music nears the theme's climax, Dr. Heyward reluctantly pulls the plastic away from Laura's face—Heyward exclaims, "Oh Good Lord! Laura!" The main theme begins at {0:07:57} while Truman says in disbelief, "Laura Palmer." At {0:08:06}, during the main theme, Sarah, not yet knowing Laura's fate, tries to ensure her daughter gets to school on time. The descending portion of the main theme plays as audiences know, but Sarah does not know, that Laura is dead. At {0:08:28}, Sarah's level of concern increases as the C-minor pedal section returns, accompanying her searching for Laura.

The employment of this complete cycle of "Laura Palmer's Theme" adheres to the cue formula outlined above in Example 3.6. The C-minor pedal sections at the beginning and end of this sequence show investigation actions before discovery or revelations. We hear the pedal while Pete investigates the unidentified object behind his house; when law enforcement

⁵² *Twin Peaks*, Season 1, "Pilot," 0:06:12–0:09:25.

investigates the body, and Sarah searches for Laura around her house. The melodic ascent sounds during moments of reckoning and when characters' emotions begin churning. The **H** and **S** transformations mark points during the ascent when Truman and Dr. Heyward begin losing composure, and Pete exhibits squeamishness. During the main theme, the men reconcile their emotions and Sarah repeatedly calls "Laura, Sweetheart" while looking for her daughter. Laura Palmer's Theme" in this scene is associated with Laura Palmer working very much like a cinematic leitmotif or at the very least a mnemonic device signifying Laura—the music's semiotic relationship with Laura is clear.

However, despite the clarity of the connection between Laura's theme and Laura in this scene, it is an excellent example of how its placement is a bit off-center or uncanny. Kalinak makes a similar observation, but my interpretation does not claim a total lack of anchorage to the narrative. Rather, the melodic ascent not only marks changes in the scene's action—or when they prepare to role the body over—it works to build suspense. Indeed, suspense is built, but the style topic that it communicates—perhaps one of ill-requited love or romance—only partially fits the image and action. A cue appropriate for a corpse's reveal could be a continuation of the brooding C-minor pedal music or perhaps some of the more avant-garde cues in other scenes. When the main theme arrives, similarly, audiences read it as "sad" music. Conversely, is the love-sick "sad" music the correct kind of "sad" for this scene? It is sad, but perhaps creepy, or even maybe "weird."

In the next scene, Sheriff Truman tells Leland—and Sarah, who is on the phone with Leland—about Laura's murder, and the cue formula remains the same. Concerning its association, "Laura Palmer's Theme" still clearly signifies Laura Palmer, but there is one degree of separation between her and who is on screen; the previous scene shows Laura's face, and this

scene visually focuses on her parents. The scene begins with Sarah calling the Briggs residence to see if Laura and Bobby are together. She calls Coach Wingate (Ron Taylor) at Twin Peaks High School who tells Sarah that Bobby has been late for football practice for weeks, and Sarah's concern and worry heightens since she learns that Laura was not with Bobby.⁵³

So, next, she calls Leland, who is helping Ben Horne oversee a land business deal at the Great Northern Hotel. After the hotel concierge tells Leland that his wife called, he moves to the lobby for more privacy—"Sarah, what is it?" Sarah tells Leland that Laura is missing. While Leland tries to calm Sarah, Sheriff Truman is seen through the window behind Leland, pulling up to the Great Northern at a high rate of speed and screeching to a halt. Audiences see the sheriff walking briskly towards the hotel entrance while Sarah explains to Leland that Laura did not come home the night before and that she does not know where Bobby is either.⁵⁴ Leland suggests scenarios with positive outcomes before seeing Truman enter the hotel lobby. He continues to calm his wife down while gazing intently, following the sheriff's movements around the lobby. The concierge directs Truman into Leland's direction. Leland, realizing the sheriff was there to see him, mutters under his breath, "Sheriff Truman." Hearing Leland's words, Sarah feigns deaf ears, asking, "What? Who? What did you say?" Sarah and Leland both realize that something has happened to their daughter. Audiences hear Sarah's panic-stricken voice through the phone receiver Leland is holding. Truman, with dread, slowly walks toward Leland while removing his hat as a gesture of respect. Truman gently places his hand on Leland's upper arm. Leland asks, "Is this about Laura?" Truman confirms that something happened to Laura and that she has been murdered. Leland drops the phone, and Sarah screams and sobs uncontrollably on

⁵³ Ibid., 0:10:11–0:10:31.

⁵⁴ Ibid., 0:12:33–0:13:30.

the other end of the receiver. Leland breaks down and cries while Truman stands with him. The scene ends with Sarah standing alone in her kitchen, screaming in anguish.⁵⁵

For the music in this scene, the C-minor pedal fades in at {0:13:04} when Leland walks over to the house phone in the Great Northern to take Sarah's call, which continues through Leland's realization about Laura's fate when approached by Sheriff Truman. The transition to the melodic ascent occurs at {0:14:23}, and the **H** transformation perfectly aligns with Sarah's cry, "No!" that quickly follows Leland's dropping the telephone. At {0:14:33}, the melodic ascent continues and the **S** transformation is timed with Ben Horne tersely barging in on the moment, "Leland, we're ready to go with the contracts. What's wrong, Leland?" The climax and main theme are reached at {0:14:44} just when Leland says sobbingly, "My daughter's dead." he shot cuts to the fallen telephone at {0:14:54}, and when the descending section of the theme plays, the camera pans downward following its tether to the phone receiver. Sarah, on the other end, continues to wail and cry.

What is striking about this scene is the performance of Grace Zabriskie, who played the role of Laura's mother, Sarah Palmer, since it serves as a gauge to measure mood and tone. "Laura Palmer's Theme" accompanying Zabriskie's performance in this scene has a strong uncanny effect on audiences. In a 2011 interview with the *Boston Phoenix*, Zabriskie is quoted saying about this scene at the pilot's premier:

People are crying—they're crying with Sarah's grief—and some people are laughing because I've just gone that little half-step too far. They got it. They're laughing, but the

⁵⁵ Ibid., 0:12:33–0:15:28.

other ones, they didn't get it, and they're pissed off that someone would dare laugh at this terribly sad thing. Everything for me comes down to tone.⁵⁶

Zabriskie does not take the musical cue in this scene into account as to why the reactions varied between different audience members. Lynch is reticent to explain his directorial process, but for this scene, it is as if Zabriskie was instructed to play a grieving mother full out, while the other characters' emotional tones were calibrated to a weight conventional for network television.

"Laura Palmer's Theme" accompanying Leland's strained face and cliché utterances like, "My little girl" is a moment where the soap-opera apparatus busts wide open. However, in contrast Sarah's "ugly crying," hair pulling, screams, moans, and gnashing teeth are almost too much to bear witnessing. The soap opera-like cue during these shots with Sarah have an uncanny—and maybe even uncomfortably patronizing—effect calling attention to the music's absurdity. Instead of working conventionally, directing audience's emotions to a desired and unified state, the cue's uncanniness instead causes a mixture of emotional outcomes from crying all the way through laughing.

In this last scene from the pilot, further distance exists between "Laura Palmer's Theme" and Laura, and it is the first, more easily noticeable destabilization of the music's anchorage to Laura Palmer in the context explained by Kalinak. The scene where Donna sees James in the woods begins with a heart locket or a couple's necklace where two necklaces contain one-half of a heart pendant. Laura had one of the halves, and James still had the other. Donna overheard her father (coroner, Dr. Will Hayward) mention that the police found Laura's half of the necklace where Laura's murder took place inside of a box car standing on an abandoned section of train

⁵⁶ Dennis Lim, *David Lynch: A Man from Another Place* (Boston: New Harvest, 2015), 94.

track; the police believe that the killer still has the other half. Plans are made for Donna to meet James at the Roadhouse (a local bar) to warn him since he has the other half of the necklace. Donna sneaks out of her house, and when she arrives at the Roadhouse, she is immediately in an altercation with Mike Nelson (Gary Hershberger)—her over-controlling boyfriend and Bobby’s best friend. Mike, screaming at Donna, grabs her and starts shaking her in anger. Ed Hurly (Everett McGill), or “Big Ed,” and others, come to Donna’s aide. As a fist fight breaks out in the bar, Joey Paulsen (Brett Vadset)—a biker friend of James—leads Donna through a back exit. Joey, on his motorcycle, drives Donna into the woods to see James. James then tells Donna that he expects to be charged with Laura’s murder since he does not have an alibi; he was with Laura the night she died. James continues, saying that his last moments with Laura were like a nightmare. He describes Laura’s demeanor as more out of sorts than usual. He says that Laura was involved in “things she let herself get pulled into.” Laura told James that Bobby had killed someone. Considering Laura’s erratic and cryptic behavior, James tells Donna, “It makes some kind of terrible sense that she [Laura] died.” He concludes by describing Laura’s sadness and despair. Next, James starts to cry. Donna comforts him, putting her cheek against his while rubbing his head. Their lips meet, and they begin to kiss with increasing intensity. Last, Donna tells James about what she overheard from her father and that he must get rid of his half of the necklace since the police are targeting the person who has it. They bury the necklace together under a rock before James drives Donna home.⁵⁷

Though the theme’s associative meaning shifts in this scene, it retains its formula of marking actions that are investigative, reckoning, and emotionally reactive. The C-minor pedal of Laura’s theme fades in at {1:20:29}. This cue sounds—fading in just before the scene with

⁵⁷ Ibid., 1:20:29–1:25:57.

Donna and James—while Sheriff Truman and Agent Cooper search for Donna and address their suspicions of the person driving her into the woods. The C-minor pedal continues through {1:20:59} when Joey drops Donna off in the woods with James before driving away. The heavy and dark music accompanies James telling Donna about his last moments with Laura before her murder. As James becomes overwhelmingly emotional, the transition to the melodic ascent occurs at {1:23:12}. James starts to cry at the same time we hear the **H** transformation at {1:23:17} and a slide transformation at {1:23:28}. The main theme is reached at {1:23:29} when the couple starts kissing. The C-minor pedal returns at {1:29:07}, but the cue soon crossfades back to the melodic ascent, where Donna and James reckon with their newly revealed feelings for each other. The couple’s emotional energy again builds to the main theme at {1:24:19}, where Donna and James start kissing again. The sensualness of this scene relaxes as the C-minor pedal returns at {1:24:47}, and James and Donna bury his half of the heart-pendent necklace.

This scene is differentiated from the previous ones by its “look” or *mise-en-scène*. Prior uses of “Laura Palmer’s Theme” accompany settings in the daylight, but this scene’s style draws on *film noir* with attention to its dark backdrop and chiaroscuro lighting. Though some of the subject matter of this scene is concerned with Laura—namely her actions the last time James saw her alive—the primary focus visually and narratively is Donna, James, and their sexual attraction. Kalinak and Norelli suggest that “Laura Palmer’s Theme” becomes a love theme, and that interpretation could work for this placement, since this scene intuitively conveys a sense of eroticism in this scene. With James being Laura’s love interest and Donna, her best friend, the couple acting on their sexual attraction for each other while accompanied by Laura’s theme suggests the betrayal that Donna notes in a later scene with her mother in Season One, Episode

One, “Traces to Nowhere.”⁵⁸ What is interesting is that among these three scenes discussed so far, the one featuring James and Donna has the least to do with Laura directly, but the theme that bears Laura’s name accompanies this scene the most empathetically. The post-Romantic musical style of “Laura Palmer’s Theme” appears to be the correct style topic.

The three scene analyses from *Twin Peaks*’s pilot episode demonstrate how “Laura Palmer’s Theme” generally functions in scenes where it is employed. As both Kalinak and Norelli observe, there is a gradually increasing distance between the music of Laura’s theme and Laura Palmer in scenes, although neither note the theme’s connection to narrative revelation (usually occurring during the “investigation” portion of each moment). When Laura is found dead on the beach, the camera reveals her face, and her name, “Laura Palmer,” is spoken at the climax of the main theme. During the same cue, Sarah Palmer says her daughter’s name, “Laura,” several times while attempting to call her downstairs. In the scene where Laura’s parents are told she is dead, the dialogue discusses Laura’s lostness, but the visual focus is on Leland, Sarah, and Sheriff Truman. Where in the first scene, Laura’s name was uttered often, in the second scene, she is referred to by her parents as “my baby,” “my daughter,” or “my little girl.” By the end of the pilot episode, James recounts his and Laura’s last conversation, but the focus turns to James, Donna, and their sexual energy. Where previous scenes include Laura’s name spoken or where she is referred to by her parents as “daughter” or “baby,” Donna repeatedly says the name “James” and not “Laura” during the second iteration of theme’s cycle in the last scene in the pilot. More accurately, each succession of these cues places incrementally small distances added between music and Laura’s character with each employment of “Laura

⁵⁸ *Twin Peaks*, Season 1, Episode 1, “Traces to Nowhere,” 0:17:29–0:18:55; In this scene, between Donna Hayward and her mother, Eileen, Donna expresses she feels guilty and like he betrayed her best friend after she and James realized they fell in love.

Palmer's Theme," while remaining connected to new narrative revelations about her and other characters in her life.

Distance and Revelation

As the series progresses, the association between "Laura Palmer's Theme," and Laura does not change to more conceptual states of being like love or doom as Kalinak and others claim. "Laura Palmer's Theme," instead is not supposed to function like a "calling card" for Laura, rather, the theme's association shifts serving as a sonic imprint or acousmètre of Laura, leading audiences along a path of revelations of her secrets. Scenes that employ full (sometimes multiple) iterations of the theme's complete cycle reveal something about Laura in some way. Appendix E tracks scenes employing "Laura Palmer's Theme." Laura's theme guides audiences through the first season and half starting with Laura's death. It accompanies the scene where James tells Donna (and us the audience) that Laura was involved in something unknown but dangerous and that she had secrets—secrets that she could not even tell her best friend. As the mystery unfolds in the series, so does the disclosure of Laura's personal details. Many specifics that are part of these revelations include the involvement of other residents of Twin Peaks. In turn, audiences learn that the ultimate reveal is that Twin Peaks is not the idyllic small town as once thought. A few of the key revelations that occur after the pilot episode are as follows:

Dr. Jacoby Listening to Laura's Confessions

Dr. Lawrence Jacoby, the town's psychiatrist and psychologist was seeing Laura as a patient without her parent's knowledge, and Laura sent him recorded diaries on cassette tape. In Season

One, Episode One, “Traces to Nowhere,” Jacoby listens to the last tape Laura’s submitted. Laura reveals that James is sweet, but “so dumb,” and she “can only handle so much sweet.” Laura prefers danger, and she coyly talks about a “mystery man,” or an unknown but dangerous man she is sexually involved with. This scene, using “Laura Palmer’s Theme” confirms what James told Donna, that Laura was in trouble. Laura’s suggestive language on the tape also reveals that her relationship with Dr. Jacoby was more than clinical.⁵⁹

Laura’s Funeral

Laura’s funeral scene occurs in Season One, Episode Three, “Rest in Pain.” Two iterations of “Laura Palmer’s Theme” are used for this lengthy scene. First, Bobby confronts the town’s hypocrisy. He is keenly perceptive and insightful about the town he lives in, and he is aware of societal cancer that lurks below the surface of Twin Peaks. Reverend Brocklehurst (Royce D. Applegate) recites a mundane sermon and Bobby interrupts the funeral with an extreme outburst accusing the entire town of complicity, saying: “Everybody knew she was in trouble, but we didn’t do anything. All you good people, you wanna know who killed Laura? YOU DID! We all did.” The second iteration of “Laura Palmer’s Theme” in this scene plays during the fight between Bobby and James. The ruckus triggers an emotional breakdown in Leland. The grieving father, sobbing, jumps on top of Laura’s casket as undertakers attempt to lower it into the ground. The beginning of the funeral scene shows a kind of order and complacency representing how Twin Peaks presents itself as an idyllic place with Christian values. The reverend quotes biblical scripture from John 11:25 in a manner that can be perceived as mundane and

⁵⁹ *Twin Peaks*, Season 1, Episode 1, “Traces to Nowhere,” 0:44:02–0:45:35.

disingenuous, while funeral attendees appear calm, reflective, and complacent. Bobby's outburst instigates chaos by the end of the scene, revealing an inevitable reality about Twin Peaks. The small town looks tranquil, but underneath, there is only chaos.⁶⁰

Ben Horne's and Laura's Sexual Relationship

The beginning of this scene from Season Two, Episode Seven, "Lonely Souls," {0:13:27–0:15:59} uses some of Badalamenti's jazz-inspired score discussed in more detail in Chapter Two. The current chapter deals with the soap-opera sphere of the program's narrative, but this scene involves Audrey Horne (Sherilynn Fenn), whose story arc primarily exists in *Twin Peaks's* crime drama. Leading up to this scene, Audrey learned that Laura worked at her father's department store, Horne's. Ben recruited girls who worked behind the perfume counter and employed them as sex workers at the casino and brothel he secretly owns called One Eyed Jacks, located just across the Canadian border. Audrey infiltrates her father's operation to investigate and discover who might have killed Laura. "Laura Palmer's Theme," enters when Audrey confronts her father revealing to him that she knows everything about One Eyed Jacks and that Laura worked there. She further learns that Ben not only had a sexual relationship with Laura, but he also claims to have loved her.⁶¹

Above are only three discoveries into Laura and what led to her murder, but all cues that use "Laura Palmer's Theme" involve something revealing about how her life spiraled out of

⁶⁰ Ibid., Season 1, Episode 3, "Rest in Pain," 0:26:07–0:30:52.

⁶¹ Ibid., Season 2, Episode 7, "Lonely Souls," 0:13:27–0:16:00; This scene confirms what Audrey hinted to Donna in the Double R in the scene where Audrey dances discussed in Chapter Two. Audrey asked Donna whether Laura ever talked about her father, and this scene addresses what Audrey meant.

control. We learn that Laura was addicted to drugs and alcohol, and that she felt drawn into the company of people who are dangerous instead of her friends or people who care about her. She manipulated people in order to control them, but she was also manipulated and controlled by others. She was a sex worker and entertained the company of several suitors in Twin Peaks, including Ben Horne. Jacques Renault sexually exploited Laura and brokered sex-work for her by posting ads in *Flesh World* magazine. As “Laura Palmer’s Theme” marks a story arc of revelations for audiences, it concludes with the capture and death of her killer and father, Leland Palmer.

Twin Peaks, “Laura Palmer’s Theme,” and Abuse

The commentary in this chapter thus far is dedicated to helping readers understand how “Laura Palmer’s Theme” is uncanny. I have shown how its musical structure, denotative power, and placement in *Twin Peaks* is familiar, yet unfamiliar, subverting televisual scoring conventions. The way “Laura Palmer’s Theme” is employed in *Twin Peaks* helps us recognize a story arc of increasingly sordid revelations about her life in the seemingly idyllic small-town—a notion where the such a juxtaposition elicits the anti-nostalgia this project claims. The music of “Laura Palmer’s Theme” denotes characteristics about Laura’s persona and behavior that are shaped by her life’s circumstances, but it is not associated with Laura directly in how its cues are placed throughout the series. Rather, the placement of “Laura Palmer’s Theme” is uncanny since though it appears to be a conventional associative theme early in the pilot episode, its placement is more accurately concerned with revealing her secrets over the course of the series. Thus, it is both

familiar in the fact that it has been heard before, but unfamiliar in that it accompanies revelations of facets of Laura Palmer's life that are increasingly at odds with the image Laura maintained.

"Laura Palmer's Theme" leads audiences through the process of uncovering the mystery of who killed Laura, revealing that the small town of Twin Peaks is not the idyllic last bastion of the American dream. This notion is most evident in a crucial scene in Season Two, Episode Nine, "Arbitrary Law," after Leland's detainment and arrest for Laura's murder.

Whether Leland murdering his daughter was truly the result of his possession by a malevolent demon called BOB, or whether he is only a murderer, is up for debate. Creators of the series in the second season reveal that prior to and during the horrific events in the series, Leland terrorized rural towns in the Pacific-Northwestern U.S. with a string of murders because, as a young boy, his body became a vessel for BOB. In the series, Leland's behavior changes and becomes more erratic and bizarre, and his manners are understood by the town to be symptoms of trauma over his daughter's murder. However, Season Two, Episode Seven, "Lonely Souls," is when audiences, but not characters, are shown that Leland and BOB are the same. Later in Season Two, Episode Nine, "Arbitrary Law," "Laura Palmer's Theme" accompanies Leland's repentance of his evil ways and death (See APPENDIX N). In the context of this scene, Laura's theme seems strange since it both represents Laura and accompanies Leland's absolution from killing her, resulting in a type of emotional shading that encourages audiences to identify with and feel sympathy for Laura's killer, Leland, and not Laura.

Leland's death scene has caught the attention of numerous authors, some of whom question the nature of BOB. Stacey Rusnak dedicated a portion of her chapter, "Violence, Representation, and Girl Power: *Twin Peaks's* Female Characters and Third Wave Feminism," to exploring the Palmer family in *Twin Peaks* and myths about American domesticity and "family

values” propagated about the mid-twentieth century in the 1980s.⁶² In “Lynching Women: A Feminist Reading of *Twin Peaks*,” Diana Hume George raises questions about Leland’s possession by the evil spirit, BOB. Implicating BOB in Laura’s murder, George claims, allows Lynch to exert male violence in the program. George believes that not holding Leland responsible for Laura’s death exacerbates myths around the handling of abuse cases in the 1950s that favored excusing men while placing the blame of their victimhood on girls and women.⁶³ Along a similar line, Diane Stevenson, in “Family Romance, Family Violence, and the Fantastic in *Twin Peaks*,” explores how Lynch’s work, including *Twin Peaks*, handles topics involving domestic abuse and incest through a refashioning of generic forms, such as the telling of gothic stories using the soap opera (similar to my claim in Chapter Two about the crime drama). Stevenson notices how Lynch, instead of representing complex topics realistically and straightforwardly, uses the fantastic to deal with violence and incest.⁶⁴ Stevenson notes that BOB is how Lynch deals with issues of concealed violence in American life. Freudian principles that drove how we understood women, homosexuality, and abuse in the past led healthcare workers, mental health professionals, and law enforcement to question whether claims of incest were genuine or merely a child acting out their Oedipal fantasy. Stevenson notes that by the 1990s, reexaminations of Freudian psychoanalysis revealed that older views of child sexual abuse were

⁶² Stacy Rusnak, “Violence, Representation, and Girl Power: *Twin Peaks*’ Female Characters and Third Wave Feminism,” in *The Politics of Twin Peaks*, eds. Amanda DiPaolo and Jamie Gillies, 95–115 (Lanham, MD: Lexington, 2019), 98.

⁶³ Diana Hume George, “Lynching Women: A Feminist Reading of *Twin Peaks*,” in *Full of Secrets: Critical Approaches to Twin Peaks*, ed. David Lavery, 109–19 (Detroit: Wayne State University Press, 1995), 117.

⁶⁴ Diane Stevenson, “Family Romance, Family Violence and the Fantastic in *Twin Peaks*,” in *Full of Secrets: Critical Approaches to Twin Peaks*, ed. David Lavery, 70–81 (Detroit: Wayne State University Press, 1994), 78; Stevenson’s definition of the fantastic draws from Bulgarian-French historian and philosopher Tzvetan Todorov. Todorov’s analysis of the fantastic joins both 1.) *the uncanny*, where the bizarre receive natural accounting and 2.) *the marvelous*, where supernatural accounts are accepted.

based on social constructions of a reality that largely ignored the seriousness of abuse against children and women.⁶⁵ Taking the view that BOB and the fantastic are to blame for Leland's actions in *Twin Peaks* encourages the acceptance of older social constructs, Stevenson argues; this view makes excuses and lets Laura's father off the hook. On the other hand, believing that BOB is merely a stand-in or proxy for Leland's actual evil encourages a reassessment of older attitudes. Society has become more aware that particular malevolencies, like incest within the American nuclear family, has existed for a much longer time than once understood. These authors open the door to consider whether or not demonic possession is behind Leland's rape and murder of his daughter.

The solution to the central mystery is teased very early in the show. In Season One, Episode Two, "Zen or the Skill to Catch a Killer," Agent Cooper has a dream that takes place in a room lined with red curtains and a black and white zig-zagged patterned floor. In his dream, Laura Palmer (or The Arm's cousin who looks just like Laura Palmer) whispers the identity of her killer in Agent Cooper's ear. Shortly after waking from his dream, Cooper cannot remember who Laura indicated. Much later in the series, in Season Two, Episode Nine, "Arbitrary Law," a mysterious event jogs Cooper's memory, breaking his bout with amnesia, revealing what Laura said in his dream, "My father killed me."⁶⁶ Regardless of the words Laura spoke in Cooper's dream implicating her father, the agent continues to remain in denial of Leland's guilt. The supernatural aspect of *Twin Peaks* supports the notion that BOB is real while others imply the contrary. Laura said specifically, "My father [not BOB] killed me."⁶⁷

⁶⁵ Stevenson, 71–2.

⁶⁶ *Twin Peaks*, Season 1, Episode 9, "Arbitrary Law," 0:29:54–0:31:03.

⁶⁷ *Ibid.*, 0:30:27–0:30:35.

Agent Cooper falsely, but purposefully, arrests Ben Horne for killing Laura, creating a decoy to lure Leland, Ben's attorney, to the police station. Once at the station, Cooper pulls Truman aside and whispers something in his ear, telling the sheriff of his plan to bait Leland into a confession. Once captured, Leland's behavior changes to that of a feral animal, implying BOB's control over his psyche. There, Leland, or BOB, admits to killing Laura, as well as Maddy Ferguson (Sheryl Lee)—Laura's look-alike cousin from Montana who visited Twin Peaks to help her aunt and uncle while they grieved. Leland-BOB claims that Leland knows nothing of his doings, and that Leland is just a "babe in the woods with a large hole where his conscience used to be."⁶⁸ Next, in the corridor outside of Leland's holding room, Cooper explains to the rest of law enforcement how he came to know Leland was guilty. Unexpectedly, cigarette smoke from elsewhere in the police department triggers the building's sprinkler system.⁶⁹ The water emissions (a reference to Holy water) spraying throughout the police station instigates the exorcism of BOB from Leland, causing him to violently ram his head onto the protective bars covering the window of his holding room. Leland, fatally injured, becomes clear-headed and aware of his evil deeds in the last moments of his life; he is forlorn and repentant. Cooper, Truman, Hawk (Michael Horse), and agent Albert Rosenfield (Miguel Ferrar) witness Leland recounting how he came to know BOB as a young boy:

I was just a boy. I saw him in my dreams. He said he wanted to play. He opened me, and I invited him, and he came inside me. [...] When he was inside, I didn't know, and when he was gone, I couldn't remember. He made me do things—terrible things. He said, he

⁶⁸ Ibid., 0:33:50–0:35:17.

⁶⁹ Ibid., 0:36:50–0:38:45.

wanted lives. He wanted others, others that they could use like they used me. [...] They made me kill her [Laura].⁷⁰

In Leland's dialogue, there is a choice phrase, "He opened me, and I invited him, and he came inside me," implies that BOB could signify a man named Bob—or Robertson—who might have raped Leland as a boy (someone of that name lived next to Leland's grandparents). Leland expresses immense anguish and remorse, and in the last seconds of his life, Cooper consoles him. Cooper, quoting the Tibetan Book of the Dead, instructs Leland to go into "the light." Leland sees Laura in the metaphysical realm just before he dies.

At {0:39:46}, the C-minor pedal section of "Laura Palmer's Theme" crossfades out of a recorded track of manipulated ambient sounds called "firewood."⁷¹ Again, the C-minor pedal accompanies background information, revealing how Leland became a killer. The melodic ascent transitions at {0:40:57}, when Leland tells how evil spirits planned to kill Laura if they could not control her. At the first cue of Laura's main theme at {0:41:21}, Leland exclaims in agony, "Oh God, have mercy on me. What have I done? I love her [Laura] with all my heart. My angel."

Leland physically struggles as his death grows closer when the C-minor pedal returns at {0:41:49}. Cooper, bent down next to Leland, cradles him in his arms saying, "Leland, the time has come for you to seek the path," words inspired ostensibly by the Tibetan Book of the Dead.⁷²

⁷⁰ *Twin Peaks*, Season 2, Episode 9, "Arbitrary Law," 0:39:51–0:40:32.

⁷¹ David Lynch and Kristine McKenna, *Room to Dream* (New York: Random House, 2018), 220; Lynch used the term "firewood" for a set of raw tracks used to create part of the sound design for *Twin Peaks*. Badalamenti wrote ten minutes of music, mostly of sustained whole notes played at a very slow tempo by low-pitched instruments, including cells and double basses. Badalamenti interspersed these tracks with bow scratches. The "firewood" raw tracks could be manipulated in a number of ways, and their distorted qualities is produced by playing them a half or quarter speeds.

⁷² *Ibid.*, 0:41:50.

Next, Cooper instructs Leland to look for a heavenly light as the C-minor pedal transitions to the melodic ascent. At the ascent's **H** transformation, Leland sees a light. At the **S** transformation, Leland experiences metaphysical contact with Laura when he says, "She is there. She's beautiful."⁷³ At the same time "Laura Palmer's Theme" reaches the main section, Leland says feebly, "Laura?" before he draws his last breath and dies. Cooper cries as Laura's main theme plays out.

Aside from its consistent use of the same cue formula as explained in previous scenes and how it consistently tracks investigation, revelation, and emotional reckoning, the placement of "Laura Palmer's Theme" in this scene is unique compared to the others discussed. It bears a semiotic return to Laura more directly since it accompanies Leland's metaphysical contact with her; the theme reassociates itself with Laura Palmer in a way similar to the first scene of the series. Also, Leland's death scene has religious undertones: explained in generally Christian terms, a murderous father commits unthinkable crimes by Satan's (i.e., BOB's) influence. The dispelling of BOB's Satanic custody of Leland allows the latter to express repentance, granting him absolution and allowing him to join Laura before entering "the light," or Heaven. The melodic ascent and main theme of "Laura Palmer's Theme" have a different effect even though there are no modifications to the music. The action and dialogue in the scene influences audiences' readings of what the music of the melodic ascent and main theme transmits. The brooding C-minor portion of the music describes Leland's anguish after facing his crimes and mourning the loss of his childhood innocence by BOB's violation. The melodic ascent section suggests hope and forgiveness. The main theme's cue comes as Cooper guides Leland

⁷³ Ibid., 0:42:44.

encouraging him to move toward a redeeming light where Laura greets him before he is finally released from agony.

At this intersection, addressing the Leland-BOB debate is necessary since BOB is an integral part of the narrative for Leland's death scene and readers of this document are encouraged to at least suspend their belief in that BOB is real, or at the very least, try and view BOB only metaphorically. An entire chapter could argue either side of whether BOB exists or if Leland is just a terrible person. Lynch demonstrates this narrative style multiple times throughout his work, where a simple story is told—in this case, a father murders his daughter and fools everyone in town—through a certain kind of narrative lens that includes a system of mysterious and supernatural forces. An early example is The Man in the Planet (Jack Fisk) in *Eraserhead* (1977), who is a character that represents some sort of spiritual force who has to antiquatedly pull on mechanical levers in order to enact events on Earth that would otherwise be presumed as fate or karma.⁷⁴ Characters Henry Spencer (Jack Nance) and Mary X (Charlotte Stewart) have a baby out of wedlock. The Man in the Planet looks through a window, signifying his omnipresence, observes Henry and Mary, pulling levers and enabling Mary's pregnancy, seemingly as a punishment or karmic consequence of their having sex. The baby in *Eraserhead* also appears to be an abject monster-like infant. A popular interpretation of the seemingly-random and spontaneously-created abject baby is that it represents an anxiety about parenthood. Henry is gripped by angst over the deformed baby and longs to be free from the horror of said parenthood.⁷⁵ *Eraserhead* is about grace and redemption, though that is certainly not apparent for average cinema-goers. The narrative in *Eraserhead* uses a surreal and uncanny (very “weird”)

⁷⁴ Lynch and McKenna, 95.

⁷⁵ Ibid.

lens to tell a deeply spiritual story about an unwanted pregnancy. The monster baby, The Man in the Planet, and other non-realistic characters like The Lady in the Radiator are metaphors for other things like anxiety (baby), karma (Man in the Planet), and comfort (Lady in Radiator).

Twin Peaks uses BOB in the same way; he is part of the narrative, but he serves as a metaphor.

Though BOB's possession of Leland is integral to the narrative of *Twin Peaks*'s, he, like The Man in the Planet, could serve as a metaphor for any person's potential to commit evil acts. This point is made during a scene just after Leland's death: in a conversation between Cooper, Truman, Major Briggs (Don S. Davis), and Albert after Leland dies, the men reflect on the events and try to reconcile in their own minds whether BOB is real. Truman and Briggs are not convinced, while Cooper clings to his opinion that Leland was possessed. Albert concludes this scene with an important statement: "Maybe that's all BOB is—the evil men do."⁷⁶ The existence of BOB is reflected in the show's narrative insisting that Leland was possessed, even though there are a number of clues—"The owls are not what they seem"—in the program that suggest that BOB is only a metaphor and Leland is a rapist and killer. Further, the prequel film contains a scene that can easily be interpreted as Laura acknowledging her own denial about her father. Laura identified the man who had been assaulting her since she was twelve as someone named BOB as indicated in her diary. In a scene in *Fire Walk With Me*, Leland is shown drugging Sarah, so he can conceal the assault he about to commit.⁷⁷ BOB comes through Laura's bedroom window at night. During his assault, Laura repeatedly asks, "Who are you?," before she is finally able to see her father's face and not BOB's.⁷⁸ The scenes that follow this one depict Laura acting

⁷⁶ Ibid., 0:43:29–0:44:49.

⁷⁷ David Lynch, dir., *Twin Peaks: Fire Walk With Me*, Twin Peak Productions (1992), The Criterion Collection (2017, Apple TV), 1:43:05–1:43:36.

⁷⁸ Ibid., 1:44:41–1:46:43.

upset and acutely disgusted with Leland, finally knowing that her father, not BOB, is her abuser.⁷⁹

Responses to this scene and how “Laura Palmer’s Theme” is placed within it suggest a supernatural sense of the uncanny—more candidly, it is one of the weirdest scenes in the series. What accounts for some of the scene’s “weirdness” comes under scrutiny from the authors mentioned above. Though *Twin Peaks* depicts a mythic America, or a vision of a nostalgic past, by the time the series reaches Leland’s death, a repulsive foundation of that nostalgia comes to light. The music of “Laura Palmer’s Theme” leads audiences to confront the primary elements of this repulsion: child sexual abuse by incest. Reiterating what Stevenson notes, that by the 1990s, reexaminations of Freudian psychoanalysis—that influenced psychological profiling methods in the mid-twentieth century—revealed that older views of child sexual abuse were based on patriarchal constructions of a reality that favored the men who abused women and children.⁸⁰ Stephanie Coontz, in her book *The Way We Never Were: American Families and the Nostalgia Trap*—echoes Stevenson’s observations regarding Freudian interpretations of cases of incest, revealing that caseworkers who handled those reported between 1880 and 1960 blamed the majority of these occurrences of incest on children acting out Oedipal desires.⁸¹ Mental health professionals in the 1950s, in situations of domestic abuse, saw battered women as masochists who motivated their spouses into beating them. Also, it was common for doctors and law enforcement to side with husbands who sexually and physically abused their wives since it was

⁷⁹ Ibid., 1:46:44–1:48:02.

⁸⁰ Stevenson, 98–99.

⁸¹ Stephanie Coontz, *The Way We Never Were: American Families and the Nostalgia Trap*, second edition (New York: Basic Books, 2016), 35.

not widely understood to be abuse, but rather a way for men to correct women for being sexually repressed or uptight.⁸² Coontz reveals that manifestations of family violence, including incest, has always existed opposite of the glossy veneer of many superlative families, and it rarely ever came to light.⁸³ The Palmer family in *Twin Peaks* is exemplary of this notion described by Coontz. In another scene in *Twin Peaks: Fire Walk With Me*, Lynch draws again on the fantastic, illustrating Leland's arrogance shown by him placing himself above society's sexual perversions when in fact he abuses his wife and forces a sexual relationship with his daughter. In the scene, Leland humiliates Laura, insisting that she not be allowed to eat her dinner until she washes her filthy hands: "There is dirt way under this fingernail."⁸⁴ "Filthy hands" in this scene implies a moral impurity or iniquity. The Palmers are an example of problematic intrafamily relationships, incest, and the rigid boundaries between an oppressing father's control of his house and his strategic and precise concealment of his own evil behavior from the outside world.⁸⁵

And yet "Laura Palmer's Theme" for Leland's death signals his exculpation by suggesting Laura's metaphysical presence and her forgiveness toward him. Agent Cooper—always the audience surrogate—shows compassion for Leland while also encouraging forgiveness from viewers, all while accompanied by "Laura Palmer's Theme," or the theme of his daughter that he murdered. This "kindness" extended to Leland could insinuate that Lynch's (and creator's) are complicit in such a culture that denies claims of abuse.

⁸² Ibid., 39.

⁸³ Ibid., 38.

⁸⁴ *Twin Peaks: Fire Walk With Me*, 0:53:29–0:56:51; Leland's issue with Laura's "dirty hands" symbolizes his accusing her of being sexually unclean.

⁸⁵ Coontz, 371.

Conversely, Leland's receiving absolution for his abuse could serve to criticize the attitudes and systems that allow such abuse to flourish discussed by authors Coontz, Stevenson, and Rusnak. In the same way that *Twin Peaks* employs elements of the "Classic" TV crime-drama (see Chapter Two) to tell a gruesome contemporary murder story, the soap opera is similarly used here. The tone of the scene with Leland dying draws from tropes firmly tethered to "Classic" TV soap operas, including the music's melodramatic purposes. "Laura Palmer's Theme" signals redemption for Leland. However, the degrading and damaging abuse he brought on his family and the string of sexual assaults and murders he committed, including Laura's, are fundamentally irredeemable. "Laura Palmer's Theme," accompanying the absolution for such irredeemable acts, makes audiences uncomfortable, causing them to reevaluate *Twin Peaks*'s excusal of Leland for murdering Laura. Perhaps, even more broadly, Cooper's comforting Leland could instigate questions about the nostalgia encouraged by old soap operas, leaving audiences to try and reconcile the modes of handling such abuse (siding with abusers) during the era of U.S. history with the nostalgia that *Twin Peaks* encourages over the first season and a half of the original series.

The events surrounding the Palmer family in *Twin Peaks*—the town and program—are a powerful contradiction to the nostalgia in the series, bringing to light a reality concerning the true nature of the nuclear family. Many politicians in the late-twentieth century bemoaned a perceived breakdown of the nuclear family while touting 1950s-family-moral values as a measure to live by. The Palmers in *Twin Peaks* represent hidden truths regarding a nostalgic myth about nuclear families. That myth has been wielded repeatedly to try and conceal that the big breakdown of family values has always existed, especially in the 1950s. The LGBTQ+ community, people of color, immigrants, and non-Christians are all factions that have long been

made into “bogeymen” and described as corrosive to the U.S.’s moral fiber. Despite those claims about said bogeymen, the disturbing reality is that cases of sexual violence occur most often within trusted family structures.

Chapter Conclusion

“Laura Palmer’s Theme” employed in *Twin Peaks* is anti-nostalgic since it draws our attention away from what is understood to be conventional or nostalgic, defamiliarizing audiences instead. Lynch and Frost use the soap opera, one of the first television genres beginning in the 1950s, that elicits nostalgia for a large population of TV viewers. Soap-opera music in *Twin Peaks* follows conventions based on the cultural understanding of music employed for soap operas. The “Main Theme” for *Twin Peaks*’s internal soap opera, *Invitation to Love*, has nostalgic connections. It is composed within a standard family of musical forms that Richards compares with several hundred musical theme titles of Hollywood cinema. The fictitious soap’s “Main Theme” is an example of what is culturally understood as conventional soap opera music. The theme’s schmaltzy and Romantic-style melody uses an easily discernable tonal syntax. *Invitation to Love* serves as a point of reference for audiences to discern between conventional soap operas and the broader text of *Twin Peaks*. Similarly, *Invitation to Love*’s “Main Theme” is a point of reference that sounds in contrast to the uncanny soap-opera music, “Laura Palmer’s Theme.” Laura’s theme, during its melodic ascent and central melodic theme, contain trappings of music of the soap opera. However, its form and harmonic structure mark defamiliarized soap-opera music.

The placement of “Laura Palmer’s Theme” in *Twin Peaks* further emphasizes the uncanny. Kalinak and other authors argue that style qualities and emotional evocations of “Laura

Palmer's Theme" are often uncanny, simultaneously working appropriately and inappropriately for scenes these cues are found. The music sounds familiar under the context of being used in dramatic scenes, but the music's style topic only almost fits—leaving room for audiences to perceive the music to sound inappropriate, strange, or even funny during scenes dealing with horrific subject matter as in the case of Laura's mother, Sarah, becoming completely unglued when she found out that her daughter's murder. I have argued that Laura's theme is connected to Laura through a narrative theme of revelations. "Laura Palmer's Theme" traces a path showing her secrets revealed by her murder investigation while implicating residents of Twin Peaks who exploited her.

Though the semiotic associations with "Laura Palmer's Theme" seem dynamic and random, this chapter reveals that it is less concerned with Laura Palmer than it is with revealing her secrets. The trajectory of the story arc that Laura's theme traces not only leads audiences and characters to know who killed Laura Palmer, but it also leaves in its wake a significant revelation that despite the town's likeness to the 1950s era—a historicized period in American history considered idyllic—Twin Peaks is instead morally bankrupt.

In Leland Palmer's death scene, "Laura Palmer's Theme" takes on an acousmatic quality that strengthens its semiosis with Laura similar to the first scene when Pete found her corpse. While Laura's theme seems to work as a stylistic match for the tone and emotional weight of the scene, it is still uncanny. The uncanniness amounts from an emotional shading that is affectively congruent with the sadness accompanying Cooper showing such compassion for Leland. Congruent is Leland tragically dying, but the incongruency results from the broader implications of the scene—Leland murdered his daughter. Audiences could feel confused whether they should detest Leland or if they feel sorry for him. The scene seems to grant him, and not Laura, a

gesture of sympathy and redemption. The broader meaning could be read as a critique of the conservative ideology surrounding issues regarding the nuclear family and the myth of American domesticity.

“Laura Palmer’s Theme” in *Twin Peaks* elicits anti-nostalgia in how it accompanies Leland’s death scene. Nostalgic signifiers of television soap operas are subverted through how actions and images in this scene challenge the appropriateness of the music and how its employment favors a rapist and killer. Critical thought induced by states of disillusion leads audiences to consider new and broader understandings of *Twin Peaks*. “Laura Palmer’s Theme” in this scene signals redemption for fundamentally irredeemable actions.

CHAPTER 4

IT IS HAPPENING AGAIN: ANTI-NOSTALGIA AND DISTANCING FROM “CLASSIC”

POP IN THE ROADHOUSE

The previous chapters described two contrasting aspects of the soundtrack for *Twin Peaks* and how their engagements with nostalgia are anti-nostalgic. This chapter centers on how pop music from dreampop icon Julee Cruise’s 1989 album, *Floating Into the Night*, later employed in *Twin Peaks*, is also anti-nostalgic.¹ Popular music in *Twin Peaks*, especially music performed diegetically in the Roadhouse’s Bang-Bang Bar (simply referred to as “The Roadhouse” in the series), accompanies images and moments of narrative that exist within a Lynchian-style liminal space between any one genre. I will show how pop music—composed by Badalamenti and Lynch and performed by Cruise—in Roadhouse scenes alienates characters and audiences alike from the show’s nostalgic construct. It leads to anti-nostalgia after calling attention to how the scene’s nostalgia turns back onto itself revealing that *Twin Peaks* represents a failed or incomplete version of what Svetlana Boym calls a “restoration of origins” nostalgia narrative for a past that never existed. This desire for a “restoration of origins” permeated the United States of the Ronald Reagan–George H.W. Bush era, which saw conservative politicians and cultural commentators paint pictures of an idyllic mid-century America. But *Twin Peaks* critiques that

¹ According to the timeline of events, Cruise’s *Floating Into the Night* (Recorded in 1988 and released in fall of 1989) was not intended to be a soundtrack for *Twin Peaks*. The music that Badalamenti and Lynch wrote was appropriated for *Industrial Symphony No. 1: The Dream of the Brokenhearted* (1989) and *Twin Peaks* (1990–91). The “Main Title” of *Twin Peaks* is a later-produced instrumental version of “Falling” from Cruise’s *Floating Into the Night*. David Lynch and Kristine McKenna, *Room to Dream* (New York: Random House, 2018), 257-58.

narrative, using uncanny sounds and images that combine mid-century and contemporary ideas to show that both the past and the present were steeped in violence and abuse. First, this chapter analyzes the songs “Questions in a World of Blue,” “Rockin’ Back Inside my Heart,” and “The World Spins” to show how their intrinsic and stylistic qualities are uncanny. I then show how the placement of these cues in *Twin Peaks* encourages a sense of disillusionment—instead of fondness—while remembering the past, that is, anti-nostalgia.

Since so much of the discussion in this chapter focuses on the program’s mid-twentieth-century nostalgia, it is essential to reiterate the anachronistic visual and aural qualities of *Twin Peaks*. The show’s setting, on the cusp of 1989 and 1990, carries signifiers of the 1950s and early 1960s. The Roadhouse often has Harley-Davidson motorcycles lined up along its exterior walls, and many of its clientele wear black-leather motorcycle gear and smoke cigarettes. The visual details in these scenes draw on the same aesthetics of the imagery in Kenneth Anger’s notable short film, *Scorpio Rising* (1963),² which follows a gang of Nazi bikers while displaying sadistic, occult, sexual, and homoerotic images set to contemporary popular songs such as Little Peggy March’s “Wind-Up Doll” and “I Will Follow Him” (1963), Bobby Vinton’s “Blue Velvet” (1963), and Gene McDaniels’s “Point of No Return” (1962).³ The Roadhouse in *Twin Peaks* resembles the imagery and sounds in *Scorpio Rising*, especially its ironic depictions of

² Note that comparing the visual elements around the Roadhouse in *Twin Peaks* with *Scorpio Rising* is a better description than something that is only more generally nostalgic of the mid-twentieth century like *American Graffiti* (1972)—depicting teen life—or *Easy Rider* (1969) with its bent pointing towards the 1960s “hippy” counterculture and its motorcycle culture.

³ The soundtrack for *Scorpio Rising* includes twelve contemporary songs: “Fools Rush In (Where Angels Fear to Tread),” Ricky Nelson (1963); “Wind-Up Doll,” Little Peggy March (1963); “Blue Velvet,” Bobby Vinton (1963); “You’re the Devil in Disguise,” Elvis Presley (1963); “Hit the Road Jack,” Ray Charles (1960); “Heat Wave,” Martha and the Vandellas (1963); “He’s a Rebel,” The Crystals (1963); “Party Lights,” Claudine Clark (1962); “Torture,” Kris Jenson (1962); “Point of No Return,” Gene McDaniels (1962); “I Will Follow Him,” Little Peggy March (1963). Kenneth Anger’s *Scorpio Rising* (1964), May 6, 2020, YouTube video, 0:28:23, accessed November 12, 2022, https://www.youtube.com/watch?v=8IFPK6_j7PM.

masculinity—a mixture of both heterosexual male machismo and unequivocally queer illustrations—while simultaneously sanitizing *Scorpio Rising*'s explicit homosexual images and references. Instead, we can see in *Twin Peaks* other characteristics of *Scorpio Rising*: the implication of danger, the excessive representation of black leather, motorcycles, drinking beer, smoking cigarettes or cigars, angsty bravado, and 1960s-style pop music. Even the Roadhouse singer played by Cruise, in her first appearance in the pilot episode, is seen outfitted in a black leather miniskirt, jacket, and Muir cap before she is shown in later episodes dressed and styled in her more iconic early-1960s prom dress.⁴ Furthermore, whether Cruise wears biker gear or a prom dress, her appearance is integral to the Roadhouse's *mise-en-scène* since it borders on kitsch, drawing the same mid-century era that the Roadhouse's aesthetic implies. However, the music that Cruise performs, like the anachronistic quality of *Twin Peaks* as a whole, has characteristics of the musical subgenre called 'dreampop' that straddles 1950s–1960s "classic pop" and 1980s' post-punk.

Previous research about how Lynch features "Classic" pop in his films served as an American, mid-century sonic trope in the director's work starting with *Blue Velvet* in 1986. In "A Musical Tour of the Bizarre: Popular Music as Fantasy in David Lynch," Gene Willet draws from cultural theorist Slavoj Žižek, who interprets the Lacanian orders of subjectivity—or the Imaginary, the Symbolic, and the Real—outside of the context of human development, but within the realm of psychosociology.⁵ Willet uses Žižek to describe how Lynch employs popular music as a narrative device signaling constructions of fantasy. To Willet, fantasy in Lynch's

⁴ *Twin Peaks*, "Pilot," 1:15:18–1:17:53.

⁵ Marek Wieczorek, "The Ridiculous, Sublime Art of Slavoj Žižek," in *The Art of The Ridiculous Sublime*, auth. Slavoj Žižek, viii–xiii (Seattle: University of Washington Press, 2000); Žižek interprets Lacan largely through a Hegelian, anti-essentialist lens tinted with Marxist political theory.

work protects the subject—both characters and audience members alike—from violent and unpleasant realities.⁶ This can be observed by how pleasant-sounding “Classic” pop songs act as a sonic buffer between alarming on-screen depictions and the viewing audience—or by how the music’s familiar and innocent sound that signals nostalgia makes emotionally difficult or grotesque scenes more palatable. One example Willet discusses is a scene in *Lost Highway* (1997) in which Lynch uses This Mortal Coil’s cover of Tim Buckley’s 1968 “Song to the Siren” to accompany protagonist Fred Madison’s (Bill Pullman) fantasy that—through his alter ego Pete Dayton (Balthazar Getty)—he is able to sexually please his wife, Renee (Patricia Arquette), despite the reality of his impotence.⁷ More closely related to *Twin Peaks*, Willet observes that in *Blue Velvet*, Lynch uses 1960s love songs for three purposes: to elicit nostalgia for a more wholesome America; to mark fantasy and further as a way to buffer audiences, “protecting” them from the sadistic acts portrayed on screen; and to foreground the ironic gap between a film’s fantasy and the story world’s unfortunate realities.⁸

In “Remembering Pop: David Lynch and the Sound of the ‘60s,” Mark Mazullo combines several concepts to show how preexisting music used in Lynch’s work becomes recontextualized and estranged from its original context. Like Willet’s observation that Lynch uses popular music to construct fantasy, Mazullo describes how Lynch combines “Classic” pop songs—often perceived as having a naïve sincerity—with visual and narrative elements that

⁶ Gene Willet, “A Musical Tour of the Bizarre: Popular Music as Fantasy in David Lynch,” in *Popular Music and the New Auteur: Visionary Filmmakers After MTV*, ed. Arved Ashby, 87–108 (Oxford: Oxford University Press, 2013), 88–9.

⁷ *Ibid.*, 95.

⁸ *Ibid.*, 97.

include unthinkable depictions of violence and horror.⁹ Next, Mazullo observes how “classic” pop marks a period where recording technology advanced profoundly. Pop-music recordings produced during this period exploited sounds, timbres, and spatial effects that were new to mid-century listeners. Even in their original context, these songs were uncanny since the voices singing songs were familiar by the end of the 1950s, but recording and post-production technologies in the 1960s provided new sonic effects and spatial orientations.¹⁰

For the use of popular music in the context of Lynch’s work, Mazullo argues that audiences indeed have associations with the music the director uses. However, Lynch places these songs into such horrific and violent narrative contexts, it disrupts their familiarity. Mazullo adds that the context in which Lynch places popular songs functions as a means of defamiliarizing audiences from the “every day.”¹¹

Like Willet, Mazullo also draws from Žižek’s interpretation of Lacan, and claims that popular music in works associated with Lynch results in a kind of Brechtian alienation. Perhaps the sublime and alienation are not normally paired together in any kind of discourse, but the author suggests that the result of the sublime, or the fantastic, in Lynch’s work¹²—invoked by ironic placements of innocuous music in a violent scene—has an effect that is dependent on how Žižek defines Lacan’s subjective orders. Žižek’s Real is the chaotic, fantastic order that serves as

⁹ Mark Mazullo, “Remembering Pop: David Lynch and the Sound of the ‘60s,” *American Music* 23, no. 4 (Winter 2005): 494.

¹⁰ *Ibid.*

¹¹ *Ibid.*, 496.

¹² Willet and Mazullo touch on the “sublime” Žižek’s “ridiculous sublime,” but my discussion using the term is limited to this literature review.

an escape from the Imaginary, or the reality of the mundane.¹³ Willet and Mazullo similarly argue that music signaling the Imaginary is placed against images and actions of the Real and results in a kind of distance and alienation between the film and audiences where viewing subjects question what is reality and what is a construct.¹⁴

Willet and Mazullo focus on Lynch's films, discussing how *Lost Highway* yanks Fred and *Blue Velvet* yanks Jeffrey (Kyle MacLachlan) from Žižek's Imaginary (that is, the anodyne experience of everyday life) into the Real. But for Žižek, the obscene Real serves as the fantasy making the unbearable, suffocating world of the everyday tolerable.¹⁵ I will show this is different or opposite in *Twin Peaks*, that Agent Cooper's (Kyle MacLachlan) confrontation with a giant from an alternate realm—the giant signifying a contradiction to the comforting Imaginary of Twin Peaks (or the fantasy of everyday life)—shoves him in into the unbearable world of the Real.¹⁶ Similarly, in *Fire Walk With Me* (1992), Laura Palmer (Sheryl Lee)—instigated by a confrontation with the mystical Log Lady—is similarly dragged from the fantasy of the Imaginary into the harsh truths of the Real. What these scenes from different texts have in common is that their events are all accompanied with either dream pop or songs that highly resemble “classic” pop as a kind of comforting agent to the enactment of trauma on-screen.

However, before our scene analyses that center on Julee Cruise's appearances in the *Roadhouse*, it is important to further unpack the kind of music that is used as cues in these

¹³ Wiczorek, viii.

¹⁴ Mazullo, 497.

¹⁵ Wiczorek, viii–ix.

¹⁶ *Ibid.*, ix–xii; According to Žižek, at least for *Lost Highway*, the Imaginary is the traumatic underside to the Symbolic—representation of the Symbolic in Lynch's work is absent—and the Real is the fantastical escape. I show how in *Twin Peaks*, this works oppositely where the Imaginary is the escape from the brutal nature of the Real.

scenes. Even though Cruise's role as the Roadhouse singer in *Twin Peaks* is more than an "extra." She has no interaction with other characters, and is thus a liminal character who might exist between the realms of fantasy and reality. Regarding Agent Cooper in the context of the Roadhouse scene, his character encourages audiences to feel or sense a kind of nostalgia that reflects Reagan-era politics and culture. So, this chapter touches on how Cooper, like Ronald Reagan, encourages audiences to believe in a reimagined construct of an America before the social and political upheavals of the 1960s and 1970s. Cruise exists to disrupt that construct.

A significant trope among Lynch's most notable works are scenes including diegetic musical performances. Except for Fred Madison's tenor-saxophone-freeform-jazz set in *Lost Highway*'s Luna Lounge¹⁷ and Sailor's (Nicolas Cage) Elvis-inspired musings in *Wild at Heart* (1990), performance scenes often include a female vocalist singing on a stage. Often the songs used in these diegetic performances have ambivalent or opaque meanings, and it is not always clear as to whose point of view the songs are supposed to reflect—whether the singer's point of view, characters', audiences', or the director's. This aspect of a song's ambivalence will be discussed further in reference to Cruise. Indeed, Cruise's performances can seem out of joint with the scenario in which they are sung, rendering their interpretation even more difficult. An early example in Lynch's feature films to showcase such a performance is *Eraserhead* (1977), where The Lady in the Radiator (Laurel Near) performs a dance as she crushes what appears to be large spermatozoa under her feet at the same time she sings Peter Ivers's song "In Heaven Everything is Fine."¹⁸ The abused Dorothy Vallens (Isabella Rossellini) in *Blue Velvet* performs

¹⁷ *Lost Highway*, dir. David Lynch, Focus Features, 1997, video, 0:07:27–0:08:16, Apple TV Library.

¹⁸ *Eraserhead*, dir. David Lynch, The Criterion Collection, 1977, video, 0:50:16–0:52:34 and 1:03:16–1:04:57, Apple TV Library.

her languid rendition of Bobby Vinton's song of the same name, "Blue Velvet" (1963) in the film's Slow Club.¹⁹ Also noted is Rebekah Del Rio's appearance as herself, singing in Spanish, an *a cappella* arrangement of Roy Orbison's "Crying" (1965), or "Llorando," at Club Silencio in 2001's *Mulholland Drive*.²⁰

4AD, Dreampop, and Julee Cruise

The songs used in *Twin Peaks* from Cruise's *Floating Into the Night*—"Falling," "The Nightingale," "Rockin' Back Inside My Heart," and "The World Spins"—were composed by Badalamenti with lyrics by Lynch. Warner Brothers released Cruise's album on September 12, 1989, about five months before the series aired, though it is a stand-alone studio album and not an official soundtrack for *Twin Peaks*. In both the series pilot and Season Two, Episode Seven "Lonely Souls," Cruise appears in *Twin Peaks* as a singer lip-synching to her own songs from the album. In addition to these early appearances by Cruise in the original two seasons, Lynch featured her in the same role in his 1992 prequel feature film, *Twin Peaks: Fire Walk With Me*, performing "Questions in a World of Blue."²¹ Lynch reprised Cruise in a performance of "The World Spins" during the end credits of part seventeen of 2017's *Twin Peaks: The Return*.²²

¹⁹ *Blue Velvet*, dir. David Lynch, DeLaurentiis Entertainment Group (DEG), 1986, video, 0:59:18–1:00:34, Apple TV Library.

²⁰ *Mulholland Drive*, dir. David Lynch, BAC Films and Universal Pictures, 1999, video, 1:49:00–1:52:49, Apple TV Library.

²¹ "Questions in a World of Blue" is from Julee Cruise's second album *The Voice of Love* released in 1993, about a year after the film *Twin Peaks: Fire Walk With Me*.

²² *Twin Peaks: Fire Walk With Me*, "Questions in a World of Blue," cue: 1:10:16–1:14:39, Cruise in frame: 1:10:25–1:10:38, 1:10:57–1:11:06, 1:11:23–1:11:29, 1:11:40–1:11:45; *Twin Peaks: The Return*: "The World Spins," cue: 0:56:38–0:59:11 Cruise in frame: 0:57:00–0:59:11.

Cruise’s musical aesthetic features a collection of synthesizers with heavy reverberation combined with sparse but conspicuous uses of sampled—that is, synthesized samples of mimicked timbres—acoustic-sounding instruments. Cruise uses her head voice, creating a light and airy timbre embedded inside the overall sonic texture—via mixing and post-production—rather than her voice being moved spatially to the front. This gives her music an immersive quality, placing Cruise generally within the dreampop category, a post-punk musical genre characterized by an enveloping and immersive sonic atmosphere with a saturation of reverberated effects from keyboard synthesizers, electric guitars, synthesized drum machines, and ethereal, breathy vocals. Though never broadly popular, she achieved a cult-like status with a modest but dedicated group of fans.²³ Cruise’s collaborations with Badalamenti and Lynch, in part, resulted in two song albums; the first already mentioned, *Floating Into the Night*, and her second album titled *The Voice of Love* (1993).²⁴

The sonic world of dreampop influenced the soundscape of *Twin Peaks* broadly since the “shoegaze-like” quality of the Roadhouse singer’s songs are matched by the program’s main theme, or “Falling” and “Laura Palmer’s Theme” discussed in Chapter Three. To understand this connection better, we must look to the year 1979—eight years before Badalamenti introduced Cruise to Lynch—the year of the genre’s origins. The story of dreampop begins with Ivo Watts-Russell and Peter Kent’s record company, Axim Records, which they started in 1979 in London, UK and rebranded as 4AD Records in 1980. Alex Ayuli of the band A. R. Kane (active 1986–1994, 2016–2018) coined the term “dreampop” in the mid-1980s to describe the dream-like

²³ Daniel Kreps, “David Lynch Remembers Julee Cruise: ‘Great Singer and a Great Human Being’,” *Rolling Stone* (June 10, 2022), accessed: January 21, 2023, <https://www.rollingstone.com/music/music-news/david-lynch-julee-cruise-tribute-1366178>.

²⁴ David Lynch and Kristine McKenna, *Room to Dream* (New York: Random House, 2018), 257.

quality of his band's music, but the musical style developed within a collection of post-punk bands under 4AD's label earlier in the decade. Many of 4AD's bands embody the dreampop sound described above, a sound associated with heavily reverberated analogue synthesizers (later digital), electric guitars, and drum pads. Each dreampop band's lead vocalist demonstrated individually unique vocal timbres embedded spatially inside of the composite texture.

Two of 4AD's first and crucial signings were Joy Division (active 1978–80; regrouped as New Order in 1980 after the death of lead singer Ian Curtis) and Modern English (active 1979–87), both of which were acclaimed in Europe and North America.²⁵ A significant change in a newer alternative sound resulted from the addition of developing analog, and eventually digital, synthesizers. Synth-reverb effects in many of 4AD bands is a main aspect that defined post-punk's (versus punk's) overall sound while still maintaining some of earlier punk's DIY (do-it-yourself) aesthetics, and with the added elements of other unlikely genres—like funk, soul, and for this chapter, “Classic” pop.²⁶ Joy Division's “Love Will Tear Us Apart” (1980) and Modern English's “I Melt with You” are both standard examples of early post-punk music that influenced the Cocteau Twins, who are now considered quintessentially dreampop.²⁷

4AD's lineup of bands inspired Robin Guthrie's Cocteau Twins (active 1979–1997), formed in Grangemouth, Scotland, who were joined by vocalist Elizabeth (Liz) Fraser by 1980.²⁸

²⁵ Martin Aston, *Facing the Other Way: The Story of 4AD* (London: The Friday Project, 2013), 35.

²⁶ *Ibid.*, 19.

²⁷ *Ibid.*, 31–86; According to Aston's book (cited above), Joy Division's and Modern English's sounds are considered post-punk but close precursors to dreampop. The Cocteau Twins, because of their popularity are often deemed as quintessential dreampop artists even though the term “dreampop” postdates the height of the group's success. One can consider dreampop a subgenre and derivative of post-punk since 4AD signed bands featuring composite sounds within a common variant of a broader sound that initially was just called alternative-indie (post-punk, later dreampop, and the more above-ground commercially successful New Wave) in 1979/80.

²⁸ Aston, 89.

The Cocteau Twins' indie-rock, post-punk sound of the 1980s until the mid-1990s became largely considered to be the model dream pop sound. Guthrie, who deems himself more of an electrician than a guitarist, created a collection of guitar-effect pedals that produced sounds and timbres inspired by his taste for punk rock's energy, 1960s psychedelia, and the many influential recordings by Phil Spector and his famous "Wall of Sound."²⁹ Fraser's mystical vocal quality is described by 4AD and fans as otherworldly and angelic, and Fraser's voice captured the attention of Lynch.³⁰ Russel's group This Mortal Coil produced their cover of Tim Buckley's 1968 "Song to the Siren" using Guthrie's guitar stylings and Fraser's lead vocals. Fraser's performance in particular helped elevate "Song to the Siren" to the top of the British music charts for over one-hundred weeks through 1983 and 1984.³¹ Lynch, captivated by Fraser's voice, sought to use This Mortal Coil's cover of "Song to the Siren" in *Blue Velvet*.³² Unfortunately, Lynch would not be able to use "Song to the Siren" until 1997's *Lost Highway*, since the \$20,000 that Buckley's estate demanded was out of budget for the earlier film. The result was Lynch and Badalamenti's collaboration on "Mysteries of Love," which is the impetus of Badalamenti's introduction of Cruise to Lynch.³³

When Lynch could not secure the rights to the recording using Fraser's voice, he scribbled some words on a piece of paper and tasked Badalamenti with setting them to music that captured the essence of Fraser's voice and Guthrie's dream pop sound. Badalamenti recalls

²⁹ Ibid., 90.

³⁰ Ibid.

³¹ Ibid., 2.

³² Ibid.

³³ Ibid.

Lynch's instructions: "Just make it float and make it endless like the tides of the ocean at night."³⁴ Badalamenti had worked with Julee Cruise in the early 1980s, and asked her to record the vocal track for "Mysteries of Love." Though Cruise was a natural belter, Badalamenti encouraged her to change her vocal production. Cruise recounts that Badalamenti said, "'Be really soft; take your high voice and bring it down [volume-wise].' He wanted it very pure."³⁵ Thus both dreampop and Cruise entered the Lynchian universe, launching Cruise's success within *Twin Peaks* and her recording and theatrical career in general.

What is essential about 4AD Records, Cocteau Twins, and "Song to the Siren" is that they became Lynch's sonic inspiration for the entire pop "sound" of the *Twin Peaks* franchise. Elements of post-punk-dreampop are heard in *Twin Peaks*'s "Main Title," which is an instrumental version of Cruise's "Falling." Even "Laura Palmer's Theme" discussed in Chapter Three uses the same collection of synthesizers and mixes as Cruise's album.

Cruise's impact on the fan culture of *Twin Peaks* eventually led to scholarly research about her and her scenes in the Roadhouse. David Sweeney, in "'Singer'; 'Roadhouse Singer'; 'Herself': Julee Cruise in the World of *Twin Peaks*," discusses the relationship between Julee Cruise, the Roadhouse singer, and Julee Cruise, the performing artist.³⁶ Sweeney likens the relationship between Cruise's on-screen role versus her off-screen persona to that of David Bowie's many theatrical characters like Hunky Dory, Ziggy Stardust, and Major Tom, to name a few. For both Cruise and Bowie, as performers, there were fine lines between their rockstar and

³⁴ Lynch and McKenna, 218.

³⁵ *Ibid.*, 219.

³⁶ David Sweeney, "'Singer'; 'Roadhouse Singer'; 'Herself': Julee Cruise in the World of *Twin Peaks*," in *Music in Twin Peaks: Listen to the Sounds*, eds. Reba A. Wissner and Katherine M. Reed, 91–103 (New York: Routledge, 2021), 91.

actor roles. Bowie appeared in both television and concert performances as one of his theatrical-character constructs; Sweeney notes Bowie's performance where he sang "Starman" on British television as Ziggy in 1972.³⁷ Similarly, Cruise's music career and cult status became enmeshed with Lynch and Badalamenti through her on-screen role in *Twin Peaks*.

"Classic" Pop + Dreampop = Ronald Reagan's Nostalgia

As described in previous chapters, *Twin Peaks* depicts a seemingly idyllic world, one which includes visual, narrative, and sonic references to earlier eras, creating a kind of restorative nostalgia while, at the same time, revealing that world's constructedness and contradicting that nostalgia—contradictions such as juvenile delinquency, family violence, and sexual abuse. The show's setting in the late 1980s could be interpreted as a commentary on, or even a critique of the Reagan era (and its coda, the presidency of George H.W. Bush, Reagan's vice president) in general for its nostalgic culture. These Badalamenti-Lynch-composed pop songs in *Twin Peaks* are a mixture of two distinct popular styles; classic pop of the mid-twentieth century is joined with musical characteristics that are distinctively 1980s, just as *Twin Peaks* presents a town with facets of both eras. Yet, as in *Twin Peaks*, the nostalgia that permeated the Reagan era concealed traumatic truths about both the past and present. By pairing dreampop songs with scenes depicting revelations of violence and abuse, *Twin Peaks* critiques the culture of nostalgia that permeated the late 1980s and early 1990s.

Beginning in the late 1970s, during his candidacy, and through his presidency (1981–1988) and the subsequent Bush administration (1989–1992), Ronald Reagan both stoked and

³⁷ Ibid., 92–3.

embodied a nostalgic desire for a nation undisturbed by the political damages and social-cultural storms that tore through the United States after 1963.³⁸ Daniel Marcus notes how conservative columnists Rowland Evans and Robert Novak heralded the “‘Reagan Revolution’ for its goal: ‘to return the republic to the status quo of an earlier day.’”³⁹ Marcus highlights that those with similar mindsets of Evans and Novak laud how the Reagan administration returned the United States back toward the attitudes of the allegedly glorious days of the early Cold War and its pre-1955 staunch anti-communist rhetoric.⁴⁰ Marcus notes that in the Reagan era, the “1950s were put forward as the stopping point of American historical progress, and [they] functioned in conservative rhetoric as the repository of the accumulated virtues and values of the past.”⁴¹ In other words, Reagan branded his presidency on promises of a return to an ostensibly better and more moral time of American history. He embodied these virtues, playing up his small-town roots, and buttressing his talking points with corroborative visualizations of the 1950s and the political conservatism of previous generations.⁴²

Postmodern critics discuss how Reagan, the electorate who voted for him, and similar politicians responded to an increasing prominence of signifiers from a repository of mid-twentieth-century pop culture starting in the 1970s, but blossoming in the 1980s, using them to reshape public memories according to their own needs. Frederic Jameson notes how this nostalgia for the 1950s crystalized in this period, represented by TV shows like *Happy Days*

³⁸ Daniel Marcus, *Happy Days and Wonder Years: The Fifties and the Sixties in Contemporary Cultural Politics* (New Brunswick, NJ: Rutgers University Press, 2004), 60.

³⁹ *Ibid.*, 62.

⁴⁰ *Ibid.*

⁴¹ *Ibid.*, 61.

⁴² *Ibid.*

(1974–1984)—a situation comedy featuring a 1950s family—and *Laverne and Shirley* (1976–1983)—a spin-off of *Happy Days* about two single young women in 1950s Milwaukee. Both of these programs centered on references to culture of the mid-twentieth century while simultaneously “changing history,” numbing audiences’ sensitivity to the racial and gender inequalities and injustices towards people of color and the queer community during the period the programs were set. Michael Dwyer highlights this Jamesonian context by discussing how neo-noir films like *Chinatown* (1974) and *Body Heat* (1981) and the retro-comedy *Back to the Future* (1986) mark transformations of art into fashion with cursory and shallow nostalgic films.⁴³

On the surface, it might seem too that *Twin Peaks* is yet another TV program that played into this pop-nostalgia trend of the 1980s, but this document has stated several times that *Twin Peaks* parodies the 1950s, and perhaps Reagan’s (and Bush’s) 1950s, in order to critique certain attitudes that elevated this kind of historical façade. Additionally, Dwyer suggests that *Blue Velvet*—*Twin Peak*’s older cousin—“highlights the subterranean perversion and violence lurking underneath the surface,” of an idyllic mid-century existence.⁴⁴ *Twin Peaks* constructs nostalgia by treating audiences to 1950s imagery and midcentury sounds, which are contradicted by the show’s contemporary setting in the late 1980s. For this chapter, music of the past is similarly contaminated by a kind of ‘80 “synth pop” sound. So, too is the nostalgic bubble that Cooper assembles in his vision of the town, which bursts when the nostalgic veneer around *Twin Peaks* dulls and wears off amid two violent murders.

⁴³ Michael D. Dwyer, *Back to the Fifties: Nostalgia, Hollywood Film, and Popular Music of the Seventies and Eighties* (Oxford: Oxford University Press, 2015), 21.

⁴⁴ *Ibid.*, 11.

It is important to look back to Chapter Two discussion of Dale Cooper, the primary audience surrogate, who holds the the starring role in *Twin Peaks*'s crime drama. Drawing on "Classic" TV tropes, Cooper's character works to build up Twin Peaks to be a nostalgic object. Agent Cooper—often accompanied by "cool" jazz—demonstrates his anachronistic personality and his frequent sentimental praise for small-town life, encouraging audiences to read his construct of Twin Peaks, the show's town, and *Twin Peaks*, the broader text, as nostalgic. Out of the numerous instances where Cooper makes nostalgic references for a past-American culture, two stand out the most. In Season One's "Pilot," Cooper and Sheriff Truman (Michael Ontkean) stake out Donna Heyward (Lara Flynn Boyle) and "someone with a name starting with the letter 'J'" in the Sheriff's squad car; they make small talk while Cooper whittles a piece of wood. Cooper asks Truman a leading question, "You know why I'm whittling?" Truman musters enough interest to entertain Cooper's response, "That's what you do in a town where a yellow light still means 'slow down,' not 'speed up.'" Truman smirks.⁴⁵ Cooper's comment implies that other places—places like his current home Philadelphia—have grown into municipalities that cherish different values. Big-city values, to Cooper, have encouraged people to become too distracted to care about others' safety and to correctly adhere to yellow traffic lights. Later, in Season One, Episode Three, "Rest in Pain," Cooper scolds his colleague Agent Albert Rosenfield (Miguel Ferrar) for is abrasive behavior toward residents of Twin Peaks:

Albert, I hope you can hear me. I have only been in Twin Peaks a short time, but in that time, I have seen decency, honor, and dignity. Murder is not a faceless event here; it is not a statistic to be tallied up at the end of the day. Laura Palmer's death has affected

⁴⁵ *Twin Peaks*, Season One, "Pilot," 1:16:37–1:16:51.

each and every man, woman, and child because life has meaning here—every life. That is a way of living that I thought had vanished from the earth, but it hasn't, Albert; its right here in Twin Peaks.⁴⁶

Albert, who comes from the same bureau office as Cooper in the much bigger city of Philadelphia, represents jaded urban qualities. Cooper hints to audiences that places outside of Twin Peaks are not decent, honorable, or dignified like the ones found inside small-town America. Cooper says that life has meaning in Twin Peaks, possibly insinuating that life has no meaning in Philadelphia or elsewhere. Cooper's admiration for Twin Peaks and small-town life is part of a "restoration of origins" nostalgia narrative. Svetlana Boym explains this premise as Cooper's desire to restore his lost home, represented by the town of Twin Peaks, which is part of a broader yearning to return to a specific origin (in this case, the mythical mid-century small American town) or to reestablish a more desirable stasis in American culture before the displacing tides of change and accelerated rhythm his of life.⁴⁷

Agent Cooper is eventually brought to a place where he is forced to wrestle with his perceptions of what is idyllic. Scenes in the Roadhouse are where Cooper's reckoning occurs while Cruise's performances of dream pop work as visual and sonic catalysts for the anti-nostalgic bent of *Twin Peaks*. In Season Two, Episode Seven, "Lonely Souls," and in a Roadhouse scene in *Fire Walk With Me*, Cruise appears in an early 1960s prom dress with a platinum-blond bouffant hairdo. As the Roadhouse singer, she sings doo-wop and ballad-like torch songs with vague lyrics using a light, ethereal head voice accompanied by what appears to

⁴⁶ Ibid., Season One, Episode Three, "Rest in Pain," 0:20:26–0:21:26.

⁴⁷ Svetlana Boym, *The Future of Nostalgia* (New York: Basic Books, 2001), 41–3.

be a mid-century rock-and-roll band, but the sonic representation is a swell of synthesizers (primarily: Yamaha MKS-70 and Roland DS-500) and wavy guitar flanges. The uncanniness (what is familiar and unfamiliar) of this pop sound—one that spans two contrasting eras of popular music genres—also suggests the uncanny regarding the singer, her appearance, the scene’s setting, the tone, and significance of parts of the narrative. In *Twin Peaks*, songs using sounds containing thick hazes of synthesized reverberation characteristic of 1980s post-punk and dreampop (later the term “shoegaze” is added) confuse other musical elements indicative of mid-century pop. The unstable and violent tone of the narrative moments these cues accompany mark harsh confrontations between characters’ preferred ideal and their unpleasant realities.⁴⁸

“Lonely Souls,” Agent Cooper’s Nostalgia, and Maddy Ferguson’s Murder

This first scene analysis is from “Lonely Souls,” in *Twin Peaks*’s second season (See APPENDIX O). This is a crucial episode since it contains Maddy Ferguson’s murder. Maddy, played by Sheryl Lee—the same actress who plays Laura Palmer—is Laura’s look-alike cousin⁴⁹ who visits Twin Peaks to attend her Laura’s funeral and to help her aunt and uncle.⁵⁰ Also, it is the episode where audiences (not characters) learn that Leland is BOB, and that he killed Laura (see Chapter Three). It is also the episode where Cooper is confronted with a harsh reality (or the Žižekian Real), and the nostalgic bubble he built around Twin Peaks bursts. It is during the

⁴⁸ Willet, who draws on Žižek, more specifically describes these moments as characters being confronted with the “real” in the Lacanian sense; Willet, 91.

⁴⁹ *Twin Peaks* is playing off of common soap opera tropes that include long lost twins, look alike cousins, or people returning from the dead. Example: Rex and Cassie Brady on *Days of Our Lives* or Hattie Adams and Marlena Evans also on *Days of Our Lives*.

⁵⁰ Look-alikes or long-lost twins is a common trope of daytime soap operas especially.

Leland/BOB reveal and the brutal killing of Maddy that Cruise sings “Rockin’ Back Inside my Heart” and “The World Spins.” Since another murder occurs, and the killer is a respected citizen of the ostensible ideal town, this challenges Cooper’s nostalgic construct discussed earlier in the chapter.

The Roadhouse scene is cross-cut with Maddy’s murder at the Palmers’ residence. However, the sequence begins at a third locale, as Margaret Lanterman (Catherine Coulson)—the Log Lady—goes to the sheriff’s station to inform Truman and Cooper that her log predicted a supernatural occurrence at the Roadhouse, telling him “We don’t know what will happen or when, but there are owls in the Roadhouse.”⁵¹ Meanwhile, in the Palmers’ living room, a close-up of the their vintage-inspired phonograph is in frame. While ambient noise loosely settles near the pitch F#, we can hear the phonograph’s needle skipping. A second ambient tone (somewhere between D and C#) is added as the shot pans right before it settles on a medium shot of Leland (Ray Wise) standing in front of a mirror fixing his tie.⁵² The image cuts to a low-angle shot of the Palmers’ living room. Sarah Palmer (Grace Zabriskie) is passed out on the floor after Leland drugged her; she lies in the foreground of the shot.⁵³

There is an abrupt cut to the exterior of the Roadhouse from its gravel parking lot. A neon sign that reads “Bang Bang Bar” (the official name of the establishment the characters call the Roadhouse) is seen illuminated before another cut shows its signage reflecting off of a puddle on the ground filled with cigarette butts and beer bottles.⁵⁴ The camera cuts to the Roadhouse’s

⁵¹ *Twin Peaks*, “Lonely Souls,” 0:30:53–0:31:39.

⁵² “Lonely Souls,” 0:34:20–0:34:33.

⁵³ *Ibid.*, 0:34:34–0:34:37.

⁵⁴ *Ibid.*, 0:34:38–0:34:48.

interior to a close-up of the Roadhouse singer played by Cruise. She fronts a band on a stage lined with red curtains that conspicuously matches her dress and lipstick—and more chillingly, the red curtains inside the black lodge—while performing “Rockin’ Back Inside My Heart” for bar patrons.⁵⁵

Next, we see Donna and James Hurley (James Marshall) sitting together in a booth. Before this scene, they had fought about Maddy, since her likeness to Laura complicated their relationship. Tentative at first, they mainly discuss Harold Smith (Lenny von Dolan)—the reclusive gentleman who kept Laura’s diary—and his suicide.⁵⁶ Then, Sheriff Truman, Agent Cooper, and the Log Lady arrive at the Roadhouse, taking their seats at a table right inside the entrance facing the stage where the Roadhouse singer performs.⁵⁷ Truman, Cooper, and the Log Lady alternately focus on Cruise’s performance and the activity around the bar, looking for something that might happen. James tells Donna that Maddy decided to go back to Missoula, Montana. At first, Donna seems happy, but for an unexplainable reason, she suddenly looks upset.⁵⁸

Eventually, audiences (at home) hear thunder coinciding with a slow, crossfaded jump cut.⁵⁹ The serious tone of the following musical cue, “The World Spins,” replaces the kitschy

⁵⁵ Ibid., 0:34:49–0:34:56; The red-colored items in this scene—the Bang-Bang-Bar sign, the red curtains, Cruise’s red lipstick and prom dress—resemble the red curtains in the Red Room and intertextually resemble the prominence of the color red in *Mulholland Drive*’s Club Silencio. It seems that red is associated with the supernatural or the fantastic in Lynch’s work.

⁵⁶ Harold Smith is a recluse that Laura delivered Meals-On-Wheels to. He was Laura’s confidant and lover, and most importantly, he is the possessor of Laura’s second diary.

⁵⁷ “Lonely Souls,” 0:36:05–0:36:27.

⁵⁸ Ibid., 0:36:28–0:37:40.

⁵⁹ Ibid., 0:37:36–0:38:02; Thunder indicates or even foreshadows paranormal or supernatural happenings. This thunderclap is similar to the one occurring inside the Roadhouse in: *Twin Peaks*, Season Two, Episode Nine, “Arbitrary Law,” 0:27:09–0:27:23.

pop aesthetic of “Rockin’ Back.” This cue is diegetic, but the narrative space it occupies—evident by how the cue is mixed and edited—is ambiguous. The elimination of other ambient noise and dialogue seems to indicate non-diegetic music, despite the visible performer. The scene takes on either a montage or decoupage quality, where viewing audiences only have a series edited camera shots accompanied by music to discern the events unfolding. Cruise, who was dancing and rocking back and forth, is now still, solemn, and with her eyes closed. The succession of camera shots focuses more on a three-shot of Cooper, Truman, and the Log Lady; the bar where Bobby Briggs (Dana Ashbrook) and a waiter (Hank Worden)—the waiter is an enigmatic elderly character that randomly appears in scenes—are seated; and the booth where Donna and James sit. Cooper, sensing something strange, cases the room more intently. Then, something grabs Cooper’s attention as he looks toward the Roadhouse singer.⁶⁰ The camera cuts to a long shot of Cruise on stage from Cooper’s point of view. “The World Spins” fades out, and the same ambient tones first heard in the Palmer’s living room replace the music track in the Roadhouse while Cruise and her band members disappear. Replacing Cruise on stage is a Giant (Carel Struycken). This part of the scene conveys that time has stopped for everyone in the bar except for the Giant and Cooper (and maybe the Log Lady), as the Giant says, “It is happening again. It is happening again. It is happening again.” There is a rapid shot-reverse-shot between Cooper and the Giant while Cooper tries to discern what is happening.⁶¹

Next, the scene reveals to audiences what the Giant said was happening. The camera returns to the first shot of the phonograph in the Palmers’ living room. Earlier in the episode, Maddy told Sarah and Leland that she would be returning home. Her leaving enrages Leland

⁶⁰ Ibid., 0:38:03–0:38:26.

⁶¹ Ibid., 0:38:27–0:39:02.

(supposedly BOB), so he murders her before she can return home. Again we see Leland fixing his tie in front of a mirror before the camera cuts to a reverse shot of his reflection where his face changes to BOB's, revealing to audiences that Leland and BOB are the same. It is clear that Leland sedated Sarah (as he always did when he molested Laura) before killing Maddy. Here, there is a rather long and horrifying slow-motion sequence showing Maddy being brutally entrapped, tortured, and beaten by Leland/BOB; some of the images imply that Maddy is also raped. This portion of the scene ends with Maddy lying bloodied on the floor.⁶²

Then, the image cuts back to the Roadhouse; Cooper stares intently at the Giant and vice versa. The bright light shown on both the Giant and Cooper slowly fades. The Giant disappears before Cruise and her band reappear. Regular activity resumes around the bar as if nothing happened. The ambient tones accompanying the Giant's visit also dissipate, and Cruise resumes performing "The World Spins."⁶³ Next, Cooper's countenance changes from perplexity to grief. The old waiter who is sitting at the bar near Bobby swivels around on his stool, stands up, and walks over to Cooper with a concerned look. The waiter expresses to Cooper his sincerest condolences, saying, "I'm so sorry." Cooper does not know what the waiter is sorry for. The waiter then backs away slowly, his face gesturing sympathy. Cooper's doleful countenance intensifies; Cooper, who always has something to say, is now left speechless.⁶⁴ Then, Bobby, seated at the bar, fixedly inspects all around the room, looking confused and devastated. Though the appearance of the Giant implies that time stopped for everyone except Cooper, Bobby clairvoyantly experiences the same emotional reaction as Cooper. The same goes for Donna,

⁶² Ibid., 0:39:11–0:43:52.

⁶³ Ibid., 0:43:53–0:44:21.

⁶⁴ Ibid., 0:44:22–0:45:07.

who, by this point, is completely broken down and crying. James, consoling Donna, asks her what the matter is. Audiences at home can see her mouth the words, “I don’t know,”⁶⁵ insinuating that what just occurred makes no logical sense. Last, this scene ends with shot-reverse-shot close-ups of Cooper and the Roadhouse singer. Cooper’s eyes appear red and glassy as he tries to comprehend this surreal event. The camera cuts to a beautiful close-up of Cruise bathed in blue, red, orange, and yellow light. Finally, the camera cuts back to Cooper’s close-up before the frame slowly crossfades to the red curtains from inside the Red Room, further suggesting an alternate realm and that Cruise may (or may not) also pass through this realm.⁶⁶

Of these two songs, “Rockin’ Back” is the most noticeably characteristic of the mid-twentieth century in its general “sound.” It has a steady “rocking” feel that serves to illustrate the relevant part of the title and lyric of the song (“Rockin’ Back Inside my Heart”). It achieves this effect by using 12/8 meter with a prominent alternating backbeat with finger snaps (similar to “cool” jazz cues in Chapter Two), which is indicative of Doo-Wop music from the 1950s in songs like “Gee” (1954) by the Crows and “Speedoo” (1955) by the Cadillacs. The form of “Rockin’ Back” is also similar to many mid-century pop songs, though there are some crucial differences that add to the song’s uncanny effect. The song employs a variation on a contrasting continuous period since its consequent phrase uses a delayed resolution seen between measures twenty-five and twenty-seven in Example 4.1. There is first a plagal cadence that occurs outside of common tonal regressions (or V–IV–I) of this musical style. A contrasting consequent phrase starting in measure twenty uses a tonic substitute (iv) instead of tonic. Example 4.2’s reduction shows that the song’s background harmony is a prolonged tonic stasis (another similarity to jazz

⁶⁵ Ibid., 0:45:16–0:45:59.

⁶⁶ Ibid., 0:46:00–0:46:20.

cues in Chapter Two). The cue's consequent phrase, beginning in measure six, uses applied harmony (i–V/vi) before a plagal cadence. Regarding the cue's background melody, scale degree three, is delayed until measure twelve—misaligning itself with the starting tonic harmony in measure one. Equally, there is a delay in the melody's resolution in measure twenty-seven from where the harmony resolves in measure twenty-six in the reduction. Also, it is vital to point out that in measure fourteen, scale degree two does not correctly fit within the unfolding of this melody because it is not harmonically supported. The sense of this cue's harmonic stasis is heightened by the elongated melodic phrases. The eight pulses of instrumental music that follow each vocal subphrase include heavily-weighted guitar flanges (mm. 3, 7, 11, and 28 in Example 4.1)—or wave-like guitar effects drawing from techniques originated by 1950s guitarist Duane Eddy.⁶⁷ Kinny Landrum—who played the full collection of synthesizers on all of the recorded tracks for Cruise's album and *Twin Peaks*—used these guitar flanges by rerecording them from analog tape, but playing them at a significantly slower speed, providing an even more dream-like quality to the effect.⁶⁸ The guitar flanges in “Rockin’ Back” also resemble techniques used by guitarist Robin Guthrie—mentioned earlier, who played with the 1980s Cocteau Twins—in his music with Liz Fraser. Music with characteristics of the 1950s is combined with a thick haze of reverb-saturated sound produced by Landrum's collection of synthesizers.⁶⁹

⁶⁷ Kinny Landrum (musician and synthesizer player who recorded *Twin Peaks*) in discussion with the author, October 4, 2022.

⁶⁸ Ibid.

⁶⁹ Ibid.; According to Kinny Landrum, he played these tracks using the Roland Super JX, the Profit T8, the Yamaha MKS-70 (or the rack version of the DX-7), and the Roland D-550 (or the rack-mounted version of the D-50).

The image shows a musical score for the piece "Rockin' Back Inside My Heart" by Julee Cruise. The score is divided into two main sections: "Ante." (measures 1-4) and "Cons." (measures 5-28). The "Ante." section includes a guitar flange effect on measures 3, 7, and 11. The "Cons." section features a melodic line with a trill-like figure (i V i V) and a bass line with a descending-fifths progression (I-IV-I). A note in measure 27 is marked as "Melody note 2 (D) is not harmonically supported." Above the staff, there are accents and a "3" indicating a triplet. Below the staff, there are Roman numerals I, IV, and I, and a "PC" label.

Example 4.1, Reduction “Rockin’ Back Inside My Heart,” Julee Cruise

The second song in this scene is “The World Spins.” It uses a ballad style reminiscent of torch songs sung by female “Classic” pop singers like Connie Francis, Petula Clark, and Skeeter Davis. Unlike “Rockin’ Back,” “The World Spins” has a harmonic trajectory with more tonal variety. Looking at Example 4.3, “The World Spins” is a truer case of a continuous contrasting period than “Rockin’ Back” since its antecedent phrase starting in measure one uses more active tonality (I–ii–V) ending with a cadential-6/4 half cadence. The contrasting consequent phrase starting in measure eleven uses a standard descending-fifths progression outlining iii–vi–ii–V⁷–I, creating a downward-contoured three progression. Traditionally, iii–vi–ii–V⁷ often works as a turnaround progression, meaning that it can be used to turn the end of a phrase around before repeating it from the beginning. This turnaround works well since “The World Spins” uses strophic form. Conceptually, the strophic form with a harmonic scheme that ever turns its phrases around suggests the world spinning, which is reflected in the song’s title. The intrinsic

structure of “The World Spins” is more succinct and whole to the traditions of “Classic” pop than “Rockin’ Back.”

Particularly noteworthy about “The World Spins” is its arpeggiated ostinato, which provides a sense of motion during the sections of harmonic stasis and melodic pauses. The motion from the wave-like contour further signifies a world continuously spinning or how the world spins. This cue, through this kind of arpeggiation, is reminiscent of Skeeter Davis’s “The End of the World” (1962), shown in Examples 4.4a and 4.4b. Both songs reference “the world,” and the lyrics for “The World Spins” and “The End of the World” use the point of view of a jilted lover, expressing how the world continues to spin, despite their love lost.

Example 4.2 Reduction. “The World Spins,” Julee Cruise

a.

b.

Example 4.3, a.) Julee Cruise, “The World Spins,” Arpeggiation, b.) Skeeter Davis, “The End of the World,” Arpeggiation

The comfortable familiarity of “Classic” pop and the strangeness of the Roadhouse singer’s out-of-placeness creates a sense of the uncanny during “Rockin’ Back Inside My Heart.” However, there is a moment where Donna normalizes, or familiarizes, the sound of Cruise’s song (with audiences at home) when she flirts with James at {0:37:29}, coyly lip-synching along—“I want you, rockin’ back inside my heart”—emphasizing the familiarity. Nevertheless, the verse’s lyrics before this chorus—“Tell your heart, you make me cry. Tell your heart, don’t let me die,”—are disturbing despite Cruise’s coy delivery. The grim lyrics are concealed by “Rockin’ Back’s” kitschy and nostalgic tone and Cruise’s beautifully celestial vocal timbre. This combination of the disturbing and the soothing embodies part of the mechanism of anti-nostalgia. The trauma conveyed by the lyrics is concealed in the comforting and nostalgic sounds of

Cruise's performance. The uncanniness reflected in the music's contradicting collection of musical characteristics reveals that what is just beneath the scene's nostalgic surface is not something to be remembered with any sense of fondness or pleasure. In addition, James and Donna's conversation about Maddy happens while accompanied by "Rockin' Back" and simultaneously with the events at the Palmer residents—Maddy's murder—adding another layer of disturbing material.

"The World Spins" accompanies Cooper in the wake of his facing the harsh reality regarding his idyllic fantasy of restorative nostalgia. In *Lost Highway*, Willet says that the fantastic that Lynch conjures through the placement of popular music in films marks characters' escape from the mundanity of the Imaginary into the exciting Real (Willet says something similar about both *Blue Velvet* and *Lost Highway*). In the Roadhouse scene however, "The World Spins," marks for the detective his confrontation with the Real, but while destroying the fantasy of the Imaginary since—at least in *Twin Peaks*—the Real (represented by the depiction of Maddy's murder) is not exciting for Cooper (and audiences), it is disturbing. Cooper's speechlessness seems to arise from the trauma experienced from the Giant's visit; he forfeits his access to language (Lacan's Symbolic order); the nostalgic bubble constructed by Cooper up to this point in the series bursts as a disturbing mix of familiar and unfamiliar sounds play on the soundtrack.

"The World Spins" provokes anti-nostalgia in audiences by similarly revealing Cooper's trauma inside of the nostalgic soundscape. While Cruise performs, the waiter who approaches Cooper expresses his sorrow and disappointment to the agent, acting as a disruption to Cooper's idyllic small-town fantasy. Cooper notices that only Bobby, Donna, and James—the three people closest to Laura—are reacting in a way that mirrors his own thoughts and emotions. Those

archetypes within Cooper's nostalgic construct—who break down with Cooper—represent the crumbling of that nostalgic construct, and all the while, the world spins. Characters in the Roadhouse might be confused about the occurrences in this scene. However, the part of the scene at the Palmers' informs audiences at home that Maddy unfortunately dies and Leland is the murderer, and further, that Leland most likely murdered his daughter. Violent images and the revelation of Leland's killing Laura work together with the uncanny music, placing an estranging distance between the show's nostalgic construct and audiences. The cues "Rockin' Back" and "The World Spins" are a sonic backdrop for the disillusionment of characters and the elicitation of anti-nostalgia for audiences.

In this Roadhouse scene, the music filters mid-century Doo Wop and torch songs through a 1980s-dreamy-synth-pop composite sound. This sonic dreamscape signifies Cooper's dream, or desire, to restore the ideal past. However, Cruise's red dress, lipstick, and the stage's curtains are like the red curtains lining the Red Room in the Black Lodge, which is the setting for Cooper's dream in "Zen, or, the Skill to Catch a Killer." The blurring of musical styles from two eras parallels the distorted qualities of Cooper's dream in the red room, and that disjointedness extends to the setting of Cruise's performance space in the Roadhouse where she sings songs that sound almost like the past. However, the synth-pop timbres interfere with the songs' musical characteristics disabling a clear replication of "Classic" pop just like how this scene concludes by showing how the grim reality surrounding Twin Peaks is the opposite of Cooper's nostalgic construct, which supersedes the success of his desire to relive a restorative nostalgia predicated on a past that does not exist.

Laura in the Roadhouse in *Fire Walk With Me*

The feature-film prequel to *Twin Peaks: Fire Walk With Me* is largely different from Seasons One and Two of the TV series, but it contains a Roadhouse scene involving Laura that is narratively consistent with Cooper's scene in Season Two, Episode Seven. Just as Cooper was forced to accept that his idyllic construct of small-town America was only a myth, Laura is similarly pressed to reckon with the reality of her abuse and that the only way to escape it would be to die.

Chapter Three discussed the complex matter of how Laura symbolizes *Twin Peaks* and is an object of nostalgia. In *Twin Peaks*, the series, audiences become acquainted with Laura over time, learning about her through others' experiences. However, Laura breathes, walks, and talks in *Fire Walk With Me*. The film is narratively consistent with the TV series since key scenes show portrayals Laura Palmer that were first discussed and described by characters in the series.⁷⁰ One example is a scene in the film in which Laura—not law enforcement or her friends like in the original TV series—reads her own diary, shuddering over the pages ripped out by BOB (Leland)⁷¹ (that audiences of the series already knew about), pages that were mysteriously returned to Donna by Mrs. Tremond (Mae Williams), seen first in Season Two, Episode Nine of the TV series.⁷² Laura's conflicting personas—also discussed in Chapter Three—that audiences learn about through the story arc of revelations about Laura in the series, are highlighted in scenes in the film. Also, *Fire Walk With Me* shows some of the chilling and heartbreaking portrayals of Laura's abuse by Leland. Even though the film does not replicate the ways the TV

⁷⁰ Michel Chion, *David Lynch*, trans. Robert Julian, second edition (London: BFI, 2006), 136.

⁷¹ *Twin Peaks: Fire Walk With Me*, 0:43:02–0:43:51.

⁷² *Ibid*; *Twin Peaks*, Season Two, Episode Seven, "Arbitrary Law," 0:07:09–0:10:21.

series constructed nostalgia for the mid-twentieth century on its own, the film's nostalgic construction draws on the TV series as its basis. Just as the series presented Twin Peaks as an unspoiled corner of the world, in *Fire Walk With Me*, Laura Palmer is the lost object for audiences.

In *Fire Walk With Me*, the audience's desire for Laura's survival is part of a broader restorative nostalgia described by Svetlana Boym, that is, a desire to maintain a stasis based on a projection of something that is not real or that never existed. Cruise's song in a Roadhouse scene in *Fire Walk With Me*, "Questions in a World of Blue," combines the same naivete of "Classic" pop, with post-punk, or dreampop, in the songs "Rockin' Back" and "The World Spins" complicating those nostalgic signals for a rosy 1980s reimagination of mid-century Americana. Lynch allows audiences to spend time with Laura in ways not afforded in the television show. However, it is a Roadhouse scene where audiences must face the reality that Laura is a sex worker. After getting to watch Laura when she was alive, audiences are forced to look back to the series and remember—without fondness—that her father murdered her. Such unpleasant reminders defamiliarize us with the nostalgia presented, and in turn, it elicits anti-nostalgia.

Fire Walk With Me highlights the duality in Laura's personality, explained by Todd McGowen's account in Chapter Three, where the author describes his interpretation of Laura's fractured persona. By day, Laura maintains a friendly and likable All-American high-school student persona, but at nighttime she reveals a more *femme fatale*-like side. In a scene at night, Donna (Moirra Kelly; the part was recast for the film) visits Laura's house with hopes of spending time with her best friend (See APPENDIX P). This scene demonstrates that Laura's outward performance, whether real or not, tells the world that she is in control and is "okay," when in reality, she is deeply troubled. Non-diegetic, slinky jazz accompanies Laura as she fixes

herself an alcoholic beverage from her parent's liquor cart, emphasizing the fact that she is, at least in this moment, a *femme fatale*. Laura's attitude is oddly smug towards Donna as if to encourage her leave and go home. This action is shocking since audiences have yet to witness this side of Laura's persona on-screen. Laura departs for the Roadhouse, leaving behind a disappointed Donna. In contrast to Donna's plaid skirt and bobbysocks, Laura is dressed provocatively in tight, black eveningwear. A dramatic makeup application transforms Laura's look from a teenager to a grown woman.⁷³ Laura is rude to Donna and unbothered by her friend's hurt feelings for being insolently ditched.

Next, Laura arrives at the Roadhouse. After parking her car, she walks towards the bar's entrance. The Log Lady—the same clairvoyant woman who accompanied Cooper and Truman in the Roadhouse scene in the television show—intercepts Laura just before entering the bar. The Log Lady warns Laura reciting a cryptic message:

When this kind of fire starts, it is very hard to put out. The tender boughs of innocence burn first, and the wind rises. And then, all goodness is in jeopardy.⁷⁴

As the Log Lady walks away, "Questions in a World of Blue" fades into the non-diegetic soundtrack. Cruise's song becomes an integral part of the scene. On one level, it describes generalized heartbreak with the lyrics "Why did you go, why did you turn away from me?" but on a deeper level, it is an echo of what is at the heart of the similar Roadhouse scene with Cooper

⁷³ *Twin Peaks: Fire Walk With Me*, 1:07:14–1:09:10.

⁷⁴ *Ibid.*, 1:09:25–1:09:24.

from the TV series. The song accompanies Laura's fantasy of self-agency falling apart and her encounter with the Real, the same experience as Cooper's.⁷⁵

Laura turns toward the entrance door and appears stunned by her reflection in the glass, perhaps as if not being able to recognize herself. The shot cross-fades into the Roadhouse's interior while the image track shows a medium, overhead shot of Cruise, this time wearing a white, mid-century-style prom dress.⁷⁶ Though Cruise's lip synch indicates that this cue is diegetic, the cue's mix fills the narrative space, eliminating all dialogue and the setting's ambient noise. Cruise fronts what appears to be the same five-piece band as in the television show. Red curtains again line the stage, and the color is reinforced by red stage lighting, and the frame is further accented by a wash of blue light over Cruise. A forward-tracking shot highlights Laura's sad and bewildered countenance. The camera then cuts to a close-up of Cruise, highlighting her closed eyes and relaxed facial expression as she mouths the song's lyrics, "When all the world seems to sing, why did you go?"⁷⁷ In the original series, there is a lack of personal connection between Cruise on stage and patrons in the bar. However, in *Fire Walk With Me*, a shot-reverse shot sequence between Cruise and Laura, and Laura gazing so intensely at Cruise, suggests a more meaningful interaction between the two. Cruise, sings the lyric, "How can a heart that's filled with love start to cry?" before Laura starts crying.⁷⁸

Laura's breaking down marks the moment when she is thrust into the Real, and the music further highlights this aspect. Musically, the harmonic accompaniment for "Questions in a World

⁷⁵ Ibid., 1:10:26–1:10:38.

⁷⁶ It is interesting to note the similarity of dress and style between the Roadhouse singer in *Twin Peaks* and The Lady in the Radiator from *Eraserhead*.

⁷⁷ Ibid., 1:10:57–1:11:06.

⁷⁸ Ibid., 1:11:07–1:11:55.

of Blue” is chorale- or hymn-like, and though it is played using synthesized string pads, the sound could be read as organ-like.⁷⁹ The peaceful and redemptive sound of “Questions” should indicate that Laura’s life might be saved, but it actually signals her inevitable and approaching death. Cruise’s soft glance at Laura might insinuate that the lyrics, “Why did you go?” are intended for her. The nostalgia of a song’s “Classic” pop characteristics, expressing unrequited love, unsuccessfully conceals Laura’s grim fate—of both taking sex work and her ultimate death—from view, forcing audiences to remember *Twin Peaks*, the series, with disheartenment and not with comfort.

While Cruise’s song continues, the scene’s decoupage⁸⁰ tells the rest of the story with a series of camera shots and music, without dialogue. Donna, who followed Laura, enters the Roadhouse, while at the same time, Jacques Renault (Walter Olkewicz) brokers sex work between Laura and two clients, Tommy (Chis Pedersen) and Buck (Victor Rivers). Laura nods her head, indicating to Renault that she accepts the job. Tommy and Buck move across the bar to Laura’s table. The two men sit down placing a fifty-dollar bill in front of her, and after a pause, Laura responds, saying, “So, you wanna fuck the homecoming queen?”⁸¹ Laura’s response is quite a jolt to audiences since it is the first dialogue she or anyone speaks in this long scene. The

⁷⁹ “Questions in a World of Blue,” without the vocal melodic line and played at a slower tempo is the same music for the cue called “Audrey’s Prayer” heard in *Twin Peaks*, Season Two, Episode One, “May the Giant Be With You,” 1:27:04–1:29:08.

⁸⁰ The term decoupage in a cinematographic context is a shooting and editing plan. Similar to a montage, it translates a narrative through a succession of visuals though the shots do not have to change locations and periods like a montage. The setting in this scene is a bar, and events happen in real time. However, audiences experience this scene through a succession of camera shots, or decoupage, where audiences see the story in the Roadhouse unfold without dialogue.

⁸¹ *Twin Peaks: Fire Walk With Me*, 1:11:56–1:13:28.

incongruency of Laura’s statement to audiences’ expectations also is in contrast to the musical accompaniment of this scene.

“Questions in a World of Blue,” uses a strophic form with three verses that are not separated by refrains or choruses. However, the lyric, “Was it me? Was it you? Questions in a world of blue,” provides cohesion among the verses. Each verse could be considered a contrasting sectional period—as shown in the reduction in Example 4.4a— since an antecedent phrase ends on an imperfect authentic cadence in measure seven before a contrasting consequent phrase starting in measure nine concludes using a perfect authentic cadence in measure twenty. Important to “Questions in a World of Blue” is its descending diatonic bassline, shown in Example 4.4b, a historic feature of music conveying sad emotions. Nicholas Shea demonstrates how downward bass lines used for decades in Western pop songs are linked to a lament topic dating back to the seventeenth century.⁸² Though the song is in major the descending bassline and the emotional tone is obviously still melancholy.

The word “blue” is commonly associated with sadness. Alone, the lyrics can be interpreted as words uttered by a jilted lover. However, one of the many puzzling things about Lynch’s work is his and other creator’s opacity when it comes to meaning. Songs used in his films, like “Questions in a World of Blue,” tend to convey conflicting or ambiguous points of view. Does the singer represent her own point of view, the audience’s point of view, or is she an envoy or surrogate for Laura Palmer, as suggested by more than one author?⁸³

⁸² Nicholas Shea, “Descending Bass Schemata and Negative Emotion in Western Song,” *Empirical Musicology Review* 14, no. 3–4 (2019), <https://doi.org/10.1806/emr.v14i3-4.6790>.

⁸³ Multiple authors interpret the Roadhouse singer as a surrogate for Laura Palmer including Sweeney, 91–2; John Richardson, “*Laura and Twin Peaks: Postmodern Parody and the Musical Reconstruction of the Absent Femme Fatale*,” in *The Cinema of Davis Lynch: American dreams, Nightmare Visions*, eds. Erica Sheen and Annette Davison, 77–92 (London: Wallflower Press, 2004) 88–89.

Ante. Cons.

m. 7 m. 9 m. 20

3-prg 3-prg

V⁶ P₄⁶ IV P₄⁶ vi iii IV iii PAC

IAC

IV⁶ V I IV V⁷ vi

PT Tonic Substitute 3-prg

I ii V I

4.4a, Reduction, "Questions in a World of Blue," Julee Cruise

Julee Cruise

Why did you go? Why did you turn
How can a heart that's filled with love
When did the day, with all its light,

Roland DS-50

I V⁶ IV⁶ P₄⁶ IV

J. Cruise

a - way from me?
* start to cry?
turn in - to night?

DS-50

V I

Example 4.4b. "Questions in a World of Blue," Descending bassline

The ambiguity of “Questions in a World of Blue,” stems partly from a less-known intertextual reference concerning the Roadhouse singer. In 1989, between the recording of Cruise’s *Floating Into the Night* and *Twin Peaks*’s television premier, Lynch and Badalamenti wrote and produced a theatrical work called *Industrial Symphony No. 1: The Dream of the Brokenhearted*. The multimedia stage piece begins with a reimagination of a scene from *Wild at Heart* (1990) that was a reshooting of Lula (Laura Dern) and Sailor’s (Nicholas Cage) breakup projected on-screen using a black background. The subtitle of the work, *The Dream of the Brokenhearted*, then becomes the play’s premise, and the performances of music and poetry set against live and surreal images reflect Lula’s emotional aftermath following Sailor ending their torrid relationship via a phone call. Cruise, who plays the role of The Dreamself of the Brokenhearted Woman—presumably a reflection of Lula’s inner self—carried the bulk of the theatrical weight in the production. Cruise’s image evoked the same ideas of purity as she does in the Roadhouse in *Twin Peaks*. She wears the same prom dress and bouffant hairdo with powdered white skin and red lipstick. The Dreamself of the Brokenhearted Woman, attached to riggings, floats high above vignettes presented on stage that depict tortured animals, sexual imagery, and a panoply of bizarre characters. Cruise croons songs of heartache, three of which were repurposed in *Twin Peaks*, the TV series: “Into the Night,” “Rockin’ Back Inside My Heart,” and “The World Spins.”

Given these similarities between Cruise’s look and her roles from both *Industrial Symphony No. 1* and *Twin Peaks*, they could be considered one and the same character. Thus, while the lyrics to “Questions in a World of Blue” seem out of joint for the scene described in *Fire Walk With Me* above, imagining Cruise in the film as The Dreamself of the Brokenhearted Woman from *Industrial Symphony No. 1* provides a possible missing context as to why the lyrics

of the song do not easily fit into any literal meaning in the film. Cruise, in both the film and the theatrical work, embodies The Dreamself of the Brokenhearted Woman. Although this intertextuality does not provide a clear meaning of the song in *Twin Peaks*, it does reveal that the subject matter of the lyrics is of unrequited love from the point of view of someone whose heart has been broken, adding another dimension to this already-peculiar scene. Cruise, as The Dreamself, transported between texts, brings a sense of otherworldliness and mysticism. In this sense, Cruise becomes a symbol for all who are “brokenhearted” including Laura. The liminality of the Roadhouse singer’s existence between two texts, or even two worlds, could support Willet’s claim that pop music in Lynch’s work accompanies the fantastic. Although the liminality of the Roadhouse singer is seamless enough that it is difficult to support whether her existence is “real” or otherworldly (determining whether the Roadhouse singer is “real” is beyond the purview of this chapter). However, this chapter does claim that Cruise and her character’s intertextual placement are part of the fantastic, and this would be more obvious to those who have examined the series closely or for longtime fans, but less so for first-time viewers.

In the scene prior to Laura being at the Roadhouse, she acts like a grown woman, though she is clearly a teenager projecting how she thinks an adult should act. She is condescending and unkind to Donna, feigning confidence and a sense of self-reliance. However, Laura’s confrontation with the Log Lady signifies a confrontation with her grim reality—she is going to the Roadhouse to earn money through sex work to support her cocaine habit. When she encounters the Roadhouse singer (or Dreamself) crooning “Questions in a World of Blue,” Laura is forced to shed her mature image, and she appears broken, not in control, and everything is not “okay.” The warm swell of synthesized strings fills the narrative space, drowning out all diegetic

noise, encouraging audiences to focus on Cruise's voice singing tender lyrics.⁸⁴ The cue encourages audiences to hope that what follows will mark a turning point in Laura's life where she is finally safe and whole, expectations they know will be shattered.

The part of this scene where Laura breaks down is pivotal. Before, she held onto the illusion of control over her life, but in this moment, she finally gives up and submits to her circumstances. She then accepts her fate and proceeds to engage in sex work.⁸⁵ The music here is crucial. It takes the familiar signifiers of mid-century pop and filters them through the dreamy sounds of 1980s synthesizers, as if those sounds are only audible through the blur of history. There is a sense of being "late to the party," or of a failed attempt to recreate past music. As the music reveals that the sounds of the past can never be recaptured in full, Laura realizes that her idealized vision of her life is similarly no more than a flimsy construct. Cruise, wearing a white prom dress while performing music that sounds similar to that of the 1960s signifies Laura's pure, archetypal homecoming queen image; yet it is nothing more than a pleasant illusion that covers a dark reality.

Audiences experience their reckoning with their disappointment surrounding Laura's fate—their idealized vision of the past is as fragile as Laura's self-image—as "Questions in a World of Blue" moves spatially into the background, it only underscore Laura when greeting her new clients. The music fades when Laura's shocking utterance of the F-word seals the trajectory of her story.

⁸⁴ This document is not overly concerned with narrative space. Robynn Stilwell's work in "The Fantastical Gap Between Diegetic and Nondiegetic," in *Beyond the Soundtrack*, eds. Daniel Goldmark, Lawrence Kramer, and Richard Leppert, 184–202 (Berkeley: University of California Press, 2007) addresses this "gap" between diegetic and non-diegetic orientations of music suggesting, in short, a fluidity. "Questions in a World of Blue" could quite possibly either inhabit both narrative spaces at once, or it could be metadiegetic for Laura. Exact interpretations are outside of the purview of this document.

⁸⁵ Johnson, 119.

Chapter Conclusion

These two scene analyses have shown how pop music's role in *Twin Peaks* elicits anti-nostalgia. The first scene discussed in this chapter focuses on both Cooper and the audience attempting to reconcile the gap between Twin Peaks, the idyllic small town, and the reality of the community's moral bankruptcy. The nostalgic construction of *Twin Peaks* resembles Reagan's restorative nostalgia for the United States he promised his supporters. Cues with musical characteristics of a better time in history to those like Reagan—like “Rockin’ Back Inside My Heart” and “The World Spins”—simultaneously reveal the artifice of this nostalgic construct, eliciting anti-nostalgia. Cues in this scene use dreampop to distance audiences from the music's semiosis of the mid-twentieth century. The songs seem ironic or out of context with the scene in any logical sense if we compare it to conventional TV scoring. For the scene's action, Maddy's murder represents an incongruency regarding Cooper's view of Twin Peaks and perhaps even a failure regarding his judgment and job performance. Law enforcement focuses their efforts intently on the supernatural when all along, Laura and Maddy are murdered by their own father and uncle. “The World Spins” accompanies a montage that shows the archetypes inside Cooper's nostalgic world breaking down, estranging audiences from the nostalgic construct of Twin Peaks more broadly. This breakdown discourages audiences from remembering the nostalgic aspects of *Twin Peaks* with fondness but rather with disillusion.

Second, “Questions in a World of Blue” accompanies Laura Palmer confronting her reality versus the nostalgia audiences are encouraged to project onto her. *Fire Walk With Me* gives the impression of the return of a lost object since the main character, Laura Palmer, is

alive. Nevertheless, in the scene where Laura engages in sex work at the Roadhouse, Cruise's performance of "Questions in a World of Blue" accompanies and traces the moment of her realization of her ultimate downfall. The cue attempts to conceal her trauma in nostalgia, but the failure of this concealment estranges audiences from the nostalgia for Laura's legacy formed in the TV series since they (the audience at home) must face and reckon with the reality of Laura's fate as she seems to reckon with her trauma. The nostalgia from seeing Laura alive is met with the reality that she is eventually murdered by her dad, eliciting anti-nostalgia instead. For the Roadhouse scenes in this chapter, the 1980s synthetic construct of "Classic" pop sonically resembles the nostalgic constructs propagated by both Laura and Cooper. Music that cannot fully achieve the sounds of the past accompanies Cooper's failed restorative nostalgia narrative for small-town America, and Laura succumbs to an unfortunate fate despite her attempt at upholding her persona of a homecoming-queen archetype.

CHAPTER 5
THE PAST DICTATES THE FUTURE: CONCLUSION AND *THE RETURN* OF
“LAURA PALMER’S THEME” IN *TWIN PEAKS: THE RETURN*

“I’ll see you again in twenty-five years.”—Laura Palmer

This dissertation has demonstrated how much discourse around *Twin Peaks* centers on nostalgia. Discussions from different authors have focused on various aspects of nostalgia in the program, like its parody and pastiche on cinema and narrative TV of the past, its visual and aural signifiers that help remind audiences of an idealized version of mid-twentieth-century life, or how the latter installments of the franchise signal nostalgia for the earlier series. My work in this dissertation explored the music from the original series and instances where it was repurposed for limited portions of both *Fire Walk With Me* (1992). I have further broken down what some authors have described as restructuring or recontextualizing conventional television music; or the subversion of an ‘anchorage’ between music and image in the series.

Pairing a broad notion of recontextualizing music with nostalgia studies revealed that *Twin Peaks*’s music is anti-nostalgic. I focused on the series’ use of jazz and melodrama and how those musics in *Twin Peaks* employ style topics of “Classic” TV beginning in the 1950s. Also, I analyzed the music Julee Cruise performs in the Roadhouse, which partly draws from

rockabilly, doo-wop, and “Classic” pop. These mid-century popular music styles are joined with dreampop, a derivative subgenre of 1980s post-punk music, influenced by a conglomeration of bands under London’s 4AD record label.

These analyses show that the score in *Twin Peaks* is not merely just nostalgic or recontextualized. I demonstrate how trauma in *Twin Peaks* becomes encased in nostalgia by its employment of its score. Jazz seems to try and soothe audiences’ alarm over the show’s portrayals of juvenile delinquency, and it is part of the fiber of Agent Cooper’s (Kyle MacLachlan) insisted and forced nostalgic construct. “Laura Palmer’s Theme” attempts to hide Leland’s (Ray Wise) sins and contain the trauma that Laura (Sheryl Lee) suffered. Last, the music performed by Julee Cruise in the Roadhouse endeavors to reinforce the membrane that holds Cooper’s nostalgic bubble together only before it bursts when a second murder in the series takes place. But all of these attempts at concealment are deliberately incomplete, allowing audiences to understand nostalgia as a veil that conceals terrible truths about the past. The disturbing reality in the program’s narrative renders the nostalgic signifiers of the score moot, creating distance between audiences and nostalgia in *Twin Peaks*. *Twin Peaks* is a quaint-looking small town stuck in the past, but it is not idyllic. Music in *Twin Peaks* elicits anti-nostalgia by encouraging its audience to remember the past with disillusion instead of fondness.

Though this dissertation is concerned with the earlier seasons of *Twin Peaks*, it is worth examining the penultimate and concluding “parts” (episodes) of Season Three, or *Twin Peaks: The Return*, a relaunch of the show that aired on Showtime in 2017.¹ While scenes analyzed in this document go chronologically only as far as Leland’s death in the latter half of Season Two, the story continues, and the 1990–91 series ends after Cooper is lured into the mythical Black

¹ For 2017’s *Twin Peaks: The Return*, individual episodes were labeled “parts.”

Lodge by his former FBI partner, and now nemesis, Windom Earle (Kenneth Welsh). Conceptually, this occurrence suggests that some of the inhabitants of the Black Lodge are humankind's opposites, doppelgangers, or 'evil twins,' and these doubles can lurk among the "real" world only when the "real" of oneself takes the double's place in the Black Lodge. So, after Earle lures Cooper into the alternate realm after BOB exorcised himself from Leland, BOB escapes the lodge again, using Cooper's double as a host—known as Mr. C (also Kyle MacLachlan) in *The Return*—leaving the FBI agent trapped in the Black Lodge. Therefore, *The Return*'s main story arc centers on three goals: the destruction of Mr. C (evil Cooper), the capture of BOB from the "real" world (the spirit that made Cooper evil) and returning him back to the Black Lodge, and finally Cooper's 'return' to Twin Peaks.

The Return of "Laura Palmer's Theme"

There are two instances of "Laura Palmer's Theme" in *The Return*. The first occurs in Part Four. One of the plot lines includes trying to solve a mystery regarding the death of Garland Briggs (Don Davis). His headless body was mysteriously discovered in an apartment in South Dakota. Briggs went missing in 1989, the in-universe year of *Twin Peaks*' second season. The Log Lady (Catharine Coulson) tells Deputy Hawk (Michael Horse) to look through the evidence from the Laura Palmer murder case. "Laura Palmer's Theme" sounds beginning at the melodic ascent when Bobby Briggs (Dana Ashbrook)—Laura's high-school boyfriend—walks into the police station's conference room to see Laura Palmer's photograph. This is a visual and sonic look back

to the original series. For a brief moment, creators extended a nod to soap operas since Laura's theme plays while Bobby sobs.²

The second occurs in the penultimate Part Seventeen, "The Past Dictates the Future." "Laura Palmer's Theme" reoccurs when Cooper—twenty-five years after Laura's murder—time travels to a moment just a few hours before Laura dies, and he intercedes. Cooper says just before his journey to save Laura, "The past dictates the future."³ While the shorter and less-substantial rendition of the theme in Part Four is more of a nostalgic 'hat tip' for *Twin Peaks* fans, acknowledging the past without irony, the penultimate episode makes a more significant final statement about its nostalgia, catalyzing anti-nostalgia. For audiences, it seems that Laura's rescue will put the third season in line with the tone of the original series, or perhaps lead to a long-awaited happy ending. Instead, Cooper's altering of history causes a butterfly effect.⁴ His rescuing Laura from her final assault and murder changes the past, but it fails to make Laura whole, nor does it fulfill Cooper's restoration-of-origins nostalgia narrative. The woman who would have been Laura Palmer is now Carrie Page (also Sheryl Lee) from Odessa, Texas.⁵ In

² *Twin Peaks: The Return*, Season 3, Part 4, "... brings back some memories," 0:26:08–0:28:46.

³ *Twin Peaks: The Return*, Season 3, Part 17, "The Past Dictates the Future," 0:31:20–0:31:27.

⁴ Peter Dizikes, "When the Butterfly Effect Took Flight," *MIT Technology Review*, February 22, 2011, accessed: March 12, 2023, <https://www.technologyreview.com/2011/02/22/196987/when-the-butterfly-effect-took-flight/>; MIT meteorology professor Edward Lorenz's 1963 paper, "The Butterfly Effect," used chaos theory to describe how a butterfly's wing has the potential further create tornados. Meaning, seemingly trivial events at a certain point has the potential of creating significant consequences over a large span of time. Several movies in the 2000s crudely illustrate interpretations of Lorenz's Butterfly effect. One example is Peter Hyams's 2005 *The Sound of Thunder*, which is based on author Ray Bradbury's 1952 short story of the same name. The illustrates a group of tourist time travelers sent to the Late Cretaceous period on a guided safari to kill a Tyrannosaurus rex. A careless tourist veers from the directed path and accidentally steps on a butterfly, killing it. When returning to present day, the tourists are met with a more barbaric and brutal world than the one they left on holiday. The butterfly suggests the notion that cutting off the life of a colorful insect short in one moment changes a more substantial trajectory over time.

⁵ *Ibid.*, Season 3, Part 18, "What is Your Name?," 0:34:07–0:36:02.

what seems to be a parallel world to the one Cooper and audiences knew before, Cooper, now Richard (also Kyle MacLachlan), finds Carrie and takes her to Twin Peaks to try and jog her memory of her life as Laura. The last minutes of the series show Cooper-Richard taking Laura-Carrie to the house where Laura grew up. Cooper-Richard asks what day it is before Laura-Carrie hears distorted mutterings of Sarah Palmer calling, “Laura?” with the same vocal cadence heard in the first scenes of the 1990 pilot episode. Laura-Carrie screams in terror before the final shot cuts to a blackout.⁶ The series finale indicates that characters cannot escape the trauma that the franchise explores, and its conclusion is just as enigmatic as its 1990 beginning.

What first appears to be the audiences’ and fans’ reward for patiently following Lynch and other creators on their Season-Three journey is revealed to be a mirage, as the cueing of “Laura Palmer’s Theme” towards the end of the series again only tries to conceal, and even prevent, Laura’s trauma. Brook McCorkle Okazaki compares music emitting diegetically from vinyl records—first in the Palmer’s house (noted in Chapter Three) and second in Jacque Renault’s cabin in the woods—in the original two seasons. Okazaki notes that Laura’s destructive trajectory is like playing a vinyl record.⁷ Fans rewatching *Twin Peaks* encourages a continuation of Laura’s trauma that can be replayed like a vinyl record. Okazaki uses a metaphor regarding a vinyl record’s Side B of songs and how it offers a new narrative from its Side A, comparing it to how Cooper attempts to reset a new narrative for Laura in *The Return* by returning to February 24, 1989, to circumvent her murder (See APPENDIX Q).⁸

⁶ Ibid., 0:52:44–0:54:37.

⁷ Brooke McCorkle Okazaki, “Where Music is Always in the Air: Voice and Nostalgia in *Twin Peaks*,” in *Music in Twin Peaks: Listen to the Sounds*, eds. Reba A. Wissner and Katherine M. Reed, 48–62 (New York: Routledge, 2021), 50.

⁸ Ibid.

Cooper's attempt to change history begins after he time travels and is inserted as a voyeur into a scene in the woods between Laura and James (James Marshall), repurposed from *Fire Walk With Me*.⁹ This replaying of the scene is now in black and white, signifying the past.¹⁰ It is the conversation in the woods portrayed in *Fire Walk With Me* and first recounted by James to Donna (Lara Flynn Boyle) in the series' pilot episode (see Chapter Three). Laura, erratic, tells James he does not know who she "really" is, and neither does Donna. Cooper looks on, tracking Laura's location as she and James set off on his motorcycle before Laura jumps off at the intersection of Highway 21 and Sparkwood Road, or the intersection often referred in the original series and *Fire Walk With Me*.¹¹ In *The Return*, Laura, crying, runs into the woods where she is approached by Cooper.¹² Laura says, "Who are you? Do I know you?" before recognizing him as the man from her dreams, a reference to the famous dream scene from Season One Episode Two, "Zen, or the Skill to Catch a Killer." This implies that Laura and Cooper were simultaneously present in each other's dreams at a certain point early in the original series and *Fire Walk With Me*.¹³

The action of Cooper leading Laura through the woods is interspersed with scenes from the series pilot. We see the original frames of Laura's body on the beach—wrapped in plastic—

⁹ The original scene is from *Fire Walk With Me*, 1:52:48–1:58:52.

¹⁰ The notion of interpreting scenes using black-and-white imagining as "the past" originates in Part 8, or "Gotta Light," from *The Return*. This part of the third season contains its own art film depicting BOB's origin story using the 1945 Trinity test—Trinity is the code name of the first detonation of a nuclear weapon—in White Sands New Mexico. White typesetting over a black-and-white image indicates the year 1945 {0:16:18} and another for the year 1956 {0:40:55}.

¹¹ *Twin Peaks: Fire Walk With Me*, 0:43:57–0:48:07.

¹² *Ibid.*, 0:48:44–0:50:20; This portrayal of a young Laura uses Sheryl Lee's voice, but it is apparent that the actor is a stand-in. Editors obviously used some kind of A.I. "deepfake" technology, though they succeed in only capturing an essence of young Laura.

¹³ This is the same dream described in Chapter Three where Laura whispered who killed her to Cooper.

and the image is also in black and white, also signifying the past. While showing Laura's corpse, the brooding C-minor section of "Laura Palmer's Theme" begins playing. When the camera cuts to a long shot of Laura's body on the beach, the corpse disappears as Laura's theme reaches the melodic ascent.¹⁴

Meanwhile, the camera cuts back to Cooper and Laura in the woods. As Cooper takes Laura's outstretched hand, the black-and-white quality of the image transforms to color—perhaps implying Cooper's uttering, "The past dictates the future." The melodic ascent of "Laura Palmer's Theme" continues as Laura asks Cooper, "Where are we going?" Then, the cue reaches its central theme when Cooper answers, "We're going home." This saccharine display of musical synchronization hints back to the soap-opera quality of the first two seasons of *Twin Peaks* discussed in Chapter Three.¹⁵ Cooper rescues Laura—or does he?

The following shots that are accompanied by the long descending line towards the end of Laura's main theme and back to the C-minor pedal revisit the first scenes in the series pilot: we see Josie Packard (Joan Chen) gazing into her vanity mirror, softly humming a tune under her breath. Catherine (Piper Laurie), just as she did in the pilot, rejects Pete's (Jack Nance) affection in their kitchen. However, things soon diverge. When Pete exits out of his back door to the shore of Black Lake (where the body appeared in the Pilot), he finishes his lackadaisical stroll to the dock where he fishes peacefully, rather than finding a corpse, and he does not have to call Sheriff Truman (Michael Ontkean; does not appear in *The Return*)—it is as if the series pilot is rewritten.¹⁶ Without Laura's body, it appears as if Cooper restored his lost home, one where

¹⁴ *Twin Peaks: The Return*, Part 17, "The Past Dictates the Future," 0:50:23–0:50:48.

¹⁵ *Ibid.*, 0:50:49–0:51:17.

¹⁶ *Ibid.*, 0:51:18–0:52:34.

Laura could be returned to the safety of her mother Sarah (Grace Zabriskie) and where Cooper could apprehend and arrest Leland for Teresa Banks's (Pamela Gidley; does not appear in *The Return*) murder (killed by Leland a year before Laura) assuring Laura's safety.

For *The Return*, "Laura Palmer's Theme" possibly seems nostalgic instead of anti-nostalgic. Okazaki interprets this scene and discusses how it "encompasses the desire to return not to the actual Palmer house, but to the idea of a place (or time) of safety and belonging."¹⁷ Okazaki notes how *Twin Peaks* fans "pined" for a return of the original series, even though this third season is such a diversion from the show's narrative artifacts from the early 1990s. Okazaki in part concludes:

Some dismay at the season's conclusion suggests that Lynch proffered and then sabotaged a fulfillment of nostalgic desire. What many forget is that even in art, a true return is impossible. By employing songs and motifs from the original run, Lynch gestured towards the franchise's past without attempting to recreate it. He and Mark Frost remind viewers that the only return that truly exists is the inescapable one of trauma.¹⁸

In *The Return*, Pete fishes off of his dock, rather than calling the police, encouraging audiences to experience a return of stasis and of a happy ending. Next however, in *The Return* after Pete fishes, the camera cuts to the dimly lit, messy living room of the Palmer's house (circa 2016), where Sarah is heard moaning and wailing, sounding almost inhuman, out of frame.

¹⁷ McCorkle Okazaki, 58.

¹⁸ *Ibid.*, 59.

When Sarah finally comes into the frame, entering from the foreground, she takes Laura's homecoming picture—the iconic image of Laura displayed throughout the franchise (including in *The Return's* title sequence)—placing it on the floor in the very spot Maddy's body lay after Leland killed her in Season Two's "Lonely Souls" (discussed in Chapter Four) Sarah takes a broken bottle and feverishly stabs Laura's picture, breaking the glass but not destroying the photo.¹⁹ Sarah's attack on Laura's picture resonates with what Okazaki says about the inescapability of trauma. The tragedy surrounding Laura is Sarah's trauma, and her failure to destroy Laura's picture could signify her inability to escape the trauma she has long suffered at the hands of her abusive husband Leland (allegedly from being possessed by BOB) and perhaps it represents part of the show's denial of a happy ending for audiences.

Where my work extends beyond Okazaki's is through my development of the phenomena anti-nostalgia, and the music's—namely "Laura Palmer's Theme" in this instance—signaling of this anti-nostalgia. Back to *The Return's* scene in the woods, the inescapability of Laura's trauma extends further as the camera cuts back to Cooper leading Laura out of the woods. When Laura exits the image's frame, a rapid and odd clicking noise grabs Cooper's attention while he also becomes aware that his hand no longer holds Laura's; she mysteriously vanishes. Laura's screams pierce through a heavy and loud rustling sound as Cooper gazes toward this strange occurrence, perplexed.²⁰

Part Eighteen, or "What is Your Name?," of *The Return* concludes the series, and though a detailed account of its events extends beyond the purview of this conclusion, the final moments of the series demonstrate a notion that Cooper's nostalgia for the past is based only on his

¹⁹ *The Return*, "The Past Dictates the Future," 0:52:35–0:54:29.

²⁰ *Ibid.*, 0:54:36–0:55:50.

mediated version of history that never happened. The series finale is primarily devoid of music, but narratively it fulfills the dreadful promise of the events in Part Seventeen during Laura's rescue scene where her theme is played. Cooper (as Richard) and Laura (as Carrie) stand next to each other in front of the Palmer's house, yet they simultaneously exist in two separate dimensions. Explained a different way, Cooper's changing a historical trajectory by preventing Laura's death seems to have violated some natural law regarding time and existence, like a collision between two parallel universes—Cooper-Richard's and Laura-Carrie's existences are out of joint with each other. Laura's blood-curdling scream that concludes the entirety of the *Twin Peaks* franchise reinforces Cooper's failure to ultimately make her whole. Therefore, the "Laura Palmer's Theme" cue in Part Seventeen is one more instance where nostalgic music—but this time, nostalgia for the original series and less for soap operas—attempts to conceal trauma. However, the nostalgic shell breaks after Laura's rescue by Cooper leads to an undesired result. Instead of a happy ending, yet another cycle of trauma starts, and audiences are denied the experience of remembering with fondness.

APPENDIX A

Cue Tracking Table: Jazz Score

This cue tracking table is concerned with tracking semiotic patterns for the different cues that are part of Angelo Badalamenti's jazz score. Interesting findings include the ambiguous differences between "Freshly Squeezed" and "Dance of the Dream Man." "Also, "Audrey's Dance" has less to do with Audrey and more to do with Bobby Briggs.

Time	Image/Action	Music/Other	Notes
Pilot			
0:10:43– 0:11:02	Audrey. Walks outside to the exterior of the Great Northern. As she gets into her limo. A shot cuts to a close up of her saddle lock shoes. Knee-height kilt.	GT drumming	Audrey is an image out of the late 1950s.
0:17:32– 0:18:25	Bobby with Shelley leave the RR. He is driving her home, but it's clear they are secretly seeing each other. A police car passes (probably about Laura), fast and with lights and siren. At 0:17:32, Shelly lifts a flask to drink, "It's happy hour in France." She offers the flask to Bobby, "C'mon cowboy, light your fire."	The music is the framing of "Audrey's Dance." Finger snaps. Same bassline as "Freshly Squeezed," but not the melody.	Obviously signifies cheap-thrills kind of fun. The raising of the flask. Naughty, sneaky, Bobbie, Shelly. *There is a whole scene analysis for this.
0:20:18– 0:21:49	Twin Peaks High School. Donna's first entrance, walking towards camera to her locker. 0:20:24, Audrey at her locker. Close up shot of her feet. She removes her saddle locks (innocence)	The cue is of "Bookhouse Boys" about 1:30 in what is on the Soundtrack.	0:20:24. Track "Bookhouse Boys" from soundtrack at about 1:30 in. Same

	<p>and replaces with red (burnt sienna) pump heels (naughty).</p> <p>0:20:24, Donna, who is a kind of symbol of innocence’s reaction to Audrey is at least partly encouraging since she laughs with Audrey about it.</p> <p>0:20:45, James Approaches Donna to ask if she’s seen Laura (not yet). He says, “Nice day for a picnic” as an inside joke between the three of them. Very nerdy. Donna placates him a little.</p> <p>0:20:56. Camera cuts to a kid at a locker. It’s the infamous crab-walking kid. Bizarre since he can hear the non-diegetic music. He strums like air-guitar and does a crab walk.</p> <p>0:21:03. A long shot of Sheriff Truman and Deputy Hawk passing at a congruent hallway.</p> <p>0:21:07. Cuts to inside front entrance to school. Bobby enters. Dutch camera angle with Mike left of frame. Cue changes. MISCHIEF. Bobby is called into the</p>	<p>0:21:07. Segues into opening of Audrey’s Dance</p> <p>Audrey’s Dance continues but fades as camera pans to her face.</p>	<p>bassline as freshly squeezed.</p> <p>*Scene analysis</p> <p>0:21:03. Perhaps the “Bunkhouse Boys” cue foreshadows Truman’s and Hawk’s arrival at school, where they interrogate Bobby and tell the principal.</p> <p>0:21:07. With Bobby’s entrance, the bass line continues with it switching to cue of Audrey’s Dance. Signaling Bobby or Bobby and Mike.</p>
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	<p>office and his attitude sucks.</p> <p>0:21:50. Shot changes to homeroom class. Close up of Audrey's legs crossed. Burnt sienna pumps. Camera pans up to Audrey's face. Teacher is taking role.</p>		<p>Odd. "Audrey's Dance."</p>
<p>0:23:35– 0:24:09</p>	<p>Law enforcement interrogates Bobby. "I didn't go to practice cause I didn't feel like it" *snaps fingers*</p>	<p>AD starts almost as he snaps. Bobby asks what he is being questioned about as Truman approaches. The secretary tells Principal George Wolchezk (Troy Evans) to make an announcement. Rumors are spreading. Then it fades as Truman tells Bobby.</p>	<p>Leather coat. 50s greaser</p> <p>Bobby snapping fingers is a reference to juvenile delinquency. In TV gang leaders often snap to punctuate or as a command signal.</p>
<p>0:34:29– 0:35:57</p>	<p>Rural highway. James on his motorcycle. Approaches and pulls into Big Ed's Gas Farm. James tells Ed that Laura is dead, and that Ed heard.</p>	<p>Just before this shot, Ronette is walking the tracks. It's the C-Minor pedal from LPT. Once the shot cuts to the road outside Big Ed's, Bookhouse is added before C-Minor slowly fades out</p>	<p>The Bookhouse cue has occurred with the presence of Truman, Hawk, and now Big Ed.</p>
<p>0:36:01– 0:37:34</p>	<p>Cooper's first shot. Driving. Tape recording. Tells Diane about lunch. That he is going to meet Truman. That he needs a motel—clean and reasonably priced. That he has to find out what kind of trees these are.</p>	<p>The cue is of "Dance of the Dream Man" which seems to be the same as "Freshly Squeezed" but uses saxophone.</p>	
<p>0:37:34– 0:37:59</p>	<p>Long shot down a hallway at Calhoun Medical Center. Truman greets Cooper (first meeting). They go to see</p>	<p>The Bookhouse Boys, but from the beginning. Sounds very much like Freshly Squeezed melody. Tenor sax</p>	<p>The faint volume and long distance down the hallway could be the distance in the sound</p>

	Laura's body in the morgue.	alone. Dream-like and distanced.	of the cue. Another Bookhouse Boy cue.
0:46:29– 0:48:37	Twin Peaks Sheriff's Department. Cooper and Truman are at a conference table. They examine contents collected from Laura's room. Video tape (not watch), they open Laura's diary. Speaks to Diane. Feb 23, Asparagus and "Nervous about meeting "J" tonight." Found a small bag with white residue and a key in it. Small box of chocolate bunnies.	Jazz drumming. Medium pace.	The Thunder clap that occurs over Big Ed's continues over the cut to both the outside and inside of Sheriff's Dept. Defies narrative space until roar of thunder clap fades.
1:12:03– 1:14:23	Bobby and Mike arrive at Donna's house drunk. Very disrespectfully looking for her. Dr. Hayward opens the door to greet Mike. DH notices Bobby surfing on the front of his car. Donna has snuck out to meet James at the Roadhouse. DH solicits M to help find D.	Audrey's Dance. This cue has more of a stock feel. The main hook and bass line only.	Bobby and Mike behaving obnoxiously. Very disrespectful.
1:14:22– 1:15:11	Lucy, at the Sheriff's station alerting Truman (staked out) that Dr. Hayward called about Donna sneaking out. Cooper expected Donna to sneak out. "How do you expect her to lead us to that biker [James]."	Jazz drumming continues. There are inflections of "Nightlife in Twin Peaks." Musical gestures feature two throaty sounding clarinets with downward glissandos. Maybe free-form? Whole tone collections. The effect of its surface rhythm gives the illusion there is no pulse. Metrically divorced from GT.	Maybe a comedic effect like Kai West says. There is dark mixed in and perhaps this is represented musically. Throaty sounds are from Audrey's Dance

<p>Side note!! 1:16:36</p>	<p>Cooper: [asks Harry] “Ya know while I’m whittling?”</p> <p>Harry: “Okay.... I’ll bite again. Why are you whittling?”</p> <p>Cooper: “Cause that’s what you do in a town where a yellow light still means slow down and not speed up.</p>	<p>In the cut before, Cruise is singing “Falling.” This cue bleeds over into Cooper’s diatribe about yellow lights. This fades out while jazz drumming fades back in, with the clarinet stuff.</p>	<p>*Cooper’s nostalgia building</p>
<p>1:26:05– 1:28:21</p>	<p>Donna and James leave the woods on his bike after burying the necklace and kissing.</p> <p>Truman and Cooper, still staked out, spot them and pulls them over. They take James into the police station.</p> <p>1:26:58. Cut to taking James into the police station. Donna is given to Dr. Hayward, but Harry wants her back in the morning for questioning. James is processed.</p> <p>1:27:33. James is taken to the cell block of the Sheriff’s dept. Mike and Bobby are already there after being arrested for fighting at the Roadhouse. Bobby and Mike start to intimidate James.</p> <p>Cuts to Donna and Dr. Hayward in their car before cue ends.</p>	<p>“Bookhouse Boys” cue. Eventually the bassline is added.</p> <p>Audrey’s Dance. Jazz drumming. Fender Rhodes piano. L-R oscillation. Eventually, the bassline starts.</p>	<p>Another example where the same drumming and bassline are used for multiple jazz themes. These change over the drumming and basslines.</p> <p>James and Mike are under Audrey’s Dance.</p>
<p>Another side note: 1:28:42</p>	<p>Dr. H scolds Donna, but relaxes. He says that her going missing scared him and her mother. But he</p>	<p>1:28:45. The second part of LPT ascent to main. Piano only.</p>	<p>The intimate LPT captures a tender moment between father and daughter.</p>

	knew her well enough that she wouldn't have to sneak out unless there was a good reason. The biggest issue is to the location of Harriet's bicycle. This		The same is played for Audrey and Ben during a horrific encounter between them.
Related another side note: FWWM 0:58:18	The same cue with Donna and Dr. H plays with Leland and Laura. After the "dirty hands" incident, Leland cries and apologizes to Laura.		Another tender moment between father and daughter.
1:30:39– 1:32:01	Digression from the cell-block scene. But at 1:30:39, it returns. Bobby: "When you least expect it." *sing song-ish* Mike and Bobby start the barking thing. Very weird. There is the weird yell.... Bobby makes himself seem deranged as a show of intimidation.		
Season 1, Episode 1	Traces to Nowhere		
0:01:32– 0:03:30	Opening shot. Camera pans. Cooper upside down. Voice over. Diane. 6:18 a.m. 315 at the Great Northern Hotel here in Twin Peaks. Comment about the relationship between Marilyn Monroe and the Kennedys and who really pulled the trigger on JFK.	I can't tell if this is "Freshly Squeezed" or "Dance of the Dream Man (Clarinet)"	*Voiceover. Acousmètre. De-acousmêtization. Underwear.
0:03:31– 0:05:43	Audrey meets Cooper.	"Freshly Squeezed (Mid Tempo Version)"	*Sexualization of Audrey. Grapefruit

			joke. “Freshly Squeezed.”
			*Scene Analysis
0:05:43– 0:06:45	<p>Begins outside Sheriff’s office. Then inside. Andy is eating a donut.</p> <p>Cooper arrives and says hello. Andy and Lucy’s speech is distorted from eating donuts. In the conference room, Truman can’t speak from a mouthful of donut. (Michael Ontkean is so hot).</p> <p>“Hey; 3 for 3 (Andy, Lucy, Truman and donuts). Sheriff, let’s get James Hurley up from cell 4 and talk to him straight. He was in love with Laura Palmer; my bet is that she told him about whatever dirt she knew about Mike and Bobby and who knows what else. Then, let’s have a chat with those two perpetrators. I also want a ‘top to bottom’ on Bobby’s vehicle and see what that brings us and we’ll check on the autopsy of Laura Palmer and see what that brings in. Oh... we’re also going to want to talk to Mr. and Mrs. Palmer, but let’s give them a few days to deal with their grief. Now, I got the rest of our day mapped out; let’s meet back here in three minutes. Harry, I really</p>	T=a.112. Drumming.	<p>*This scene is informative with Cooper’s hurried monologue. But it’s funny.</p> <p>Interesting is the donut thing. All local law enforcement had full mouths. *Trope about cops and donut shops.</p>

	have to urinate. Oh! Coffee at the great northern, incredible.”		
0:15:31– 0:14:05	Mike and Bobby in cell 4. “Since when does Leo Johnson call me at my parent’s house?” Mike and Bobby discuss Leo looking for Bobby. Leo wants the other half of drug money. Something to do with Laura’s safety deposit box and not expecting her to die. They discuss troubles with how to get the rest of their money. \$10,000. Laura was holding the other half and was supposed to give it to Bobby the day she died. Woops!!	“Audrey’s Dance (Clean)” No intro.	Bad deeds. Crime.
0:22:42– 0:23:41	Bobby and Mike brought to interrogation room. They on one side of table and Truman on the other. Cooper enters. Cooper lets them go but warns them to not harm James. After Mike and Bobby leave, Truman expresses how he feels second fiddle saying that he is beginning to feel like Dr. Watson.	“Audrey’s Dance (Drums and Bass)	Sherlock Holmes reference.
0:34:05– 0:37:04	Audrey is he Ben’s office listening to records. Camera shot starts at feet (saddle locks) and pans upward. Head is slumped to the side and she is swaying slightly out of rhythm. Sensual but not sexual body language.	“Audrey’s Dance”	Diegetic. Record player.

	<p>“How many times have I told you not to disturb the guests with this racket?”</p> <p>Cues fades out during the big ta-doo. Then fades back in at 0:36:54.</p>		
0:38:40– 0:40:47	<p>Establishing shot of the Double R. Shelly is serving Cooper coffee and cherry pie (the best in the tri-counties)</p> <p>Cooper notices Catherine Coulson. He has coffee, pie, asks Norma about Laura’s meals on wheels route and learns about the Log Lady.</p>	“Dance of the Dream Man (Fast Cool Jazz Version)	
0:43:39– 0:44:00	<p>Mike and Bobby drive up to Donna’s house while James is over for dinner. They grouse over how James first had Laura and now Mike’s Donna, “That bastard.” “First, your girlfriend, then mine.”</p>	“Audrey’s Dance (Clean)”	More Mike and Bobby.
Season 1, Episode 2	Zen, Or The Sill To Catch a Killer		
0:02:28– 0:04:39	<p>In the Horne’s dining room. Long table; Ben on one side and Silvia (Jan D’Arcy) on the other. Very unhappy family. Audrey and Johnny, J wearing an Native American head dress.</p> <p>Jerry arrives back from Paris. There is the obnoxious baguette, butter, and brie thing. Sexual overtones.</p> <p>Ben points out how the sandwich reminds him of a sexual escapade</p>	Brush drumming	<p>Another example of talking with mouths full.</p> <p>Jazz and Ben and Jerry acting in poor taste.</p> <p>Their behavior—embarrassing.</p> <p>Eating the sandwiches seems weirdly sexual.</p>

	<p>that he and Jerry participated in.</p> <p>Ben and Jerry excuse themselves to talk in private. Ben tells Jerry everything that has been happening. The Norwegians left without signing Ghost wood. Laura is dead. The decide to go to one-eyed-jacks. Cue cut out at 0:04:39. There's a new girl at one-eyed-jacks. Perfume counter.</p>		
0:07:56– 0:08:37	At One-Eyed-Jacks. Ben and Jerry ordered scotch on rocks. Sex workers file out for display.	“Horne’s Theme” The C–F#–G trichord. On a warbly Rhodes a quarter-note C ostinato. Tempo=a. 74	Parts of Audrey’s Dance “Horne.” Sounds dangerous.
0:12:38– 0:12:48	A sustained low A1 sustain as Cooper gets a call from Hawk with updates about Ronette. Just quit perfuse counter. Someone slips a note under Cooper’s Door. He picks it up and reads it “Jack with One eye.” At 0:12:42, through the A1 is freshly squeezed vibraphone.	“Freshly Squeezed (Solo Vibraphone)	The previous scene was about OEJ. This scene, in Coopers room at the GN, Hawk updates about Ronette and association with perfume counter. The Vibraphone solo eludes that it is Audrey who sent the note to Cooper.
0:12:49– 0:13:19	Bobby driving with Mike. It’s really dark. Mike is armed with a knife.	The trichord of ACD can be heard through the C-Minor pedal. Cue cross dissolves into “Into the Night”	Darkness/Bobby Mike?
0:18:28– 0:18:57	Morning. Daylight. In the woods. In front of a pile of logs, there is a table with neatly laid out donuts (yum). A large thermos of coffee. Lucy holds one end of measuring tape. Truman	Faster Drumming	

	calls out, “That’s it! Exactly 60 feet, 6 inches Hawk and Truman wonder what Cooper is up to.		
0:21:36– 0:27:24	<p>Back to Cooper and gang. *All are scurrying around getting donuts. Cooper writing on the board. *Andy: “Where do you want these rocks? *Lucy: Anyone for a warm up [coffee]? All crowd around Lucy.... “Aww yeah.” *Cooper: “Thanks Lucy. Coop takes a sip and spits it out. “Damn good coffee, and hot!” “Would everyone please take a seat?” *Cooper gets serious and then explains his deal with Tibet. *After Cooper introduces Tibet, the camera cuts to where Lucy, Andy, Harry, and Hawk are sitting in a row. They all scooch forward in unison, as if to pay closer attention (comedic)</p> <p>During rock throwing, everyone has to take a position. Hawk is made to where oven mittens.</p>	<p>Jazz drumming.</p> <p>At 22:31, “In 1950 communist China invaded Tibet....”</p> <p>While explaining Tibet’s plight, ambient firewood slowly fades in and back out.</p> <p>*22:50 “Following a dream I had three years ago, I have become deeply moved by the plight of the Tibetan people.....” Bizarre sounds fade in on top of drumming. Fades out. Drumming constant</p>	<p>Comedic, weirdly absurd. Random and seemingly pointless. Andy gets hit in head.</p> <p>Cooper seems nuts</p>
0:27:44– 0:31:42	<p>Audrey enters the Double R, and puts money in the jukebox. The Haywards notices her, wondering what she is doing there. 0:28:00 Cue enters. Audrey sits down and orders coffee. Donna</p>	<p>“Audrey’s Dance”</p>	<p>*Scene analysis</p> <p>Connection here: The scene with Audrey and Donna. Audrey asks Donna if Laura ever talked about her father, Ben. 1. Laura and Ben were sleeping together</p>

	<p>walks over to speak to Audrey.</p> <p>Donna: “So, my parents said they saw you at church today; I didn’t see you.”</p> <p>Audrey: “Yeah, I came by because of Laura.”</p> <p>Donna: “What do you mean? I didn’t even think you liked her.”</p> <p>Audrey: “There were things about Laura I didn’t like. But she did help to take care of my brother Johnny—guess I sort of loved her for that.”</p> <p>[Audrey faintly smiles and traces her finger around the rim of her coffee cup]</p> <p>Audrey: “Do you like coffee?”</p> <p>Donna: “With Cream and Sugar.”</p> <p>Audrey: “Agent Cooper loves coffee.”</p> <p>Donna: “ [almost embarrassed] Audrey!” [Both laugh]</p> <p>Audrey: “But agent Cooper likes his coffee black.” [Audrey retreats into thought]</p> <p>Audrey: “Can I ask you something?”</p>		<p>2. We find out toward the end of the season that Ben is Donna’s father.</p> <p>Audrey and Donna are unknowingly sisters in this scene.</p>
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	<p>Donna: “Sure.”</p> <p>Audrey: [Looks up at Donna intently] “Did Laura ever talk about my father?” [Audrey fixes her gaze sincerely on Donna]</p> <p>Donna: “What do you mean?”</p> <p>Audrey: “Nothing.” [Hoping Donna knew something, she backs down, not wanting to bring it up herself]</p> <p>Donna: “No, what do you mean?”</p> <p>Audrey: [Looks up slightly from her coffee cup recalling a memory. A faint smile appears] “He used to sing to her.”</p> <p>[As if the music triggers a happy thought] “God, I love this music.” [Audrey has fully retreated emotionally. She looks at Donna with a look that is just shy of contempt] “Isn’t it too dreamy?”</p> <p>Hence how the cue got its name. She begins to move and sway. Escapism.</p> <p>This is noticeably “weird” to onlookers. Why is this weird when the Log Lady isn’t.</p>		
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<p>0:31:55– 0:34:07</p>	<p>Albert arrives at <i>Twin Peaks</i> Sheriff’s station and is RAF.</p> <p>To Lucy: “Tell Agent Cooper that Albert and his team are here.</p> <p>“Albert is lacking in some of the social niceties.”</p> <p>Truman: “.... Cause normally if a stranger walked into my station talking this kind of crap, he’d be looking for his teeth up two blocks on queer street”</p>		<p>*Queer derogatory reference didn’t age well. ☹</p>
<p>0:37:37– 0:45:00</p>	<p>0:37:37–Establishing shot of the Palmer residence at late dusk.</p> <p>0:37:40–Camera shot changes to a close up of an Elk in an oil painting in the Palmer’s living room. Irregular snapping sounds and breathing.</p> <p>0:37:43–Leland stands in front of his contemporary, but vintage-styled phonograph. Distressed with a lost sense of control. He frantically snaps his fingers as if to try and “snap” himself out of the state he is in. He tries to find comfort in music, playing old 1940s jazz standards.</p>	<p>“Pennsylvania 6-5000” is a 1940s swing jazz and pop standard written by Jerry Gray and recorded by the Glenn Miller Orchestra.</p> <p>Fun and light music. Light and easy music, with the ringing phone sound effect and chant, “Pennsylvania 6-5000.” Absurd.</p>	<p>Leland tries to seek comfort in nostalgia, but it does not work.</p> <p>The picture frame breaks. Leland’s hands are bleeding. Sarah is screaming asking what is going on in this house.</p> <p>The music switches to the father/daughter version of LPT.</p>

	<p>0:37:52–He drops the needle on the vinyl record, and when the music starts, he tilts his head back showing a brief sense of relief in the music.</p> <p>0:38:09–He glances over at a framed picture of Laura on one of the living room’s end tables.</p> <p>He clutches the picture with both hands with his body slowly starting to spin around. Trying to dance with Laura, Sarah tries to stop him and the frame’s glass breaks.</p> <p>Sarah, “What is going on in this house.” “Leland!! What is going on in this house.”</p>		
<p>0:45:01– 0:46:43</p>	<p>Cooper’s dream.</p> <p>The Arm: “Where we’re from the birds sing a pretty song and there’s always music in the air.” Cue follows</p> <p>The red dwarf dances to the music.</p> <p>Laura whispers dressed in slinky black walks over to Cooper, kisses him, and whispers who killer her in his ear. Cue abruptly ends when Cooper awakes.</p>	<p>“Dance of the Dream Man (Saxophone)”</p> <p>Ambient firewood is met with Cooper’s awakening. The sax and drums can still be faintly heard as Coop</p>	<p>*Dance of the Dream Man... Cooper and the paranormal?</p> <p>Clash between the realism of noir and the supernatural.</p>

	<p>Tells Harry about dream and it can wait until morning.</p> <p>0:47:08. Just as Cooper is about to hang up, the DOTDM music comes back. Fire wood underneath it.</p> <p>Cooper snaps to the non-diegetic music. Meta-diegetic?</p>	<p>calls Harry telling him that he will tell him in the morning.</p>	
Season 1; Episode 3	Rest in Pain		
<p>0:02:10– 0:05:03</p>	<p>Fades into a close up of Audrey. Back against a totem pole in the hallway of the GN waiting for Cooper. Looks stunning.</p> <p>0:02:15–finger snaps come fade in and rest of cue.</p> <p>0:02:18–Audrey looks over her shoulder. Cooper is talking to Diane.</p> <p>0:02:30–Audrey heads him off so she can meet him before his breakfast.</p> <p>Cooper compliments her perfume.</p> <p>Cooper asks her to write her name on a piece of paper so she can compare it to the “Jack with one eye” note.</p>	<p>“Freshly Squeezed (Clarinet 2).”</p>	

	<p>Audrey wants to help with Laura. Cooper doesn't understand since they weren't friends. Audrey: "We weren't friends, but I understood her more than the rest."</p> <p>Cue cuts out when Audrey gets up to leave.</p>		
0:12:44– 0:14:01	An attorney or case worker of some sort discusses Hank Jennings with Norma.	"Audrey's Dance (Clean)"	
0:15:22– 0:16:12	<p>Establishing shot of the Brigg's home. American flag on a tall pole in front.</p> <p>0:15:25. Bobby in front of a crucifix on the wall in his home. Raises arms in some symbolic way. Reaches for the Jesus figure.</p> <p>0:15:38. Garland: "Robert." Has something he wants to talk about with Bobby.</p> <p>Cue cuts out at the beginning on Briggs discussion about death and funerals.</p>	"The Bookhouse Boys'	I think Briggs is part of Bookhouse Boys.
20:40-21:56	Albert, I hope you can hear me. I have only been in Twin Peaks a short time and in that time I've seen decency, honor, and dignity. Murder is not a faceless event here; it is not a statistic to be tallied up at the end of the day. Laura Palmer's murder		*The dialogue here is interesting. Cooper, nostalgia building. Twin Peaks #1!!

	<p>has affected each and every man, woman, and child because life has meaning here; every life. That's a way of living that I though had vanished from the earth, but it hasn't Albert—It's right here in Twin Peaks.</p> <p>0:21:32: "Diane, it is 12:27 p.m. I'd like for you to look into my pension plan options regarding outside real estate investment. I may look into purchasing a piece of property at what I assume will be a very reasonable price.</p>	<p>0:21:46 I short excerpt from "Freshly Squeezed (Solo Flute)"</p>	
0:21:58–	<p>Shot fades in pans across. Nadine's figurines, one donned with an eyepatch. Nadine in love with Ed, him miserable.</p>	<p>"Audrey's Dance (Percussion and Clarinets)"</p>	<p>Weird</p> <p>"Oh Ed, you came back to me. I can really feel we are back together again." Ed's eyes look very sad.</p>
0:31:03	<p>Shot of RR sign fades in.</p> <p>0:31:07–Cut to inside. Shelley is telling the story and mocking Leland about what happened at the funeral. (pretty awful)</p> <p>0:31:25–Ed, Harry, and Hawk are at a booth in the RR. Harry is trying to give Ed confidence that they can trust Cooper. They father to tell Coop that someone's running drugs across the Canadian border into Twin Peaks.</p>	<p>"Freshly Squeezed" (Vibraphone)"</p>	

	Twin Peaks is different... an evil out there. (but LPT) The Bookhouse Boys secret society.		
0:44:24–	<p>There is a party happening at the GN. Leland is standing among those dancing with his head pointed up and eyes closed.</p> <p>When the music starts, he smiles. Snaps his fingers and dances.</p> <p>0:44:46. Leland starts creeping, trying to get someone to dance with him. Leland seems to lose his mind.</p> <p>0:45:25. Cooper and Hawk retrieve Leland, he seems to come to.</p> <p>Home (LPT with A1 sustain)</p>	0:44:27–“Diegetic jazz cue starts. Glenn Miller?”	
Season 1, Episode 4	The One-Armed Man		
0:09:30–	<p>Andy, Harry, and Cooper leave the sheriff’s station to go where the One-Armed-Man has been spotted at the Timber Falls Motel.</p> <p>0:09:35. Josie Packard is at the Timber Falls Motel taking photos from her black car. She is spying on Ben and Catherine.</p> <p>0:09:45. Cue fades out.</p>	<p>“Audrey’s Dance” It was the octaves, brush, and snaps. Never played bass octave intro.</p>	<p>Maybe this was cued because it’s in the vicinity of Ben Horne.</p> <p>Without music, Ben and Catherine discuss the events. Switching the cooked accounting book. Catherine reveals their plan to set the mill on fire.</p>

<p>0:14:08– 0:16:56</p>	<p>Establishing shot of TPHS.</p> <p>Cross-fade cut into girls bathroom. Donna is at counter freshening makeup.</p> <p>0:14:17. Audrey enters while putting a cigarette in her mouth and lights it. “I’ve been doing some research. In real life, there is no Algebra.”</p> <p>Donna: “Maybe you should run away and join the circus.”</p> <p>Audrey: “Escape [An imaginative expression]. I got a better idea. A tall, dark, and handsome stranger falls madly in love with me, takes me away to a life of mystery and international intrigue.”</p> <p>Donna: “You mean the FBI agent? Dream on.”</p> <p>0:15:00. Cue fades out.</p> <p>Audrey: “Maybe. Or maybe he’ll realize that I’m the woman of his dreams because I’m going to help him figure out who killed Laura.”</p> <p>(continues)</p> <p>Audrey persuades Donna to help her. Reveals to</p>	<p>“Freshly Squeezed (Flute)”</p>	<p>Audrey, but sleuthing in order to impress Cooper.</p>
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	<p>Donna that Laura as Jacoby's patient.</p> <p>Cue: returns for a few seconds.</p>		
0:21:24–	<p>Establishing shot of Johnson house.</p> <p>Cut to kitchen. Shelly straddled over Bobby sitting in the kitchen. Super making out.</p> <p>Bobby tells shelly that Leo and Jacques are running drugs over the Canadian border. Shelly shows Bobby the bloody shirt. Bobby plays stupid like he "thinks" that Leo is giving Laura drugs.</p> <p>Bobby took Leo's bloody shirt. Shelly shows Bobby a gun she acquired.</p>	<p>"Audrey's Dance (Clean)"</p>	
0:38:19–	<p>Tennis court</p> <p>0:38:28. Cut. Close up of Cooper outside of Jacques Renault's apartment.</p> <p>Bobby is in Jacque's apartment, but get out before Harry, Cooper, and Hawk bust in. Bobby escapes. He planted Leo's bloody shirt in Jacque's apartment (why?)</p> <p>Cue continues. Leo's Corvette is in the woods.</p>	<p>"Horne's Theme" Rhodes</p> <p>Quarter-note ostinato added</p> <p>Ah!!! Ben Horne meets Leo!!! They are all connected.</p> <p>Leo killed Bernie. Horne is going to hire Leo for stuff. Horne is not only a bastard, he's a mobster.</p>	<p>Horne's theme. Up the ranks.</p>

Season 1, Episode 5	Cooper's Dreams		
0:02:50– 0:04:10	<p>Cooper going to breakfast at the GN. The Icelanders have been partying all night at their business junket. Singing. He is tired and on edge from no sleep.</p> <p>0:03:06–Audrey enters. Focused shot on Coop. Audrey begins to tell Coop about her new job and helping him with the case. He is late for a meeting.</p> <p>Audrey wants to go with Cooper but he gently creates distance: “Wednesdays were traditionally school days when I was your age.” A stay-in-school message.</p> <p>0:04:10–Cue fades out as Cooper leaves.</p>	<p>Diegetic singing by Icelanders.</p> <p>0:03:06–“Freshly Squeezed”</p>	<p>Another jazz=sex moment.</p>
0:06:24– 0:08:45	<p>Cooper, Harry, Andy, Hawk, and Dr. Hayward in Jacques apt.</p> <p>The conversation centers around blood types. It's Jacque's blood and not Laura's.</p> <p>In a light fixture, Coop retrieves a copy of <i>Flesh World</i></p> <p>Cooper notices picture of Leo Johnson's truck.</p>	<p>“Horne's Theme” Solo Rhodes”</p> <p>[fades out]</p> <p>0:07:50–“Horne's Theme” returns we <i>Flesh World</i> in frame. Cooper surrogate about FW.</p>	<p>Horne and <i>Fleshworld</i>. Perhaps connecting Horne's Theme with sex work? The perfume counter? Hmmm?</p>
0:09:04– 0:12:00	<p>Shelly fixes Bobby breakfast in her kitchen.</p>	<p>“The Bookhouse Boys”</p>	<p>Rogue or vigilante justice?</p>

	<p>Typical Bobby and Shelly interaction.</p> <p>Cue fades out when Andy comes by looking for Leo. Shelly mentions “Is this about Laura.” Telling Andy that he remembers Leo mentioning Jacque the night Laura died. Trying to turn the scent towards Leo.</p> <p>Leo calls. Bobby and Shelly are doing their thing. She lies when he asks if anyone is looking for him. Bobby puts the gun in her hand.</p>	<p>0:11:52–“TBHB” returns</p>	
<p>0:14:47–</p>	<p>Audrey is in Emory Battis’s office at Horne’s department store. He is going to put her in gift wrapping.</p> <p>Audrey: “No No No No No Noooo. Emory, let me speak frankly.”</p> <p>Audrey does her thing where she gets the job at the perfume counter while Emory tells Ben she is wrapping gifts. She blackmails.</p>	<p>“Freshly Squeezed (Solo Clarinet)”</p> <p>0:15:48–Cue continues while C-minor pedal layers underneath.</p>	<p>*Audrey doing detective work.</p>
<p>0:39:24–</p>	<p>Medium shot of Leland at the GN during the Icelandic business junket. Leland appears to have cleaned himself up (is has a small shaving nick). Jerry is giving a speech to the Icelanders. Jerry continues to speak, but it interrupted by loud music. Leland feels</p>	<p>Diegetic swing jazz</p>	<p>Dancing; Leland’s breakdown.</p> <p>It is like jazz played in diegetic spaces like Wally’s from <i>Mildred Pierce</i>.</p> <p>Catherine, Ben, and Josie are corrupt.</p>

	compelled to dance; he breaks down.		
Season 1, Episode 6	“Realization Time”		
0:07:03– 0:07:30	<p>Law enforcement confiscated Waldo [a bird] from the cabin where Laura was the night she died before she was murdered.</p> <p>Cooper shows Truman and Hawk a \$1000 poker chip from One Eyed Jacks found in Laura’s stomach from her autopsy. It is connected to Jacques Renault.</p>	A sustained C3 played by synth strings. Not quite a jazz cue but there is a figure resembling a musical gesture from “Audrey’s Dance” and C-minor from “Laura Palmer’s Theme.”	Policework; evidence; problem solving.
0:12:37– 0:14:26	<p>Audrey at the perfume counter. She got a job there to investigate the connection between working at the perfume counter and One Eyed Jacks.</p> <p>Horne’s dept. store manager, Emory Battis (Don Amendolia) asks the girl working with Audrey to meet him in his office to discuss something. Audrey sneaks into Emory’s office and hides in a closet to spy.</p> <p>Audrey sees Emory offer Jenny a position as <i>Hospitality Girl</i> at One Eyed Jacks.</p> <p>Audrey finds Ronette Pulaski’s name in Emory’s little black book.</p>	<p>“Freshly Squeezed”(Vibraphone–slow)</p> <p>Music cuts out</p> <p>Laura Palmer’s C-minor pedal plays with “Freshly Squeezed” solo clarinet plays above.</p>	<p>Policework adjacent; Audrey’s spying.</p> <p>Audrey, conducting police work about Laura.</p>

<p>0:19:18– 0:20:14.</p>	<p>Another scene with Audrey at perfume counter. She engages in a conversation with Jenny. Audrey feigns that she was offered a position.</p> <p>Audrey pretends that she lost the telephone number to Black Rose, and Jenny gives it to her. It is how Audrey infiltrates One Eyed Jacks</p>	<p>“Freshly Squeezed” Solo clarinet only—fast.</p> <p>“LPT” C-minor pedal fades in underneath.</p>	<p>Audrey’s policework. Solo clarinet means that Audrey is working herself.</p> <p>As she achieve one more step closer to Laura (or what she perceives) LPT C-minor pedal fades in.</p>
<p>0:25:58– 0:26:24</p>	<p>Cooper meets Harry and Ed dressed in a tux by the Great Norther’s bar. They are going to One Eyed Jacks to case the place and try to find out more about its connection to Laura Palmer.</p> <p>At the end of the scene Audrey pops out from behind a doorway.</p>	<p>“Freshly Squeezed,” Solo clarinet alone.</p>	<p>Seems to be a lighter side of police work. They are off grid since they are gambling with the bureau’s money \$10,000. “Big spenders vacationing among the furs.”</p> <p>Not sure if the cue is for Cooper or Audrey. Maybe both?</p>
<p>0:29:34– 0:29:56</p>	<p>Audrey in the hallway for the Great Northern just outside Cooper’s door. She slips note underneath (later revealed to say “Jack with One Eye.”). Not knowing Cooper knows about One Eyed Jacks, she leaves the note as a clue to her whereabouts. She’s on her way to the brothel herself.</p>	<p>“Freshly Squeezed,” Solo bass clarinet alone. Thunder.</p>	<p>Audrey’s policework. Thunder—next scene shows that its raining outside. But, thunder does foreshadow the fantastic.</p>
<p>0:39:51– 0:40:34</p>	<p>Audrey is posing as Ester Prin at OE Jacks trying to work under cover as a hospitality girl. To prove her worthiness to Black Rose, she ties a cherry stem into a knot with her tongue.</p>	<p>“Freshly Squeezed,” Solo clarinet alone.</p>	<p>Audrey’s policework</p>

0:39:51– 0:40:34	Donna, James and Maddy lure Jacoby out of his apartment by disguising Maddy as Laura. Once Jacoby leaves, Donna and James enter Jacoby’s apartment to steal a cassette. Bobby follows them and plants cocaine in on James inside his motorcycle gas tank.	Audrey’s Dance (Clean)	Up to no good at night when its dark. Bobby is lurking and plants drugs on James.
Season 1, Episode 7	“The Last Evening”		
0:08:07– 0:8:30	Audrey, at OEJ, is getting instructions from Black Rose. BR spreads a deck of cards out on her desk and tells Audrey to pick a card. She picks the queen of diamonds.	LPT C-minor pedal Jazz improve, like FS over C-minor.	
0:11:58– 0:12:25	Audrey is fixing her negligée in a mirror. She waits in the room she is assigned to work.	LPT C-minor. FS Bass Clarinet	*Audrey for the past couple of scenes and especially this one, her appearance (that of a sex worker) is fatal like. Kathryn Kalinak and women of ill repute. FS = Sex and detective work
0:13:12– 0:14:36	Truman and Andy are staked out at the Packard sawmill. Truman: “Is Lucy talking to you yet.” Andy: “As we say in the law-enforcement game, it’s a cold trail.” Truman: “Ugh— women....”	Grady Tate’s jazz drumming [Kai West]	Jazz drumming is associated with Andy, since his buffoon-like characteristics are associated with comedy (even when he’s not doing much funny). Drumming also is associated with policework. [Kai West] Supposedly there is something funny (ironic?) about Andy shooting. It is humorous that his

	Jacques Renault shows up and they take him into custody. Renault pulls a gun off one of the cops and Andy (who has never shot anyone before) shoots Renault.		impotence regarding Lucy has influenced him to act out of character. Stern and in control instead of a buffoon.
0:27:37– 0:28:04	The phone rings at the Sheriff’s station and Lucy answers the phone. Bobby disguises his voice (poorly) leaving a message for Truman: Bobby: “You tell him that Leo Johnson said to check out James Hurley. He’s an easy rider....”	“Audrey’s Dance” (Clean)	
0:34:35– 0:35:19	It’s raining. Truman pulls up to the Sheriff’s station. Truman, Cooper, and Dr. Heyward come from the Hospital where they were questioning Jacques Renault. Lucy tells Truman that Leo Johnson called (it was really Bobby). Lucy said she could hear a clock striking, like the one at Easter Park. James shows up to talk to Truman, and Cooper wants to question him about “Leo’s” message.	Tate’s jazz drumming	
0:36:04– 0:37:04	Cooper talks to James at the Sheriff’s station. James gives Cooper the tape he stole from Jacoby’s. “I think you ought to listen to this tape.” Cooper tells James that Jacoby’s in the hospital	Tate’s jazz drumming	

	<p>from a heart attack (caused by Maddy's Laura disguise). Cooper is angry.</p> <p>Truman shows up to where Cooper and James are. Truman found the drugs that Bobby planted.</p>	<p>"Bookhouse Boys" music. No bass line.</p>	<p>Truman, Cooper, and James are all Bookhouse Boys. Perhaps they are dealing with all of this off record.</p>
Season 2, Episode 1	"May the Giant Be with You"		
0:18:02–0:19:58	<p>Lucy bringing Cooper up to date since he had been shot.</p> <p>Lucy: "Leo Johnson was shot, Jacques Renault was strangled, the mill burned, Shelly and Pete got smoke inhalation, Catherine and Josie are missing, Nadine is in a coma from taking sleeping pills.</p> <p>Cooper, still hurt tries to get up himself.</p>	<p>Tate's jazz drumming.</p> <p>Clarinet glissandos or falls. It is the same clarinet figures in the original "Audrey's Dance." There are tiny fragments of LPT ascent. Only a few notes speckled in.</p> <p>"Freshly Squeezed" Solo clarinet alone with the aleatory continued.</p>	<p>Aleatory-like clarinets are like the grogginess that Cooper feels from waking up from being unconscious.</p> <p>When Cooper is valiant and gets up from his hospital bed, "FS" is played.</p>
0:20:36–0:20:43	<p>Cooper is up, walking, and working despite the criticism of Dr. Heyward's advice.</p>	<p>Very short cue of "Bookhouse Boys." Only guitar. No bass line or finger snaps.</p>	<p>Cooper's rogue effort of not caring he was shot.</p>
0:27:20–	<p>Law enforcement are at the Johnson residence. Andy after trying to step up on the house's porch, his foot pressed down on the edge of a board. It flipped up and hit him in the head. He staggers around hit senseless.</p>	<p>Tate's jazz drumming.</p>	<p>Signaling both comedy and policework.</p>

	By Andy disrupting the board, it revealed hidden boots of Leos and a bunch of cocaine.		
0:28:52– 0:32:52	<p>Inside the Double R. A close-up of an unknown patron: “Hot damn, that pie is good!”</p> <p>Donna meets Maddy. Maddy brought Donna Laura’s sunglasses that she wanted. Wearing them causes them to behave more <i>fatale</i>-like.</p> <p>Maddy decides she hates her glasses and breaks them. She is never wearing them again. Donna mysteriously starts smoking (she has not smoked yet in the series).</p> <p>They discuss James. It gets into their own project and plans. Maddy tells Donna that Leland’s hair turned “white as a sheet.”</p> <p>Norma hands a note that came to the Double R for Donna (weird). The note says: “Look into the Meals on Wheels.”</p> <p>The Log Lady sitting at another booth and drinking coffee. She is chewing a big wad of pitch gum. She abruptly spits it out, picks it up off the table, and sticks it on the wall before taking a sip of coffee and putting</p>	<p>“Freshly Squeezed.” Bass clarinet–slow. Tate drumming, bass line, and finger snaps.</p>	<p>They talk about Jacoby’s having a heart attack. Maybe pretending Laura was still alive cause it. They don’t know if they are in trouble or not. Donna become more wise-talking, like how she plans to conceal their actions and not get caught. Normally in the soap opera, this is <i>noir</i> parody.</p> <p>“The only way this won’t come back to haunt us is if we keep quiet about what happened last night.”</p> <p>Cue seems to convey mystery.</p> <p>Weird scene.</p> <p>Laura and <i>fatale</i>, sunglasses, the <i>fatale</i> effect of sunglasses.</p>

	another piece of gum in her mouth.		
0:32:57– 0:34:12	At Sheriff’s station. Albert examining Cooper’s wounds. Talking about investigating Cooper’s being shot. Albert: “Okay, you were shot by a right-handed person, 5 foot 6 to 5 foot 10 inches tall at a distance of less than three feet. I’ll have ballistics this afternoon. Still blank on the other details?”	Tate’s jazz drumming	Policework They also determine that Leo Johnson was in jail the night Teresa Banks was murdered.
0:39:27– 0:40:07	Donna arrives at the police station. Different from the first season, Donna looks more mature. More like Laura (note, it has only been about a week that has passed since Laura’s murder.) Donna looks more like Laura in her clothes and hairstyle. She is wearing Laura’s sunglasses. Smoking a cigarette.	“Abstract Mood” Intermittent strumming of extended chords on electric guitar. No riffs or melodic lines are played, but chords are used to exploit amplification and flange-like effects. I would not describe this as jazz, but maybe jazzy. Around 0:39:50, guitar (sounds like a Gibson) and electric bass riff just a little. A casual play between guitar and bass.	This gives a “Bookhouse Boys” “vibe.” Chris Isaak’s “Wicked Game” comes to mind. Wearing Laura’s sunglasses has an effect on Laura’s behavior. More sultry and dismissive.
0:40:07– 0:42:40	Cut to James in his cell in the jail downstairs; he is laying on a cot. Donna enters the jail area to see James. This is an abrupt change in Donna’s persona. The <i>femme-fatale</i> qualities of Laura. Donna is sultry	The guitar/bass aleatory continues. 0:40:17: “Freshly Squeezed” with bass clarinet.	The music points to <i>noir</i> tropes. Ill-repute woman visiting someone in a jail. Sexual. Laura’s

	and sexual. Bizarre scene.		sunglasses have a corrupting effect.
0:52:47– 0:53:08	Truman, Cooper, and Albert walking down a hallway at the hospital. They see Bobby Briggs down the hall after he left Shelly’s room. Albert makes a wise crack	Bassline with Tate and finger snaps.	Police work. Bobby Briggs.
0:59:28– 0:59:57	Bobby Briggs, after leaving the hospital to see Shelly, she enters the Double R and takes a bar seat.	A brief “Bookhouse Boys” Just a couple of guitar gestures. No bassline or other.	The cue sounds specifically when Garland Briggs (Bobby’s dad) comes into frame and focus behind Bobby. I don’t call and can’t find information that Garland is or was part of the Bookhouse Boys.
1:16:34– 1:16:28	Audrey, or Prudence, is summoned by Black Rose. She is punished and held captive after refusing sex with Ben Horne.	“Audrey’s Dance” with clarinet aleatory over C2&3 synth sustained instead of bassline. No finger snaps.	The C sustain is the tension of a bad situation while “Audrey’s Dance” is Audrey.
Season 2, Episode 2	“Coma”		
0:31:25– 0:33:01	Audrey, at OEJ, somehow knows that Emory Battis has bought services. She commandeers a glass vase filled with ice and takes it into Emory’s room. Emory, who is into kink, is tied up and blindfolded. His finger and toenails are freshly painted burnt sienna. There is another woman vacuuming the carpet (part of his kink?). Audrey, makes the first girl leave and she confronts Emory and	Most of this cue is “firewood” with vague smatterings of clarinet aleatory barely audible.	Weird cue for weird information. “Laura always got her way, just like you.”

	<p>learns that her father owns OEJ.</p> <p>“I’m Audrey Horne, and I get what I want.” Emory tells her that he recruited Laura and Ronette from the perfume counter. Laura worked there for only one weekend but was let go for using drugs. Ben knew that Laura was there. “Mr. Horne makes it his business to entertain all the girls.”</p>		
0:33:03– 0:35:22	<p>Bobby and Shelley are in Bobby’s car. This resembles their first scene together in the pilot.</p> <p>Bobby suggests that Shelly change the radio station (it sounded non-diegetic anyway). Bobby tells Shelly that in order to collect the \$5,000/mo. Disability, Leo has to live at home. Shelly says that Sheriff Truman wants her to make a statement about Leo.</p>	<p>“Audrey’s Dance” (clean) w/ bass and finger snaps.</p> <p>“Drug Deal Blues” Uses a BB King-like style of Blues.</p>	Corrupt plans.
Season 2, Episode 3	“The Man Behind the Glass”		
0:07:59– 0:09:30	<p>Exterior shot of Sheriff’s Department</p> <p>Inside, Truman fixes the wheel on a rolling chalk board. Cooper, with a composite drawing of BOB taped to the chalkboard, he created a diagram using the letters found under Teresa’s, Laura’s, and Ronette’s fingernails—R*B*T. The diagram includes the names Maddy, Mrs.</p>	<p>“Solo Percussion No. 2” (Grady’s waltz)</p>	Policework. However, dealing with the supernatural.

	<p>Palmer, Cooper, and Ronette. These identify those who have seen BOB in visions or are associated in some way. Cooper lays out a “psychic path” that he believes will lead right to BOB.</p> <p>Truman asks what the Giant that visited Cooper sounded like. Cooper said that he spoke softly.</p>	<p>Jazz drummer becomes drowned out by “firewood” that fades in.</p>	<p>“Firewood” signifies the supernatural.</p> <p>0:08:46: Albert stays grounded in reality. “And you gave him the beans you were supposed to use to buy a cow.” “Confining my conclusions to the planet Earth.”</p>
0:19:43–0:21:13	<p>At OEJ, Blackie has Audrey tied up while Emory video tapes her. They are using it as proof of holding Audrey hostage to collect ransom from Ben. They inject Audrey with heroin.</p>	<p>“Audrey’s Dance”</p>	<p>Audrey. Crime and ill repute.</p>
0:22:32–0:24:17	<p>Shelly is seated in Truman’s office with Cooper. Truman walks in and he asks questions about Leo and the mill. Shelly is reticent to answer questions.</p> <p>Cooper interprets Shelly’s reticence is for the purpose of collecting insurance money. Her and Bobby’s plans are no good if he goes to prison.</p>	<p>“Bookhouse Boys” (Solo guitar)</p>	<p>Truman and Cooper are Bookhouse Boys. I think this cue is chosen since Cooper predicts Shelly is lying and up to something. He also feels that she did not come up with the plan on her own.</p>
0:34:48–0:35:08	<p>Nadine just woke up from her coma. The trauma from an attempted suicide/drug overdose, she thinks she’s 18 and a senior in high school: “I’m a senior Eddy. You know what they say—you’re only 18 once!”</p>	<p>“Abstract Mood”</p>	

		0:34:56: “Solo Percussion No. 1” fades in under “Abstract Mood”	Drumming and comedy?
Season 2, Episode 4	“Laura’s Secret Diary”		
0:06:10– 0:06:58	Dr. Heyward asked Andy for a semen sample and gave him a green vial. Andy grabs a <i>Flesh World</i> magazine and heads to the bathroom at the police station. He bumps into Lucy in the hallway, and she sees the magazine. He is embarrassed.	“Percussion Solo No. 1”	Comedy
0:07:54– 0:09:03	Andy later bumps into someone else at the police station and he drops the vial holding his semen and it rolls under a chair in the Sheriff’s Department waiting room near Truman and Cooper. He has to retrieve it in view of everyone and he is embarrassed. Cooper notices that the boots that Andy is wearing are the same as Leo Johnson’s. Andy bought them from Phillip Gerard (a.k.a. The One-Armed Man).		Comedy Very awkward Policework
0:09:04– 0:10:10	Cut to waterfall and Great Northern. The Desk Clerk (Bellina Logan). She clues Ben Horne on to M.T. Wentz’s expected surprise visit to the Great Northern.	“Dance of the Dream Man” (Drums and Bass)	This is the same drums and bass as all the others. I’m not sure the connection. Filler.
0:18:10– 0:19:22	Jean Renault gives the tape of Audrey being held captive. Ben calls	“Sneaky Audrey” (Alternative)	“Sneaky Audrey” It sounds like Laura’s C-minor pedal with

	Cooper. He requests for the agent to make the ransom swap to get Audrey back, but also to set Cooper up.	Also. “Freshly Squeezed” (Solo clarinet)	different timbre. She got caught trying to be sneaky. Cooper sees the ransom tape and the clarinet from “Freshly Squeezed.” FS is associated with Cooper and Audrey.
0:20:39– 0:22:28	Audrey, high on heroin, is brought to see Jean Renault. Jean kills Emory. Audrey realizes the severity of her situation.	“Sneaky Audrey” (Alternative) with “Sneaky Audrey” (Solo) Played at slower speed	Signifies Audrey, but she is disoriented from the heroin. Crime, bad.
0:25:09– 0:26:04	Cooper asks Truman a favor. He asks Truman for his best Bookhouse Boy, but he can’t tell him why—off record. It is to do the ransom swap and rescue Audrey.	“Freshly Squeezed” (Drums and Bass)	FS with drums and bass only eludes to Audrey without being overt. Concealment.
0:40:38– 0:41:34	The Tri-County Lumber Queen pageant semifinals are being held at the Great Northern. Ben is Flirting with the pageant contestants. A Mr. Tajimuro (Catherine Martell in disguise) checks into the hotel. The Desk Clerk things that its M.T. Wentz, the hospitality critic.	“Dance of the Dream Man,” (Flute). Flute joins in after over a minute.	This was the same cue used for when the “desk clerk” thing with Wentz started.
Season 2, Episode 5	“The Orchids Curse”		
0:01:42– 0:03:52	The shot starts with Cooper’s nightstand where his gun, mini recorder, alarm clock, and FBI badge sit. There is also a Native American statue and a duck call to	“Freshly Squeezed” (Bass and Drums)	Jazz generally with Dale Cooper

	<p>frame the rustic setting of the Great Northern hotel.</p> <p>Cooper turns off his morning alarm, grabs the mini cassette recorder and speaks a message to Diane:</p> <p>“Diane. 6:42 a.m. Rough sleep. I dreamt I was eating a large, tasteless gumdrop. I awoke to realize that I was aggressively chewing on one of my Air Pillow silicone ear plugs—hence the tastelessness. Perhaps I should keep an eye on my after-hour coffee consumption. Persistent soreness in the rib area, which I’m treating every morning with 15 extra minutes of yogic discipline. After which, thankfully, the pain retreats to a culdesac of my unconscious mind. [walks over to a free-space of the wall and drops a pillow in front of it] I’m going to begin today with a head stand. [Places the mini recorder on the floor and props himself up into a handstand against the wall and lowers himself into a headstand] Diane, I am now upside down. Mind becoming porous. The day’s tasks coming into focus. Objects’ growing clearer” He sees the note under the bed that Audrey left him.</p>	<p>At “The day’s tasks coming into focus,” The vibraphone melody is added to FS.</p> <p>Vibraphone continues and drums and bass fade out.</p> <p>Vibraphone continues while C-minor or LPT fades in.</p>	<p>As Cooper describes “the days’ focus,” the camera shot from his POV comes into focus too, finally seeing the note that Audrey had left for him that had slid hidden under his bed. The vibraphone melody signifies the clue that reveals where she is being held captive.</p>
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	<p>“Diane, the Giant was right. I did forget something.”</p>		
<p>0:05:09– 0:05:23</p>	<p>Lucy leaves for Tacoma to visit her sister. Cooper, at the same time, arrives at the Sheriff’s station. Truman asks Cooper about the ransom exchange, and Cooper tells Truman about the note he discovered. They won’t need the Bookhouse boy to do the job since now they know where Audrey is.</p>	<p>A quick iteration of Bookhouse Boys</p>	<p>Leitmotif. Cooper is off the books with the Audrey rescue. Signifies Bookhouse Boys.</p>
<p>0:06:36– 0:08:00</p>	<p>Mr. Pinkle is at Shelly’s house showing them the equipment installed that is part of Leo’s convalescence when he arrive home from the hospital. A malfunction nearly injures Bobby. Bobby confronts Pinkle, it is evident that Bobby is working with him to rip off insurance companies.</p>	<p>“Audrey’s’ Dance” (Clean)</p>	<p>Jazz signifying crime, fraud.</p>
<p>0:18:22–</p>	<p>Truman tells Shelly that Leo is not found competent enough to stand trial. She fakes a smile, but she is not happy about this. To defraud the insurance company, Bobby has convinced Shelly to care for her abuser.</p>	<p>“Audrey’s Dance” (Solo Rhodes)</p>	<p>Signifying Shelly’s role in fraud.</p>
<p>0:21:23– 0:24:05</p>	<p>Hank Jennings is at the Great Norther on his way to see Ben. Bobby (following Hank) seen in the Lobby behind Hank.</p>	<p>“Solo Percussion No. 3”</p>	<p>Shuffling jazz drumming. Motion? Not police work. Why is Bobby following Hank?</p>

	<p>Cooper follows down the same hall as Hank, amused by his duck call.</p> <p>Hank ducks his head into Ben's office through a secondary entrance.</p> <p>"Cooper's on his way."</p> <p>Cooper arrives to meet Ben in his office. Via speaker phone, Jean Renault gives the instructions regarding dropping ransom in exchange for Audrey. Cooper knows he is being set up: Ben does not know that Cooper knows where Audrey is.</p> <p>After Cooper leaves with money briefcase, Hank ducks his head back into Ben's office. Ben tells Hank to bring back Audrey and the money. Cooper, to his plan, isn't coming back.</p>	<p>Short fragment of FS solo clarinet.</p>	<p>Leitmotif for Cooper. Cooper knows that he is being set up.</p>
<p>0:38:19– 0:39:00</p>	<p>Cooper and Truman infiltrated OEJ. They quietly wind their way through its halls.</p> <p>Truman sees two (Jean and Blackie) through the glass panes of Blackie's office. Her and Jean are reviewing the surveillance footage the night the Bookhouse Boys were at OEJ.</p> <p>Blackie and Jean prepare syringes of heroin and discuss plan with what to do with Audrey.</p>	<p>Over the C-minor pitch, "Audrey's Dance."</p>	
<p>0:39:01– 0:39:11</p>	<p>Maddy is hiding in bushes outside Harold Smith's house. Donna is</p>	<p>"Horne's Theme" Sounds like "Audrey's Dance" using solo</p>	<p>Not sure if this is just hold over from the previous scene.</p>

	inside. They have made a plan to steal Laura's diary from Harold.	Rhodes. A little slower and distorted.	"Audrey's Dance" hasn't been used for Maddy or Donna. Perhaps it is their plan to steal.
0:42:28– 0:43:07	Cuts back to Truman spying on Blackie and Jean. Jean kills Blackie. Jean senses he is being spied and shoots his gun toward Truman before disappearing.	"Audrey's Dance"	For this Episode, "Audrey's Dance" became associated with Jean and Blackie.
Season 2, Episode 6	"Demons"		
0:12:23– 0:13:35	Shelly and Bobby receive their first monthly insurance payment. It is only \$700. The two did not consider the cost of minimal care for Leo. Their plan failed.	"Bookhouse Boys" Guitar only.	Not sure. Bookhouse Boys represents vigilante justice. Perhaps the cue is "karma" for them trying this scheme.
0:19:17– 0:19:30	Ed having to deal with Nadine acting like an immature 18 year old. She wants to experiment with Ed sexually. She also has supernatural strength	"Alternative Mood" and "Percussion Solo No. 1" together.	Percussion comedy. AM since Nadine is in altered state.
0:25:52– 0:28:24	Josie, in Ben's office, demands her share of the Ghostwood money. "I won't leave this office without my money." "Do not play games with me," Josie says. Ben reveals blackmail regarding: about her involvement in her late husband's (Andrew Packard) death from a boating accident. Josie has built a hidden dossier on Ben of her own. They threaten each other.	"Freshly Squeezed" (Drums and Bass)	Seems like this is topical and not associative. Bad doings. People being corrupt.

	At a stalemate, Ben pays Josie the \$5,000,000 check that he got for Ghostwood. In exchange, she gave Ben the contract with Pete's signature.		
Season 2, Episode 7	"Lonely Souls"		
0:13:19– 0:15:58	Audrey confronts her father about everything with OEJ	"Freshly Squeezed" (Solo Vibraphone) over LPT C-minor pedal.	"FS" Vibraphone signifying her being adjacent to policework. Once the information is out, the music drops FS and it focuses on Laura Palmer.
0:18:34– 0:22:07	Ed and Nadine show up at the Double R. Nadine still thinks she is 18. Norma and Shelly find Nadine acting odd. Ed is still dealing.	"Freshly Squeezed" (Bass Clarinet) Slow.	Use is topical and not associative. Comedy? Bizarre?
0:24:38– 0:26:55	Cooper, in the conference room at the Sheriff's dept, talking to Diane on mini cassette. After examining the remains of Laura Palmer's mutilated diary confers what was said about BOB by MIKE. Audrey comes in and tells Cooper about her conversation with her father. He was sleeping with Laura. She worked at OEJ. Ben owns OEJ. Now, Ben is firmly on the suspect list.	Drumming. Eerie melody (track name unknown) played by double bass. The double bass melody is associated with Audrey, normally played on clarinet. ("Sneaky Audrey" (Solo))	(For the record, I believe BOB is Leland. A friend of her fathers.) Policework. Audrey's findings.
Season 2, Episode 8	"Drive with a Dead Girl"		
0:10:30– 0:11:21	Ben Horne has been arrested. Truman and Cooper are back at the Great Northern. Cooper is talking to Diane in his		

	<p>mini recorder: “Diane, 10:03 a.m. Great Northern Hotel. Sheriff Truman and I have just been with the One-Armed Man—or what’s left of him. In another time, another culture; he may have been a seer, a shaman priest. In our world, he is a shoe salesman and lives among the shadows.”</p> <p>Leland is in the Timber Room of the Great Northern doing a dance routine, using a golf club for a cane.</p> <p>Truman and Cooper tell Leland about the arrest of Ben Horne.</p>	<p>LPT (Baritone Guitar)</p> <p>Inside of LPT C-minor, there is a faint clarinet melody that resembles “Get Happy.”</p>	<p>Irony</p> <p>The C-minor is a doom topic. Audiences (no characters) know that Leland is BOB. What is on the surface is a lie. The faint clarinet music is what Leland is dancing to.</p>
<p>0:14:40– 0:17:31</p>	<p>In an interrogation room at the Sheriff’s station. Dr. Heyward took a blood sample from Ben. Jerry is Ben’s lawyer. Jerry tries to intimidate Cooper and Truman by making demands for Leland to be released or charged: “Never in all my years of practicing law have I witness an complete and utter disregard for an accused man’s constitutional right.”</p> <p>Cooper, who did his homework on Jerry Horne: “Jerry Horne, Gonzaga University, 1974. Graduated last in his class of one hundred forty-two. Passed the bar on his third attempt.</p>	<p>“Freshly Squeezed” (Solo clarinet)</p>	<p>Policework. Cooper’s prowess. Goes with the setting. Chiaroscuro lighting. Cooper has more of a wise-cracking tone.</p>

	<p>License to practice revoked in the states of Illinois, Florida, Alaska, Massachusetts.”</p> <p>This allows Cooper to communicate to Jerry about who is in charge.</p> <p>From Laura’s diary: “Someday, I’m going to tell the world about Ben Horne. I’m going to tell them who he really is.”</p> <p>Cooper asks Ben about this passage: “But she never got the chance—did she? Come on Ben, were all adults here. Wild, young girl like Laura Palmer; things spin out of control. She becomes a threat not just to you but your business, your family.”</p> <p>Jerry demands to see Ben alone where he tells Ben to get a better lawyer.</p>	<p>FS fades out as LPT C-minor pedal fades in</p> <p>Clarinet returns</p>	
0:17:32– 0:19:30	<p>Bobby listening to the mini cassette that Bobby found in Johnson’s living room. It’s a recording of a conversation between Leo and Ben regarding the mill fire. Incriminating.</p>	<p>“Audrey’s Dance” (Clean)</p>	<p>Bobby. Crime. Blackmail.</p>
Season 2, Episode 9	<p>“Arbitrary Law”</p>		
0:07:12– 0:09:47	<p>Donna brings Cooper and Andy to Mrs. Tremond’s, who lived next door to Harold. She give Donna an envelope which contains ripped-out pages from Laura’s diary.</p> <p>Donna reads the pages to Cooper. Cooper has a</p>	<p>“Laura Palmer’s Theme” (Letter from Harold).</p>	

	<p>brief flashback from his dream in the Red Room.</p> <p>Laura’s words describe that she was experiencing the same dream Cooper was having his.</p>	<p>Inside LPT is “Dance of the Dream Man.”</p>	<p>Signifies Cooper’s memory of his dream. Supernatural policework.</p>
<p>0:12:32– 0:13:04</p>	<p>Cooper is standing in a hallway at the Great Northern. On the other end of the hall, the Old Man, carrying a glass of milk on a tray yells to Cooper, “I know about you. That milk will cool down on you, but it’s getting warmer now.</p>	<p>Bassline under a synth C sustain.</p>	
<p>0:15:12– 0:19:01</p>	<p>Ben, in his jail cell. Mr. Tojimura, or Catherine, comes in. Mr. T wants to finalize the contract. Ben is reticent to do so since he is incarcerated. So, he asks for his 5M dollars back (but he have it to Josie).</p> <p>Catherine reveals it is her by sticking her bare foot through the bars of his jail cell. Catherine agrees to provide Ben’s alibi (they slept together the night of Laura’s murder) if he signs Ghostwood and the mill over to her. He agrees.</p> <p>She tricked him saying, “Why Ben.... We have spent our entire adult lives lying to each other. Why spoil it with the truth now?”</p>	<p>“Freshly Squeezed” (Clarinet) Fast</p>	<p>Crime, deception. Topical but not associative.</p>
<p>Season 2, Episode 10</p>	<p>“Dispute Between Brothers”</p>		
<p>0:05:35– 0:06:33</p>	<p>Family and friends have gathered at the Palmer’s</p>	<p>Playing is “Audrey’s” prayer. However, jazz drumming fades in</p>	<p>Comedy</p>

	<p>residents after Leland's funeral.</p> <p>There is a close-up of Nadine as she rounds a corner. Still active juvenile, she notices her shoes. She wears a dress common for a teenager in the 1950s. She has lacy bobby socks worn under black patent leather shoes. She sees her reflection in her shoes.</p> <p>The shot cuts to hands grabbing at food at pot-luck style table.</p>	<p>when Nadine comes in frame</p>	
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APPENDIX B

Scene Analysis: Cooper’s Voiceover the First Morning

Twin Peaks, Season 1, Episode 1, “Traces to Nowhere” 0:01:31–0:03:30

This table tracks “Freshly Squeezed” through the first scene of the first regular episode after the pilot. The scene parody’s old *film noir* tropes—namely the voiceover narrator.

Time	Image/Action/Dialogue	Music/Sound	Observations
0:01:31– 0:01:36	Establishing shot of the Great Northern Hotel. Long shot of hotel. Waterfall in the midground. Very rustic and mountainous.	“Freshly Squeezed” (Clarinet) Faster tempo. Bassline, drumming, finger snaps	Jazz. <i>Noir</i> ? Rustic setting.
0:01:37– 0:01:38	A close-up of Cooper’s nightstand. Bedpost and comforter to the left of the frame. An antique clock lamp, Cooper’s travel alarm clock, Cooper’s FBI badge on top of a book (<i>Great Expectations</i> by Charles Dickens), a gun, bullets, and a telephone.	Cue continues	
0:01:39– 0:03:00	The shot starts to pan up and to the left. The lens crosses the bed’s log-constructed headboard. The we see an replica of an antique rifle placed on a wall mount constructed of wood and animal hooves. The shot continues left but aims downward revealing a taxidermy pheasant. Then, a rustic landscape painting with ducks, and a	Cue Continues	

	<p>taxidermy fish mounted on a wooden plaque.</p> <p>Cooper [out of frame]: “Diane. 6:18 a.m. Room 315, Great Northern Hotel up here in Twin Peaks. Slept pretty well. Nonsmoking room, there’s no tobacco smell. That’s a consideration or the frequent business traveler. A hint of Douglas fir needles in the air. As Sheriff Truman indicated they would, everything this hotel promised, they delivered.”</p> <p>Camera continues to pan when we see Cooper hanging upside down speaking into tape recorder.</p> <p>Cooper (cont.): “Clean, reasonable-priced accommodations. Telephone works. Bathroom in really tip-top shape. No drips, plenty of hot water, and good steady pressure that could be a side benefit of the waterfall outside my window. Mattress firm, but not too firm, and no lumps like that time I told ya about down in El Paso—what a nightmare that was! But of course you’ve heard me tell that story once or twice, haven’t you, Diane. Haven’t tried the television set yet. Looks like cable, probably no</p>		<p>Reveals the voiceover. Acousmètre loses power. The voiceover is like a TV commercial for the Great Northern Hotel</p> <p>Added view of Cooper hanging upside-down, talking into a recorder is a bit absurd.</p>
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APPENDIX C

Scene Analysis: Cooper Meets Audrey

Twin Peaks, Season 1, Episode 1, “Traces to Nowhere” 0:03:30–0:05:33

This second scene of the first regular episode after the pilot musically is an extension from the previous voiceover scene. “Freshly Squeezed” here reinforces old *film noir* tropes—namely female sexuality and the *femme fatale*. This scene, coupled with the one before it, establishes “Freshly Squeezed” to be a sonic signifier for Dale Cooper and the “Classic” TV crime drama.

Time	Image/Action/Dialogue	Music/Sound	Observations
0:03:30– 0:03:52	Coffee being poured into a cup. Cooper’s tape recorder. Pan to medium shot of Cooper. Cooper: [gesturing waitress to stop and pay attention] “Wait a minute. Wait a minute.” [smells and takes a sip of coffee] “You know.... This is—excuse me—a <i>damn</i> find cup of coffee.”	<i>Ambient noise</i>	
0:03:53– 0:03:59	Long shot. Camera in line with Cooper with waitress standing to his right: Cooper: “I’ve had I can’t tell you how many cups of coffee in my life—but this, this is one of the best.” The waitress, pleased, sets the pot of coffee on Cooper’s table Cooper: “Now, I’d like two eggs, over hard....”	Cue continues	

0:04:00– 0:04:05	Audrey enters. Medium shot. Sets her gaze on Cooper.	Trap cymbal sizzle. Jazz drumming faintly.	
	Cooper continues: “.... 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.”		
0:04:06– 0:04:10	Return to long shot of Cooper and waitress. Cooper: “Bacon, super crispy, almost burned— <i>cremated</i> .”		
0:04:11– 0:04:15	Long shot of Audrey. She walks towards camera to Cooper’s table. Cooper: “That’s great. And I’ll have the grapefruit juice....”	Cue enter: “Freshly Squeezed”	
0:04:16– 0:04:22	Cooper continues: “.... Just as long as those grapefruits [notices Audrey.... Turns his gaze slightly downward] are freshly squeezed.”	“Freshly Squeezed”	Cooper admiring Audrey’s breasts (or grapefruits) is how this cue got its name.
0:04:23– 0:04:25	Close up of Audrey. Audrey: “My name’s Audrey Horne”		
0:04:26– 0:04:46	Close up of Cooper. Shot-Cross-Shot Cooper: “Federal Bureau of Investigations Special Agent Dale Cooper.” They shake hands. Audrey: “Can I sit here?” Cooper: “Miss Horne, unless I missed my guess, your father is Benjamin	Cue continues	

	Horne, the owner of this fine establishment? I imagine you can sit anywhere you like.”		
0:04:47– 0:04:48	<p>Long shot of Cooper and Audrey still standing.</p> <p>Cooper: “Also, I’d like to add that it would be my pleasure.”</p> <p>Audrey: “Thank you.”</p> <p>They both sit.</p> <p>Audrey: “You’re here investigating the murder of Laura Palmer.”</p> <p>Cooper: “Were you friends with Laura Palmer.”</p>	Cue continues	
0:04:49– 0:05:15	<p>Medium shot over Cooper’s shoulder</p> <p>Audrey: “Not exactly....</p> <p>Shot-Cross-Shot begins</p> <p>Cooper’s face becomes discerning</p> <p>Audrey: “See, Laura tutored my older brother, Johnny three times-a-week. Johnny’s twenty seven and he’s in the third grade. He’s got emotional problems—runs in the family.</p>	Cue continues	
0:05:16– 0:05:33	Audrey suddenly lurches her hand toward Cooper, showing him a ring on her middle finger	Cue continues	

	<p>Audrey: “Do you like my ring?”</p> <p>Shot-Cross-Shot continues</p> <p>Cooper: [looks at her ring] Very nice.</p> <p>Audrey: “You know, sometimes I get so flushed—its interesting.”</p> <p>“Do your palms every itch?”</p> <p>Cooper, a bit taken by Audrey’s question.</p> <p>Audrey acts coy.</p>		<p>It has been suggested that Audrey’s ring, the flushness, and her palm itching are legitimate questions. Electricity. She’s in-tune with the spirit world. She has “the Shining.”</p>
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APPENDIX D

Scene Analysis: Cooper's Dream. Let's Rock!

Twin Peaks, Season 1, Episode 2, "Zen, or the Skill to Catch A Killer" 0:42:35–0:46:43

This is the iconic dream scene where an older Dale Cooper is introduced by The Arm to his cousin, a woman who looks just like Laura Palmer. "Dance of the Dream Man" accompanies The Arm while he dances.

Time	Image/Action/Dialogue	Music/Sound	Observations
0:42:35– 0:42:38	An aged Cooper sits in a Red Room.	<i>Shaking sound</i>	
0:42:39– 0:42:43	A small man dressed in a red suite is turned with his back towards Cooper vigorously shaking.	<i>Shaking sound</i>	
0:42:44– 0:42:51	Medium shot of aged Cooper. He turns and looks forward	<i>Shaking sound</i>	
0:42:52– 0:42:55	A close up of a beautiful mature woman who looks like Laura Palmer. She looks at aged Cooper.	<i>Shaking sound</i>	
0:42:56– 0:43:00	Cross shot of aged Cooper. He turns to look at the small man again.	<i>Shaking sound</i>	
0:43:01– 0:43:18	The small man shaking, quickly turns around, claps his hands and say's, "Let's Rock!" using dream-like stilted speech. He walks over to join aged Cooper and the Laura figure. He sits down and slowly rubs his hands together.		Backward speaking.
0:43:19– 0:43:23	Cooper looks at the small man.	<i>Ambient tones fades in. A major second (Eb-F)</i>	

0:43:24– 0:43:32	The Laura figure raises her finger to her nose, taps it, and lowers.		
0:43:33– 0:43:34	Cooper observes.		
0:43:35– 0:43:45	Three shot. Small man still rubbing his hands. A shadowy silhouette of an owl flying moves left to right along the curtains behind the man and Laura.		Owls carry spirits
0:43:46– 0:44:05	Medium shot of the small man. Rubbing his hand. Looks to Cooper and Says: Arm: “I’ve got good news. That gum you like is going to come back in style”		
0:44:06– 0:44:10	Aged cooper looks back over at the Laura figure.		
0:44:11– 0:44:30	Medium shot of small man. Shot-Cross-Shot with Cooper Arm: “She’s my cousin. But doesn’t she look almost exactly like Laura Palmer?”		
0:44:31– 0:44:38	Medium shot. Cooper: [speaking normally] “But it is Laura Palmer.” [Turns to the Laura figure] “Are you Laura Palmer?”		
0:44:39– 0:44:50	Medium shot Laura figure. Laura figure: “I feel like I know her, but sometime my arms bend back.”		
0:44:51– 0:45:51	Medium shot of small man.		

	<p>Arm: “She’s filled with secrets.”</p> <p>Shot-Cross-Shot of Cooper and Arm staring at each other.</p> <p>To a three shot</p> <p>Arm: “Where we’re from, the birds sing a pretty song and there’s always music in the air.”</p> <p>The small man stands up and starts to dance.</p>	<p>Cue enter: “Dance of the Dream Man” fades in</p>	<p>Hence, Dance of the Dream Man</p>
<p>0:45:52– 0:46:43</p>	<p>After the camera panned to follow the small man dancing, it pans back to Laura figure and aged Cooper.</p> <p>Now, presumably Laura, she stands up, walks over to aged Cooper, kisses him and whispers in his hear (can’t hear) who killed her.</p> <p>The man dances.</p>	<p>Cue continues</p>	<p>Being a dream, Cooper forgets who Laura said it was the next morning.</p>

APPENDIX E

Scene Analysis: Cooper’s First Piece of Double-R Cherry Pie

Twin Peaks, Season 1, Episode 1, “Traces to Nowhere” 0:38:39–0:40:47

This scene shows the blurred delineation between “Freshly Squeezed” and “Dance of the Dream Man.” The signification changes, just slightly, when Cooper is introduced to The Log Lady, while the music stays the same.

Time	Image/Action/Dialogue	Music/Sound	Observations
0:38:39– 0:38:42	At night. Exterior shot. Close up on neon signage “RR” for Double R diner		
0:38:43– 0:38:45	Cut to interior. Medium selective focus shot of Shelly Johnson over Cooper’s shoulder, a Double R waitress. Shelly: “Can I get you anything to go with that Sheriff?”	Cue enter: “Freshly Squeezed”	Dale Cooper. Police work. The old trope that cops hang out in diners.
0:38:46– 0:38:48	Two shot of Sherriff Truman and Cooper. Truman: “Mr. Cooper her might want to try a slice of that pie.” Cooper: [looks up excitedly at Shelly] Cherry pie?	Continued	
0:38:49– 0:38:53	Cut to Shelly. Shelly: “Best in the Tri- Counties.”	Continued	
0:38:54– 0:39:17	Two-shot of Cooper and Truman.	Continued	

	<p>Truman: “And can you ask Norma stop by a second, Shelly?”</p> <p>Shelly: “Sure.”</p> <p>Cooper: [jokingly] “Nothing’s a sure thing, Shelly.”</p> <p>Cooper: “Man, I still can’t get the taste of that fish-filtered coffee out of my mouth.”</p> <p>Truman: “Me neither.”</p> <p>Cooper look to his left... pondering</p> <p>Cooper: “Shelly Johnson, with a ‘J’?”</p> <p>Truman: “Mmm Hmm [yes]. Husband is a trucker, Leo. Minor rap sheet.”</p>		
0:39:18–0:39:21	Cut to Cooper’s POV of Margaret.	Continued	
0:39:22–0:39:37	<p>Two-shot Cooper and Truman.</p> <p>Cooper: “Log Lady” [Getting her attention]</p> <p>Margaret looks over.</p> <p>Cooper: “Hi!”</p> <p>Margaret looks bothered.</p> <p>Cooper: [whispers to Truman] “Can I ask her about her log?”</p> <p>Truman: “Many have.”</p>	Continued	

<p>0:39:38– 0:40:13</p>	<p>Norma approaches. Medium shot over Cooper’s shoulder. Shot-Cross-Shot between The two shot and Norma</p> <p>Norma: “Evening, Harry.”</p> <p>Truman: “Norman, I like to have you meet Special Agent Dale Cooper.’</p> <p>Cooper: [Shakes Norma’s hand] “Federal Bureau of Investigations.”</p> <p>Norma: “Norma Jennings.”</p> <p>Cooper: “Ms. Jennings, is it true that Laura Palmer used to help you with the meals-on-wheels project delivering hot dinners to elderly shut-ins?”</p> <p>Norma: “Yeah, Laura helped organize that program.”</p> <p>Truman: “Do you have the names of people on her route.”</p> <p>Norma: “I can get them for you.”</p> <p>Cooper: “Would you, please?” “Mmm, and uh.... Two more pieces of this incredible pie?”</p> <p>Norma: “Okay.” [smiling]</p> <p>Truman: “Man oh Man, you must have the</p>	<p>Continued</p>	
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	metabolism of a bumblebee.”		
0:40:14– 0:40:47	<p>Still a two-shot, Margaret comes into frame.</p> <p>Margaret: “For your information, I heard you speaking about Laura Palmer?”</p> <p>Cooper: “Yes.”</p> <p>Margaret: “One day, my log will have something to say about this. I log saw something that night.”</p> <p>Cooper: “Really? What did it see?”</p> <p>Margaret presents her log to Cooper.</p> <p>Margaret: “Ask it.”</p> <p>Cooper doesn’t know what to think. Margaret is offended.</p> <p>Margaret: “I thought so.”</p> <p>Walks away</p>	Continued	<p>This is where the cue might insinuate “Dance of the Dream Man.”</p> <p>Margaret’s log might have something to say. Blackfoot mysticism.</p>

APPENDIX F

Scene Analysis: “Audrey’s Dance.” Audrey and Donna at the Double R

Twin Peaks, Season 1, Episode 2, “Zen, or the Skill to Catch A Killer” 0:27:43–0:31:42

This iconic scene features Audrey dancing to “Audrey’s Dance.” The music in this scene signals female sexuality and the *femme fatale*. However, those nostalgic impulses evoked by the music lures audiences’ attention away from the what is learned about regarding Ben Horne and Laura Palmer.

Time	Image/Action/Dialogue	Music/Sound	Observations
0:27:43– 0:27:56	<p>From inside the Double R. Audrey enters the diner and puts money in the juke box.</p> <p>The Haywards are together in a booth eating pie. Mrs. Hayward notices Audrey.</p> <p>Mrs. Hayward: “Audrey Horne just walked it.”</p> <p>Dr. Heyward and Donna look over.</p> <p>Dr. Heyward: “Yeah. I saw her at church.”</p>		
0:27:57– 0:28:33	<p>Cut to Audrey making a selection. Shots cutting between Audrey, Norma, and the Heywards.</p> <p>Dr. Heyward: “I wonder what she’s doing down here?”</p>	0:28:00: Enter cue: “Audrey’s Dance.”	This version of “Audrey’s Dance” has the free-form-sounding clarinets.

	<p>Audrey turns to go sit at the bar.</p> <p>Norma: “Hi Audrey.”</p> <p>Audrey: “Hey Norma. Can I have a cup of coffee please?”</p> <p>Audrey glances at the Heywards.</p> <p>Dr. Heyward: “Remind me to stop at the hardware store to get those 60 watt bulbs.”</p>		
0:28:34– 0:28:49	<p>Norma brings Audrey a cup and pours coffee into it.</p> <p>Audrey: “Thanks.”</p> <p>Audrey pick up the cup with both hands and takes a sip of coffee before placing the cup back down. She looks back over at the Heywards.</p>		
0:28:50– 0:28:59	<p>Cut to Heywards. Donna goes to get up.</p> <p>Donna: “I’m gonna go say ‘hi’”</p>		
0:29:00– 0:31:14	<p>Donna walks over to Audrey. Slightly awkward since they aren’t really friends.</p> <p>There is shot-cross-shot between Donna and Audrey</p> <p>Donna: “Hi.”</p> <p>Audrey: “Hi, Donna.”</p> <p>Donna sits down</p>		

	<p>Long pause</p> <p>Audrey: “Can I ask you something?”</p> <p>Donna: “Sure.”</p> <p>Audrey: [Vulnerably] “Did Laura ever talk about my father?”</p> <p>Donna: “What do you mean?”</p> <p>Audrey: [backs down]: “Nothing.”</p> <p>Donna: “No, what do you mean?”</p> <p>Audrey, looking into space. She grins</p> <p>Audrey: “He used to sing to her.”</p> <p>Audrey: [Smiles dreamingly and exhales] “God I love this music. Isn’t it too dreamy?” [Turns and stares at Donna square in the eyes.]</p> <p>Audrey stands up and sways languidly back and forth</p>		<p>This seems to serve as escapism for Audrey. She changes the subject because she may be avoiding something. Avoiding confirmation about what she suspects is true about her father and Laura.</p>
0:31:15–0:31:21	Cut to Dr. and Mrs. Hayward. They star at Audrey like she’s lost it.		
0:31:22–0:31:24	Mid-shot of Donna watching Audrey.		
0:31:25–0:31:42	Mid-ground of Audrey over Donna shoulder. Audrey dances.		

APPENDIX G

Scene Analysis: Bobby Takes Shelly Home from the Double R

Twin Peaks, “Pilot” 0:17:17–0:18:27

This scene introduces Bobby and Shelly. It also is the first Fender Rhodes piano “Audrey’s Dance.” This scene also frames the juvenile delinquency topic.

Time	Image/Action/Dialogue	Music/Sound	Observations
0:17:17– 0:17:26	A police car with lights and siren blazing screams toward Bobby and Shelly driving in the opposite direction on a mountainous road.	<i>Ambient sound. Police siren.</i>	
0:17:27– 0:18:28	<p>Close up of Bobby driving and his arm around Shelly. The Police car screams past them.</p> <p>0:17:32 As soon as police car passes, Shelly lifts a flask. She takes a swig and coyly grins: “It’s happy hour in France.”</p> <p>Shelly: “C’mon, Cowboy; light your fire.”</p> <p>Bobby: “Yeah, right; a little pick-me-up before homeroom.”</p> <p>Shelly puts the flask to his lips and tilts it back.</p> <p>Shelly: “I thought I was your little pick-me-up.”</p>	<p>0:17:32: Cue enter: “Audrey’s Dance (Fast Clean)”</p>	<p>Jazz. Cool. Finger Snaps. Tritones. Sounds like “Cool” from <i>West Side Story</i>.</p> <p>Bobby’s leather Jacket. Music suggests that Bobby and Shelly are dishonest. They are too young to be into this level of deception having an affair—at least under common social norms.</p> <p>The tritones in the music suggest there is a certain danger about their affair.</p>

	<p>Bobby: “Baby. You are more like a three-stage rocket. A pocket rocket”</p> <p>Shelly: “And, what stage are we in now?”</p> <p>Bobby, getting the message that Shelly wants to have sex.</p> <p>Bobby: “Are you sure that the old man [Leo] is still on the road?”</p> <p>Shelly: “Yes, he called me last night from Butte [MT]. That’s a long way away and he ain’t got a phone in his truck. So, stop worryin’ and star scurryin’, Mr. Touchdown.</p> <p>0:18:25: Bobby, suddenly startled notices that Leo’s [Shelly’s violent husband] truck cab is parked at Shelly’s house.</p>	<p>0:18:27: “Audrey’s Dance” cue ends. Enter: A low strong sustained pedal C. Synthesizer</p>	<p>“Pocket rocket” comment is also linked to <i>West Side Story</i> from “Cool.” “Gotta Rocket in your Pocket.”</p> <p>The menacing pedal C confirms the danger regarding their affair.</p>
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APPENDIX H

Scene Analysis: Law Enforcement Arrives at Twin Peaks High School

Twin Peaks, “Pilot” 0:20:15–0:21:08

This scene is accompanied by “Bookhouse Boys.” This scene pulls on a cross between the teen comedy and juvenile delinquent film. Musically there is a “cool” jazz mixed with Outlaw country idea.

Time	Image/Action/Dialogue	Music/Sound	Observations
0:20:16– 0:20:25	Mid-ground shot of Donna in TPHS talking to her locker.	Enter cue: “Bookhouse Boys”	
0:20:25– 0:20:34	Close-up of Audrey’s legs. She is at her locker replacing her saddle shoes with red high heels. Shot pans upward to a mid-ground. Audrey sneaks a quick smoke between classes at her locker	Cue continues	
0:20:35– 0:20:36	Mid-ground shot of Donna at her locker. She notices Audrey smoking and laughs.	Cue continues	
0:20:37– 0:20:41	Audrey smiles back at Donna while she puts out her cigarette and closes her locker.	Cue continues <i>Class bell rings</i>	
0:20:42– 0:20:55	Mid-ground of Donna. James approaches Donna as Audrey walks away, touching Donna on her shoulder and jokingly blowing the last bit of smoke in her face.	Cue continues <i>Class bell rings</i>	

	<p>James: "Have you seen Laura?"</p> <p>Donna: "No, not yet."</p> <p>James: "Nice day for a.... [grinning] picnic."</p> <p>Donna: "Ah. Yeah."</p> <p>James walks off</p>		<p>Referring to the picnic, law enforcement found a tape recording of.</p>
<p>0:20:56– 0:21:07</p>	<p>Random high-school student with a mullet, snaps to the pulse, closes his locker, spins around, then moves to the side out towards the edge of the frame doing a crab walk break dance step.</p> <p>At 0:21:03, two Truman and Hawk are seen passing through a distant corridor of the school.</p>		<p>Very odd. Not knowing what this cue is for yet, it creates an odd tone for the school. Normally, teen movies that were popular in the 1980s, sound tracks used pop tunes.</p>
<p>0:21:08–</p>	<p>Bobby enters at the front of the school. Mike waits in the hall.</p>	<p>Cue instantly changes to "Audrey's Dance (Rhodes)"</p>	<p>Signifies Bobby</p>

APPENDIX I

Cue Tracking Table: “Laura Palmer’s Theme”

This table tracks “Laura Palmer’s Theme” through the first season and a half. It shows the story arc of revelations. It shows a formula for how it is cued. There are a set of categories of actions that occur during the C-minor, ascent, and main sections of the theme.

Episode/ Time	Scene	C-Minor Sustain	Ascent	Main Theme/Descent	
S1, Pilot 0:06:1 2– 0:09:2 5	Investigating body. Discovery of Laura	Catherine and Josie looking from back of lodge (mysterious). Truman and Hayward examining the body; still in plastic. Andy takes photos. Pete is present but watches.	Hayward: “Harry, let’s role her over.” 9 th extension breaks sustain. The change in music marks the change in action. Harry for a second has to prepare himself for what he is about to see. As T and H turn the body over, Pete grimaces and turns his head away. (Anticipation/dread/disgust)	Just before the Main theme, H pulls the plastic away to reveal Laura’s face: “Good Lord, Laura...” T says, “Laura Palmer” at the climax. (Associative/sadness/weirdly romantic) Romance with a corpse? H tries to squeak out a cry. Sadness is poorly represented in the action. Sorta weird. At the second “falling” motif, {0:08:07} cuts to Palmer home. Sarah calls for Laura from kitchen. The decent relieves the tension just a little. The idea of home, mother gives some comfort. But	{0:08:30} “Laura!” at the same time as the return of Cm. Cm plays as Sarah looks all around the upstairs for Laura. The ceiling fan. Sarah calls the Briggs looking for Laura. Cue ends.

				descent reminds that she doesn't know what happened yet.	
S1, Pilot 0:13:03–0:15:28	Truman tells Leland and Sarah adjacent	(mysterious, dread) Cue fades in as soon as hostess says she will transfer Sarah's call to house phone. Leland learning that Laura is missing. L and S are talking it out. Trying to find out. {0:13:15} Harry, out of view from Leland screeches up to hotel. {0:13:41} L notices H walking in and past. He asks for L. Hostess points to L, "Over there." Leland flips. Sarah flips. H slowly approaches and takes his hat off.	Leland really starts to flip, and at {0:14:19} Sarah, "Oh, my baby" as the ascent begins. Leland drops the phone on the ground. H tells L and S already has put it together. (tension)	{0:14:44} the climax and main theme is reached. Leland, "My daughter's dead." We watch Leland suffer. Ben is confused. Harry is sad. Sarah is on the phone screaming and crying. {0:14:57} Camera cuts to phone sideways on the table. Pans downward to follow chord as the descent places. We hear Sarah crying. Phone cord is like umbilical cord.	{0:15:13} Descent returns to Cm. We hear Sarah through the phone. {0:15:17} Cut to Palmer's kitchen. Sarah screaming "No!" {0:15:28} Cue fades out with fade to black to commercial.
S1: Pilot 0:25:16–	Telling classmates	Prior, Laura is missing from school. Donna senses. Bobby	As principle begins to breakdown the sustain is	{0:26:59} In a grand gesture, Donna struggles to turn her wet gaze	Then to Cm at {0:27:24}. Close up of Laura's photo.

<p>0:27:2 9</p>		<p>confronted by police. “You think I killed Laura?”</p> <p>{0:25:16} Cue starts as Bobby struggles with police</p> <p>{0:25:24} Cut to principal making announcement. Cut to empty hall. Donna surrounded by friends. James sad face.</p>	<p>broken and ascent begins {0:26:34}.</p> <p>Principle before more choked up.</p> <p>(Sad, despair)</p> <p>Terribly overdramatic “Oh.... God!” Ugly cry.</p> <p>Cut to Donna; friends holding her hands. Totally ugly crying.</p> <p>(even more disparaging)</p> <p>Donna really starts over doing it. Like in real life??? Not sure.</p>	<p>over to James, who looks like he has his feelings hurt.</p> <p>Donna is milking this with all might.</p> <p>{0:27:11} cut to hallway trophy case. Camera moves toward homecoming photo of Laura at the descent.</p> <p>(Tragic, comical, corny, acousmatic)</p>	
<p>S1:Pilot 1:20:2 9– 1:25:5 7</p>	<p>Donna and James in the Woods</p>	<p>Donna shows up, Mike wants to fight with her. The Book House Boys help Donna by taking her to James. Truman and Cooper stake out the Roadhouse. They chase but lose them. Commercial break. Cue fades in when back from commercial</p>	<p>{1:23:13} “She ran off.” James starts to cry and Donna comforts.</p> <p>Donna keeps repeating “James... James...” very overdone.</p> <p>They start kissing.... Donna moans. Super heavy, quiver-like breathing.</p>	<p>{1:23:38} They continue to kiss.</p> <p>(Love, eroticism, sex)</p> <p>{1:23:52} James and Donna staring at each other. Donna realizes she is in love. James apologizes, then unapologizes.</p>	<p>{1:24:06}</p> <p>Stare at each other.</p> <p>{1:24:15} audio fades back to the top of the ascent into the main theme again. Donna James “James” over and over while she kisses him.</p> <p>During the descent, they</p>

		<p>Cooper and Truman try and search. Old logging road.</p> <p>{1:21:19} Donna tells James that they are looking for him. James describes being with Laura the night before. It was like a nightmare.</p> <p>James is audience surrogate</p> <p>Laura jumped off James's bike at Sparkwood and 21.</p> <p>Laura seemed so sad and despairate according to James.</p> <p>(darkness, mysterious, alone, noctambulation)</p>	(erotic tension)		<p>here sirens. She says she needs the other half of the heart so they can bury it. Cm.</p> <p>They bury the heart and mark it with a rock.</p> <p>Sirens.</p> <p>This last bit is interspersed with firewood.</p>
S1, ElTraces to Nowhere	James's deposition/Laura	Cooper questions James about his secret relationship with Laura. He tells Cooper	{0:13:07} Cooper holds up Laura's half of a heart necklace: "Do you recognize this	{0:13:31} Cross fade to a flashback sequence. Extremely saccharine. Self-	{0:13:59} The Ab before returning to Cm. Cuts to Leo. Cm is bad and Leo is bad.

<p>0:12:20–</p>	<p>flashback</p>	<p>about the last time he saw her the night she died. He cries.</p> <p>(brooding)</p>	<p>necklace?” This breaks the sustain and the ascent starts.</p> <p>“James, what happened on February 5 and who has the other half this heart?”</p>	<p>referential in the postmodern sense.</p> <p>James and Laura:</p> <p>Laura: “James, guess why I’m so happy today.”</p> <p>James: “Because your skin is so soft, and you smell so good.”</p> <p>Laura: “Noooooo.”</p> <p>James: “Why?”</p> <p>Laura: “Because I really believe that you love me. Now, my heart belongs to you.” This is said during the descent. The “falling” motif.</p> <p>Laura snaps the heart necklace in half before the flashback disappears</p>	
<p>S1, E1 0:44:02– 0:45:35</p>	<p>Jacoby listens to a tape from Laura.</p>	<p>Cm cue. Jacoby listens to a cassette tape recorded by Laura that has written on it, “To Dr. Jacoby. With Love, Laura.</p> <p>Laura is our surrogate. We learn that there is something going on</p>	<p>{0:44:38} Jacoby grabs what appears to be a coconut</p> <p>“I should have met you a lot time ago Dr. Jacoby, cause right now, I can only take so much of sweet. I just know I’m going to get lost in those woods</p>	<p>{0:45:05} While Jacoby listens intently, he grabs what appears to be a coconut. It opens, and he retrieves a half of a broken-heart necklace from it. He starts crying.</p>	<p>We find out that Jacoby was seeing Laura. No details.</p> <p>We learn another side of Laura.</p>

		<p>between her and Jacoby</p> <p>“Hey, What’s up Doc? It’s Laura Palmer in case you haven’t guessed. I’m making you another one of these tapes, which as you already know, I’ve mailed it in one of the envelopes you gave me. It’s Thursday, the 23rd, and I’m so bored. Actually, I’m in kind of a weird mood. [crying] God, James is sweet, but he’s so dumb.”</p>	<p>again tonight; I just know it. Remember me telling you about that mystery man? Well....”</p>		
S1, E3 0:39:40	Leland loses his shit with Laura’s photo	NA	<p>Cue fades in in the ascent.</p> <p>Leland’s contorted, ugly-cry face.</p> <p>Uses piano only (Sad, psychotic)</p>	<p>Has a weird West Side Story sound to it. “Somewhere.” In the left hand of piano.</p> <p>(Sad, intimate). Fades to commercial after only one falling motif.</p>	
S1, E3 0:26:07–0:30:52	Laura’s funeral	Laura’s funeral proceeds. The minister peaks and the camera cuts to various	{0:27:23} Ascent occurs when James walks up near the graveside	{0:27:46} Main theme plays softly in the background. Close up of James, then Donna.	{0:28:15} return to Cm Johnny breaks the tension (or adds to it) by

			<p>lower it. Crying. Sarah screams.</p> <p>(comedy)</p>	<p>{0:30:27} Sarah kneals down. Concerned. Then angry. She says, "Don't ruin this too."</p> <p>The casket keeps going up an down. Leland is sobbing.</p> <p>(sad, comedy, pshychodic)</p>	
					<p>In the next scene, Shelly is making fun of Leland. Weird.</p>
S1, E3 0:45:43	Leland straight up loses his mind after Laura's funeral			<p>Main theme only. 8 note arpeggiation over single melodic line. Intimate. Leland keeps repeating in a distressed way, "Home." The crowd at the Great Northern look on.</p> <p>(sympathy)</p>	{0:46:02} Ab, then Cm

			<p>{0:46:07} Regular orchestration. Begins Fm during second sequence of repetition. "Close up of Laura's homecoming photo.</p>	<p>Firewood underneath. Low, non descript noise. Almost a C</p> <p>{ 0:46:18} Plays with same close up of Laura photo. End credits of episode</p>	
S1, E4 0:02:4 7	Sarah's vision	<p>"It was night. A flashlight beam moves across the ground. A hand; a gloved hand lifts a rock and takes out a necklace broken in half. It was Laura's"</p> <p>Donna looks nervous because she knows that was James's half of the necklace.</p>			
S1, E4 0:31:5 7	James meets Madeline		<p>Single line of ascent melody. String synth. Roland 550.</p>	<p>{0:32:22} Main melody. Single line. When Maddy says to James, "Do you think I look like Laura." Single line.... She looks like Laura, but it is not Laura. "We would pretend we were sisters."</p>	

				Descent in thirds. “I wish I would have known her better.”	
S1, E4 0:42:0 6	Donna and James in the woods . The broken-heart neckla ce they buried is missin g. Sarah’ s dream	Donna and James think the killer must have taken the necklace. Cue fades in.	0:42:10. Quickly the 9 th breaks the Cm. “James, the police didn’t love Laura. Nobody loved her but us.” After James suggests they tell the police. James: “I keep thinking I’m going to see her.” Donna: “James, listen. We’re going to find out who killed her. This is about us. We have to do this for us, not just for her.”	0:42:37. Main theme occurs when Donna said the last thing. Is it about them or her? Donna and James start kissing in the dark again. Donna: “James, I wanna be with you.” 0:42:59. Cross fades to Blue Pine Lodge. During the descent	0:43:02. Ab leads to Cm. Inside Josie answers phone. Harry tells her that there is a break in the Palmer case and he can’t get away. Josie misses him and has to talk to him. I think Truman knows something is us with Josie. “Were you at the Timber Falls Motel this afternoon. Josie skirts. Josie has something to do with Hank. ☹
S1, E5 0:16:0 0	James tells Donna that his mother is an alcoholic and prostitute	Donna meets james in a park under a gazebo like he asked her to. He explains to Donna that his Dad didn’t die but ran out on he and his mom. His mother is an alcoholic to goes to nearby towns to shack up in a motel	0:17:05. Ascent begins. Donna comforts James. He tells her because he does not want there to be secrets between the two of them. “It’s the secrets people keep that destroy any chance they have at happiness, and I don’t want us to be like that.”	0:17:31. They start kissing at the main theme. James tells Donna that she was right. They needed to find out what happened to Laura so they could let it rest. During descenet, they both express how they feel Laura is wandering like restless spirit. (love, acousmetre)	

		and charges money for sex.			
S1, E5 0:25:06	Bobby and Jacoby				
S1, E5 0:45:16	Audrey in Cooper's bed.		0:45:17. Ascent melody played by clarinet alone. Single line. Cooper enters his hotel room. He senses someone is in there so he draws a gun. It is Audrey naked in his bed. "Don't make me leave; please, don't make me leave."	:0:45:33. Goes to black screen and behind closing credits. Ends on the E, first note of main theme.	
S1, E6 0:35:12	Maddie sneaks out/Imposter Laura	{0:35:19} Maddie sneaks out. Leland is sitting on sofa in the dark. Creepy look on his face. First inkling that something more sinister is up with Leland.	{0:35:29} Break in Cm happens just before a crossfade to the gazebo. Donna drives up Maddy disguised as Laura. Still too dark to see any details. Who appears to be James is standing at the gazebo and the starts walking over to them. James looks awestruck. As he is able to see Maddy as Laura.	{0:35:54} We can finally see Maddy who looks just like Laura. Main theme. James is gob smacked. Donna approaches them with a video camera. Descent is not completed.	

S1, E7 0:15:0 9	James, Donn, and Maddy listen to the tape.	Cm plays as we hear Jacoby's tape. But it goes further, past the mystery man. "Remember that mystery man I told you about? Well, if I tell you his name then you are going to be in trouble. He wouldn't be such a mystery man anymore, but you might be history, man. I think a couple of times he has tried to kill me, but guess what. As you know, I sure got off on it. Isn't sex weird? This guy can really light my F-I-R-E."	{0:16:12} "... as in red corvette. Uh Oh.... Here comes Mom with milk and cookies." {0:16:23} Dr. Hayward, calls for Donna. She quickly composes herself to respond, "Dad?" Dr. Hayward is responding to an emergency at the hospital (Renault is shot). James and Maddy look upset.	{0:16:38} Donna hugs James, "James." James says, "It's okay. I'm glad I heard her say it. I'm glad. I might have gone my whole life...." James addresses Maddy, "I'm sorry you had to hear that." Donna looks concerned. "I'm okay." Maddy says. James does not think that Jacoby was trying to kill her. Donna questions how he got the necklace.	
S2, E1 0:52:0 9	Shelly says "I love you." Bobby says "I love you too."			No. music	
S2, E1 1:05:1 9	Cooper constructing the events on the night that	Cooper and the rest sitting at a conference table full of donuts. Looks so good. Cooper puts together succession of	{1:07:18} Through the firewood, the ascent can be heard. The camera pans over the contents on the table. Donuts,	{1:07:36}. The firewood stays. The Cm triad from Cm fades louder. Flute holds the E of melody. It all fades. The melody is cut short.	

	Laura died/the third man.	events that took place the night Laura died. As the details become more grim, firewood is added into the mix. The Cm becomes indiscernible.	then <i>Flesh World</i> magazine. Panties. Diaries. Other evidence. The firewood warps or distorts LPT. Andy holds Laura's homecoming picture and cries. As the camera pans over Andy's hands and we see him holding the picture, the melodic line changes to flute.		
S2, E3 0:04:30	Donna meets Harold Smith	No. music yet. Firewood: ambient machine-like noise (A-D) Harold asks Donna about Laura. She says she is not, but is curious. "Curious; about my relationship with Laura." Boom, at {0:4:51} 6 – 5 motion of Cm is heard played by flute (real?). Barely audible C pulse. Some accompaniment, but much thinner texture. "She said,	"She was very kind to me." At {0:07:26} 9 ext leads to ascent. Flute melody with synth accomp. "You're as every bit Laura said you are." Donna goes to leave	{0:07:53} Reaches climax. Sustain E over CM triad. The cue out. Harold looks onto Donna. He is attracted to her.	

		<p>you'd ask a lot of questions.”</p> <p>Donna sees a bookshelf. She snoops around at it while Harold excuses himself to retrieve the orchid he wants Donna to place on Laura's grave.</p>			
S2, E3 0:13:32	Leland notices Bob	<p>Leland shows up at sheriff's office saying he recognizes sketch of Bob. "I know him" then Cm cue at {0:13:35}. He explains when he was a boy, blah blah. White house on Pearl Lakes. Visit grandparents in summers. Vacant lot, then white house. Robertson. RTB.</p> <p>Leland also remembers how this Robertson character would flick matches at him and say "You wanna play with fire, little boy." Leland demonstrates and flicks a</p>			

		<p>match into a hallway ashtray. At {0:14:45} match lands in ashtray and cue. The a second layer over the 6-5 of 5-#4. Tri-tone. Cooper: picks up and blows out mater “That’s our man.” Black out to commercial.</p>			
S2, E3 0:17:58	James and Maddy at RR. Talking changes in Donna since the sunglasses.	<p>“Only You” sounds instead of LPT.</p> <p>Maddy is compassionate to James, holds his hand. Uh OH!! Of course Donna walks in a seeks this. She’s not impressed.</p>			
S2, E3 0:42:05	Donna catches James and Maddy, again!!	<p>James, who is an idiot, finds solace with Maddy. They kiss, Donna sees. Donna runs off. James runs after. “Why!?!?” It’s because you’re an idiot, James. Maddy, “All I did was come to a funeral.” Sure, Maddy. Keep telling</p>	<p>Smiles through the sobs {0:42:47} “And it’s like people think, I’m Laura *choke, sob* and I’m not.” “I’m nothing like Laura.” She plops down next to uncle Leland. He comforts her.</p>	<p>{0:43:12} Leland, as sober as can be, “You just want life to be the way it was before, huh”</p> <p>The main theme of LPT plays as Leland comforts a projection of Laura.</p> <p>During the descent. “Oh Maddy, If only life could be like those summers up at Pearl Lakes.” Weird thing to say</p>	<p>{0:43:38} The return to Cm is met with Harry and Coop standing in the doorway. They arrest Leland for the murder of Jacques Renault.</p>

		yourself that. “And it’s like I fell into a dream.” She’s pining away to uncle Leland.		since we know what we know.	
S2, E3 0:45:10	Donna finds comfort in Harold Smith	Donna, who just saw James and Maddy “didn’t know where else to turn.” He wraps a blanket around her.	Donna stands and single line of melody. Bowed-string-like synth sample on the Roland. Ghostly.	0:45:36. A red orchid attracts Donnas attention, but next to it is Laura’s diary. (acousmatic) like it leads Donna to the diary.	
S2, E4 0:03:46– 0:04:56	Leland admits to killing Jacques	No. Cm	Harry asks Leland if he killed Jacques. Single piano line of ascent. “He killed my Laura. Have you ever experienced absolute loss?.... No, more than grief. Its deep down inside. Every cell screams.”	“You can hear nothing else” *Wimper* “Yes, I killed him.” Thin piano texture	Crying. “Yes, yes, yes....” Thin piano texture
S2, E4 0:16:04	Harold reads Donna excerpt from Laura’s diary.		Harold’s place as the same ambient sound. He reads, “But still, I’m afraid to tell her of my fantasies and my nightmares. Sometimes, she’s good at understanding and sometimes, she just giggles,	...dreams of big-big men in different ways they might hold me and take me into their control....”	Cm sparse texture of Cm stuff. Donna suggested the diary should go to the police. Harold says that there are no solutions in it. He is protective of it.

			and I don't have the nerve to ask her why things like that are funny to her. {0:16:26} Ascent melody in the ghostly way. "So I feel badly again and shut up about it for a long time. I love Donna very much, but sometime I worry that she wouldn't be around me at all if she knew what my insides were like—black and dark, and soaked with....		
S2, E4 0:37:23	Leland goes before judge. Judge Clinton Sternwood (Royal Dano)	Has known Leland for many years, and expresses his condolences, etc. {0:37:36} "You've appeared before me"	Cue starts in the ascent. No Cm {0:37:36} "You've appeared before me many times....." Has the ghostly sound. Ascent seems to reminisce. "I know you to be a fine, decent man and a capable attorney."	{0:38:02} They are oddly sitting in the dar. Its after dusk. Lightening through windows. During descent: "When these frail shadows we inhabit now have quit the stage, we'll meet and raise a glass again together." Said this before proceedings officially got underway.	{38:35) "In Valhalla" Lightening and crack.
S2, E5	Leland's court	Mid-focused shot of Leland. Sarah and	(cont)... Leland Palmer is well known, well	At first we hear the E, the cue ends. At	

	hearing	Maddy are seen behind him. Speaking for the defense, Truman says “Your Honor,	liked, well respected member of this community. His roots go way back. His Grandfather, Joshua Palmer brought the family here more than 75 years ago. Your Honor, No one can know what it’s like to lose a daughter like Leland did. That’s all. Sarah looks on dotingly	{0:10:05} When the judge grants him release, the main theme is played thinly textured on piano.	
S2, E5 0:11:08	Donna exchanges her life story to read Laura’s diary.	This is just to say new music in the ghostly tone.			
S2, E5 0:24:17	Donna sleuths with Maddy to steal diary from Harold.	Cm, with intermittent bass clarinet improves laced in. She drew a map and everything. Very Nancy Drew.			
S2, E5 0:33:18	Donna’s second diary session with	Prior to cue, Donna tells Harold of a time when her and Laura, when they were	{0:34:33}. Josh, Rick and Laura start kissing. Tim swims up to Donna and kisser her hand,	{0:35:00} “My heart jumps. He’s talking to me, but I can’t hear him.”	{0:35:28} Harold very taken by her story. “That was beautiful”. Story sort of

	<p>Harold . She and Maddy plan to steal diary</p>	<p>13 or 14, put on too tight of skirts and went to meet boys at the Roadhouse (much older than them). Josh, Rick, and Tim. She lights a cigarette. There is the most faint ambience in the sound. The story gets saucier. By a stream in the woods. {0:33:22} Donna stands up to demonstrate what they were doing and how Laura was dancing. Cm fades in. It is on an electric piano (sound) like the one Badalmenti demonstrates on all the time. Laura starts to dance around the boys moving her hips that seems too mature for a girl that age. (Harold is getting turned on) Donna is jealous that Laura gets all the attention to</p>	<p>then her. Melody played by flute, but I think its synth. Distanciated, perhaps because it's a memory. "I can still remember that kiss. His lips were warm and sweet."</p>	<p>It was the first time she fell in love.... Says during descent.</p>	<p>pains Laura as a whore and Donna as innocent.</p>
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		Donna says she wants to go skinny dipping.			
S2, E5 0:39:1 3	Not LPT		Interesting is the “new” music before seems to be a Donna and Harold thing. He is showing her orchids and there is a lot of vagina innuendo.		
S2, E7 0:13:2 7	Audrey confront Ben about One-Eyed Jacks	Like with Donna and Maddy, this Cm has interspersed jazz riffs, but on vibraphone this time. Less investigative, but Audrey is getting to the bottom something. We know, but Ben does not know that we know. At {0:14:14}, it become more investigative. “I need to ask you some questions.” Jazz riffs slowly fade as the questioning gets more series. About at the point when Audrey asks whether Ben knew about Laura being recruited from	{0:15:16} Ascent cue is different. The Cm triad remains sustaining while the octatonic ascent begins on F instead of E. Ben just admitted to having sex with Laura. Audrey asks “Did you kill her?” {0:15:32} On the down beat of measure 7, the Cm sustain drops and the complete thin piano texture takes over. Just as Ben musters the courage admitting to loving her.	Ben, in a whisper answers Audrey’s question. The ascent pauses for Ben to whisper, “I loved her” before reaching the first pitch of main melody. Everything is down ½ step. Weird. The left hand arpeggiation has the same habanero-like rhythm that “Somewhere” does in West Side Story. Ben was Tony in WSS. Weirrrrrd!! {0:15:56} At the top of the descent, the piano fades out and the Cm synth fades in strong. Audrey is not pleased.	NOTE!! LPT does not play in the closing credits, but “The World Spins” does.

		the perfume counter.			
S2, E8 0:03:34	Donna and James come to see Maddy, but she left the night before according to Leland. He killed her in the last episode		<p>Sarah calls Leland upstairs. James and Donna see golf balls all over the living room. Then ascent is cued. Single piano line. Donna and James grin like its funny/peculiar.</p> <p>Leland is having trouble containing Bob. As he comes back downstairs, he has a look, when no one is looking. The audience can only see the in-between.</p> <p>Left hand arpeggiated accompaniment comes in at {0:03:49}. Thinly textured piano. Leland leads them to believe that Maddy left and she was disappointed that they didn't come the night before.</p>	<p>{0:04:00} Donna and James leave. I don't understand the cue here. Leland seems to be over compensating. The cue does not read.</p> <p>{0:04:08} Leland closes the door after they leave and he looks at himself in the mirror and we see Bob as his reflection. Weird firewood fades in. Dissonance. Descent</p>	<p>{0:04:17} "Leland." "Yes, Dear." "Remember to sign us up for Glenn Miller night at the club." "Don't worry, Dear. I won't forget" {0:04:25} Cm. Façade. Things appear to be normal with that exchange. The firewood is there. Maddy is chopped up in his golf bag in the closet. Interesting in a closet.</p>

APPENDIX J

Scene Analysis: Find Laura’s Body Wrapped in Plastic

Twin Peaks, “Pilot” 0:03:34–0:09:57

This scene is at the beginning of the pilot. It establishes the premise of the original two seasons of the franchise: Who killed Laura Palmer? This cue frames a cross cut between the murder sight and Sarah in the Palmer’s home.

Time	Image/Action/Dialogue	Music/Sound	Observations
0:03:34– 0:03:49	Cut to the space between the lodge and the shore of the lake. Pete is walking toward the camera. In the distance, to a small beach on the left part of the frame is something wrapped in plastic. At a sounding of a foghorn, Pete says to himself, “The lonesome foghorn blows.” Perhaps, in this statement, Pete is referring to his own lonesomeness. Pete then turns to the right when he notices plastic roll behind him. He shifts his stance, startled, towards the object	Cm cue from previous shots and continues <i>Seagull squeals Foghorn sounds A clanging dock bell</i>	
0:03:50– 0:03:52	The camera zooms mid-range on the beach, where the object looks more like a body wrapped in plastic.	Cm intro continues and loudens slightly	
0:03:53– 0:03:54	Shot returns to Pete, close-up, him facing the body. He realizes what he sees, but it doesn’t seem to have registered. He begins walking over the body, exiting frame right.	Cm intro continues	

0:03:55– 0:04:18	The shot finds and follows Pete’s walking path. Eyes fixed on the body, he is determined in his stride. He quickens his pace only stopping long enough to put down his fishing gear. His countenance shows growing concern and fear. Pete then, steps down a low wall and walks to the shoreline (camera pans). His hesitancy increases as he nears the body.	Cm intro continues <i>Bell and fog horn is heard with increasing frequency.</i>	
0:04:19– 0:04:26	Shot, downward angle of a dead body wrapped in plastic sheath	Cm intro loudens slightly. <i>Bell sounds. Water sound loudens</i>	
0:04:27– 0:04:32	Shot. cuts back from the body to show it with Pete about two feet away, stooping over to get a better look. Pete stands up, looking at the body as he inches away backward before hurrying out of frame to the right.	Cm intro <i>Same lake front, ambient sounds</i>	
0:04:33– 0:04:37	Extreme close-up of the corpse’s wet blond hair seen through a gap in the plastic wrap. It’s the clearest image yet that this is a dead body.	Same	
0:04:38– 0:04:49	Shot. Pete on the phone inside his home (close-up). Very shaken, he whispers “Oh dear....” to himself. Talking to Lucy Morgan on the other end of phone. “Lucy.... Lucy, this is Pete Martell. Lucy, put Harry on the horn.”	Cm intro cue ends. No music.	
0:04:50– 0:05:07	Cut. Lucy from behind the reception counter inside the Twin Peaks Sheriff’s	No music	The tone from the shot of Pete to Lucy at the police station. The

	<p>station, “Sheriff, it’s Pete Martell up at the Mill.”</p> <p>Through cross-shot sequence, Lucy gives a lengthy explanation regarding where and how she will transfer the call to Harry (the Sheriff) who is pouring himself coffee on the other side of the station lobby.</p>		<p>genre seems to change from a suspense thriller to a comedy.</p>
<p>0:05:08– 0:05:55</p>	<p>Shot. Harry moves to the station waiting room, taking a sip of his coffee. Camera pans right to follow Harry; phone rings. The shot cuts back and forth between Harry and Pete. “Mornin’ Pete, Harry.” Pete tells Harry, very shaken, “She’s dead, wrapped in plastic.” Harry gets the location and tells Pete to stay there and he is on his way. Harry grabs his coat and approaches Lucy. Harry tells Lucy that Pete discovered a body. He instructs her to have the town doctor and coroner, Dr. Hayward, to meet him at the Packard mill at the dock right below the dam. He instructs Lucy to call his deputy, Andy, to get out of bed and to meet him there too. Lucy, stunned, Harry gives her a directive that she is to not tell anyone.</p>	<p>No music</p> <p><i>Ringing phone</i></p>	<p>The generic association is non-descript at this point.</p>
<p>0:5:56– 0:06:11</p>	<p>Cut. Outside of sheriff’s station. Harry, exits the front door. Climbs into his Ford Bronco, engages a</p>	<p>No music</p> <p><i>Ambient hum of outdoors. Faint bird chirps</i></p>	

	police siren, and hurries off.	<i>Police siren</i>	
0:06:12– 0:6:15	Cut. Mid-close-up of Josie (black coat) and Kathrine (light gray coat) just outside of the Blue Pine Lodge. They are staring at Pete’s discovery from a distance. Kathrine’s countenance reads more gazing, while Josie’s is sullener. Pete is heard in the distance telling Harry and Dr. Hayward where the body is.	Cue: Cm intro cued.	
0:06:16– 0:06:24	Pete to the right, body facing camera, head turned to the right looking at body. Harry and Dr. Hayward pass Pete towards the body. Dr. Hayward stands over the left side while Harry stoops down. Pete, can barely look.	Cm intro continues. <i>Water sounds, dock bell, fog horn</i>	
0:06:25– 0:06:31	Shot. Camera pointed down to show Dr. Hayward’s and Harry’s POV looking at the body, still wrapped in plastic. [Dr. Hayward: “You want forensics first?” Harry: “Nah, she’s been in the water.” Dr. Hayward: “Better take some pictures.”]	Cm intro continues. <i>Water sounds, dock bell, fog horn</i>	
0:06:32– 0:06:47	Shot. The camera shot backs up to show the three as Harry’s deputy, Andy, enters frame right holding an equipment case and a camera. He puts the case on the ground. Holding the camera near is waist, he approaches the body wrapped in plastic, he is	Cm intro continues. <i>Water sounds, dock bell, fog horn</i> <i>Camera clicks</i>	

	taken in by it. [Andy: “Who is she?”] Harry, impatient, urges Andy to take pictures.		
0:06:48– 0:06:57	While taking picture, Andy moves to close to the side of the body, and stoops down. The shot crosses between Andy and the body to show viewers his POV. Andy, after snapping only a few pictures, begins to cry inconsolably.	Cm intro continues. <i>Water sounds, dock bell, fog horn</i> <i>Camera clicks</i>	
0:06:58– 0:07:29	Shot crosses mid-close between Dr. Hayward and Harry and Andy stooped down. Harry and Dr. Hayward silently look at each other, bothered by Andy’s outburst. Dr. Hayward placates consolation for Any [Dr. Hayward: Ohhhh Andyyyy]. Harry, frustrated asks Andy, “Is this going to happen every damn time?” Andy apologizes, which causes Harry to change his tone slightly. Harry gives some consolation before asking Andy to go to the coroner’s van and retrieve a stretcher.	Cm intro continues. <i>Water sounds, dock bell, fog horn</i>	
0:07:30– 0:07:37	Shot. Dr. Hayward in frame, upward angle. [Dr. Hayward: “Harry, let’s.... roll her over.”]	Cue: Cm intro moves to the ascent portion of “Laura Palmer’s Theme,” modulating from Cm to Em.	
0:07:38– 0:07:42	Shot. Close. Harry and Dr. Hayward stoop down to roll body over.	Ascent continues	
0:07:43– 0:07:45	Shot. Dr. Hayward and Harry’s POV looking down at the body’s head	Ascent continues	This occurs during Hexatonic-pole transformation

	through the plastic as it rolls over.		
0:07:46	Shot. Close. Peter Martell, even more startled adverts his eyes.	Ascent continues in Fm	The slide transformation occurs when Pete winces.
0:07:47– 0:07:53	Shot. Close. Dr. Hayward and Harry. Dr. Heyward reaches down to move plastic away from body’s face. [Dr. Hayward: “Good Lord, Laura.”	Ascent continues and transitions	
0:07:54– 0:07:53	Shot. Close. Dr. Hayward and Harry. Harry, in disbelief, softly utters, “Laura Palmer.” Dr. Hayward and Harry are sad.	Transition to main theme occurs when Harry says, “Laura Palmer.”	Laura’s name is spoken at the start of the central theme.
0:08:03– 0:08:05	Shot. Close-up of Laura’s face. Skin is bluish gray. Dirt on her face. Face is framed in the plastic that previously covered her.	Main theme plays	Emotional reactions play out
0:08:06– 0:08:32	Cut to Sarah Palmer in her kitchen inside the Palmer home. Smoking a cigarette, Sarah calls for Laura to come down stairs since she doesn’t want Laura to be late for school. Her banter is that of a mother frustrated with a procrastinating teenager. Sarah walks to the entrance of the home’s stair well, she stops, and calls for Laura again [“Laura!]. With still no answer back from Laura, she reluctantly exits frame right to walk upstairs [Sarah: <under her breath> “Oh for goodness sakes.”]	Main theme continues through 0:08:10: The main theme begins its step-wise descent 0:08:29: Return to Cm music	Sarah does not know yet, so she calls for Laura to come down stairs as part of her morning routine.
0:08:33– 0:08:58	Shot. The camera is POV of viewer standing at the bottom of the stairs in the	Cm music continues	

	Palmer's home. Sarah runs up the staircase. The home's upstairs area is dark with only residual light. Sarah opens Laura's bedroom door in the far-left corner. The light that bursts from her room is in contrast with the darkened second floor. Not finding Laura there, we see Sarah move about the second floor while hearing her knock on doors and calling Laura's name. ["Laura Honey, are you down stairs?"]. Sarah walks back to the doorway of Laura's room.		
0:08:59– 0:09:03	Shot. Sarah's POV. Laura's bedroom. We see Laura's empty, unmade bed. The camera pans slowly all the way from left to right of Laura's room. It is empty	Cm music continues	
0:09:04– 0:09:10	Shot returns to viewer's POV from bottom of stairs, looking up at Sarah who turns from the doorway of Laura's bedroom before returning down the stairs.	Cm music continues	
0:09:11– 0:09:14	Shot. Very close. The ceiling fan on the ceiling high up above the stairwell.	Cm music continues <i>Ceiling fan whirring noises</i>	There is something about this fan? The place where evil happens? Perhaps the passage of time? Continuation of time? The fan/world spins?
0:09:15– 0:09:20	Shot. Sarah has returned to her kitchen. Cigarette in hand, she picks up her phone receiver and dials.	Cm music	

0:09:21– 0:09:40	Cut. The Briggs homer, inside the kitchen. Bright red cabinets (burnt sienna?). Maj. Garland Briggs reading a new paper. His wife, Betty, reading the paper over Garland’s shoulder, while giving him a shoulder rub. The phone rings. Betty goes to pick it up; camera pans. We can hear that its Sarah on the other end asking whether Betty had seen Laura or if she could be with Bobby.	Cm music carries over but fades. Cm music ends. <i>Phone rings</i> No music	
0:09:41– 0:09:56	Shot. Sarah in her kitchen. Sarah, with increasing worry, asks Betty if she could check with Bobby. They discuss possibilities, and Betty gives Sarah the number to the field office at the high school. Sarah posits that Laura could be with Leland.	No music	
0:09:57	Shot. Betty on the phone in her home. [“Oh, I’m sure that’s it.... Or either she could be with Bobby.”]	No music	Sarah calling looking for Laura comes back.

APPENDIX K

Scene Analysis: Leland and Sarah Learn that Laura is Dead

Twin Peaks, “Pilot” 0:10:32–0:21:08

This scene that features “Laura Palmer’s Theme” begins the process of telling everyone about Laura’s murder. This scene cross cuts between the Great Northern Hotel and the Palmer’s home.

Time	Image/Action/Dialogue	Music/Sound	Observations
0:10:32– 0:10:40	Cut. Rocky valley. Waterfall spilling into a reservoir below. Snow and ice along the bank below. Camera pans slightly upward to the left. The Great Northern Hotel is seen above the ridge.	<i>Circular dial sounds</i> <i>Rushing water</i>	Sarah calling for Leland
0:10:41– 0:10:43	Cut. A large rock-framed sign “The Great Northern” Hotel in the background	<i>Rushing water</i> <i>Faint bird chirping</i>	
0:10:44– 0:10:52	Cut. From a private wing of the Great Northern, Audrey Horne exits into the driveway. Audrey walks toward a brown Mercedes limousine, where a chauffeur greets her. She gets in. Camera pans left.	Cue: Jazz drumming begins. Soundtrack “Jazzy Drum Beat.”	
0:10:53– 0:10:54	Shot. Close. Camera points to Audrey’s shoes as she gets into the limousine. Attention is given to her saddle lock style shoes.	Jazz drumming continues	
0:10:55– 0:10:58	Shot. Audrey swings her legs into the car and the chauffeur closes the door.	Jazz drumming continues <i>Door slam</i>	
0:10:59– 0:11:01	Shot. Mid close, through the open window of	Jazz drumming continues	

	limousine. Audrey glancing out the window		
0:11:02– 0:11:04	Cut. Close shot. Large, roaring fire in a fireplace. Ben Horne heard in the background, “Are they ready to sign?”	Jazz drumming stops at cut <i>Roaring fire sound</i>	
0:11:05– 0:11:43	Shot. Pull back. Rear view of Leland Palmer, sitting on couch and Ben Horne standing facing fireplace. Discussion focuses on a land deal. Ben Horne is attempting to get a group of Norwegian investors to buy property from land inhabited by the Packard mill. Land that has not been acquired. Leland brings this point up to where Ben gives a shady answer. Ben has insider information that [“The Packard sawmill is going to go belly-up within in a year. We’re gonna be able to get it for a song; one verse, no chorus.” Handing Leland a stack of contracts “Now, let’s get out there and get those cheese eaters where they live.”] Leland, exasperated with Ben, [<i><sighing></i> [Ohhhh.... Benjamin.”]	No music <i>Faint crackles from the fireplace</i>	
0:11:45– 0:1:30	Inside the dining area of the Great Northern, Benjamin Horne gives a sales pitch for the planned Ghost Wood Country Club and Estates to a group of Norwegian investors. Leland is sat to Ben’s right. An interpreter speaks Norwegian	No music	

	between Ben's statements regarding clean air and quality of life.		
0:12:31– 0:12:58	The shot cuts left. The hotel concierge, Julie, enters frame left. She looks concerned, the camera follows her walking over to Leland. Julie tells Leland that he wife is on the phone again and that it is urgent. Leland politely excuses himself from the meeting.		
0:12:59– 0:13:08	Cut. Reception area. Julie leads Leland to the lobby and tells Leland that she will transfer the call to the house phone. He thanks her. The camera pans left as Leland walks across the lobby. As he approaches a seat and table the phone rings. As he picks up the phone, he sits. We see the front of Leland, and behind him, there are doors with large windows.	13:03 Cue: Cm intro cues <i>Phone rings</i>	
0:13:09– 0:13:38	Shot/Cross-shot sequence between Leland using the house phone at the Great Northern and Sarah in her kitchen. The dialogue recorded here are aligned with a combination of cross shots, and phone voices with the image showing the receiving end. [L: Sarah, what is it? S: Is Laura with you? L: No.... why? S: <breaking down> She didn't go with you this morning? L: No.] Through the large windows behind Leland,	Cm continues	

	<p>Harry's Bronco rushes in view and parks. [L: Honey, what's wrong? What's this all about? S: She's not here. She wasn't here this morning.] As we witness the conversation growing more frantic between Leland and Sarah, the viewer is privy to Harry's arrival. Harry walks toward the hotel entrance. Leland hears the door slam with Harry passing by, which grabs his attention. He immediately senses something isn't right.</p>		
0:13:39– 0:13:42	<p>Shot. Harry approaches Julie at the concierge desk asking for Leland Palmer. July Points to the right of the camera, "He's right over there on the phone." Harry looks behind him right at Leland, who is still on the phone.</p>	Cm continues	
0:13:43– 0:13:44	<p>Shot: Leland on the phone. Says under his breath, "Sheriff Truman." Sarah on the other end of the phone hears Leland and she begins to panic.</p>	Cm	
0:13:45– 0:13:53	<p>Cut. Sarah. "What? Who? What did you say?" Sarah begins to melt; she knows. "Oh my God...."</p>	Cm	
0:13:54– 0:13:55	<p>Cut. Leland, eyes fixed on Harry, he slowly lowers the phone receiver from his ear. Sarah is heard panicking.</p>	Cm	
0:13:56– 0:13:58	<p>Cross shot. Harry takes off his hat as he walks toward Leland. Sarah is</p>	Cm	

	heard panicking, calling for Laura.		
0:13:59– 0:14:01	Cross shot. Leland begins to slowly stand up.	Cm	
0:14:02– 0:14:05	Cut. Sarah. Palm on face. Grows ever more increasingly panicked. “Oh my God.... Laura?” “Please, tell me, what is it.... Tell me...”	Cue: Ascent	
0:14:06– 0:14:16	Cut: Harry arrives at where Leland is standing. Harry reaches out his arm to console; “Leland.... uh....” Leland; “Is this about Laura?” Harry; “I’m afraid it is.” Leland’s breath stiffens	Ascent	
0:14:17– 0:14:21	Cut. Close-up of Sarah. Gnashing her teeth, “Tell... oh, my baby.”	Ascent	
0:14:22– 0:14:23	Cut. Leland regresses. The phone and receives slides out of his hands	Ascent	
0:14:24– 0:14:27	Cut. Close. Sarah exclaims, “No! Ahhhhh... Ohhh Nooo!”	Ascent	
0:14:28– 0:14:30	Cut. Leland grabs ahold and squeezes Harry’s coat. Harry consoles	Ascent	
0:14:31– 0:14:33	Cross shot. Ben storms into the lobby impatiently, “Leland, we’re ready to go with the contracts.”	Ascent	
0:14:34– 0:14:36	Cross shot. Harry consoling Leland as he progresses to full breakdown.	Ascent	
0:14:37– 0:14:39	Cross shot. Ben slowly walks further into the lobby. He recognizes that something is very wrong. In a less brash tone, “Leland.... what’s wrong?”	Ascent	

0:14:40– 0:14:46	Leland, breaking down. “My daughter’s dead.”	0:14:44 Cue: Ascent reached the climax of main melody.	Leland says his daughter is dead right when the climax is reached.
0:14:47– 0:14:53	Cross shots between Ben and Leland/Harry. Harry leads Leland before Sarah’s cries are heard through the phone receiver.	Main melody	
0:14:54– 0:15:16	Shot of the phone dropped on its side on the table. The camera follows the length of the phone cord to the receiver face up on the ground. Sarah is heard in anguish.	Main melody to descent.	
0:15:17–	Cut. Sarah, palm on face, screaming, “No!” Fade to black	Descend leads back to Cm music	

APPENDIX L

Scene Analysis: Donna and James Meet in the Woods

Twin Peaks, “Pilot” 1:20:57–1:25:55

“Laura Palmer’s Theme” is employed in this important scene between James Hurley and Donna Hayward in the woods at night. Audiences learn their first real clues about Laura. James and Donna realize their feelings for each other.

Time	Image/Action/Dialogue	Music/Sound	Observations
1:20:57– 1:21:06	Joey Paulsen (Brett Vadset), one of the Bookhouse Boys drove Donna into the woods on his motorcycle and took her to James.	“Laura Palmer’s Theme” Cm intro started already before this shot.	
1:21:07– 1:21:15	Donna walks over to James and hugs him.	Cm	
1:21:16– 1:21:35	Chiaroscuro lighting. Very dark. Donna tells James that “they’re” (the police) looking for him. James is willing to talk to them, but he knows they are going to “lock him up” since he does not have a good alibi the night Laura died. He was with her for part of the night.	Cm	The brooding A minor reinforces the darkness.
1:21:36– 1:22:59	James tells Donna that Laura, acting erratically, told him that she loved him before jumping off of his motorcycle at the intersection of 21 and Sparkwood. James describes it like a “nightmare.” Laura acted like a “different person.”	Cm	James recounts what happened in a scene from <i>Fire Walk With Me</i> , which was also used again as the point in history where Cooper time travels to in <i>The Return</i> .

	<p>There were things that she was involved with that were so bad that she kept it a secret.</p> <p>Laura told James that Bobby killed someone.</p> <p>To James, though he does not know everything, he thinks it makes some kind of weird sense that Laura died.</p>		<p>This is portrayed in <i>Fire Walk With Me</i>. Bobby kills a drug dealer in self-defense. Laura tells James that Bobby told her this, but in the film, Laura was there when it happened.</p>
1:23:00– 1:23:13	<p>James describes how she was erratic and he could not calm her down. She screamed that she loved him, he says. He starts getting emotional.</p> <p>James said Laura sounded sad and desperate.</p>	Cm	<p>According to the film and what we later know about the franchise, Laura knew she was going to die that night.</p>
1:23:14– 1:23:33	<p>James begins to breakdown. Donna hugs him telling James that Laura’s death is not his fault.</p> <p>“James, it’s alright.”</p>	<p>Transition to the melodic ascent.</p> <p>Slide transformation</p>	<p>Donna hugging James and saying “it’s okay” happens at the Hexatonic pole.</p> <p>Donna’s consoling intensifies over the slide.</p>
1:23:34– 1:23:37	<p>Donna and James start kissing.</p>	Nears the top of the ascent.	
1:23:38– 1:23:42	<p>Kissing noises and moaning. Smacking noises.</p>	The main theme of “Laura Palmer’s Theme” is reached.	Sexual energy. Musical climax=sexual climax?
1:23:43– 1:24:05	<p>Donna pulls away. They are both in disbelief about what they just did.</p> <p>Donna and James realize that they are in love.</p>	<p>Main theme continues</p> <p>1:23:53: The descent starts</p>	

1:24:06– 1:24:10	James and Donna reconcile their feelings. James says he is not sorry for kissing her.	The Cm pedal is reached.	
1:24:11– 1:24:17	Staring at each other.	Through a fade, the Cm is interrupted by the ascent starting over.	
1:24:18– 1:24:32	They start kissing again. Donna keeps repeating James’s name.	Main theme of “Laura Palmer’s Theme” again.	When Sarah was looking for Laura. The name “Laura” was uttered. This time “James” is uttered.
1:24:33– 1:25:55	They hear police sirens and have to go. Donna tells James that he has to get rid of his half of he and Laura’s heart pendant (necklace?). They bury it together in the woods. Her half was found at the murder sight.	Main theme, then descent, then back to Cm.	In a future episode, Sarah describes a vision of seeing a heart pendant being buried in the woods.

APPENDIX M

Scene Analysis: Laura’s Tape–Full, 0:14:50–0:16:57

Twin Peaks, Season 1, Episode 7, “The Last Evening”

“Laura Palmer’s Theme” accompanies the playing of Laura’s tape to Jacoby. It contains many clues, but without all the needed detail.

Time	Image/Action	Music/Sound	Notes
0:14:50– 0:14:52	Establishing shot: Exterior of Hayward residence. A wood-and-stone façade. Nighttime.	<i>Ambient and cricket sounds.</i> <i>Telephone from the interior rings.</i>	
0:14:53– 0:15:09	Donna with cassette tape in hand listens as Dr. Hayward answers the phone. With his attention taken, Donna proceeds to the dining room where James and Maddy are waiting: “All clear.” They gather around the dining-room table and prepare listening to the tape they confiscated from Jacoby’s office.	0:15:07: Laura Palmer’s recorded voice to Dr. Jacoby: Enter cue: C-minor pedal Laura: “Hey—what’s up Doc?! It’s Laura, in case you haven’t guessed....”	
0:15:10– 0:15:15	Close up of Donna. Her eyes pointed down towards the playing tape.	C-minor pedal continues Laura: “.... It’s Thursday, the twenty third....”	
0:15:16– 0:15:20	Close up of James. His move towards the tape player.	C-minor pedal continues Laura: “.... and I’m so bored. Actually [voice sounds upset], I’m in kind of a weird mood....”	

0:15:21–	Close up of Maddy. Her eyes are toward the tape player. Maddy look up and to her right. Perhaps at James.	C-minor pedal continues Laura: “.... God, James is sweet but he is so dumb....”	
0:15:25– 0:15:31	Close up of Donna again. Donna looks up and to the right (at James?).	C-minor pedal continues Laura: “.... and right now, I can only take so much of sweet.	
0:15:32– 0:15:35	Close up of James again.	C-minor pedal continues Laura: “.... Hey, remember that mystery man I told you about....”	
0:15:36– 0:15:41	Close up of the white tape player. Cassette gears spinning.	C-minor pedal continues Laura: “.... Well, if I tell you his name then you’re gonna [going to] be in trouble....”	
0:15:42– 0:16:00	Close up of James, then a close up of Donna (again, she looks to the right). Then, back to James. James, exasperated turns and walk away from the table but without leaving the room.	C-minor pedal continues Laura: “.... He wouldn’t be such a mystery man anymore but you might be history, man. I think a couple of times he tried to kill me. But guess what? As you know, I sure got off on it....”	
0:16:01– 0:16:20	Close up of Maddy, looking slightly to her left. Then back to a closer mid-ground shot of James. To a close up of Donna, looking at James with her eyes starting to tear up. Then back to mid-ground of James.	C-minor pedal continues Laura: “.... Isn’t sex weird? This guy can really light my F-I-R-E, as in red Corvette” Cue: The C-minor pedal is interrupted by the extended 9 th . 0:16:13: Melodic ascent begins	Hexatonic pole + Laura’s <i>acousmètre</i> . Weirdest part of Laura’s monologue.

		Laura: "... Uh Oh. Here comes Mom with milk and cookies...."	
0:16:21– 0:16:34	<p>Close up of Donna, eyes toward James.</p> <p>Shot changes to a close up of James watching Donna walk off</p> <p>James moves toward table out of focus.</p> <p>The camera pans slightly to the left where a far mid-ground shot captures Dr. Hayward hastily putting on his coat while talking to Donna.</p>	<p>Melodic ascent continues</p> <p>Dr. Hayward: "Donna?"</p> <p>Laura: "..... Later Lots...."</p> <p>Donna: [answers back composed to not to attract attention to what they are doing] "Dad?"</p> <p>Laura: "... Bye bye...."</p> <p>Dr. Hayward: Donna, I've got an emergency at the hospital, and I don't know when I'll be back. See if your mother needs anything.... I'll call later."</p>	
0:16:35– 0:16:37	Close up of Maddy. She looks perplexed by what she just heard.	Melodic ascent continues.	
0:16:37– 0:16:47	Mid-ground shot. Donna moves towards James to embrace and comfort him.	<p>Melodic ascent reaches the main theme</p> <p>Donna: "James"</p> <p>James: "It's okay. I'm glad I heard her say it. I'm glad. I might have gone my whole life...." [Looks toward Maddy] "I'm sorry you had to hear that."</p>	The climactic note aligns with Donna's embrace of James
0:16:48– 0:16:57	<p>Close up of Maddy.</p> <p>Cut to mid-ground of James and Donna</p>	<p>Maddy: [a little flustered] I'm okay.</p> <p>The descent begins</p>	James says that Jacoby was trying to

		James: "Jacoby didn't kill her, he was trying to help her." Donna: [not satisfied] "Then, how'd he get the necklace?"	help her. Perhaps, but that relationship is still questionable.
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APPENDIX N

Scene Analysis: Laura Palmer's Funeral

Twin Peaks, Season 1, Episode 3, "Rest in Pain", 0:26:11–0:30:52

Two iterations of "Laura Palmer's Theme" accompany the events of Laura Palmer's funeral. The first iteration frames the calm complacency (Eisenhowerian complacency). The second frames the true chaos just under the surface of Twin Peaks. This includes Bobby's outburst and Leland's becoming unglued.

Time	Image/Action	Music/Sound	Notes
0:26:11– 0:26:16	A backdrop of Douglas fir branches blowing in the wind.	Cue enter: C-minor pedal	
0:26:17– 0:26:22	Crossfade to close up of Rev. Clarence Brocklehurst (Royce D. Applegate): Giving sermon.	Cm continues Reverend: "I am the resurrection and the life, saith the Lord; he that believeth in me though he were dead...."	
0:26:23– 0:26:29	Denizens of Twin Peaks attending Laura's funeral. They are huddled around Laura's casket. The reverend standing at the head of casket.	Cm Reverend: "... yet shall he live; and whosoever liveth and believeth in me shall never die...."	
0:26:30– 0:26:33	Mid-ground shot centered on Cooper. Also in frame is Ed, Nadine, Andy, Hawk, and extras.	Cm Reverend: "... For none of liveth to himself; and no man dieth to himself.	
0:26:34– 0:26:40	Close up of Reverend Brocklehurst	Cm Reverend: "... For if we live, we live unto the Lord."	
0:26:41– 0:26:44	Close up of Donna	Cm	

		Reverend: “.... And if we die, we die unto the Lord....”	
0:26:45– 0:26:49	Close up of Bobby	Cm Reverend: “.... Whether we live therefore or we die, we are the Lord’s....”	
0:26:50– 0:26:54	Close up of Agent Cooper	Cm Reverend: “.... Blessed be the dead who die in the Lord. Even so.....”	
0:26:55– 0:27:01	Close up of Ed	Cm “.... Sayeth the spirit, for the rest from their labors. The Lord be with thee...”	
0:27:02– 0:27:05	Close up of Reverend Brocklehurst He bows his head.	Cm Reverend: “Let us pray”	
0:27:06– 0:27:11	Close up of Agent Cooper We hear the reverend praying while Cooper looks around.	Cm Reverend: “Oh God, entrust this child, Laura, to thy never-failing....”	
0:27:12– 0:27:16	Close up of Bobby. Looks up toward reverend with a look of disgust.	Cm Reverend: “.... care and love; and bring us all to thy heavenly kingdom. Through the same....”	
0:27:17– 0:27:20	Close up of Cooper. It is evident that he is watching Bobby. Bobby looks to his left and sees James approaching.	Cm Reverend: “.... Thy son Jesus Christ our Lord; who liveth..... Cue: Transition to ascent	

	Cooper follows Bobby's gaze.	".... and reineth with thee...."	
0:27:21– 0:27:28	Far-shot of James approaching the funeral party. He keeps his distance. Moves toward camera to mid-ground shot.	Melodic ascent Reverend: "... and the Holy Spirit. One God; now and forever.... A-men" Cue: Melodic ascent continues but firewood added.	Hexatonic pole Added firewood
0:27:29– 0:27:33	Close up of Cooper. Maintaining his gaze towards James. While moving it towards Bobby.	Ascent and firewood Reverend: "I baptized Laura Palmer. I instructed her in...."	
0:27:34– 0:27:34	Close up of Bobby with his gaze on James. Very quick shot.	Melodic ascent and firewood Reverend: "... Sunday school...."	
0:27:35– 0:27:47	Close up of Cooper with his gaze back towards James.	Melodic ascent and firewood continues. Reverend: "And I like the rest of you, came to love her with that special love that we reserve for the head-strong and the bold."	
0:27:48– 0:27:49	Close up of James	Cue: Main theme Reverend: "Laura was bright...."	
0:27:50– 0:27:55	Close up of Laura looking over at James	Main theme continues Reverend: "... She was beautiful, she was charming...."	

0:27:56– 0:27:59	Close up of Pete	Main theme continues Reverend: “But most of all, Laura was, I think impatient....”	
0:28:00– 0:28:01	Close up of Maddy	Main theme continues Reverend: “She was impatient for her life to begin....”	
0:28:02– 0:28:07	Close up of Audrey. She looks ever at Cooper.	Main theme (descent) Reverend: “.... For the world to finally catch up to her dreams and ambitions....”	
0:28:08– 0:28:12	Close up of Cooper looking back at Audrey. Cooper looks back over a James.	Main theme (descent continues) Reverend: “Laura used to say that I talk too much....”	
0:28:13– 0:28:23	Mid-ground shot of Reverend Brocklehurst. Shelly and Log Lady to each side.	Main theme (bottom of descent) Reverend: “I’ll not make that mistake today....” Cue: Return to C-minor pedal “Just let it be said that I loved her and I’ll miss her the rest of my days.” Johnny: AAAAAA-MEN!!!!	
0:28:24– 0:28:29	Close up of Johnny Horne. A hand (I think Ben’s) touches Johnny on the shoulder as if to shush him.	C-minor pedal Johnny: “AMEN!”	

0:28:30– 0:28:32	Mid-ground shot of Reverend. Log Lady and Shelly to the sides.	Cm Reverend: “Thank you, Johnny.”	
0:28:33– 0:29:22	Mid-ground select focus shot of Bobby. There are a series of changing shots during Bobby’s monologue. There are also changing shots of other characters with their either on Bobby or somewhere else, pondering what he is saying. Cooper keeps his eyes glued between Bobby and James.	Cm Bobby: “AAAA-MEEENNN!!! [To the denizens] What are you looking at? What are you waiting for? You make me sick. You damn hypocrites make me sick. Everybody knew she was in trouble, but we didn’t do anything. All you good people.... You wanna know who killed Laura? YOU DID! We all did. [To the reverend] And pretty words aren’t going to bring her back, man. So, save your prayers; she would have laughed at them anyway.”	
0:29:23– 0:29:49	Brief close up of James. Triggered by Bobby’s outburst, he charges Bobby, who responds. [slow motion] Bobby pushes people in the crowd out of the way. Cooper and other men respond in intercepting the two teens. Ed and Cooper huddle in James while Truman and Hawk peel Bobby and Mike away.	Cm Bobby: [to James] “You are dead, man! You’re dead!” Truman: [Straining]That’s enough, Bobby; that’s enough. Bobby: [in slow motion voice] You-are-DEEAAAD!	
0:29:50– 0:29:59	[Back to normal speed] Bobby and James are intercepted, but there is still a struggle.	Cm Bobby: [To James; pointing at time] “You are a dead, man. Dead! You are dean, man! God! ”	

<p>0:30:00– 0:30:04</p>	<p>Mid-ground shot of Sarah and Leland. Maddy has her hands on Sarah and Donna is held by Dr. Hayward. Leland starts to ugly cry. Leland, eyes shut. Opens them, cries, and leaps forward spreading his arms</p>	<p>Cue: Transition to melodic ascent.</p>	<p>Hexatonic pole: Leland jumps</p>
<p>0:30:05– 0:30:15</p>	<p>Leland jumps on top of Laura’s Casket, whaling uncontrollably The casket lowers with him on top of it Sarah [appalled] and Maddy looking down are guided out of the way by Cooper and Truman to try and retrieve Leland. The mechanism keeps raising and lowering the casket</p>	<p>Melodic ascent Sarah screams Leland: [anguished] “My baby.” Crying continues</p>	<p>Slide: Leland is lowered down with the casket as Cooper and Truman reach for him</p>
<p>0:30:16– 0:30:24</p>	<p>A close up of Leland as the casket raises and lowers.</p>	<p>Melodic ascent continues Leland crying</p>	
<p>0:30:25– 0:30:52</p>	<p>As the casket lowers, the camera focuses on a low-angle shot of Sarah, supported by Maddy, Donna, and Johnny. Sarah kneels down seemingly like she is going to comfort Leland. The shot moves back to Leland crying.</p>	<p>Melodic ascent moves into the main theme Sarah: “Don’t ruin this too.” Leland and Sarah are both sobbing. The strained motor sound of the lowering mechanism.</p>	<p>Sarah asking Leland not to ruin this, Laura’s funeral, insinuates that Leland has ruined a lot. It is also weird because it could be read about keeping up appearances. They are both crying but for different reasons. Becomes totally absurd</p>

APPENDIX O

Scene Analysis: Leland Dies

Twin Peaks, Season 2, Episode 9, “Arbitrary Law”

This important scene of Leland’s death after he is arrested for murdering Laura. This scene that is accompanied by “Laura Palmer’s Theme” is at the heart of anti-nostalgia discussed in Chapter Three.

Time	Image/Action	Music/Sound	Notes
0:39:30– 0:39:39	Close up of Leland. Laying on the wet floor of an interrogation room in the Twin Peaks Sheriff’s Department. The sprinkler system set off. Chaos.	Cue: Eerie firewood Leland: [crying] “Oh God. Laura! I killed her? Oh my God! I killed my daughter!”	
0:39:40– 0:39:42	Close up of Cooper. Looking down at Leland trying to process what he is witnessing	Firewood continues Leland: [crying; out of frame] “I didn’t know! Forgive me....”	
0:39:43– 0:39:47	Leland Cooper cradles Leland in his lap	Firewood continues. LPT C-minor pedal fades in Leland: [crying] “Forgive me! Oh God!”	
0:39:48– 0:39:50	Close two shot of Sheriff Truman and Albert witnessing what is unfolding. Disbelief	Cue: LPT C-minor pedal	
0:39:51– 0:40:32	Leland	C-minor pedal continues Leland: “I was just a boy. I saw him in my dreams. He said he wanted to play. I opened me, and invited him, and he came inside me.” Cooper: “He went inside?”	

		Leland: “When he was inside, I didn’t know. And when he was gone, I couldn’t remember. He made me do things—terrible things. He said he wanted lives, he wanted others, others that I could use like they use me.”	
0:40:33– 0:40:57	Cooper	C-minor pedal continues Cooper: “Like Laura....” Leland: [out of frame] “They wanted her; they wanted Laura....”	
0:40:38– 0:41:02	Medium–four shot. Truman, Albert, Cooper, and Leland. Leland’s head in Cooper’s lap. Sprinkler. Wet.	C-minor pedal continues Leland: “But she was strong. She fought him; she wouldn’t let him in. Oh God! They had me kill that girl Teresa.” C-minor pedal transition to melodic ascent Leland: “They said that if I didn’t give them Laura, they’d have me kill her too.”	
0:41:01– 0:49:38	Leland	Melodic ascent continues Cooper: [out of frame] “But she didn’t let him in.” Leland: “She said she’d die before she let him. Then they made me kill her.” Leland: “Oh God, have mercy on me.”	

		<p>Melodic ascent reaches climactic main theme</p> <p>Leland: “What have I done? What have I done? Oh God! I love her! I loved her with all my heart!”</p>	<p>Climax aligns with “Oh God, have mercy on me.”</p>
0:41:39–	Medium-four shot	<p>Towards the end of the main theme’s descent</p> <p>Leland: “My angel, forgive me.” [crying]</p>	
0:41:45– 0:41:49	Close up. Leland	End of the decent. Ab lead back to C-minor pedal	
0:41:50– 0:41:54	Four shot. Albert now standing against back wall. Truman standing over Leland, then moves toward Albert. Cooper sitting, holding Leland	<p>C-minor pedal</p> <p>Cooper: “Leland?”</p>	
0:41:55– 0:41:28	<p>Close up of Leland. Coopers hand on Leland’s face</p> <p>0:41:58–Close up of Cooper</p> <p>0:42:03–Leland</p> <p>0:42:10–Cooper</p> <p>0:42:16–Medium-two shot. Truman and Albert</p> <p>0:42:21–Cooper</p>	<p>C-minor pedal</p> <p>Cooper: “Leland. The time has come for you to seek the path. Your soul has set you face-to-face with a clear light, and now you are about to experience it in its reality. Wherein all thing are like the void and cloudless sky, and the naked and spotless intellect is like a transparent vacuum, without circumference or center. Leland. This moment, know yourself and abide in that state. Look to the light, Leland. Find the light.”</p> <p>Transition to the melodic ascent</p>	

APPENDIX P

Scene Analysis: Cooper Roadhouse and Cruise

“Rockin’ Back Inside My Heart” and “The World Spins” from

Twin Peaks, Season 2, Episode 7, “Lonely Souls”

This scene is a Roadhouse scene featuring Julee Cruise performing “Rockin’ Back Inside my Heart” and “The World Spins.”

Time	Image/Action/Dialogue	Music/Sound	Observations
0:34:20– 0:34:33	A close-up of the Palmer’s vintage inspired modern phonograph. The needle has reached the end of the grooves of the vinyl. It skips. 0:34:23: Shot pans right to a medium shot of Leland fixing his tie in the mirror.	<i>The sound of a phonograph skipping underneath sustained ambient tone (F#).</i> <i>A second ambient tone, between D & C# is added.</i>	
0:34:34– 0:34:37	An almost-floor-level shot of the Palmer’s living room. Sarah Palmer, drugged, is passed out on the floor in the foreground.	<i>Phonograph skipping and F# and D/C# ambient tones continue.</i>	
0:34:38– 0:34:43	Exterior side/rear shot of Roadhouse from the gravel parking lot. Bang Bang Bar sign lit.	<i>Phonograph skipping and F# and D/C# ambient tones continue.</i> Enter cue: Drum-kit and finger-snap back beat faintly underneath existing sounds.	
0:34:44– 0:34:48	Close up of a large pothole in the Roadhouse’s parking lot	Cue: “Rockin’ Back Inside My Heart”	

	filled with water. The puddle has two beer bottles in it and the Bang Bang Bar's neon signage is reflecting off it.	instrumentals continue to fade in. <i>Previous ambient sounds fade out. Electrical hissing sound from neon sign.</i>	
0:34:49– 0:34:56	Cut to close-up of Roadhouse singer (Julee Cruise). She fronts a band on a stage lined with red curtains. The curtains, her prom dress, and her lipstick all match perfectly. The red is contrasted by her power-white skin and platinum blond bouffant hair style.	“Tell your heart that I’m the one”.... <i>Flange</i>	The red curtains, Cruise’s red dress, and her lipstick. Red relates to the fantastic. EXAMPLE: The Red Room, Club Silencio from <i>Mulholland</i> . The music abruptly changes from faint to loud. Shot moves from exterior to interior.
0:34:57– 0:35:03	Long shot of Cruise and band on stage. Many bar patrons are wearing leather.	“Tell your heart....”	Cruise’s appearance and the vast amounts of leather biker gear suggests the 1950s. “Rockin’ Back” suggests “classic pop.”
0:35:04– 0:35:07	Very <i>noir</i> . Long shot of Donna standing at a booth inside the Roadhouse where James is sitting. Donna blows smoke from her cigarette towards the light fixture above.	“.... it’s me.” <i>flange</i>	
0:35:08– 0:35:09	Close-up of James shot over Donna’s right shoulder. Donna sits down.		
0:35:10– 0:35:08	Long shot of Donna and James seated in a booth across from one another. Donna takes a sip of James’s Coke.	<i>Flange</i>	
0:35:19– 0:35:24	Closer medium-shot of Donna. James’s POV. Donna: “You heard about Harold Smith?”	“Tell your heart that I’m the one.”	

	James: “Yeah.” Donna makes eye contact with James		
0:35:25– 0:35:28	Closer medium-shot of James. Donna’s POV. James: “It’s not anybody’s fault.”	<i>Flange</i>	
0:35:29– 0:35:34	Crosscut to Donna. James: “He was a sick man.” Donna: “I think he was hurt inside in a way I couldn’t figure out.”	“Tell your heart its me.”	
0:35:35– 0:35:40	Crosscut to James. James: “Everybody’s hurt inside	<i>Flange</i> “I want....”	
0:35:41– 0:35:47	Crosscut to Donna. Donna: [whispering] “His whole life was in that house, and I violated that.”	“.... you rockin’ back inside my heart. I want you....”	
0:35:48– 0:35:51	Crosscut to James. James: “You were just trying to find out about Laura	“.... rockin’ back inside my heart.”	
0:35:52– 0:36:02	Crosscut to Donna. Donna’s eyes are beginning to tear up. Donna: “James. He’s dead. He didn’t deserve that.”	“Rockin’ back inside my heart.”	
0:36:03– 0:36:04	Crosscut to James. James gazes at Donna.	“Shadow in my....”	
0:36:05– 0:36:10	Sherriff Truman, The Log Lady, and Cooper enter the Roadhouse.	“.... house. The man he has....”	

0:36:11– 0:36:16	Shot cuts to Donna who notices the three arriving. Donna: “Sherriff Truman.”	“.... brown eyes. She’ll never go to....”	
0:36:17– 0:36:19	Shot cuts to James who sees the three arriving.	“.... Hollywood.	
0:36:20– 0:36:27	Shot cuts to mid-ground of Truman, Log Lady, and Cooper being seated at a table.	<i>flange</i> “Love moves me.” <i>Flange</i>	
0:36:28– 0:36:32	Close-up of Roadhouse singer.	“I want you rockin’ back inside my heart....”	
0:36:33– 0:36:37	Cut to two shot of Cooper and Log Lady. Log Lady grabs a giant handful of peanuts.	“.... I want you rockin’ back....”	
0:36:38– 0:36:40	Cut to James. James: [to Donna] “Maddy’s leaving.”	“.... inside my heart....”	
0:36:41– 0:36:44	Cut to Donna. Donna: “She is?”	“Rockin’ back inside....”	
0:36:45– 0:36:49	Cut to James. James: “Yeah, she’s gonna go home.”	“.... my heart” <i>flange</i>	
0:36:50– 0:36:54	Crosscut to Donna. There is a slight look of gladness. Donna: “That’s weird. She never said anything to me.”	<i>Bizarre tenor sax fill-in.</i> <i>Other saxes join in.</i> <i>Weird, improvised effect.</i>	
0:36:55– 0:37:06	Cut to two-shot of Cooper and Log Lady. She is focused intently on the peanuts.	<i>Saxophone power chords. Flanges.</i>	
0:37:07– 0:37:14	Close-up of Roadhouse singer.	“Tell your heart, you make me cry.”	
0:37:15– 0:37:18	Long shot of Donna and James sitting at the same booth. Waitress brings Cokes. Donna looks happy.	<i>instrumentals</i>	

0:37:19– 0:37:23	Two-shot of Cooper and Log Lady. Cooper notices Log Lady’s focus on peanuts and gives her actions a double take.	“Tell your heart, don’t let....”	
0:37:24– 0:37:28	Medium shot of Roadhouse singer.	“.... me die.” <i>flange</i> “I....”	
0:37:29– 0:37:32	Cut to Donna. She is mouthing the words to the song to James.	“.... want you rockin’ back inside my heart....”	James and Donna had a huge fight about Maddy. Since Maddy is out of the picture, the lyrics speak to them reconciling.
0:37:33– 0:37:35	Crosscut to James.	“.... I want you....”	
0:37:36– 0:37:40	Crosscut to Donna. Still mouthing the words, Donna’s face becomes flaccid, like suddenly something is wrong.	“.... rockin’ back inside my heart....”	Donna looks upset and James is smiling. The lyrics a few seconds earlier were “Tell your heart, you make me cry. Tell your heart, don’t let me die.”
0:37:41– 0:37:45	Crosscut to James. Smiling.	“Rockin’ back inside my heart.”	
0:37:46– 0:37:50	Cut to three-shot of Truman, Cooper, and Log Lady. Truman looking at Roadhouse singer. Cooper’s eyes are casing the room. The Log Lady looks at Roadhouse singer with a worried look on her face.	“Shadow in my house	
0:37:51– 0:37:58	At the sound of a thunderclap. The shot cross-fades from the three-shot of Truman, Cooper, and Log Lady to a long-shot of Stage as three minutes of time jumped.	<i>Thunderclap</i> Cue enters: “The World Spins”	Thunderclaps seem to usher in the fantastic
0:37:59– 0:38:02	Far shot of Cruise on stage		
0:38:03– 0:38:05	Cut to Cooper. He is panning the room. He senses something’s off.	“Dust is dancing in the space”	

	Truman reaches of peanuts.		
0:38:06– 0:38:09	Cooper’s POV. Long shot of the bar. Seated are Bobby Briggs and the Old Man. Bobby downs a shot.		
0:38:10– 0:38:14	Cut to patrons. A party of Navy men and women are smoking and drinking beer along with towns people. A waitress enters frame and the camera pans left to follow.		
0:38:15– 0:38:21	Close-up of Cruise. Eyes closed.	“A dog and a bird far away.”	
0:38:22– 0:38:26	Cut to Cooper, close-up. He looks up slightly.		
0:38:27– 0:38:37	Cut to long-shot of Cruise. 0:38:35: Cruise and band visually fade away.	“The sun comes up and down each day.” 0:38:35: <i>Ambient sound fades in F#/F(2) + F#/F(6)</i>	
0:38:38– 0:38:40	Cut to Cooper, close-up. The light around his face changes. He gazes intently to what is happening. The light brightens over his face, singling him out of the crowd.	<i>Ambient sounds continue. A sound resembling one footstep.</i>	
0:38:41– 0:38:45	Cut to a long shot of the stage. The Giant appears. A spotlight shines on him.	<i>Ambient sounds continue. A sound resembling one footstep.</i>	
0:38:46– 0:38:48	Cut to Cooper. He leans forward in his chair. It appears that the light only shines on him, but Margaret is able to see what is happening. All other patrons are still.	<i>Ambient sounds continue. A sound resembling one footstep.</i>	
0:38:49– 0:38:55	Close-up of The Giant. Rapid cross-cutting between Cooper and Giant.	<i>Ambient sounds continue. A sound resembling one footstep.</i>	The “happening” is a murder. Maddy’s.

	Giant: [Talking directly to Cooper] “It is happening again. It is happening again.”		
0:38:56– 0:39:02	Long-shot of Giant. Giant: “It is happening again.”	<i>Ambient sounds continue. A sound resembling one footstep.</i>	
0:39:03– 0:39:10	Shot cross fades to the Palmer’s home. It returns to the same phonograph shot that is at the beginning of this table.	<i>Ambient sounds, but again, with the phonograph skipping sounds.</i>	This conveys that all of this is happening—between the Palmer’s house and the Roadhouse—at the same time.
0:39:11– 0:43:52	[Leland is at the same mirror straightening his tie. BOB’s face in the mirror is revealed to audiences, and to Maddy. Leland/BOB brutally murder’s Maddy.]		
0:43:53– 0:43:56	Cut back to The Giant of Cooper’s vision in the Roadhouse.	<i>Ambient sounds continue. A sound resembling one footstep. Plus, phonograph fades</i>	
0:43:57– 0:44:00	Close-up of Cooper. He stares intently, trying to understand what this is about.	<i>Ambient sounds continue. A sound resembling one footstep.</i>	
0:44:01– 0:44:10	Mid-ground shot of Giant. He continues to stare at Cooper before disappearing and the Roadhouse singer (Cruise) and her band fade back into image.		Cooper at 0:44:05, seems to put a ring on his finger as the Giant disappears. His beer mug shields it from view, and this is never explained or commented on.
0:44:11– 0:44:12	A closer mid-ground shot of Cooper. As the Giant disappears, the bright light shown on him dims.	Cue: “The World Spins” fades back in to replace the ambient sounds. It seems to fade in where it left off.	
0:44:13– 0:44:21	The last long-shot as the Giant disappears and Cruise returns.		

0:44:22– 0:44:25	Close-up of Cooper looking perplexed and worried. I assume he feels something bad has happened, but he does not know what. Movement around the room resumes.		This is the first time Cooper looks like he has had a loss of control.
0:44:26– 0:44:41	A shot of the bar from Cooper’s POV. The Old Man turn around on his bar stool and look at Cooper from across the room with concern. He gets up from his bar stool and walks over to Cooper.	“Dust is dancing in the space.”	
0:44:42– 0:44:43	Cut to four-shot— Truman, Cooper, Log Lady. The Old Man leans forward across the table towards Cooper. He pats Cooper on the should showing comfort.		
0:44:44– 0:44:45	Close-up of Cooper. Cooper leans slightly towards the Old Man. He stares at him very intently in the eyes. Cooper reacts confused. His eyes become glassy.		
0:44:46– 0:44:53	The Old Man, close-up. He leans closer into Cooper. Old Man: “I’m so sorry.” The Old Man, with reluctance and sorrow, backs up but tries to reassure with his eye contact.	“A dog and a bird are far away.”	
0:44:44– 0:44:56	Cooper, close-up. He follows the Old Man with his eyes. He is upset.		
0:44:57– 0:45:04	Crosscut to Old Man, close-up. He gives Cooper	“The sun comes up and down each day.”	

	one more look of comfort before walking away.		
0:45:05– 0:45:07	Crosscut back to Cooper. Upset.		
0:45:08– 0:45:09	Cut to Log Lady, close-up. Turns toward Cooper.		
0:45:10– 0:45:15	Cooper, close-up. Now staring into space trying to comprehend. Upset.	“The river flows out to the sea.”	
0:45:16– 0:45:20	Cut to Bobby. Still sitting at the bar, he looks around the bar with the same confusion as Cooper.		Bobby was not privy to the encounter with The Giant, but he seems to share a certain sense as Cooper.
0:45:21– 0:45:23	Cut to medium close-up of Donna. Her eye are glassy and red. She’s upset.		Donna began to become upset earlier. This whole event is simultaneous. This is just a progression of her breakdown.
0:45:24– 0:45:25	Cut to James. He notices Donna becoming upset and looks concerned.	“Love.... “	
0:45:26– 0:45:28	Crosscut back to Donna. Tears begin to flow, and he lip quivers.	“.... don’t got away.”	
0:45:29– 0:45:35	Cut back to Bobby. Still panning the room. Looks disturbed.	“Come back this way.”	
0:45:36– 0:45:38	Close up of Cruise. Lip-synching lyrics.	“Come back and stay”	
0:45:39– 0:45:52	Extreme close-up of Donna. She has completely broken down.	“Forever and ever.”	James is seen moving to her side to comfort Donna. We can see her mouth the words, “I don’t know.” As if James might have asked “What’s wrong?” She doesn’t know why she is breaking down.
0:45:53– 0:45:59	Bobby again.	“The World Spin’s” long outro plays until the end of the scene.	
0:46:00– 0:46:03	Close-up of Cooper. His eyes are red and glassy. He stares up toward the		

	Roadhouse singer, then at nothing trying to comprehend.		
0:46:04– 0:46:12	A beautiful close-up of Cruise. Purple, pink, and orange hues of light		
0:46:13– 0:46:19	Close-up of Cooper.		
0:46:20–	Shot cross-fades to red curtains of the Red Room.		

APPENDIX Q

Scene Analysis: Laura at the Roadhouse

“Questions in a World of Blue” in *Twin Peaks: Fire Walk With Me*, 1:09:13–1:14:12

This Roadhouse scene from *Twin Peaks: Fire Walk With Me* features “Questions in a World of Blue” performed by Julee Cruise. This is an important scene regarding the downfall of Laura Palmer.

Time	Image/Action/Dialogue	Music/Sound	Observations
1:09:13– 1:09:18	Nighttime. Close up of neon sign on the side of the Roadhouse that says, “The Bang Bang Bar.” We can hear Laura closing her car door out of frame.	<i>Ambient wind</i> <i>Car door slams</i>	
1:09:19– 1:09:20	Far-shot of the Roadhouse’s Bang Bang Bar. Laura’s yellow 1956 Buick Roadmaster Riviera is parked and takes up the lower left side of the frame. Far-shot of Laura walking towards the Roadhouse’s entrance.	<i>Ambient wind</i>	Laura wears retro clothing during the day. Tonight, she is dressed in a short, black minidress—slinky evening where typical for 1989/1990.
1:09:21– 1:09:24	Medium shot of Laura walking towards the entrance door. She passes a row of Harley-Davidson styled motorcycles	<i>Ambient wind</i>	1950s aesthetic: The other car seen in the parking lot is a vintage car like Laura’s. There is a row of Harley bikes. Too cool for school.
1:09:25– 1:10:16	Just before Laura reaches the entrance, the Log Lady approaches her and places her hand on Laura’s forehead. The Log Lady says:	<i>The ambient wind sound continues while a less-natural ambient tones added.</i>	Laura is shocked by the Log Lady’s allegory. The audience is not aware yet, but the LL is talking about Laura’s conducting sex work at the Roadhouse.

	<p>“When this kind of fire starts, it is very hard to put out. The tender boughs of innocence burn first, and the wind rises. And then, all goodness is in jeopardy.”</p>		<p>When the LL unclutches her hand from Laura’s, it is as if she passed on an energy of some sort. Laura’s smug, bad-girl persona exhibited before this scene. Maybe a confrontation with the real?</p>
1:10:17– 1:10:25	<p>Laura turns toward the entrance door, and her catching her own reflection in the glass stops her in her tracks</p>	<p>Enter cue: “Questions in a World of Blue” fades in.</p>	
1:10:26– 1:10:38	<p>The previous shot of Laura crossfades to the interior of the Roadhouse. Julee Cruise, dressed in a white mid-century prom dress is on stage. She is backed by a band using Rock ‘N Roll instrumentation with the addition of a synthesizer keyboard, maybe a Roland DS-50. Drums use brush technique. Upright bass uses bow. The lighting is a vibrant red and blue wash.</p>	<p>Roland DS-50. Bowed upright base. Brush technique on snare and light brush cymbal tap.</p> <p><i>Why did you go, why did you turn away from me?</i></p>	
1:10:39– 1:10:56	<p>Far-midground shot of Laura after entering the Roadhouse. Completely sullen and distanced looked on her face. Forward pan to close up.</p>	<p><i>When all the world seemed to sing Why, why did you....</i></p>	
1:10:57– 1:11:06	<p>Cuts to a close-up of Cruise lip synching words starting at “go.” At first, over the red and blue wash of light, it was accented with a bright white light that dims at, “was it me....” Cruise’s face take on a darker tone.</p>	<p><i>.... go, was it me, was it....</i></p>	<p>Loss of light?</p>

1:11:07– 1:11:22	Cuts to a close up of Laura. Her eyes stay fixed on Cruise while she moves around the bar to find a seat.	<i>.... You? Questions in a world of blue.</i>	
1:11:23– 1:11:29	Cross-cut to close-up of Cruise.	<i>How can a heart....</i>	
1:11:30– 1:11:29	Cross-cut to Laura. Still eyes fixed on Cruise. As Laura sits down in her booth, her countenance grows even more doleful.	<i>.... that's filled with love</i>	
1:11:40– 1:11:44	Cross-cut to Cruise. Cruise turns her eyes toward Laura, acknowledging her on the word, "cry."	<i>.... start to cry?</i>	
1:11:45– 1:11:55	Cross-cut to Laura. Laura begins to cry.	<i>When all the world seemed so right....</i>	
1:11:56– 1:12:21	Donna walks into the Roadhouse. She pans the room and she sees Laura by herself, sobbing—broken. Donna take a seat at the bar to give Laura distance and observe.	<i>How, how can love ie, was it me, was it you? Questions in a world....</i>	
1:12:22– 1:12:30	Laura, who has seen Donna, pulls herself together and lights a cigarette.	<i>.... of blue.</i>	
1:12:31– 1:12:34	Jacques, behind the bar, set up sex work between Laura and Tommy (Chris Pedersen) and Buck (Victor Rivers).	Cue: "Questions in a world of Blue" continues. Verse melody is repeated using sax solo.	
1:12:35– 1:12:54	Close-up of Laura. Laura, taking a drag from her cigarette, points her eyes in Jacque's direction. 1:12:37: Close-up of Donna. Donna follows the direction of Laura's gaze towards Jacques. 1:12:38: Close-up of Jacques. Jacques's	Sax cue continues	

	<p>attention centers Laura’s yes-or-no response whether to accept the deal.</p> <p>1:12:41: Close up of Laura. Laura nods, “yes,” accepting the deal with Tommy and Buck.</p> <p>1:12:43: Jacques motions Tommy and Buck toward where Laura is sitting. Tommy and Buck pick up their drinks and start moving toward Laura.</p>		
1:12:55– 1:13:19	<p>Close-up of Donna. Donna’s gaze follows Tommy and Buck’s movement towards Laura’s table.</p> <p>1:13:05: Tommy and Buck sit at Laura’s table. Buck puts down a folded fifty-dollar bill in front of her.</p>	<p><i>“When did the day, with all its light?”</i></p> <p><i>“Turn into night”</i></p>	
1:13:20– 1:14:12	<p>Three-shot of Buck, Laura, and Tommy</p> <p>1:13:26: Laura, touching the fifty-dollar bill:</p> <p>Laura: “So, you wanna fuck the homecoming queen?”</p> <p>Buck: “Let’s go around the world, baby.”</p> <p>Laura: “This ain’t gonna get ya ta Walla Walla.”</p> <p>Buck: “You go all the way—don’t ya, little girl?”</p>	<p><i>“When all the world seemed to sing.”</i></p> <p><i>“Why, why did you go?”</i></p> <p><i>“Was it me? Was it you?”</i></p>	

	<p>Laura: “Sooner of later....”</p> <p>Laura: [Firmly grabs Buck’s crotch]: “You gonna make me go all the way? Huh? You gonna do it to me?”</p> <p>Donna: [Approaches] “Let’s boogie.”</p>	<p><i>“Questions in a world of blue.”</i></p> <p><i>“Questions in a world of blue.”</i></p> <p>End of cue plays out.</p>	
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APPENDIX R

Scene Analysis: Cooper Tries to Change the Past

Twin Peaks: The Return, 0:17:17–0:18:27

“Laura Palmer’s Theme” is featured in this scene. Cooper, after returning to *Twin Peaks* tries to go back in time and rescue Laura Palmer.

Time	Image/Action/Dialogue	Music/Sound	Observations
0:40:18– 0:40:27	Cooper and Mike are in a dark place and arrive at some kind of machine with a spout emitting steam. Somehow, it is Philip Jefferies, an FBI agent who went missing in 1989 while searching for a mysterious force named <i>JUDY</i> . Cooper: “Philip?”	<i>Ambient sound</i>	This new form of Philip Jefferies. David Bowie played this character in <i>Fire Walk with Me</i> .
0:40:28– 0:42:59	The light shining through the darkness onto the steam reveals a circular shape that appears to represent Philip is non-human form. With the help of Philip in another realm appears to function like a time-travel portal. Philip’s voice: “Please, be specific.” Cooper: “The date, February 23, 1989.” The day Laura Palmer died. Philip’s voice: “I’ll find it for ya. It’s slippery in	<i>Ambient sound</i>	Cooper asks Philip for a specific date and it is granted.

	<p>here. It's good to see you again, Cooper. Say Hello to Gordon if you see him. He'll remember the unofficial version. This is where you'll find <i>JUDY</i>. There may be someone; did you ask me this?"</p> <p>An owl symbol rises out of the steam. It alters its shape to form the number "8" or maybe an infinity symbol. A tiny place sphere appears and traces along the infinity symbol, stopping on a point that marks the date Cooper requested.</p> <p>Philip's voice: "There it is. You can go in now. Cooper, remember."</p> <p>Mike: "E-lec-tricity"</p> <p>Time jump</p>	Weird electrical noises	
0:43:00– 0:43:19	<p>A darkened, black and white close-up with Cooper against a pitch-black background. His eyes are closed.</p> <p>Slow forward zoom.</p> <p>0:43:11: Fades to black</p> <p>0:43:18: Ceiling fan spinning in the Palmer's house fades in.</p>	<p><i>Ambient noise</i></p> <p>Sound of ceiling fan blades cutting the air in slow motion</p>	
0:43:20– 0:43:22	<p>In black and white (B&W) Shot of the front of the Palmer's house.</p>	<p><i>Sound of James's motorcycle pulling up</i></p>	

<p>0:43:22– 0:43:34</p>	<p>(B&W). This begins exact footage from <i>TPFWWM</i> but in black and white.</p> <p>Laura Runs from the side of her house she snuck out of and runs to hop on the back of James’s motorcycle.</p> <p>Leland, with grimaced face, watches Laura leave with James.</p>	<p><i>Motorcycle</i></p>	<p>Appropriate from 1:52:48–1:58:52 from <i>TPFWWM</i>. Now in black and white.</p> <p>This whole sequence is discussed between James and Donna in the pilot. 1:21:05–1:25:15</p>
<p>0:43:35– 0:43:40</p>	<p>(B&W) Mid-ground two shot of James and Laura riding.</p>	<p><i>Motorcycle</i></p>	
<p>0:43:41– 0:43:51</p>	<p>(B&W) James and Laura stop along a logging path in the woods.</p>		
<p>0:43:52– 0:43:56</p>	<p>(B&W) Cooper appears in the woods where James and Laura are. He watches their conversation from a distance.</p>		
<p>0:43:57–</p>	<p>(B&W) James: “I know you love me. And I love you.”</p> <p>Laura: “I do love you, James. Let’s get lost together.”</p> <p>[Laura’s behavior is erratic because she is drunk and high]</p> <p>Laura: “Shit!”</p> <p>James: “What?”</p> <p>Laura: “He might try to kill you.”</p> <p>[Laura looks through the trees and screams]</p>		

	<p>James: “What’s wrong? What?”</p> <p>Laura: “If he finds out.”</p> <p>James: “Laura, what’s the matter?”</p> <p>Laura: “Bobby killed a guy.”</p> <p>James: “What are you talking about? Bobby didn’t kill anybody.”</p> <p>Laura: “Do you wanna see?”</p> <p>James: “See what?”</p> <p>Laura: “Right.... Open your eyes James. You don’t even know me. There’re things about me, even Donna doesn’t know me.... You’re Laura disappeared. It’s just me now.”</p> <p>James: “Laura.”</p> <p>Laura: “What about this James?” [sticking her middle finger in her face]</p> <p>James forcefully pulls her close to kiss her. The look on her face has no emotion.</p> <p>Laura: “I think you want to take me home now.”</p>		
0:47:11	(B&W) Traffic light at Sparkwood and Hwy 21.		

	<p>Laura jumps off the back of James’s motorcycle and yells at James, “Don’t! Just don’t!”</p> <p>She screams, “I love you James” before running away into the woods</p>		
0:48:08	(B&W) Laura comes into the woods very upset. She takes a seat on a fallen tree to try and straighten up.		
0:48:22– 0:48:43	(B&W) Leo, Jacques, and Ronette are expecting to meet up with Laura; waiting on her.		
0:48:44– 0:48:52	Laura gets up to meet Leo, Jacques, and Ronette, but she notices Cooper.	Cue enter: “Laura Palmer’s Theme” C-minor pedal.	
0:48:53– 0:49:01	Mid-shot of Cooper	Same	
0:49:01– 0:50:20	<p>Laura spots Cooper</p> <p>Laura: “Who are you? Do I know you? Right.....</p> <p>I’ve see you in my dream. In a dream.”</p> <p>Cooper extends his hand.</p> <p>Laura moves in Coopers direction and takes his hand.</p>	<p>Melodic ascent</p> <p>0:49:26: Main theme</p> <p>0:49:41: Descent</p> <p>0:49:56: C-minor pedal</p>	The dream Laura recognizes Cooper from refers to the dream scenes in Season 1, Episode 3.
0:50:21– 0:50:48	<p>(B&W)Cut to the beach where Laura’s body was found in the pilot. Wrapped in plastic.</p> <p>0:50:21: Close up of wet hair sticking out of plastic</p>	C-minor continues	

	<p>0:50:27: Close pan of Laura's body wrapped in plastic</p> <p>0:50:35: Far-shot of body wrapped in plastic.</p> <p>0:50:42: Body disappears</p>	0:50:39: Melodic ascent	
0:50:49– 0:51:18	<p>(B&W) Cut back to Cooper talking Laura's hand. Everything changes to color.</p> <p>Laura: [voice trembling] "Where are we going?"</p> <p>Cooper: "We're going home."</p>	<p>Melodic ascent cont.</p> <p>Main theme</p> <p>Descent</p>	
0:51:19	<p>Close up of Russian hound lamp in Josie's bedroom [this is the opening scene of the pilot with Josie]</p>	<p>Descent continues</p> <p>0:51:32: C-minor</p>	
0:51:35	<p>Pete comes down stairs with Catherine in the kitchen. [from the pilot]</p>	C-minor cont	
0:51:35	<p>Exterior shot like the pilot but Laura's body is not on the beach.</p> <p>Cooper intervening in the woods changed the present.</p>	C-minor cont	
0:52:19–	<p>Cut to close up of Josie. [Same as pilot]</p>	C-minor	
0:52:31–	<p>Pete fishes from his dock</p>	C-minor	In the pilot, Pete never made it fishing because he discovered the body.
0:52:35–	<p>Inside the palmer's home. The house has very dim light, and it looks messy and dingy. There are more cigarette butts than normal and there are pill bottles</p>	<p><i>Very strange sounds. They sound like Sarah's crying from the pilot but slowed down.</i></p> <p><i>Ceiling fan noises.</i></p>	

	<p>on the coffee and end tables.</p> <p>Laura’s picture is on end table.</p> <p>0:53:48: A figure that looks like it could be Sarah walks into the living room, grabs the picture of Laura, and attempts to destroy it. But she can’t.</p> <p>Goes to black</p>	<p><i>Very weird crying noises. Pain. Anguish.</i></p> <p><i>Eventually sounds more like Sarah. Still out of frame.</i></p> <p><i>Along with weird noises, they play the track of the same crying that Sarah did in the pilot when she found out that Laura died.</i></p>	<p>This seems like present day of the return. The picture Sarah tries to destroy a photo, but it will not. It seems that whatever is happening starts a kind of glitch.</p>
0:54:35–	Fades in back to Cooper leading Laura out of the woods.	<i>Ambient noise</i>	
0:55:29–	The shot focuses on Cooper. Then after a strange clicking noise, the camera pans back revealing that Laura is mysteriously gone. Followed by a huge scream and rustling noise.	<i>Ambient noise</i>	
0:55:51–	Close up of Cooper. He is stunned. He does not know where Laura went. She was taken by something.	<i>Ambient noise</i>	
0:55:59–	Cooper’s POV looking into the dark woods.	<p><i>Ambient noise</i></p> <p>0:56:39: Cue: “The World Spins” enters.</p>	Julee Cruise

0:56:54	A slow crossfade to the Roadhouse. Julee Cruise, now 60 yo sings “The World Spins.”	Cue continues	Cruise’s reprise of “The World Spins.” An updated aesthetic, but a take on signature hair. 60yo at time of filming.
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