**The Dream of the White House**

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**Link to audio of complete class:** <https://youtu.be/JkCuej-G1Sg>

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**Abstract**

In an online, participatory [class](https://jungny.com/jungian-dream-interpretation-online/), we interpreted The Dream of the White House knowing nothing of the dreamer and having none of the dreamer’s associations.

Our interpretation included a series of falsifiable predictions about the dreamer. When it was complete, we asked the bringer of the dream (who had until then been silent and was not visible to us) to give us more information about the dreamer. Of 17 predictions 15 were confirmed. The dreamer suffers dislocation, loneliness, and loss until she asks a female manager for help.

This record is another iteration of an experiment that will be described more fully in the paper The Dream of the Six-Legged Dog: An Experimental System to Test Meaning, soon to be published. This iteration repeats and confirms the evidence given in that paper. It also details for one dreamer how talk therapy promotes personality change and supports these observations with experimental evidence.

**The Dream**

[We were not given age, nor gender, nor any other information about the dreamer]

I arrived for the night at my hotel - which was a barren college room. I received a surprise call that I must leave immediately for an appointment. I did not have time to gather all of my belongings, but I left thinking that I would return to gather the rest before checking out.

I finished my appointment and was at a computer in a library, when a strange man came up behind me. He was acting erratically and would not leave me alone, even when I kept asking him to. I was frantically trying to pack my belongings so I could go back to my hotel, but he kept blocking me. Other people in the library were witnessing what was happening, but did not interject. I threatened him and somehow managed to escape out the door.

At this time, I realized that I had been away from the hotel for much longer than I had thought. I could not remember what I left behind, but was worried that I had left Sophie, my recently passed family pet. Anxiety started to build as I made my way by bus to the hotel, realizing that someone else may have taken over the room.

I arrived at the college/hotel campus, but everything looked different. Students were moving in and I was having trouble getting a staff member to help me. I finally found the room I was in prior, but two girls had set up their new space, with no recollection of my things. I was looking around the room trying to find whatever I had lost wondering if they were lying, but to no avail.

I realized that one of the items I lost was a plant. A beautiful, green house plant in a pot. I went to a room on the bottom level with all of these plants, but none of them were the one I had lost.

I went downstairs to a shop where they had a Lost and Found. The manager told me that she was going to help me retrieve my lost items from the Lost and Found with the help of the inmates from the jail next door. She began throwing all of these Lost and Found items on the floor. Balls, toys, clothing. None of which I had lost.

I found a bin of electronics because I remembered that one of the items I lost was the charger for my headphones. My charger was not in the bin.

The manager then told me there was one more place we could look for my lost items.

She led me to this small, white house and opened up what appeared to be a bedroom door. A little boy came out and said hello to the manager - who seemed to be an old friend. I thought to myself ‘this boy is like me’. Even though I had never met him before, I felt like we were one and the same.

I was speaking to the manager while the children were playing and one child knocked down the little boy. The little boy, who was distressed, ran up to hug me. And I remember thinking, he knows it too.

[You may prefer to scroll down now to read the ‘Transcript of the whole class.’ This will convey the experience of the class and also better demonstrate the method of interpretation.]

**Falsifiable Predictions**

Paragraph numbers refer to the transcript of the class (given below). The bringer listens but is neither seen nor heard until paragraph 124. From then on the information she provides becomes evidence against which to test our predictions.

**Prediction 1 and evidence that we made it:**

*The dreamer is living in a psychological state that is somehow unformed (as though excessively youthful) and rootless.*

The setting is a hotel room that is also a barren college dorm room. The setting represents the basic issue the dream is addressing. Where a dreamer lives symbolizes the psychological space within which the dreamer lives, that is the dreamer’s personality and its issues.

“College rooms tend to be barren … it just feels very cold and empty (7). What a dorm and a hotel have in common is they're temporary (8). It feels like pointedly not a house, pointedly not the full dwelling place of the person (10). A double dose [repetition] of that. It's a hotel. It's a dorm room. Either way, it's not your home (10). Could it be maybe some confusion about what time of life this is? Is this the time of life when you're in a dorm? Or is it the time of life when you're grown up and you have a credit card and you get a hotel? (14).

I'm thinking of the word unformed. A college room is for young people who are not yet formed and their personalities, their character, whatever, hasn't really solidified. They're new, they're young, and they haven't yet become individuals, perhaps, or it's a new process for them of being themselves (16). Whereas the hotel has more the dimension of not having any roots. At least while you're traveling, you're away from your roots. You could put down some roots in college while you're there, but not in a hotel, because a hotel is only for a few days normally (17).”

Class member: “The little boy reminds me some positive masculine energy in her. And the fact that he's little means that he was not growing up. If she feels that he's like me, he should be the same age, but he's little, which means that something happened around the age where the boy is in her life that probably caused some problem in her masculine side or masculine energy, or animus, as Jungians call it (112).”

[In retrospect, I (lead author) failed to see how the above fits with the idea that the dreamer was stuck in an excessively youthful psychology. I argued against some of this class member’s insight: paragraph 113.]

**Evidence from the bringer that confirms prediction 1:**

Perhaps because she trained to be a singer from a young age, perhaps because her father was a bully, perhaps because of both things, she seems to have missed out on some kinds of maturation. Especially her sense of agency, of self-assertion, of being able to say no, her inner ‘masculine’ potential. This has made her more vulnerable to men.

Bringer: “She is a 36-year-old married female. She is an opera singer on Broadway ... This is her whole career, her passion… And she loves singing. She loves Broadway. Her whole dream, her whole life has been this craft (124) ... And this was a dream that she started having as a child. She pursued it as a child. So now she's 36 (170).”

Same class member as above: “I wondered if she had to sacrifice a lot for this career (171).”

Bringer: “Yes. She worked very hard (172).”

Same class member: “I wonder, still, if this little boy it is some injured part of her on her way to become opera singer (173).”

Bringer: “She's also feeling that the industry has changed or she's getting older and realizing something about the industry that she couldn't see before. There's an objectification of women. There's this idea that if you have money and your family donates, then you'll get parts and roles. And she doesn't come from that (126).

She has also in therapy been working on being more assertive and has been putting in more boundaries with her family... Her father is described as very easily angered. And the dreamer has two younger sisters. So all the sisters have to walk around on eggshells. They never know what's going to set him off. He has very little tolerance for emotions (126a).

She was feeling very anxious. She knew that she needed to work on her boundaries. She felt guilty all of the time. Her family puts a lot of pressure on her. Her father is always asking her, when are you moving back to Canada even though she's married and has a whole career here in the States. She visits quite often, but it's never enough. She fixes all of the sisters and the father's problems. She's such a helper to them, but she doesn't get anything in return. So that was catching up to her (133).”

**Prediction 2 and evidence that we made it:**

*Things are not as expected. She is relatively unconscious and disoriented when her expectations are violated.*

“Her expectations? It seems like throughout the dream she's expecting something, but then something totally different happens (18). Yes, unexpected. They definitely have a sense of ... feeling disoriented (21). ‘I received a surprise call that I must leave immediately for an appointment’ (24).

Arrive at night. So it was at night when it is dark, when you cannot see things well really (22). It's another kind of blindness: There's a blindness of use [not able to use her eyes], there's a blindness of nighttime, and there's the disorientation of a hotel room … an unconscious time … not knowing what’s going on or not being self-aware [repetition] (23).

The whole dream is somehow about this state, and we'd have to come back after we've interpreted and touch base with this again, the setting (24).”

**Evidence from the bringer that confirms prediction 2:**

“Lately, her agent dropped her. She's been meeting with other agents and was hopeful about one recently, who also told her that he wouldn't be taking her on because again, her training and her background are ... confusing to the agents. But it [her background] makes perfect sense to her. And she loves singing. She loves Broadway. Her whole dream, her whole life has been this craft (124).

She's also feeling that the industry has changed or she's getting older and realizing something about the industry that she couldn't see before (126).

They [she and her sisters] never know what is going to set him [father] off. So Sophie, the family pet was put to sleep a few weeks ago. And the father kind of made a very rash, quick decision on that and just called up the dreamer (126a).

She never envisioned a future in which she wouldn't be performing on Broadway singing. And now it's just not happening (129).”

**Prediction 3 and evidence that we made it:**

*She is feeling pressured and rushed by outside forces. She feels she is losing the particular tools that she needs to engage in her life. This threatens her sense of agency and identity, her sense of self.*

“No sooner does she get there than she has to leave again. That's a surprise. But still, she has to do what she's told ... She's going to have to check out of this place. But after her appointment, she'll have to come back and gather her belongings and then check out. So more dislocation? (24).

Here she is again trying to pack up her belongings again. She was doing that in the hotel room and didn't have time. Now she's doing it in the library under stress. So there's something about packing up her belongings and kind of the anxiety of that frantically trying to pack up her belongs (27). It's not just being ready. It's I can't pack up my things. It's a little more specific than that. You've got your laptop, you've got your cardigan, you've got your lunchbox, you've got, I don't know, your cell phone, your charger, your pencil case. You just don't have time to get it all in one place. Or if you do, she's going to leave not knowing whether she got it all (29).

It doesn't have the sense of baggage; it could be like a big, overstuffed bag that she was lugging around that was heavy and messy. But it's more like the tools of her day, the things that she needs to get through her day. It's more utilitarian than that (31). you lose the things which would support your identity. You might leave your keys behind. You might leave your wallet behind. You might lose your computer, your glasses. If you need glasses and you accidentally leave them, then you won't be able to see properly. So you lose some of the things that reinforce your competence and your identity. What's the repetition? (35).

The transiency of the hotel? (38). Hotel room doesn't speak back to you about your identity, nor would a barren college room say anything ... So there' s nothing in your barren college room to reflect back your identity, your psychological sense of self (39).

Is it something maybe related to adaptations, like how we adapt to our environment, or we carry certain stuff, like you mentioned the blouse or keys or glasses to adapt to our life? (40). Yes … And there's nothing in her environment that's really supporting her (41).

**Evidence from the bringer that confirms prediction 3:**

“Since the Pandemic has had a difficult time booking auditions. Her agent dropped her saying that they couldn't place her, they couldn't find roles for her. She's been recently dropped, which was a huge blow for her. This is her whole career, her passion. She's been meeting with other agents and was hopeful about one recently, who also told her that he wouldn't be taking her on. (124).

She's really scared of giving up on this dream [opera]. That feels angry, feels the loss, feels guilty (139).

She was feeling very anxious. She knew that she needed to work on her boundaries. She felt guilty all of the time. Her family puts a lot of pressure on her. Her father is always asking her, when are you moving back to Canada even though she's married and has a whole career here in the States. She visits quite often, but it's never enough. She fixes all of the sisters and the father's problems. She's such a helper to them, but she doesn't get anything in return. So that was catching up to her (133).

Her mom passed away 10 years ago from cancer. She and her mom were very, very close. Her mom was very supportive of her passion for opera singing and encouraged her to move to New York City and pursue this dream. And there's something tied up in her passion for this dream [opera] and her mom and this loss. And when her mom died, she went through PTSD, and nightmares, and panic attacks in the subway (147).”

**Prediction 4 and evidence that we made it:**

*She feels threatened, attacked, by some male energy. this frightens her and makes her feel vulnerable.*

“It seems similar to the surprise call to go on an appointment in the night … So that's surprising. And then the man is surprising (48).

I think about with the strange man, like a part of her that's been disowned. There's a piece that she's not familiar with. And clearly if it's somebody in her dream, it's somebody in her psyche. But he's strange, not understandable, not behaving in predictable ways. So something that she hasn't looked at or has excluded from her awareness (50). Yes, it could be some part of herself that unintegrated and acting up, perhaps (51).

It's scary and terrifying. I think we probably should acknowledge that young women are trained to be very aware of the possibility of any kind of sexual assault… And I also think that for a lot of women of college age, something has already happened to them, to make that more real, so all kinds of different things (52).”

**Evidence from the bringer that confirms prediction 4:**

“There's a history of sexual harassment by a previous agent who also had the authority and power with getting her role or auditions, but also she's Canadian, so he was also in charge of her visa here. So there's anxiety now when she does audition, kind of feeling like she's back in that state where she was with him, dependent and at the mercy of him really (127).”

**Prediction 5 and evidence that we made it:**

 *She feels she is losing her connection to comfort and love. She feels betrayed. Others are not helping her. This also weakens her connection to her identity, to her sense of self.*

“As a young girl, you would go straight to the librarian and say, there's someone here who is noisy, it shouldn't be. But it doesn't seem to be any figure of authority in that library (55). There's nobody in the hotel, at least at first, to help her. And there's nobody in the library to help her. There's not a context of secure management at this point (56).

Other people don't seem to feel any connection to her or any desire to help her in any way. So again, she's on her own, all of this, she's on her own. People are around, but they ain't helping. So again, her identity is under threat. She's under threat of the anonymity of her hotel room, college room setting. She's under threat because she doesn't have time to hold onto all her belongings. She's in danger of losing them. And her identity is under threat because she's being harassed by a threatening figure and there's no support. So again, her sense of self is under threat [repetition]. And then she realizes I've been away from the hotel for much longer than I had thought. I could not remember what I left behind. So here it is again [repetition], she doesn't know what she's lost (65).

She's stayed away too long. That's not safe either. She's losing control of time almost. And now she's worried that she had left her pet, her family pet, who she obviously feels a connection to [repetition] (66).

And she's got to make her way by bus to the hotel. So you have a sense of this young woman all by herself having to catch a bus, and wait for a bus, and get on a bus, and then get off a bus [repetition]. And then all the while she's worrying about her pet and she's worrying about... tension builds. It's not like she went home in an Uber or a taxi. That would be swift or [if] somebody gave her a lift (66).

‘Students are moving in and I'm having trouble getting a staff member to help me.’ So this repeats again what was going on in the library. ‘I finally found the room I was in.’ But there were two girls there and they didn't know about her stuff. And she doesn't know whether they're lying, but she has no way to find out. So there are students there, there are two girls there, but they're not helping either. And she doesn't necessarily trust them. So again, she's on her own (67).

‘They have no recollection of my things.’ It's like that identity thing that we were talking about earlier, that she was there, but now she's been erased. They don't remember that there were things in the room when they moved in since she's become kind of invisible (68). And it's a funny word, isn't it? Because she had trouble collecting her things and they have no recollection of her things. So her things are flying. It's like chaos if things are flying into outer space and not being recollected (69).

 She suddenly realizes that more time has passed than she thought … I had an identity in the community, but I went away for too long and I came back and no one recollects me. Supports that idea of losing identity (73). They've set it up the new space. They're made it theirs. It doubles [repeats] her alienation and her isolation (76).”

**Evidence from the bringer that confirms prediction 5:**

“Her mom passed away 10 years ago from cancer. She and her mom were very, very close. Her mom was very supportive of her passion for opera singing and encouraged her to move to New York City and pursue this dream. And there's something tied up in her passion for this dream and her mom and this loss. And when her mom died, she went through PTSD, and nightmares, and panic attacks in the subway (147).

She loves singing. She loves Broadway. Since the Pandemic has had a difficult time booking auditions. Her agent dropped her saying that they couldn't place her, they couldn't find roles for her. She's been recently dropped, which was a huge blow for her. This is her whole career, her passion. She's been meeting with other agents and was hopeful about one recently, who also told her that he wouldn't be taking her on. (124).

 Sophie, the family pet, was put to sleep a few weeks ago (126a).”

**Prediction 6 and evidence that we made it:**

*She feels she is losing control of time.*

She's stayed away too long. That's not safe either. She's losing control of time almost. And now she's worried that she had left her pet, her family pet, who she obviously feels a connection to. She's now dead, but in the dream the pet is still alive. And she's got to make her way by bus to the hotel. So you have a sense of this young woman all by herself having to catch a bus, and wait for a bus, and get on a bus, and then get off a bus. And then all the while she's worrying about her pet and she's worrying about... tension builds (66).

I'm thinking about that she suddenly realizes that more time has passed than she thought. And I'm being inspired by what Rusto said about fairy tales. All these stories about the fairies come and they take you under the hill and you think you just were there for a night. And when you come out, 30 years have passed and nobody recognizes you. They're all dead. So there's a sense of I had an identity in the community, but I went away for too long and I came back and no one recollects me. Supports that idea of losing identity (73). Yes, It's not a 30-year thing. It's like maybe she was away for a couple of days or something, but she's been displaced from her temporary abode. Yes, I think you're right about that (74).

**Evidence from the bringer that confirms prediction 6?**

There was no evidence to confirm this.

**Prediction 7 and evidence that we made it:**

With her pet, and with her green plant, she had a sense of love and beauty and hope, and rootedness, a sense of place, and of fresh new growth, but now she’s lost that.

“‘One of the items I lost was a beautiful greenhouse plant in a pot.’ So this is the first thing she mentions that's beautiful. Oh, she mentioned Sophie, and presumably she loved her. And now there's this beautiful green house plant, but it's lost. ‘Sophie's died. The house plant is lost’ (76). Innocence? (77). Vitality? (78). Roots (79). Plant has roots. Yes. It gives you a sense of location (80).

I think green is associated with hope, green and springtime, the fresh green growth. It is like future hope. When new green leaves furl from the buds in a tree, it's like a spring and blossoming of new hope. Green is about a life, certainly. And also psychologically, I think something hopeful, especially a beautiful green plant. It's like the first thing that's had that positive connotation here (82).”

**Evidence from the bringer that confirms prediction 7:**

“She's been meeting with other agents and was hopeful about one recently, who also told her that he wouldn't be taking her on (124).

Then the dreamer felt like, wait a minute, I think maybe we need a second opinion. And pushed for that, called the vet. And it turns out the father didn't have all the information, but then it turns out that Sophie had to be put down anyway. But there was a moment where there was some hope there (126a).

In our last session, that's what we were talking about, that maybe for now she doesn't have to give up her dream (139).”

**Prediction 8 and evidence that we made it:**

*She has a very strong sense of loss. This is repeated many times. But also the idea of lost and found. How can she find again what she has lost?*

“The word lost is repeated again and again. ‘Whatever I had lost wandering. I lost a plant. None of these plants were the ones I lost. I went to the shop where they had Lost and Found. Lost items from the Lost and Found, lost and found items, none of which I had lost.’ So the word lost is repeated about 10 times. That's the repetition. So is she feeling lost? It's something psychologically about feeling lost, more lost than found, I think (83).”

[in retrospect it is a paradoxical image, Lost and Found, that hints her future as well as her past. The personality unfolds in paradoxical ways. A loss creates the opportunity for new development.]

**Evidence from the bringer that confirms prediction 8:**

“So she's been recently dropped, which was a huge blow for her (124). She's also feeling that the industry has changed or she's getting older and realizing something about the industry that she couldn't see before (126). Her mother passed away 10 years ago from cancer ... Sophie, the family pet was put to sleep a few weeks ago (126a). She never envisioned a future in which she wouldn't be performing on Broadway singing. And now it's just not happening (129).”

**Prediction 9 and evidence that we made it:**

 She begins to take initiative, to assert herself. She goes down and gets her feet on the ground, and she asks for help.

“Going downstairs is repeated. The room with the plants was downstairs and then the shop with the lost and found was downstairs. She kept going down to find them, to look for them (84). What about that downstairs? ‘I went to a room at the bottom level with all these plants.’ Well, plants, I guess it's associated with the ground, with the earth. She goes towards the ground in that dream (85). Nothing is without meaning. ‘So I went downstairs, lower level downstairs’ (87).”

Speaker 2: “It can mean the unconscious or the collective unconscious, but also kind of rebirth? (88).”

Speaker 1: “It's not going underground. She's just going down to the ground. So it's not like a cellar, not like a dark cellar. It's just she's going down to the ground. I think she's going to a more grounded place. The greenhouse plant speaks a little bit of the ground because a plant is rooted in the ground.

And look, she's taking the initiative now. ‘I went downstairs and spoke to the manager.’ So she's beginning to assert herself by going down towards the ground, towards a place where she could get her feet on the ground. She's taking action (89). She's beginning in this to be an agent who begins to act on her own behalf. Under the stress she seeks help. She may not get it, but she's trying (91).”

**Evidence from the bringer that confirms prediction 9:**

“But she has to make money, so she took a flexible part-time job doing something else where she can travel while working there and also doing auditions as they come up. So at this point, her husband and she are in Florida.So they left their apartment in New Jersey, moved out or sold it and are just nomadic now. She's originally from Canada, so they went and stayed with her family a little bit. Now they're in Florida, and then soon they're going to Europe (125).

We talked about exploring what else she could do. Like going to Europe is something she can do now because she's not working, or living more nomadically is something she can do now as a result of this circumstance (139).

But she's definitely been more assertive, expressive of her needs, putting down boundaries with her family (126a).

And also in our therapy, there was a little bit of a, ‘Oh, are we going to continue or stop?’ Because insurance issues and there was a pause, but then she came back and we're making it work. And so I think she's put in a lot of new coping strategies and just in our work, ways that she can communicate boundaries to people that she's implementing them very quickly (149).”

**Prediction 10 and evidence that we made it:**

Electronics don’t help her, it is a red herring. She cannot get a sense of self from her instagram account.

“‘I found a bin of electronics because I remembered that one of the items I lost was the charger.’ See, now she's recollecting what she lost and she's looking for it. She didn't find it, but she was looking (91).”

**Evidence from the bringer that confirms prediction 10?**

There was no evidence to confirm or disconfirm this prediction.

In retrospect there is no real evidence to justify making this prediction either. It was the lead author’s projection of his own prejudices about social media. Always a danger in interpreting dreams.

**Prediction 11 and evidence that we made it:**

When she begins to seek help, she begins to get it. Because she becomes open to help and begins to hope for it, it can be given.

“‘Then the manager told me there was one more place we could look for my lost item.’ So now, she begins to get some cooperation. And I think it's very significant because she took the initiative. Now the manager begins to take initiative too. For the first time, somebody is seeking to help her (91). That felt very fairytale where once you pick the direction to go, then the door opens and there's … (92). Yes you had to assert yourself. And that's life. If you don't assert yourself, you ain't going to get what you want. You can't grow unless you push. So that's psychologically sound (93).”

**Evidence from the bringer that confirms prediction 11:**

“In our last session, that's what we were talking about, that maybe for now she doesn't have to give up her dream, she's really scared of giving up on this dream. That feels angry, feels the loss, feels guilty. But in the same session, we talked about exploring what else she could do (139). I think there's now more space to explore what else is interesting to her (145).

And so I think she's put in a lot of new coping strategies and just in our work, ways that she can communicate boundaries to people that she's implementing them very quickly. So it's possible that that's me (149).

I think I'm playful in therapy with her. I make jokes with her (155). She really likes when I give her the words to say to people or role play, setting boundaries with her family, and other people who take advantage of her in the industry. She enjoys the playful way I deliver the language on how to set that (167).”

Speaker 10: “I think the empathy comes through. And the softness, the care comes through very clearly too (164).”

Bringer: “Thank you. (165)”

[The bringer’s grace in accepting compliments shows her relatedness, a strength that, as we will see, empowers the dreamer and her therapy.]

**Prediction 12 and evidence that we made it:**

*She is led to a new, more conscious psychological place that she could make a home in, a new personality structure where she can build herself up more individually and personally, develop a new sense of self.*

“‘She led me to this small white house.’ What about now? Now, we're in a whole different fairy tale territory. Down the street from the hotel, from the anonymous hotel, now there's a small white house. What about a small white house? Well, remember it was dark before, now this is white light. There's a sense of more light (93). A sense of more clarity than in the white, things look more positive way or more clear (94). You can see what's in front of you. And it's also small, so it's not a big institutional hotel. When you're in a hotel, you can't really sense the whole structure. You just know where you're going down that corridor (95).

It's also a place that could be a home. You can move into a house and stay there as long as you like. Most people don't stay in a hotel or a dorm room forever. It's got an air of permanence about it (96). You could imagine her finding her identity or settling down and all that, establishing herself (97).

I do get help and I begin to feel like I'm collecting my sense of self and my future self. And there's more sense of relationship because I've asserted myself. I begin to find that there's more of a home for me, somewhere where I can get my footing … (123).”

**Evidence from the bringer that confirms prediction 12:**

 Speaker 2: “But there's also maybe like inkling of hope at the end of the dream that there could be another identity for her (138).”

Bringer: “Yes. In our last session, that's what we were talking about ... we talked about exploring what else she could do. Like going to Europe is something she can do now because she's not working, or living more nomadically is something she can do now as a result of this circumstance (139).”

Speaker 1: “Which is something she might enjoy, being able to travel to other places (140).”

Bringer: “Yes. I think there's now more space to explore what else is interesting to her (143).”

**Prediction 13 and evidence that we made it:**

*Within this house she sees the bedroom door. This is a repetition, the place where she can renew her personality by sleeping and waking. Safe, protective, and a place of psychological renewal, a place where the personality can heal by self-organization.*

“The bedroom is where we'd sleep. It's where we get dressed. It's where we are intimate. It's like where we lay down our defenses (99). It's where you stay when you don't feel well (100). It's the most supportive environment. It's the most protective environment. She was feeling totally unprotected in the library. Bedroom would be a safest space (101).

It's a new space, a new state of mind, let's say, a new psychology, a new state of mind. The green is different. And now the white is different. It's a new psychological state. The depression is lifting. If you're feeling dark and gloomy, and then the sky is opening up (103).

From all these places, this one has the most potential. If you are [in] lost or found, [or] a library, all these places are not having as much potential of development [as] in your own house where you can stay and develop a lot of things (104). It's like a more nurturing place for her psychology. And you could say then the bedroom is the place where maybe she could sleep. It would refresh her. After you've had a good night's sleep, you wake up and you feel better. So maybe the bedroom refers to the possibility of rest and feeling tranquil (105). She doesn't have to have a persona. You can take off your persona in a bedroom, and relax, and restore yourself (107).

It pairs with the first place she goes to, which is a hotel-slash-dorm room. That's where you would go to sleep, but she doesn't get a chance to sleep. She immediately has to leave. Now she's come to a bedroom where maybe you could rest and it's available to you (109).”

**Evidence from the bringer that supports prediction 13:**

The evidence from the bringer is the dream itself.

In retrospect, what we did not mention about the bedroom door is that it is the entrance to the place where the dreamer could dream, perhaps this dream, since this dream seems to refer to the conversation she had with the bringer in their most recent therapy session (see paragraph 139). Thus when her dream portrays the bedroom door it seems to be pointing to itself, the dream, as an agent that helps the dreamer’s personality to reorganize and restore itself.

**Prediction 14 and evidence that we made it:**

*The dreamer has found positive feminine supportive energy in the manager, energy that guides her to better place.*

“The manager... a female manager as opposed to the male who was harassing her. ‘The female manager led me to this small white house.’ You see, then this manager is helping her. There's a nurturing, feminine energy has arrived, has been evoked by her action, a nurturing feminine presence, a maternal, perhaps ‘has led me and opens up the bedroom door.’ As if offering her a place to feel safe (110).”

**Evidence from the bringer that confirms prediction 14:**

Speaker 1: “Do you think you might be the manager who's taken her to the white house? (148)”

Bringer: “Actually, yes. I was thinking that when this came up. And also in our therapy, there was a little bit of a, ‘Oh, are we going to continue or stop?’ Because insurance issues and there was a pause, but then she came back and we're making it work. And I think she's put in a lot of new coping strategies and just in our work, ways that she can communicate boundaries to people that she's implementing them very quickly. It's possible that that's me (149).

Yes. I think I'm playful in therapy with her. I make jokes with her (155). She really likes when I give her the words to say to people or role play, setting boundaries with her family, and other people who take advantage of her in the industry. She enjoys the playful way I deliver the language on how to set that (167).”

**Prediction 15 and evidence that we made it:**

*The little boy and the manager are old friends. There is warmth and secure relationship here. A repetition again. A context in which her personality can renew itself. Before now it was all alienation.*

“‘And a little boy came out and said hello to the manager who seemed to be an old friend.’ Now there's a friendship between the little boy and the manager. The manager is looking after her and the little boy is friendly to the manager. There's a sense of positive affectionate relationship. Whereas before it was all alienation. ‘Nobody's helping and nobody knows me.’ Now there's a sense of people who know each other and are helping her (110). An old friend, you get a sense of security again in an old friendship. The little boy is reassured to find the manager (111).”

**Evidence from the bringer that confirms prediction 15:**

Lead author: “Do you think you might be the manager who's taken her to the white house? (148)”

Bringer: “Actually, yes. I was thinking that when this came up. And also in our therapy, there was a little bit of a, ‘Oh, are we going to continue or stop?’ Because insurance issues and there was a pause, but then she came back and we're making it work. And I think she's put in a lot of new coping strategies and just in our work, ways that she can communicate boundaries to people that she's implementing them very quickly. It's possible that that's me (149)

Yes. I think I'm playful in therapy with her. I make jokes with her (155). She really likes when I give her the words to say to people or role play, setting boundaries with her family, and other people who take advantage of her in the industry. She enjoys the playful way I deliver the language on how to set that (167).”

**Prediction 16 and evidence that we made it:**

*The boy is part of her, they both recognize that. Thus it is for her a new access to the positive masculine, in a soft, vulnerable form, a future-looking masculine power she can develop. A potential warrior who will be able to defend her with his sword.*

“She says to herself, ‘This boy is like me.’ She's identifying with the boy and she herself is also finding the manager comforting. ‘This boy is like me. Even though I'd never met him before, I felt like we were one and the same.’ This little boy is somehow a part of herself. What about the little boy? It could have been a little girl. It could have been a young man. What about a little boy? (111).

The little boy reminds me some positive masculine energy in her (112). Being young means that he's about the future, like a baby. It represents the future. A young boy is about a future. I think it's just a future possible development in this dreamer. And we're at the end of the dream. These are speculations about how this could unfold in the future (113). Because the man was more threatening. The boy is like new relationship to positive masculine side (114). They can develop something new and more constructive (115).”

**Evidence from the bringer that confirms prediction 16:**

Bringer: “I think she's put in a lot of new coping strategies and just in our work, ways that she can communicate boundaries to people that she's implementing them very quickly. It's possible that that's me (149) ...

And I like the visual of a ... It's the masculine energy, but it's a boy so it's like soft. That could be that part of her (151).”

Speaker 1: “Yes. Bringer, excuse me, but I don't mean to ask you a personal question, but do you experience yourself as having boyish energy? (152).”

Bringer: “I'm not a mother yet, but I would want to be a boy mom! I don't know if that answers your question (153).”

Speaker 1: “You'd want to be a mom of a boy (154).”

Bringer: “Yes. I think I'm playful in therapy with her. I make jokes with her (155).”

Speaker 1: “I just think you have something of that kind of a quality of... I don't know. Can anybody help me out? I think there's something assertive and clear about you. You're in touch with the masculine potential, I think, in that sense (156).”

Bringer: “Oh, that's nice. That's nice to hear. Thank you (157).”

[Again the bringer relates easily.]

Speaker 1: “Do other people see what I'm talking about? (158).”

Speaker 8: “I would second that in the way you described the client. It was a very straightforward description. Almost like a sporting event (159).”

Bringer: “Maybe too controlled (161).”

Speaker 1: “No. No (162).”

Bringer: “No? (163).”

[Speaker 1 and Speaker 8 both shook their heads. Visible on the video record.]

Speaker 10: “I think the empathy comes through. And the softness, the care comes through very clearly too (164).”

Bringer: “Thank you (165).”

Speaker 4: “And I also think that you were talking about some of the ways in which you're thinking very clearly about some other ideas. And when someone is so lost to have someone with some ideas, that's just very helpful sometimes even to just get the ball rolling. It's very useful (166).”

Bringer: “Yes. She really likes when I give her the words to say to people or role play, setting boundaries with her family, and other people who take advantage of her in the industry. She enjoys the playful way I deliver the language on how to set that (167).”

**Prediction 17 and evidence that we made it:**

*Meanwhile the boy is distressed and needs comfort. But his distress is from the minor mishaps of childhood playground. In comforting her she is comforting herself and seeing that this is all she really needs too. The little boy shows her both how to be vulnerable and how to take comfort.*

“And the little boy, vulnerability (116). Anything new is vulnerable. But therefore, all the more capable of growing. ‘The little boy was distressed and ran up to hug me.’ He turns to her for comfort and she was seeking comfort. ‘And I remember thinking he knows it too.’ She's actually getting in touch with her distress and comforting it, being comforted, comforting it. There's distress and discomfort [and] relationship (117).

This was innocent. The children playing, the child was knocked down, and he runs up for a hug. This is not so threatening. This is more like a child falls over and scrapes his knee and comes running to you for a hug. Maybe he wants you to kiss it better and then he'll feel better. I don't think it's sinister. He's just upset. She's getting in touch with her vulnerable, distressed feelings and her need for comfort (118).”

**Evidence from the bringer that supports prediction 17:**

Bringer: “In our last session, that's what we were talking about, that maybe for now she doesn't have to give up her dream, she's really scared of giving up on this dream. That feels angry, feels the loss, feels guilty. But in the same session, we talked about exploring what else she could do. Like going to Europe is something she can do now because she's not working; or living more nomadically is something she can do now as a result of this circumstance (139).”

Speaker 1: “Which is something she might enjoy being able to travel to other places (140).”

Bringer: “Yes (141).”

Speaker 1: “She's beginning to feel some agency to do some other things, the possibility of doing other things (142).”

Bringer: “Yes (143).”

Speaker 1: “Freedom to do that. Maybe that's this young boy who she's embracing, this young boy who could be her own masculine side that could play and have fun doing something else (144).”

Bringer: “I think there's now more space to explore what else is interesting to her (145).”

**Discussion**

Of 17 predictions 15 were confirmed.

Prediction 6 was not confirmed though there had been evidence to make it.

Prediction 10 was not confirmed but, in retrospect, there was little evidence to make it in the first place.

Two predictions that were made I ignored because I did not think there was evidence for them: paragraphs 57, 58.

Two predictions I rejected immediately. I judged that the details of the dream contradicted one (88) and did not support the other (90). There were no other predictions.

In view of this summary it is clear that I was not selectively choosing only those predictions that I knew would be confirmed.

**The Dream:** (Fall 22)

I arrived for the night at my hotel - which was a barren college room. I received a surprise call that I must leave immediately for an appointment. I did not have time to gather all of my belongings, but I left thinking that I would return to gather the rest before checking out.

I finished my appointment and was at a computer in a library, when a strange man came up behind me. He was acting erratically and would not leave me alone, even when I kept asking him to. I was frantically trying to pack my belongings so I could go back to my hotel, but he kept blocking me. Other people in the library were witnessing what was happening, but did not interject. I threatened him and somehow managed to escape out the door.

At this time, I realized that I had been away from the hotel for much longer than I had thought. I could not remember what I left behind, but was worried that I had left Sophie, my recently passed family pet. Anxiety started to build as I made my way by bus to the hotel, realizing that someone else may have taken over the room.

I arrived at the college/ hotel campus, but everything looked different. Students were moving in and I was having trouble getting a staff member to help me. I finally found the room I was in prior, but two girls had set up their new space, with no recollection of my things. I was looking around the room trying to find whatever I had lost wondering if they were lying, but to no avail.

I realized that one of the items I lost was a plant. A beautiful, green house plant in a pot. I went to a room on the bottom level with all of these plants, but none of them were the one I had lost.

I went downstairs to a shop where they had a Lost and Found. The manager told me that she was going to help me retrieve my lost items from the Lost and Found with the help of the inmates from the jail next door. She began throwing all of these Lost and Found items on the floor. Balls, toys, clothing. None of which I had lost.

I found a bin of electronics because I remembered that one of the items I lost was the charger for my headphones. My charger was not in the bin.

The manager then told me there was one more place we could look for my lost items.

She led me to this small, white house and opened up what appeared to be a bedroom door. A little boy came out and said hello to the manager - who seemed to be an old friend. I thought to myself “this boy is like me”. Even though I had never met him before, I felt like we were one and the same.

I was speaking to the manager while the children were playing and one child knocked down the little boy. The little boy, who was distressed, ran up to hug me. And I remember thinking, he knows it too.

**A Transcript of the Whole Class**

1. Speaker 1: What's the setting?

2. Speaker 2: A hotel which is also a dorm, or a reminiscent of a dorm. It's a hotel, but it is actually a dorm room.

3. Speaker 1: Yes. So let's think about what exactly that means. Is this like this college is using some of the local hotels as dorm rooms? Is that what it is? Is it like a city college that has run out of dorm room space, so they've rented a hotel for college students? What's going on here? We don't normally associate hotels and college dorms.

4. Speaker 2: But she would've said it differently. She's not saying I was in my dorm, which turned out to be in a hotel. She says, ‘I am at my hotel. By the way, it's a college dorm.’ I think it's meant to be a hotel.

 5. Speaker 3: She doesn't feel like home in it. It's impersonal.

6. Speaker 1: A barren college room. yes.

7. Speaker 4: And college rooms tend to be barren. Just to reiterate that, it just feels very cold and empty. Whereas a hotel often has at least a little bit of warmth to it.

8. Speaker 2: And I'm also thinking what a dorm and a hotel have in common is they're temporary. So, you don't think, I'm going to live at this hotel. This is my new home. But you don't even think that about a dorm. You're like, ‘Well, I'm going to be here till the summer.’

 9. Speaker 2: They're not permanent homes. They're places to stay.

 10. Speaker 5: To that point, from the dream before about the house, the house being representative of the self, it feels like pointedly not a house, pointedly not the full dwelling place of the person.

11. Speaker 1: Yes, A double dose of that. It's a hotel. It's a dorm room. Either way, it's not your home. College rooms imply young people. Hotels do not necessarily imply young people, but college rooms do. What about the fact that it's kind of a weird mix up of the two? She goes back and forth on this. I guess a dorm might seem like a hotel room to a student. There's a manager and there's a bunch of rooms, and maybe it might look like a hotel to a young student.

12. Speaker 5: I don't know if I would ever confuse a dorm with a hotel personally. That may be my own personal dorm experience.

13. Speaker 1: They really act kind of different. They're just not the same. I wonder, there's almost an element of confusion.

14. Speaker 2: And in the dream as she goes on, she says, ‘I'd been away from the hotel. ‘But then when she gets there, there are college students who have moved into the hotel, which is now a dorm. Could it be maybe some confusion about what time of life this is? Is this the time of life when you're in a dorm? Or is it the time of life when you're grown up and you have a credit card and you get a hotel?

15. Speaker 4: I'm also just wondering, does the hotel represent the way things look on the outside? Whereas once you go into the room, it looks like a college room, which is barren. That juxtaposition of, I don't know if she's talking about a luxury hotel, but often you go to a hotel when you're on vacation or something, and they look nice on the outside at least and then.

16. Speaker 1: I'm thinking of the word unformed. A college room is for young people who kind of not yet formed and their personalities, their character, whatever, hasn't really solidified. They're new, they're young, and they haven't yet become individuals, perhaps, or it's a new process for them of being themselves. Now a hotel doesn't necessarily have that connotation because you could be fully formed and still staying in a hotel. If you're staying in a college dorm, you're probably not very old and your personality hasn't fully solidified yet. You're young, almost a teenager, perhaps a teenager.

17. It adds the dimension of not being solidified yet as a person, I think. Whereas the hotel has more the dimension of not having any roots? At least while you're traveling, you're away from your roots. You could put down some roots in college while you're there, but not in a hotel, because a hotel is only for a few days normally. I'm wondering whether the juxtaposition might suggest two things. One being rootless and the other being unformed somehow about the person or if that's the area of psychology that this dream is about, I don't know.

18. Speaker 6: Does it have anything to do with her expectations? It seems like throughout the dream she's expecting something, but then something totally different happens.

19. Speaker 1: If you just stay with the hotel room in the college room, how would you see that as referring to expectations?

20. Speaker 6: She expects probably a normal hotel room and is probably in the mindset where she would unpack, she would get settled, but then she finds a barren room, a college room. Then she has to leave instead of unpacking.

21. Speaker 1: Okay. So yes, unexpected. They definitely have a sense of not feeling disoriented.

22. Speaker 7: And there is interesting detail that arrive at night, when it is dark, when you cannot see things well.

23. Speaker 1: You can't see, you can't look out the window, it doesn't help you to orient yourself. It's dark outside. Yes, it's another kind of blindness, isn't it? There's a blindness of use, there's a blindness of nighttime, and there's the disorientation of a hotel room. It's interesting. It's kind of like an unconscious time, isn't it? By virtue of your age, you're relatively unconscious. I don't know whether that's true for everybody, but I think when I went to college, I was very unconscious of the world. I didn't really know who I was or what the world was. There's a sense of not knowing what's going on or not being self-aware, perhaps. You're not nearly as self-aware when you're a teenager. Well, teenagers can be painfully self-aware. I shouldn't generalize .

24. The whole dream is somehow about this state, and we'd have to come back after we've interpreted and touch base with this again, the setting. ‘I received a surprise call that I must leave immediately for an appointment, and I don't have time to gather my belongings.’ No sooner does she get there than she has to leave again. That's a surprise. But still, she has to do what she's told. ‘In fact, I left thinking I would return to gather the rest before checking out.’ She's thinking that she's going to have to check out of this place. But after her appointment, she'll have to come back and gather her belongings and then check out. More dislocation? Then why has she got to go for an appointment?

25. Speaker 2: Do we know that this is a she?

26. Speaker 1: No, we don't. I'm assuming it. It's a guess. And it's only a guess and might be wrong. But I'm also assuming that she's young. That's a guess too. But I think I'm getting that sense, but it's a guess. And this next passage made me, for one thing, think it was a she. ‘I finished my appointment and was at a computer in a library.’ We're back to this college setting. ‘When a strange man came up behind me. He was acting erratically and would not leave me alone, trying to pack up my belongs.’ She's feeling threatened, and this man is blocking her. And she's not a football player, a young male football player who would just push him aside. She feels vulnerable. So I'm assuming, again, it's a she.

27. ‘I frantically tried to pack up my belongings. ‘Here she is again trying to pack up her belongings again. She was doing that in the hotel room and didn't have time. Now she's doing it in the library under stress. There's something about packing up her belongings and kind of the anxiety of that frantically trying to pack up her belongs. And also fear, she feels threatened by this strange man. Now let's stay with that for a moment. To feel threatened by a strange man who's blocking you and acting erratically. What about that? Actually, I'm sorry. Let's go back. What about this business of not having time to gather up her belongings? Let's take that a little bit further psychologically, what is that?

28. Speaker 2: Not being prepared for something that you need to do next, so not maybe being finished with a stage of life or a developmental task.

29. Speaker 1: It's more specific than that. It's not just being ready. It's I can't pack up my things. IYou've got your laptop, you've got your cardigan, you've got your lunchbox, you've got, I don't know, your cell phone, your charger, your pencil case. You just don't have time to get it all in one place. Or if you do, she's going to leave not knowing whether she got it all. She'll be afraid she probably left something behind if you have to pack it up under stress.

30. Speaker 7: Because these ‘belongings’ is repetition. It's the second time I see this word. There is something about the luggage that we carry with our life, some things that we learn or complexes, or some luggage, some traumas.

31. Speaker 1: Well, that's interesting. It doesn't have the sense of baggage; it could be like a big overstuffed bag that she was lugging around that was heavy and messy. But it's more like the tools of her day, the things that she needs to get through her day. It's more utilitarian than that, I think. It might be baggage, but I don't get the feeling that it's baggage.

32. Speaker 2: It's more like the men's magazines called ‘daily carry.’ It's like the things you always have, what's in your pocket, in your jacket, in your briefcase.

33. Speaker 1: Yes. Especially if you're going to a library. You unpack your bag and you have several things you put down on the library table. But psychologically, what are we talking about psychologically? What is the state of not having time to gather up your belongs before frantically you have to go somewhere else? Either you're forced to go for an appointment or you're trying to get away from a guy who's harassing you. What is that psychologically? I don't know the answer. I only know the question.

34. Speaker 2: She's on her back foot. ‘Oh no, now I have to leave. Oh no, now this guy's bothering me and I have to leave again. And where's my charger? Where are my earbuds?’ There's a sense of time threat. The guy is a real threat, like that guy... It's threatening. But even before that, the first instance is just like time threat. Suddenly you have to be in a meeting and you can't find all your things, so you're at under pressure.

35. Speaker 1: And if you lose some of your things, you don't exactly lose your identity, but you lose the things which would support your identity. You might leave your keys behind. You might leave your wallet behind. You might lose your computer, your glasses. If you need glasses and you accidentally leave them, then you won't be able to see properly. You lose some of the things that reinforce your competence and your identity. And that's a repetition. Why is that a repetition already?

36. Speaker 8: The word belongings and also the connotation of belongings, it's not just stuff.

37. Speaker 1: Belongings. Yes. But is there's a repetition to the images we looked at already?

38. Speaker 2: The transiency of the hotel.

39. Speaker 1: I think so. Hotel room doesn't speak back to you about your identity, nor would a barren college room say anything. You wouldn't have your own pictures on the wall. You wouldn't have your own furniture. So there' s nothing in your barren college room to reflect back your identity, your psychological sense of self. You see, with that repetition, we begin to get a stronger sense of what this person's psychological situation is.

40. Speaker 7: Is it something maybe related to adaptations, like how we adapt to our environment, or we carry certain stuff, like you mentioned the blouse or keys or glasses to adapt to our life?

41. Speaker 1: Yes. The personal things that we need. If you need glasses, then you need your glasses to be at home in your world. If you need your keys, then you need them. If you're cold and you don't bring your cardigan, then you're not going to be comfortable in your world, or your raincoat, you might get wet outside. yes, so it's your adaptations that add peculiar to you, your peculiar needs in your day or according to your personality. She's under stress. She's not able to easily hold onto all this. And there's nothing in her environment that's really supporting her. And then there's this strange, erratic man who is pestering her and won't listen to her. And what about that?

42. Speaker 9: If I may say something, I have a feeling that this dream is less metaphorical than we're trying to interpret it. I feel like this is someone to whom something really happened to in college. And the reference to hotel, as you said, is maybe more to give us an idea of the state of mind.

43. Speaker 1: I'm not saying you're wrong, but if you could hold off on the larger interpretation now. Let's come back to that if we can.

44. Speaker 9: No. Actually, I'm staying on the setting part. I feel like the college is the real setting of what's going on, either college itself or that period in the dreamer's life.

45. Speaker 1: Maybe so. Yes, I'm not saying it's not. Yes, but I think it has a psychological meaning. She didn't have to dream of it.

46. Speaker 9: No, definitely. But I think the psychological problem revolves around college or that period in the dreamer's life.

47. Speaker 1: Maybe so. I would not argue with you. She might be living through some of this. But she's dreaming of it. It's probably not a dream to help her think about where she's going to stay tonight. It's a dream of something about her inner life, I think, rather than figuring out what she's supposed to do today. We're still looking at inner life, even though she may be living in this environment. But what about the strange man? What about being harassed by an erratic, strange man?

48. Speaker 10: It seems similar to the surprise call to go on an appointment in the night. It doesn't sound like a social call. It doesn't sound like it's something fun. It sounds like some kind of responsibility that sprung on the dreamer that they have to go in the night on an appointment. So that's surprising. And then the man is surprising.

 49. Speaker 1: Yes again, it's a repetition of her being accosted by strangers and asked or influenced by strangers. She's being buffeted around and threatened, disoriented and threatened.

50. Speaker 5: I think about with the strange man, like a part of her that's been disowned. There's a piece that she's not familiar with. And clearly if it's somebody in her dream, it's somebody in her psyche. But he's strange, not understandable, not behaving in predictable ways. Something that she hasn't looked at or has excluded from her awareness.

51. Speaker 1: Maybe. Yes, it could be some part of herself that unintegrated and acting … What do other people... Let's keep thinking about this. That may be part of it and there may be other things too. She threatened him somehow and managed to escape. Let's say you're a 20-year-old or 19-year-old college girl and a strange man, presumably old, it doesn't say a strange boy. A man older than her is kind of harassing you in a library. What would you go through? What do you feel and what does it evoke? What's it like?

52. Speaker 2: It's scary and terrifying. I think we probably should acknowledge that young women are trained to be very aware of the possibility of any kind of sexual assault. And they start being trained very early. And it's like a burden to them that they're doing this, that or the other thing. They have to think, am I alone? Is that man standing too close to me? How crowded is this? What is the danger for me? And I also think that for a lot of women of college age, something has already happened to them, to make that more real, so all kinds of different things. I would think this might be a consolidation of a kind of threat that if a girl is from the cohort in which she would be going to college, then she's aware of this as an idea. And maybe has a little social criticism about it.

53. Speaker 1: You mean she might resent it and be critical of men. Is that what you were saying?

54. Speaker 2: Yes. have a feminist framework to say that this shouldn't be happening, this is a wrong thing in our culture, and yet I am afraid of it and I do need to be on guard.

55. Speaker 6: The setting in which it happens, of all places, a library where people like that who go harassing young girls don't usually hang out. And also, as a young girl, you would go straight to the librarian and say, there's someone here who is noisy, it shouldn't be. But it doesn't seem to be any figure of authority in that library.

56. Speaker 1: But that's very noticeable, isn't it? There's nobody in the hotel, at least at first, to help her. And there's nobody in the library to help her. There's not a context of secure management at this point.

57. Speaker 7: I feel that there is some reason why the computer and library is in a dream. Because computer can be threatening with ideas. Library is the library of ideas. The fact that they are together, computer library, and the strange man, I think there's some idea suggested that there is some threat with these kind of areas where we get information, computer and library.

58. Speaker 9: Actually, I'm going in that direction too. I'm thinking the library as the place of knowledge where knowledge is deposited. And maybe that could refer to faculty, actually. And I feel like this is maybe somebody who suffered a trauma in college, being harassed by faculty or somebody in the faculty.

 59. Speaker 2: This would be something that you would probably want to ask the dreamer about. But I think most people who have been in public libraries are aware that they are hosting a number of homeless people. Most public libraries is a place where homeless people hang out. And sometimes those homeless people are a little erratic. This could be a reference to a non-dream-world fact, that this is a place where people who don't have a place to go in the day often kind of end up and sometimes they are unusual in their behavior.

60. Speaker 9: But the library is linked to the context of college. So therefore not a public library like the New York public library.

61. Speaker 1: But the guards don't seem to be around to protect her. If there are guards in this library, they're not helping her now.

62. Speaker 10: But I think later on, they say that they go back to camps later on in the dream, I think.

63. Speaker 1: Okay. But now she's on her own, now she's threatened and she's on her own. So far, she's got no support.

64.Speaker 2: And people were even watching but they don't get involve. Which makes it worse.

65. Speaker 1: That's interesting too. That reinforces the alienation. Other people don't seem to feel any connection to her or any desire to help her in any way. Again, she's on her own, all of this, she's on her own. People are around, but they ain't helping. Again, her identity is under threat. She's under threat of the anonymity of her hotel room, college room setting. She's under threat because she doesn't have time to hold onto all her belongings. She's in danger of losing them. And her identity is under threat because she's being harassed by a threatening figure and there's no support. Again, her sense of self is under threat. And then she realizes I've been away from the hotel for much longer than I had thought. I could not remember what I left behind. Here it is again, she doesn't know what she's lost.

66. She's stayed away too long. That's not safe either. She's losing control of time almost. And now she's worried that she had left her pet, her family pet, who she obviously feels a connection to. She's now dead, but in the dream the pet is still alive. And she's got to make her way by bus to the hotel. You have a sense of this young woman all by herself having to catch a bus, and wait for a bus, and get on a bus, and then get off a bus. And then all the while she's worrying about her pet and she's worrying about... tension builds. It's not like she went home in an Uber or a taxi. That would be swift or somebody gave her a lift. ‘I arrived at the college hotel campus, but everything's different. Students are moving in. ‘More disorientation. Still it's the hotel campus, but it's changed. It's more of a loss of sense of self.

67. ‘Students are moving in and I'm having trouble getting a staff member to help me.’ This repeats again what was going on in the library. ‘I finally found the room I was in.’ But there were two girls there and they didn't know about her stuff. And she doesn't know whether they're lying, but she has no way to find out. There are students there, there are two girls there, but they're not helping either. And she doesn't necessarily trust them. Again, she's on her own. One of the things she lost was a plant. Also, there's two girls setting up. You get the feeling like those two girls are together somehow. Maybe they're strangers to each other, but you have the paranoid feeling that they're ganging up together and not supporting her. She's one and they're two. They might be lying, both of them.

68. Speaker 2: I also think it's interesting that she says, ‘They have no recollection of my things.’ It's like that identity thing that we were talking about earlier, that she was there, but now she's been erased. They don't remember that there were things in the room when they moved in since she's become kind of invisible.

69. Speaker 1: `And it's a funny word, isn't it? Because she had trouble collecting her things and they have no recollection of her things. Her things are flying. It's like chaos if things are flying into outer space and not being recollected.

70. Speaker 7: It's one big anti-hero type of things. It reminds me of fairy tales where young girl needs to escape some threatening figure, some werewolf. And when she's escaping, she is casting behind all different items that belong to her. That would be the hero kind of approach. This is the opposite side of it. Somebody's threatening, but she doesn't know, there's no organized escaped, kind of like there are a lot of stuff that can pass away, but she's not doing it. So there is some disorganization in her approach, threatening forces, whatever it is.

71. Speaker 9: But I also feel that actually those two girls might be two real girls. And what the dreamer is saying is that these two persons are at risk of suffering the same trauma she suffered and they just don't realize it, or they are not using her experience to avoid what she suffered.

72. Speaker 1: I hear what you're saying, but I don't see evidence in the dream for that. That's a possibility. But I'm not sure that it's stated in the dream. You're thinking of an alternative, but I don't see the details that would say that that's going on. It might be.

73. Speaker 2: I'm thinking about that she suddenly realizes that more time has passed than she thought. And I'm being inspired by what Rusto said about fairy tales. All these stories about the fairies come and they take you under the hill and you think you just were there for a night. And when you come out, 30 years have passed and nobody recognizes you. They're all dead. There's a sense of I had an identity in the community, but I went away for too long and I came back and no one recollects me. Supports that idea of losing identity.

74. Speaker 1: Yes, It's not a 30-year thing. Maybe she was away for a couple of days, but she's been displaced from her temporary abode. Yes, I think you're right about that.

75. Speaker 10: And the room isn't barren anymore. When he was in, it was barren. But now the two other people have set it up.

76. Speaker 1: They've set it up the new space. They're made it theirs. It doubles her alienation and her isolation? ‘One of the items I lost was a beautiful greenhouse plant in a pot.’ This is the first thing she mentions. That's beautiful. Oh, she mentioned Sophie, and presumably she loved. And now there's this beautiful green house plant, but it's lost. ‘Sophie's died. The house plant is lost.’ But what about this beautiful green house plant?

77. Speaker 9: Innocence?

 78. Speaker 2: Or vitality? That's what one of the things people like about having a plant. It's like a living thing inside your house or a pet for that matter.

79. Speaker 10: And the plant has roots.

80. Speaker 1: Plant has roots. yes. It gives you a sense of location, doesn't it? Green. What about green? House plants are not always green. They can be red. What about the color green?

81. Speaker 7: Green is a color of life. I think it is a favorite color green of passion and kind of virginity in terms of potential. Not sexual virginity, but virginity as a spiritual type of value.

82. Speaker 1: I think green is associated with hope, green and springtime, the fresh green growth. It is like future hope. When new green leaves furl from the buds in a tree, it's like a spring and blossoming of new hope. Green is about a life, certainly. And also psychologically, I think something hopeful, especially a beautiful green plant. It's like the first thing that's had that positive connotation here.

 83. It's bad. I went to the room where all of these plants, there's more plants, but none of them belong to her. So there's hope out there, but it's not her hope. There's new life, but she can't have it. ‘I went downstairs.’ So again, and that's the beginning of lost. The word lost is repeated again and again. ‘Whatever I had lost wandering. I lost a plant. None of these plants were the ones I lost. I went to the shop where they had lost and found. Lost items from the last and found, lost and found items, none of which I had lost.’ So the word lost is repeated about 10 times. That's the repetition. So is she feeling lost? It's something psychologically about feeling lost, more lost than found, I think.

84. Speaker 6: Also, going downstairs is repeated. The room with the plants was downstairs and then the shop with the lost and found was downstairs. She kept going down to find them, to look for them.

85. Speaker 1: What about that downstairs? ‘I went to a room at the bottom level with all these plants.’ Well, plants, I guess it's associated with the ground, with the earth. She goes towards the ground in that dream.

86. Speaker 9: I'm taking it at face value. The dreamer went to another place, maybe that is not at the same level or that have the same characteristics as the other place, the college place, for some reason, which was maybe an upgrade compared to where she ended up, hoping that she would find there things that she lost in the first place, in the place she was at. And all of the things she found couldn't replace, or couldn't feel the void from what she felt. She lost the innocence and the hope she lost from that experience in the college.

87. Speaker 1: Yes. But there is something about downstairs. Nothing is without meaning. ‘So I went downstairs, lower level downstairs.’

88. Speaker 2: It can mean the unconscious or the collective unconscious, but also kind of rebirth.

89. Speaker 1: It's not going underground. She's just going down to the ground. It's not like a cellar, not like a dark cellar. It's just she's going down to the ground. I think she's going to a more grounded place. The greenhouse plant speaks a little bit of the ground because a plant is rooted in the ground. And she goes downstairs. And look, she's taking the initiative now. ‘I went downstairs and spoke to the manager.’ She's beginning to assert herself by going down towards the ground, towards a place where she could get her feet on the ground. She's taking action.

90. Speaker 9: And maybe we'll have this information soon, but I'm interested in knowing if that dreamer was maybe associated with faculty, maybe a research assistant or something. And the downstairs would symbolize the fact of living that sphere of faculty and being among the peers, the students. But maybe we'll know in a moment.

91. Speaker 1: Yes, we don't know that. But we just have this down business. And she's beginning in this to be an agent who begins to act on her own behalf. Under the stress she seeks help. She may not get it, but she's trying. ‘I found a bin of electronics because I remembered that one of the items I lost was the charger.’ See, now she's recollecting what she lost and she's looking for it. She didn't find it, but she was looking. ‘Then the manager told me there was one more place we could look for my lost item.’ Now, she begins to get some cooperation. And I think it's very significant because she took the initiative. Now the manager begins to take initiative too. For the first time, somebody is seeking to help her.

92. Speaker 4: That felt very fairytale where once you pick the direction to go, then the door opens and there's...

93. Speaker 1: Yes you had to assert yourself. And that's life. If you don't assert yourself, you ain't going to get what you want. You can't grow unless you push. That's psychologically sound. ‘She led me to this small white house.’ What about now? Now, we're in a whole different fairy tale territory. Down the street from the hotel, from the anonymous hotel, now there's a small white house. What about a small white house? Well, remember it was dark before, now this is white light. There's a sense of more light.

94. Speaker 7: In kind a sense of more clarity than in the white, things look more kind of positive way or more clear.

95. Speaker 1: More clear. yes. You can see what's in front of you. And it's also small, so it's not a big institutional hotel where you could... When you're in a hotel, you can't really sense the whole structure. You just know where you're going down that corridor.

96. Speaker 2: It's also a place that could be a home. , you can move into a house and stay there as long as you like. Most people don't stay in a hotel or a dorm room forever. It's got an air of permanence about it.

97. Speaker 1: You could imagine her finding her identity or settling down and all that, establishing herself. And what opened up was a bedroom door. Nothing is without meaning. Didn't have to be a bedroom door, could have been the living room door, the kitchen door, it's the bedroom door.

98. Speaker 9: Intimacy?

 99. Speaker 5: And the bedroom is where we'd sleep. It's where we get dressed. It's where we are intimate. It's like where we lay down our defenses.

 100. Speaker 10: It's where you stay when you don't feel well.

101. Speaker 1: It's the most supportive environment. It's the most protective environment. She was feeling totally unprotected in the library. Bedroom would be a safest space.

102. Speaker 9: And the bedroom is in the white house. Could the white house refer to maybe a new relationship that the dreamer develop? Maybe a marriage?

103. Speaker 1: I don't think it says that. It's a new space, a new state of mind, let's say, a new psychology, a new state of mind. I don't know about a new relationship, that might be coming in this paragraph, but it's a new mental space. The green is different. And now the white is different. It's a new psychological state. It's like the depression is lifting or something. Like if you're feeling dark and gloomy, and then the sky is opening up.

104. Speaker 7: From all these places, this one has the most potential. If you are lost or found, a library, all these places are not having as much potential of development in your own house where you can stay and develop a lot of things.

105. Speaker 1: It's like a more nurturing place for her psychology. And you could say then the bedroom is the place where maybe she could sleep. And if she's sleep, it would refresh her. And after you've had a good night's sleep, you wake up and you feel better. So maybe the bedroom refers to the possibility of rest and feeling tranquil.

106. Speaker 9: Or a place where she could really reveal herself, take off the clothes, present herself as who she really is with all the scars, all the problems from the past as being seen completely.

107. Speaker 1: She doesn't have to have a persona. You can take off your persona in a bedroom, and relax, and restore yourself.

108. Speaker 7: She's not concerned about belongings anymore and how to do things kind of somehow not important anymore.

 109. Speaker 2: I'm also thinking it pairs with the first place she goes to, which is a hotel-slash-dorm room. That's where you would go to sleep, but she doesn't get a chance to sleep. She immediately has to leave. Now she's come to a bedroom where maybe you could rest and it's available to you.

110. Speaker 1: Yes. Because the manager... a female manager as opposed to the male who was harassing her. ‘The female manager led me to this small white house.’ You see, then this manager is helping her. There's a nurturing, feminine energy has arrived, has been evoked by her action, a nurturing feminine presence, a maternal, perhaps. ‘Has led me and opens up the bedroom door.’ Almost as if offering her a place to feel safe. ‘And a little boy came out and said hello to the manager who seemed to be an old friend.’ Now there's a friendship between the little boy and the manager. The manager is looking after her and the little boy is friendly to the manager. There's a sense of positive affectionate relationship. Whereas before it was all alienation. ‘Nobody's helping and nobody knows me.’ Now there's a sense of people who know each other and are helping her.

111. An old friend, you get a sense of security again in an old friendship. The little boy is reassured to find the manager. And she says to herself, ‘This boy is like me.’ She's identifying with the boy and she's also finding the manager comforting herself. ‘This boy is like me. Even though I'd never met him before, I felt like we were one and the same.’ This little boy is somehow a part of herself. What about the little boy? It could have been a little girl. It could have been a young man. It's a little boy. What about a little boy?

112. Speaker 7: The little boy kind of remind me some positive masculine energy in her. And the fact that he's little means that he was not growing up. If she feels that he's like me, he should be the same age, but he's little, so which means that something happened around the age where the boy is in her life that probably caused some problem in her masculine side or masculine energy, or animus, how the Jungian call it.

113. Speaker 1: Maybe. Maybe you're talking about something arrested. But I don't know, I think the child might be younger. It doesn't have to represent somebody who's been traumatized, he might just be young. But being young means that he's about the future, like a baby. It represents the future. A young boy is about a future. I think it's just a future possible development in this dreamer. And we're at the end of the dream. These are speculations about how this could unfold in the future.

114. Speaker 7: Because the man was more threatening. The boy is like new relationship to positive masculine side.

115. Speaker 1: They can develop something new and more constructive that can develop. What were you going to say?

116. Speaker 9: And the little boy, vulnerability.

117. Speaker 1: Vulnerable. Anything new is vulnerable. Yes. But therefore, all the more capable of growing. ‘The little boy was distressed and ran up to hug me.’ He turns to her for comfort and she was seeking comfort. And I remember thinking he knows it too. She's actually getting in touch with her distress and comforting it, being comforted, comforting it. So there's distress and discomfort relationship. There's several relationships. One is the boy Is old friends with the manager. The other is the boy runs to her for a hug, kind of as though they recognize each other. Now she's finding, and as I said, these are future possibilities.

118. The beginning of the dream gives you the current psychological situation. The end of the dream gives you possible future developments if she takes action. And the action would be to go seek help from the manager, go down to the ground and ask the manager to help her. That's the action. That's the key. That's what she has to do. And if she does that, then these things could unfold. She might find a place to live. She might find relationships. She might find more support. She might find her future masculine type energy.

119. Speaker 10: The little boy was knocked down.

120. Speaker 1: Oh yes. I missed that paragraph. The child was knocked down but by other children. This was somewhat innocent. The children playing, the child was knocked down, and he runs up for a hug. This is not so threatening. This is more like a child falls over and scrapes his knee and comes running to you for a hug. Maybe he wants you to kiss it better and then he'll feel better. I don't know whether it's sinister. I don't think it's sinister. He's just upset. You could say she's getting in touch with her vulnerable, distressed feelings and her need for comfort.

120. Now we've used up a lot of time. Let's just see if we can formulate this. I'm going to try and formulate this dream into a story.

I arrived in my temporary... alienated abode, but I'm not allowed to settle down there. I immediately have to go out into the night, the darkness and do something, something that's required of me, such that I'm keep my things together. I'm in a public space trying to get information. And I'm threatened by a strange male such that, again, I have trouble keeping my stuff together and I have to run away and I managed to escape. I realized that I've been away too long. I'm worried about my pet. Sure enough, when I get back, I've been displaced and nobody knows where my stuff is. My stuff is lost. Now some stuff is lost. I fear not being able to gather my identity. And indeed, now some of my identity has been lost. I've lost something beautiful, a beautiful green plant that gave me hope. It's gone. We can't find it. The manager at first is not helpful

121. Oh, she's going to get help with inmates from the jail next door. We forgot that. What kind of help do you get from inmates from a jail? Doesn't seem very promising. At this point, the manager's not being very helpful. Things are quite chaotic at this point. And inmates from the jail seem chaotic. ‘

122. And then, nevertheless, the manager begins to become helpful and she takes me to a lighter place, a small house where I could enter into it and feel more secure. A bedroom where perhaps I could rest and be safe. And a little boy who seems to be an old friend, at least to the manager, and seems to represent me, and the boy seeks a hug from me. She feels connected to the boy.

123. I seek help. At first, I don't get much help, but then I do. I do get help and I begin to feel like I'm collecting my sense of self and my future self. And there's more sense of relationship act because I've asserted myself. I begin to find that there's more of a home for me somewhere where I can get my footing…

 We've only got 20 minutes now, so let's go to the bringer of the dream. Bringer. Do you want to tell us about the dreamer?

**Information from the bringer about the dreamer**

 124. Bringer: She is a 36-year-old married female. She is an opera singer on Broadway. And since the Pandemic has had a difficult time booking auditions. And lately, her agent dropped her saying that they couldn't place her, they couldn't find roles for her. There's something about her training and her education in music and that the roles are not matching. She's been recently dropped, which was a huge blow for her. This is her whole career, her passion. She's been meeting with other agents and was hopeful about one recently, who also told her that he wouldn't be taking her on because again, her training and her background are... there's something confusing to the agents about that. But the dreamer feels it makes perfect sense to her. And she loves singing. She loves Broadway. Her whole dream, her whole life has been this craft.

125. But she has to make money, so she took a flexible part-time job doing something else where she can travel while working there and also doing auditions as they come up. At this point, her husband and she are in Florida. We're from New Jersey. They left their apartment in New Jersey, moved out or sold it and are just nomadic now. She's originally from Canada, so they went and stayed with her family a little bit. Now they're in Florida, and then soon they're going to Europe. This dislocation, this hotel thing makes sense.

126. And she's feeling guilty now because she's having a lot of emotions about her singing and her future. She's also feeling that the industry has changed or she's getting older and realizing something about the industry that she couldn't see before. There's an objectification of women. There's this idea that if you have money and your family donates, then you'll get parts and roles. And she doesn't come from that.

126a. She has also in therapy been working on being more assertive and has been putting in more boundaries with her family. Her mother passed away 10 years ago from cancer, but her father is described as very easily angered. And the dreamer has two younger sisters. All the sisters have to walk around on eggshells. They never know what's going to set him off. He has very little tolerance for emotions.

Sophie, the family pet was put to sleep a few weeks ago. And the father kind of made a very rash, quick decision on that and just called up the dreamer. Then the dreamer felt … wait a minute, I think maybe we need a second opinion. And pushed for that, called the vet. And it turns out the father didn't have all the information, but then Sophie had to be put down anyway. But there was a moment where there was some hope there. But she's definitely been more assertive, expressive of her needs, putting down boundaries with her family.

127. There's a history of sexual harassment by a previous agent who also had the authority and power with getting her role or auditions, but also she's Canadian, so he was also in charge of her visa here. There's anxiety now when she does audition, kind of feeling like she's back in that state where she was with him, dependent and at the mercy of him really. I don't know what else to tell you.

128. Speaker 1: And all those things of being lost. There's so many lost things. You're talking about her losing her work, opportunity to work.

129. Bringer: She never envisioned a future in which she wouldn't be performing on Broadway singing. And now it's just not happening.

130. Speaker 1: She's losing some of hope of that, at least some of that.

131. Bringer: Yes.

132. Speaker 9: I hear the description of the person, but what does the person think is the reason she felt that she had to go to therapy for?

133. Bringer: She was feeling very anxious. She knew that she needed to work on her boundaries. She felt guilty all of the time. Her family puts a lot of pressure on her. Her father is always asking her, when are you moving back to Canada even though she's married and has a whole career here in the States. She visits quite often, but it's never enough. She fixes all of the sisters and the father's problems. She's such a helper to them, but she doesn't get anything in return. So that was catching up to her.

134. Speaker 1: She doesn't get help, but she has to take care of other people.

135. Bringer: Yes. Big responsibilities.

136. Speaker 1: And her father is not helping her. He's not making anything easy or supporting her, and neither was her agent. Her agent was harassing her.

137. Bringer: Yes.

138. Speaker 2: But there's also maybe like inkling of hope at the end of the dream that there could be another identity for her.

 139. Bringer: Yes. In our last session, that's what we were talking about, that maybe for now she doesn't have to give up her dream, she's really scared of giving up on this dream. That feels angry, feels the loss, feels guilty. But in the same session, we talked about exploring what else she could do. Like going to Europe is something she can do now because she's not working, or living more nomadically is something she can do now as a result of this circumstance.

140. Speaker 1: Which is something she might enjoy being able to travel to other places.

141. Bringer: Yes .

142. Speaker 1: Well, that's interesting because it's like she's beginning to feel some agency to do some other things, the possibility of doing other things.

143. Bringer: Yes.

144. Speaker 1: Freedom to do that. And so maybe that's this young boy whose she's embracing, that this young boy who could be her own masculine side that could play and have fun doing something else.

145. Bringer: I think there's now more space to explore what else is interesting to her.

146. Speaker 1: Okay. Why do you think she needs this dream? What is this dream doing for her? What is it helping her with? What is it helping her think about or become aware of?

147. Bringer: Her mom passed away 10 years ago from cancer. She and her mom were very, very close. Her mom was very supportive of her passion for opera singing and encouraged her to move to New York City and pursue this dream. And there's something tied up in her passion for this dream and her mom and this loss. And when her mom died, she went through PTSD, and nightmares, and panic attacks in the subway. So I'm curious to explore if this dream is somehow connected to this, to her mom and the loss, and then also possible loss of this career, and Sophie. There's so much loss in her life, really.

148. Speaker 1: Well, the dream seems to be showing her, at least repeating for her how alienated she feels, how barren the college room feels, and how unsupported she feels, perhaps having lost a mom and losing her support from the profession she was in, the acting, singing she was doing. She's being reminded of that, all of that. Maybe she needs to be more aware of it, or maybe she's already fully aware of it. But the dream is restating it all somehow to help her be more conscious of it, but also reminding her that she can go searching for help and get it somewhere else. And then things seem to open up for her. And maybe do you think you might be the manager who's taken her to the white house?

149. Bringer: Actually, yes. I was thinking that when this came up. And also in our therapy, there was a little bit of a, ‘Oh, are we going to continue or stop?’ Because insurance issues and there was a pause, but then she came back and we're making it work. And so I think she's put in a lot of new coping strategies and just in our work, ways that she can communicate boundaries to people that she's implementing them very quickly. So it's possible that that's me.

150. Speaker 1: That's interesting, implementing boundaries quickly. This young boy is kind of like a future warrior with a sword who would defend boundaries that he's already got that energy of protecting her. It's new, but it's full of potential.

151. Bringer: And I like the visual of a... It's the masculine energy, but it's a boy so it's like soft. That could be that part of her.

152. Speaker 1: Yes. Bringer, excuse me, but I don't mean to ask you a personal question, but do you experience yourself as having boyish energy?

153. Bringer: I'm not a mother yet, but I would want to be a boy mom! I don't know if that answers your question.

154. Speaker 1: You'd want to be a mom of a boy.

155. Bringer: Yes. I think I'm playful in therapy with her. I make jokes with her.

156. Speaker 1: I just think you have something of that kind of a quality of.... Can anybody help me out? I think there's something assertive and clear about you. And you're in touch with the masculine potential, I think, in that sense.

157. Bringer: Oh, that's nice. That's nice to hear. Thank you.

158. Speaker 1: Do other people see what I'm talking about?

159. Speaker 8: I would second that in the way you described the client. It was a very straightforward description.

159. Speaker 8: Almost like a sporting event.

160. Speaker 1: Yes.

161. Bringer: Maybe too controlled.

162. Speaker 1: No. No.

163. Bringer: No?

 164. Speaker 10: I think the empathy comes through. And the softness, the care comes through very clearly too.

 165. Bringer: Thank you.

166. Speaker 4: Well, and I also think that you were talking about some of the ways in which you're thinking very clearly about some other ideas. And when someone is so lost to have someone with some ideas, that's just very helpful sometimes even to just get the ball rolling, it's very useful.

167. Bringer: Yes. She really likes when I give her the words to say to people or role play, setting boundaries with her family, and other people who take advantage of her in the industry. She enjoys the playful way I deliver the language on how to set that.

168. Speaker 1: Okay. Yep. I think you're the manager.

169. Speaker 10: And I think the bedroom coming into the white house, and there being a bedroom, and the little boy shows that there's hope in the other ways that she can use her beautiful singing voice, and the endless possibilities in song that she might be able to discover. Opera's rough. It's a hard thing to do, to break into.

170. Bringer: Yes. And this was a dream that she started having as a child. She pursued it as a child. So now she's 36.

171. Speaker 7: Kind of wondered if she had to sacrifice a lot for this career. yes.

172. Bringer: Yes. She worked very hard.

173. Speaker 7: I kind of wonder, still this little boy it is some injured part of her on her way to become opera singer.

174. Speaker 2: I'm having another thought about people who are in Broadway shows, they call themselves gypsies. Because you're always up for a show and then you're out, you're in for the run, then you're out. And it's a very unstable way to make a living for most people. , if you're Patti LuPone, no. But everyone else, your income is unstable, you're out. You're getting hired again is unstable. I'm kind of matching that up with the sequence of, I'm here but I can't stay. I have to go somewhere else. Now I'm here, but this person's harassing me and I have to go somewhere else. And this sense of instability in her home, in her setting. And then at the very end of the dream, there's a house. It feels like that might be thematically related to the life of a Broadway actor, which is pretty made up month by month. And then the hope of having some kind of psychic house, some sense of continuity and hominess that even though, it's actually letting her down now.

175. Bringer: Yes, that's a good point. Very transient career.