

Dancing Dwarfs and Talking Fish:
The Narrative Functions of Television Dreams

By

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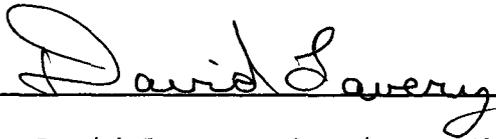


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Approved:



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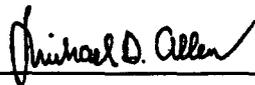
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DEDICATION

First and foremost, I dedicate this work to my husband, John Burkhead, who lovingly carved for me the space and time that made this dissertation possible and then protected that space and time as fiercely as if it were his own. I dedicate this project also to my children, Joshua Scanlan, Daniel Scanlan, Stephen Burkhead, and Juliette Van Hoff, my son-in-law and daughter-in-law, and my grandchildren, Johnathan Burkhead and Olivia Van Hoff, who have all been so impressively patient during this process. I dedicate this work to my mother, Ruth Paris, who, like her mother before her, considered education a way of life rather than a means to an end. Finally, I dedicate this dissertation to my father, A.W. Paris, Jr., who didn't make it to the end, but was always so very proud.

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ABSTRACT

This dissertation examines the functions of dreams in television narratives. From its beginning, television has been a storytelling medium. Whether delivered to a live audience or played out on a sound stage, narratives and those who write them have always been the crux of the television program. Also from its beginning, one of the standard tropes for presenting television narratives has been the dream sequence. While film can claim a long history of scholarly inquiry into the connection between film and dreams and the way that dreams function in movies, no comprehensive research exists on the subject of television dreams. Scholars have included dreams as examples in discussions of narrative complexity in television, or in discussions about technological improvements in television's visual presentation, but no studies have sought to analyze the purpose dream sequences have in the narratives that are arguably the most popular and frequently "read" stories in our culture.

This project first looks at dream theory as it relates to film in order to show why that scholarship is not appropriate for an analysis of television dreams. Next,

the dissertation analyzes the narrative functions of dreams using as its frame Carl Jung's narrative stages of the dream: exposition, development, culmination, and conclusion. While television dreams, both memorable and obscure, are analyzed throughout, case studies of the television programs *The Sopranos* and *Buffy the Vampire Slayer* are included to show in detail how dreams function throughout a television series. The dissertation concludes with an examination of television's own critique of its dreams which occurs notably in episodes of *Moonlighting* and *Max Headroom*. This project required a significant collection of data, specifically television episodes with dreams in their stories, and a compendium of that research which includes over 1000 television episodes is included in an appendix at the end of the dissertation.

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INTRODUCTION

Almost from its inception, film has been discussed as a cultural product made from or made of or experienced as dreams. One of the earliest connections between film and dreams was made by Italian film theorist Ricciotto Canudo, who argued for filmmakers using their dreams to create film, and in 1923 claimed, "One of cinema's exclusive domains will be the immaterial, or more precisely, the unconscious" (300). Canudo correctly claims that film is a unique medium through which to communicate the artist's unconscious, but he was not and could not have been correct that this was the exclusive area of cinema. Having died in the same year in which he made this proclamation, Canudo could not have conceived of the extent to which television would adopt the unconscious, specifically the dream, as one of its most creative and most utilized tropes, and one which stirs much reaction, both favorable and negative, among viewers.

Beginning a scholarly investigation of television by referring to the words of such an instrumental early film theorist might itself create an intense reaction from both film and television scholars. Yet, it is important to

establish both the similarities and differences between film and television as they relate to how the unconscious state of dreaming is treated, produced, and presented by the two media. Doing so will help illustrate why the general subject of dreams in television calls for critical analysis distinct from film theory, analysis that has been for the most part ignored.

Television has long been treated as a distant and poorer cousin of film. 21st Century television, however, has finally found its position next to, not below, film, at least where some critics are concerned. In February, 2009, film critic Marshall Fine declared in his blog, "I'm here to say that, as it stands, TV turns out more solid and consistent entertainment every week than the Hollywood movie studios put out between January and October most years." On July 20, 2010, Steven Axelrod, writer, critic, and son of movie writer/producer/director George Axelrod, pronounced in his blog that television is better than the movies, arguing, among other things, that "television has become the venue of choice for the most talented writers, actors and directors in Hollywood" in part because television writers, unlike in film, have almost complete creative control. Some film critics have even blurred the

line between the two media; when asked about the best films of the past decade, filmmaker Michael Tully responded, "If *The Wire* were eligible for this list, it would have been my number one pick" (qtd. in "Discussing") Also, where movement between the two media was once from film to television, with movies like *The Odd Couple*, *M.A.S.H.*, and *Parenthood* finding space to expand their stories on the small screen, today the direction has changed, with blockbuster films like *Sex and the City* shifting their stories to the big screen. And discussions of "Quality American Television" continue to close the gap between the once very distant relatives.

Much of the shifting interest from film to television is a result of increasing and successful attempts by producers of television to create compelling stories utilizing the more "artistic" elements of storytelling such as allusion, metaphor, and irony, those elements typically associated with film. Technological improvements have also made it possible to include more creative visual effects in small screen stories, effects that once only filmmakers could afford. Yet, while television and film are becoming more alike, each maintains unique characteristics which

invite distinct scholarly discussion. Dream is one such element.

Almost from its inception, scholars have theorized film through the oneiric metaphor, yet little attention beyond fan discussion has been paid to the general subject of dream and television. Currently, scholarship is limited to analysis of individual dream episodes, the function of dream in particular television series, or dream's contribution to the complexity of television narrative. This study seeks to provide a more general analysis of the subject by addressing the question of how dreams uniquely function in television. After a brief overview of the history of film theory as it relates to dream, I will show in this introduction how this theory provides only a limited understanding of dreams in television. I will also include a short discussion of dreams in television's other, perhaps closer relative, radio. The dissertation will then identify and analyze the various ways that dreams in television attempt to enhance the narrative of the television story, illustrating how narrative is the distinguishing function of dreams in television.

Film and Dreams

Associations formed by critics, theorists, and filmmakers between the dream experience and film have existed for almost as long as the medium. Attempts by early filmmakers to represent dreams on film express an implicit awareness of the connection. Later filmmakers convey a more theoretical clarity about the similarity. For Bergman, "Film as dream, film as music. No art passes our conscience in the way film does, and goes directly to our feelings, deep down into the dark rooms of our souls." Here Bergman speaks to the psychological impact of film and its ability to reach the place where dreams reside in the human psyche. Fellini more directly addresses how film and dream function as parallel experiences:

Talking about dreams is like talking about movies, since the cinema uses the language of dreams; years can pass in a second and you can hop from one place to another. It's a language made of image. And in the real cinema, every object and every light means something, as in a dream.

As a director, it is no surprise that Fellini focuses on how the film produced resembles the dream vision. Indeed, there is little scholarly disagreement about film's rare ability to emulate dream. Nor is there much dispute that the viewer experience is similar to the experience of dreaming; it is the degree of similarity that produces the greatest dissension among scholars. The cinematic presentation of dreams and film's suitability for creating a dreamlike vision, along with the dreamlike experience of the viewing event all combine to make film "the stuff that dreams are made of."

Film Dreams

Very early films presenting dream sequences indicate a more scientific concern by filmmakers with the nature of dreams; specifically, the films show an interest in the classification of dreams, and the dream types most represented in these films are nightmares and fantasy. An early attempt at realistically capturing the nightmare is Fred Rains' 1911 *Jones' Nightmare*. This film integrates a number of the main character's subconscious fears, with the action focusing on the attempts by Jones to elude a giant lobster and demons and ending with him being shot to the

moon. The nightmare will continue to fascinate filmmakers; however, it becomes more subtle yet more scientific in later films. Hitchcock's 1945 *Spellbound* directly explores Freudian dream interpretation. Other early filmmakers concentrated on the less horrific fantasy of dreams. The 1907 *Dolls in Dreamland* presents a dream sequence, filmed in stop-motion animation, in which a child sees his toys come to life. While predating surrealism, photographer turned director Edwin Neame's 1912 *Dream Paintings* lays the foundation for cinema expressions of the unconscious, dreaming mind notable in Buñuel and Dali's 1929 *Un chien andalou*. Hollywood will utilize technological innovation in a continued exploration of dream fantasies in blockbusters like *The Wizard of Oz* (1939) and *Fantasia* (1940).

For one group of filmmakers, bringing dreams to the screen becomes a more personal artistic pursuit. For Ingmar Bergman, film had a natural connection to dream. "A daydreamer cannot be an artist elsewhere than in his dreams. Hence it is quite obvious that I had to end by expressing myself cinematically" (51). Bergman equated visions of his films with his dreams, both occurring through the same creative means, both representing a

reality for the artist. Bergman considered his own dreams so artistic that he could film them without alteration:

Twice I have transferred dreams to film exactly as I had dreamed them. One is *Wild Strawberries*, the sequence with the coffin. Without any translation, it's just as it occurred in my dream. The other film is *The Naked Night*, the first sequence with the clown and his wife. (53)

Like Bergman, Federico Fellini made his own dreams the subject of his art. In the autobiographical *8½* (1963), a film director finds his dreams are a haven from the stress of trying to produce a movie for which he has lost his inspiration. *Juliet of the Spirits* (1965) transfers visions from Fellini's own dreams onto his female character; she experiences these visions while moving in an almost dreamlike state through much of the film. Utilizing his personal dreams as subject for his films is for Fellini, like Bergman, the work of a genuine artist whose role is to serve as "the medium between his fantasies and the rest of the world."

Filming Dreams

Dreams seem the natural subject of film in large part because of the medium's unique ability to imitate the visual aspects of dreaming. This imitation occurs in dual techniques: the use of film's unique technology, and the resulting creation of strange images and irrational narrative sequences.

Dreams are moving visions, leaving only film, theater, and television as media capable of their imitation. Dreams occur as sequences of images which, based on the work of Freud, each carry meaning and together contain the dream's primary meaning. Here both Soviet Montage theory and Russian formalism help explain film's unique ability to recreate dreams.

Russian Formalist Tynyanov defined "The visible world . . . as semantic sign" (qtd. in Stam 49). The visible objects of the world are signs that, when connected in film through shots, create a language that must be "read" by the viewer, much as the images in a dream must be "read" by the dreamer or even his or her psychoanalyst. Yet it is the method available to film of linking these images that reinforces the medium's aptness for imitating dreams.

Montage, or editing, allows the filmmaker freedom in the weaving of images together for the screen. Soviet Montage theorists saw an image's meaning as arising from its position in the larger sequence of images. For montagists like Eisenstein, the most interesting sequences were those producing "a disrupted, disjunctive, fractured diegesis, interrupted by digressions and extra-diegetic materials" (Stam 41), effects equally descriptive of dreams.

That these effects are, in part, made possible by techniques created by film strengthens the association between film and dreams. Georges Méliès, understanding cinema's ability to provide a dream-like escape, developed the use of stop-motion and utilized fades, superimposition, reverse motion, dissolves, and fast motion to create the magic that would provide his viewers such an escape. Along with the Lumières and Edwin Porter, Méliès would show that these techniques could be used to construct a film vision that imitates subjective fantasy like the dream (Blumenberg 92).

Dreaming Films

Among the dream/film triad, the spectator's dreamlike experience while viewing film is the most theorized. This

is also the area where theory most conflicts. Petrić places the earliest specific study of the similarity between dreaming and film viewing in the 1920's with René Clair's essays, later collected in *Reflections of the Cinema*. In a 1926 piece, Clair wrote:

The spectator's state of mind is not unlike that of a dreamer. The darkness of the hall, the enervating effect of music, the silent shadow gliding across the luminous screen - everything conspires to plunge us into a dreamlike state in which the suggestive power of the forms playing before us can become as imperious as the power of the images appearing in our veritable sleep.

(qtd. in Petrić 2)

Clair's observations are followed with notable contributions by Jean Epstein in his 1946 *L'Intelligence d'une machine*. Much of the early work elaborates on Clair's idea that the movie theater is optimal for creating a dreamlike state, arguing that the lowering of the theater lights and the spectator's almost fetal sitting position are also analogous to the sleeping state in which we dream. Ernst Aeppli, in 1944, found similarity in the visual space

of film and dream, arguing that dreams are projected on a "luminous field, framed by a large dark space" (qtd. in Rascaroli). Shortly after Aeppli published his claims, another psychoanalyst, Bertam Lewin expanded on the analogy by arguing that there is a white "dream screen" on which the dream is viewed by the dreamer, and that this screen represents to the dreamer the mother's breast seen by the infant as he or she falls asleep. Lewin's connection between the cinema screen and the breast has its origins in Freud's work on the interpretation of dreams. Freud argued that the "very backdrop of our dreams may derive from 'the dream screen,' the nursing infant's memories of the blurred breast, which is the last thing it sees as it falls blissfully asleep" (qtd. in Porter 44). In 1984, Robert Eberwein modified Lewin's argument, claiming that the dream screen also encompasses "our own sense of self, the ego." To watch film is, for Eberwein, to sleep (and thus to dream), and in this sleep we "return to the state of perceptual unity that we first participated in as infants and that we can know as dreamers." The perceptual unity in this case includes a unity with the self, which, using Wordsworth's model, reestablishes the "integrative vision we have as infants and as children" (4).

The cinema's ability to produce a sleeplike/dreamlike state does not transfer to discussions of the theater or television. Some have noted that the theater's proscenium creates a too artificial framing of the visual action and, thus, cannot approximate the "screen" on which dreams are viewed. Additionally, unlike the almost seamless cuts between films shots that mimic the succession of dream images, the time it takes in a theatrical production to shift from one scene to another only breaks the dream allusion. The same is true for the commercial breaks in television. Typically, television is viewed in the light, and so does not provide the same sleep environment that film viewing does.

In the 1970's, Suzanne Langer, George Linden, and F.E. Sparshott contributed significantly to discussions of the dream state of film viewers. Sparshott is noteworthy for his argument in "Vision and Dream in Cinema" suggesting that both the dreamer and film viewer are spectators with no actual contact with the images observed. After Robert Curry challenged Sparshott's implication that dreamers do not participate in their own dreams, Sparshott conceded that, "I was quite wrong to suggest that the dreamer has the dream-experience of being in but somehow not of his

dream-world (if I did suggest that)" (92), but he goes on to explain that it is with the waking memory of them that dreamers most clearly experience their dreams.

Sparshott's observation shares much in common with Petrić's idea, borrowing on the research of Charles Tart, that film viewing is most similar to the "high dream" in that the viewer's identification "with the events occurring on the screen" "activates sensory motor centers or paralyzes muscular activity" (8). A result of this "hypnotic" state is a "reduction of the viewers' critical reflections during film screening" (9). Like the dreamer who awakes from a dream, the film spectator's interpretation occurs after viewing a film. And like dreams, the film is difficult to recall, and thus the spectator must reflect on the film based only on the parts remembered. For Freud, the forgetting of dreams is the function of censorship, the process that allows people to resist the subconscious truths they have experienced in their dreams. Petrić argues that the more psychologically stimulating the film, the greater the sensory-motor response, and the greater the reduction of critical reflection, or censorship. "Many untraditional filmmakers try to counteract this phenomenon . . . so that they may

have a dispassionate response . . . and make immediate critical comments" on what they witness in the film (10). Petrić introduces the inability of viewers to find language to describe the film as a further similarity between film and the psychological effect of dreaming.

Much of Langer's work focuses on the viewer's participation in the events portrayed through images on the screen. For Langer, the viewer is "always at the center of those events. These images seem as though they are the viewer's creation" (qtd. in Nadaner 124). Semiotician Christian Metz's influential work in the area of film and dreams disputes Langer's theories of the spectator's position in the film narrative, a position theorized on the basis of a similarity between film and dream. Metz begins "The Fiction Film and Its Spectator: A Metapsychological Study" with a definitive claim that "The dreamer does not know that he is dreaming; the film spectator knows that he is at the movies: this is the first and principal difference between the filmic and oneiric situations" (75). Metz argues that spectators maintain their hold on reality; that is the difference between the fictional world of film and the spectator experienced world, and this hold creates space between the spectator and the film. The mechanism

that insures this distance is, ironically, the audience outburst that temporarily has the viewer "actively invading the diegesis" of the film and responding to it as something real (75). This "outburst", a moment of deception in which the spectator believes he or she is in the story, "awakens him, pulls him back from his brief lapse into a kind of sleep, where the action had its root" (76). Those spectators who do not experience outbursts, and thus do not experience the mechanism for pulling them out of the near sleep experience, press the "perceptual transference a bit further than do audiences who actively invade the diegesis" (77). However, Metz makes clear that these spectators still are not dreaming. Instead, they are hallucinating.

If there is any connection for Metz between the dreamer and the spectator, it is that at some point both lose awareness of what they are experiencing. Spectators undergoing perceptual transference may temporarily forget they are sitting in front of a screen watching a film, and dreamers at some point are not aware that they are dreaming. But Metz argues that this convergence reinforces difference rather than similarity between film and dream. For most of the film viewing experience, spectators maintain an awareness of watching a film. The perceptual

transference is only temporary, and most of the time stopped by the ritual of film viewing itself. On the other hand, for most of a dreaming experience, the dreamer has no awareness of being in a dream. Dreamers are only aware they are dreaming during the short time between sleep and waking, or during brief moments in a dream when they are struck by a sudden attentiveness to dreaming. Dream analysis refers to this as this "lucid dreaming." Metz refers to these temporary states as "gaps"; the gap for the film spectator is a time of dream, and the gap for the dreamer is a time of awareness. "The gaps themselves suggest a kinship at once less close and more permanent" (77).

Metz claims as a second difference between film and dream the fact that "filmic perception is a real perception (is really a perception); it is not reducible to an internal psychical process" (80). The spectators receive images representing "something other than themselves, of a diegetic universe" which other spectators receive as well. They are not images associated with or reflective of the individual psyche. Conversely, only the dreamer receives the images of his or her dream exactly because they belong to the individual psyche. The film's images are real while

the dream's images are mental. "The difference between the two is what separates perception from imagination in the terms of a phenomenology of consciousness" (80). Here Metz conflicts with earlier theory like that of Mitry which makes a distinction between mental and oneiric images. "Whereas mental images oppose our normal perceptions of the world, oneiric images replace it, becoming a pseudo-reality in which we believe completely" (qtd. in Rascaroli).

The 1975 issue of *Communications*, which included Metz's study as well as essays by Bellous, Barthes, and Baudry, signals for Rascaroli the union between film and psychoanalysis, linguistics and psychoanalysis, and as a consequence, film and dream, "in the name of semiology." The semiological approach leads directly to the issue of the spectator's gaze as it is addressed in film theory. Copjec argues that it is a misreading of Lacan that leads to film theory's concept of the gaze. In feminist theory, the gaze is the structure that makes woman always visible to the patriarchal eye and its resulting authority and law. Woman is subjugated to the gaze and so can only see herself through it. What she sees when she looks within herself is only her "subjugation to the gaze", reflected back as in a mirror. For Copjec, the essential problem in film theory

is that it "conceives the screen as a mirror," a perpetuation of the subjugating gaze, while it should be focusing on "Lacan's more radical insight, whereby the mirror is conceived as screen" (54). Copjec argues that Baudry and Metz are both guilty of creating this misconception, along with the journal *Screen*. Under the misconception, "the images presented on the screen are accepted by the subject as its own" (58). This does not account for Lacan's idea that subjects seeing their reflections also see themselves as "master[s]" of all they see. The identification of the self is a result of the gaze. "The gaze is that which 'determines' the I in the visible; it is 'the instrument through which . . . [the] I [is] *photo-graphed* (emphasis Copjec's)'" (67). But as Copjec points out, for Lacan the subject is never "totally trapped in the imaginary" (67). Instead, for Lacan "I am not simply that punctiform being located at the geometral point from which the perspective is grasped" (qtd. in Copjec 67). The subject (spectator) does not see on the screen a "complete visibility of the I" (67). It, the self seen on the screen, is simply a representation of a reality "being camouflaged" (Copjec 71) that must be interpreted. The screen, therefore, is not merely a mirror image of a

fixed self-defined by the subjugating gaze. It is the site of creation for the "pseudo-reality" that Mitry suggests is the result of the oneiric image.

Scholarship on film's unique ability to present reality is important to considerations of the connection between film and dream. Siegfried Kracauer assumes that film spectators are in a dream state when he claims that viewers experience conscious meaning from film when they are not dreaming (1). For Kracauer, meaning derives from the experience of the material, concrete images of film, and he implies that this experience cannot occur when viewers are in the dream state. Yet here Kracauer seems to be describing a Freudian version of dream, an experience where objects are flashed upon the "dream screen," with meaning obtained from the interpretation or identification of those material objects. They are not always symbolic; sometimes, Freud argues, the objects in dreams exist in the dreamer's lived past but have been forgotten. Recalling them through dream enables the dreamer to experience a reunification with that past; this is a similar process to that developed by Eberwein. The distance between dream theory and reality theory, then, is not that great. The distances between film and television and the theories that

apply to dreams and those media are, however, quite expansive.

Television and Dreams

There is no natural segue between film theory related to dream and the function of dreams in television. Because of the differing nature of television viewing, little to no scholarship exists on the psychological relation between television viewing and dreaming. As earlier stated, viewers experience television in a physically different way; the room is often lit, and there are often other people carrying on other activities while a person is watching television. According to Fellini, this is why television has "killed movies," or "real cinema" where "every object and every light means something, as in a dream." Fellini is clear about how he believes the death of film by television occurred:

Because it uses the language of film, but in a different context, and it reduces its proportions. So you don't have the same impression of sleep that you get when you step into a movie theater - that solemn, almost religious ritual of stepping into the realm of

visions, as when you go to sleep and start to dream. Television, on the other hand, constantly projects images through that little box; and while watching TV, people chat, eat, et.cetera [sic]. It's as if you were dreaming by being awake, but in such a way that you actually cannot pay attention to your dream because you're awake.

Among the list of problems Fellini identifies in TV, he fails to mention the commercials that constantly interrupt the televised story, another significant difference between traditional, commercial television and film. And he is correct that because of the external disruptions television viewing may invite, the effect cannot be what he describes, where every "every object and every light means something, as in a dream."

Yet Fellini is incorrect in arguing that television has caused the death of "real cinema" because it somehow diminishes the "proportions" of the language of film. The film experience found analogous to dreaming may not be reproducible in the small screen experience, but from the early days of film, once filmmakers learned that their art must be more than the recording of real life action on

moving photographs and made narrative their purpose, the telling of compelling stories has also been a major impulse for creating film, part of the language of film. Rather than silencing that impulse, television has appropriated it for its own uses and evolved narrative elements of television art to a level that arguably surpasses film. Instead of creating a 120 minute dream state for audiences, television offers them an average of 1000 minutes per season in which characters and complex story arcs can be fully developed. Those stories offer not the chance to dream, but the chance to see dreams utilized in the service of narrative. Because television viewers are not "dreaming" as film audiences are, then there is no decrease in "critical reflections," which Tart associates with Freud's idea of censorship, and the TV viewer is beneficially left with a memory of the story screened and the ability to analyze it. This includes the opportunity to examine the narrative strategies used in the story telling, including the dream.

At the time of this writing, over 1000 dreams in television programs have been identified for this project. They include dreams from the earliest parts of television history, like the 1950 episode of *Ford Theater* titled, "The

Married Look," which, like episodes in similar "playhouse" shows, was a filmed stage drama. As with the famous 1956 episode of *I Love Lucy*, "Lucy Goes to Scotland," dreams in the early days of television production were less than believable in part because they were "performed" before live audiences, which made it impossible to use the blurs and fades or other visual clues that would signal dreams for viewers of programs with no live audience to worry about. These early programs used dreams to support story lines, and sometimes, like in the 1952 *Mark Saber Mystery Theatre* episode, "The Case of the Deadly Dream," dreams were the story line.

This has not changed; today, a viewer might watch a dream that unveils information about a character or story, such as in the *Numb3rs* episode, "Hot Shot" (2.24), in which Charlie dreams of his mother and gives viewers a glimpse at the woman whose death and absence weighs heavy over the major *Numb3rs* characters. Or a viewer might watch an episode where the dream IS the story, as with the two part episode of *Third Rock from the Sun*, "A Nightmare on Dick Street" (2.25, 2.26), in which Dick experiences his first dream and his fellow aliens believe Dick is having a major brain malfunction. The way dreams are presented by

television has remained consistent because from the beginning, producers have seen that it is with the narrative that dreams can most impact the audience.

The study that follows will examine dreams in television narrative, specifically the various ways that dreams have been used to enhance the stories and characters presented in the over sixty years of television's history. The study is divided into chapters that follow the four stages of the dream as outlined by Carl Jung, who believed dreams are structured like a drama. While Jung's stages are not intended to represent the structure of the dreams created for television, they aptly represent the functions identified by this study for dreams in television narratives, exposition, development, culmination, and conclusion, and thus provide a contextually relevant frame for this study. In addition to the four chapters exploring these functions, case studies examining two programs in which dreams are a significantly essential element of the narrative development are included. Before concluding, this study will offer a brief analysis of how television has self-reflexively critiqued its own use of dreams in story development.

CHAPTER I

DREAMS THAT BEGIN NARRATIVES

Once upon a time, happily ever after. The stories we tell are the stuff of dreams. Fairytales don't come true. Reality is much stormier, much murkier, much scarier. Reality. It's so much more interesting than living happily ever after.

("Dream a Little Dream of Me (2)" 5.1)

Protagonist Meredith Grey could easily be speaking for television producers when she makes the connection between stories and dreams in a voiceover from the two-part Season 5 premiere of *Grey's Anatomy*. Under no illusion that TV viewers experience television stories as dreams, program creators often use dreams to launch stories, making them, indeed, the stuff of dreams. The establishment of the story, or exposition, is the first stage of the dramatic arc as established by Aristotle, Freytag, and others. According to Jung, it is also, appropriately, the initial stage of the dream.

Coming now to the form of dreams, we find everything from lightning impressions to endlessly spun out dream-narrative. Nevertheless

there are a great many "average" dreams in which a definite structure can be perceived, not unlike that of a drama. For instance, The dream begins with a **statement of place** ... Next comes a statement about the **protagonist** [emphasis from original] ... Statement of time are rarer. I call this phase of the dream the exposition. It indicates the scene of the action, the people involved, and often the initial situation of the dreamer. (19)

Aside from Jung's description of clearly structured dreams as "average," the characteristics he offers for the exposition phase of the dream aptly apply to the functions dreams serve when they introduce or expose viewers to a television program or program's seasons. Utilizing the dream in this way is risky; dreams could further confuse the already puzzling experience of a pilot or series premiere where characters or plot are foreign to viewers, not to mention viewer distrust of the dream device. Yet the dream provides a creative and efficient means for accomplishing narrative exposition, as integral to the television story as it is to dreams themselves.

Of the fourteen television pilots located for this research that use dreams for narrative exposition, most are, not surprisingly, shows grounded in horror or fantasy. Notably, the very first episode of the original *Twilight Zone* was based on an astronaut-in-training experiencing a fever dream while in isolation ("Where is Everybody" 10/2/1959). Within this group, three series (*Buffy the Vampire Slayer*, *Dante's Cove*, *Moonlight*) present character's dreams within the first moments of the premiere episode. In the cases of *Buffy the Vampire Slayer* and *Dante's Cove*, the primary function of the dream is to establish the dreamer's situation, or impending situation, rather than revealing place, character, or time. Each present images that also foreshadow future action in the series. And in each example, the viewer is not able to discern the dream's function until additional narrative exposition occurs.

While *Buffy the Vampire Slayer's* title clearly indicates the series' protagonist and her situation, viewers must still be introduced to the teenaged super-hero on screen. This happens in "Welcome to the Hellmouth" (1.1) immediately after the extraordinary teaser that lays the groundwork for Whedon's new, feminist mythology of

vampires and their hunters. Following this teaser and the show credits, an overhead shot captures a pretty, blonde, young woman asleep under all white bedding. This is when viewers see the title character's first dream, which includes brief flashes of the following images: an underground cave or room lit gothic style by multiple candles, a graveyard, a hand breaking through concrete, many undead figures walking in march step, a simple silver cross pendant, and the face of a very ugly, very angry vampire. Without the information provided by the series title, this dream could be read as merely a nightmare which, like typical nightmares, include unreal subjects like vampires and other monsters, yet the title leads viewers to read the images in this dream as real possibilities within the program's diegesis. Following the short dream, the young woman awakens just as her mother calls out to wake her up for her first day of school, and viewers learn the dreamer is Buffy Summers (Sarah Michelle Gellar), the teenaged vampire slayer.

It is important to notes there that Buffy's initial dream does not itself follow any narrative structure and as such is incoherent. According to Tilley, dreams that are not narrative but instead present "single images or single

words" are experienced in "non-REM sleep." If this is the case, the dream tells viewers that Buffy is perhaps not sleeping soundly, information suggesting something significant about her state of mind, at least at the subconscious level. Visually, the dream resembles the third component of the rock video as described by Marsha Kinder. This component consists of a "series of incongruous visual images stressing spatial and temporal dislocations" which cause these videos to "closely resemble dreams" (5).

Just like the dreamy images in a rock video, Buffy's dream functions to dislocate viewers and the story from space and time. There are several levels at which this dislocation functions to serve Joss Whedon's purpose as he introduces his TV version of the vampire slayer. First, such a dislocation interrupts any preliminary associations viewers might anticipate between the new television program and the screen version of Whedon's story, the final product of which was not a story of Whedon's making. Also, a disturbance of viewers imaginative functions allows Whedon to substitute a new space and time, one where old mythologies of heroes and villains are put away and space created for newly conceived figures. In this new space and time, the petite blonde wearing lipstick and high heels is

not made vulnerable by her femininity; instead, that femininity is an integral part of the hero that is the vampire slayer. In Buffy's words, "All right, yes, date and shop and hang out and go to school and save the world from unspeakable demons. You know, I wanna do girlie stuff!" ("Faith, Hope, and Trick" 3.3). Finally, a dislocation from a literal or non-fantastical space allows viewers to more easily accept the location of Whedon's new series, Sunnydale, California, built on top of a mouth of hell from which crawl the most horrific and fantastic creatures ever to challenge the slayer's power.

This dream, then, dislocates in order to establish place and time, and is part of the introduction to the series' protagonist, but it tells little about the character herself apart from the vividness of her dreams. As the first season progresses, the images in Buffy's dream take on new meaning; as each flash occurs in Buffy's waking experiences, it becomes clear that the dream functions as a foreshadowing tool. In this case, the foreshadowing is found within a dream and is, thus, integrated into the narrative exposition of the program.¹

¹ An in-depth analysis of dreams in Buffy the Vampire Slayer can be found on page 121.

Moonlight is a CBS series which, like the *Buffy the Vampire Slayer* spin off, *Angel*, follows a vampire who has chosen to protect humans from his kind rather than feed off of them. Unlike *Buffy*, whose circumstances must be uncovered through the course of the pilot, the initial situation of *Moonlight's* protagonist Mick St. John (Alex O'Loughlin) is exposed almost fully through a dream sequence in the first few minutes of the program. After a quick shot of a man either dead or asleep in a glass "box", viewers see St. John being interviewed on a television show. He tells the interviewer that being a vampire "sucks," and then dispels a number of vampire-killing myths, joking that garlic is very good on pizza. St. John says that the only fire or beheading will kill a vampire. St. John claims that he doesn't kill innocents; he only kills to protect the innocents. The interview sequence and dream end, and viewers are again shown the glass "box" as its top opens and St. John climbs out ("There's No Such Thing as Vampires" 1.1).

That St. John is, indeed, not a vampire preying on humans for their blood is confirmed as St. John opens a concealed refrigerator in his kitchen and removes a syringe and a vial of blood with which he promptly injects himself.

As he is doing this, St. John narrates his situation in a voiceover reminiscent of Noir film. While the opening dream of *Buffy the Vampire Slayer* reveals little about the character herself, *Moonlight's* opening dream sequence offers a clear description of St. John, who viewers quickly learn is only one of the show's two protagonists. The information is presented by the character himself, in the dream and in the action that accompanies the voiceover, making St. John the initial voice or focalizer of the series. In this case, *Moonlight's* introductory dream fulfills major elements, including time and place, of Jung's exposition phase of dream.

A third horror series, *Dante's Cove*, produced for the gay network, here!, combines exposition elements from both *Moonlight* and *Buffy the Vampire Slayer*. Like *Moonlight*, the introductory dream in "The Beginning" (1.1) occurs immediately. A young man, Kevin (Gregory Michael), is on a bus traveling on open road. Kevin picks up a copy of *Dante's Inferno* to read and quickly falls asleep with the book covering his face. In his dream, a male voice calls out, "Kevin, come to me Kevin," followed by flashes of horrific images of vampires, blood, etc. The images in Kevin's dream, like those in the opening dream in *Buffy the*

Vampire Slayer, serve to dislocate viewers from a non-fantastical world and prepare them for a world where witches and vampires are the norm. The images are, also like those in Whedon's vampire slayer story, a mystery to viewers as well as the dreamer as they foretell future action in the show's supernaturally based narrative. Indeed, there is even less exposition than in the story of the vampire slayer as there is nothing in this show's title except a potential allusion to the traveler from the *Divine Comedy* to provide context about the dreamer/protagonist or the program's genre. However, while viewers cannot yet know "what" this character's role is in the *Dante's Cove* story, the dream provides some important information. Kevin is identified to viewers by the voice who calls his name, and he is being summoned by that tempting and imposing voice for some reason unknown to Kevin and the viewer. The dream is reminiscent of that experienced by Eve in *Paradise Lost* in which she, like Kevin, is urged by a mysterious figure to take action. The fact of the dream within the pilot story also gives critical narrative exposition. Kevin is traveling, like Dante, to the title location named after the adventurer to hell, and he is

clearly a character sensitive to the suggestion of outside forces such as literature.

In each of these horror based programs, dreams provide an economical method for narrative exposition. Not only are characters and their situations introduced to varying degrees, but the viewer is able to discern from the dreams that the protagonists' stories will include supernatural and/or horror elements, placing character and plot within a particular genre or mixture of genres. For the non-fantasy pilots that utilize dreams for story exposition, identification of genre or even future plot elements is less significant than the description of character provided by the dreams. Indeed, these television stories are often based on the psychological condition of a character or characters, and the dream device provides a natural means for exposing that state. Such is the case for dreams in the pilot episodes of *Californication* and *The Sopranos*.

In Showtime's 2007 program, *Californication*, protagonist Hank Moody (David Duchovny) and his personal conflicts drive the show's plot. Both are introduced in a dream in the opening shots of *Californication* ("Pilot" 1.1). The camera opens on Hank's Porsche pulling up in

front of a church. He enters, walks to the crucifix hung behind the altar, and introduces himself to God. He doesn't get an answer from God, but a beautiful nun does respond, and he tells her he has a "crisis of faith," a problem with writer's block. She answers that "Our Fathers" or "Hail Mary's" won't address the problem, and asks "how about a blow job?" The camera cuts to Hank in bed, where he is awakening from the dream. The woman beside him played the nun in his dream. Her husband comes home, Hank leaves quickly (without his pants), and he drives pantless to pick up his daughter from her mother. They then go to Hank's home, where there is a naked woman who is not the dream nun in his bed.

In these first minutes of *Californication*, the protagonist's two main psychological problems are presented to viewers; Hank is having trouble performing at all professionally, and he is having trouble restraining his his sexual performance. During this pilot episode, Hank sleeps with three women, one who he later learns is only 16, while the woman he claims to love, his daughter's mother, is preparing to marry another man. Just as in his dream Hank is offered sex as a substitute for the practices that might "cure" creative impotence, he uses promiscuous

sex as a substitute for the real love he would like to have with the mother of his child, Karen (Natascha McElhone). His agent even offers him a cheap substitute for the creative writing he cannot accomplish, a job as an internet blogger. The conflict between what is real and what is fake or cheap in Hank's life is first introduced in the show's inaugural dream sequence.

In *The Sopranos*, one of the most deeply psychological stories to air on contemporary television, viewers are introduced to the main character's frequent dreaming not by seeing the dream but by Tony Soprano (James Gandolfini) describing it to his psychiatrist, who he is seeing to help him deal with physically overwhelming panic attacks. In the pilot episode ("The Sopranos" 1.1) viewers meet all of Tony's families, the one that includes wife, mother, uncle, and children, as well as his mob family and a family of ducks whose departure from his pool seem to initiate Tony's psychological breakdown. Toward the end of the episode, Tony is describing to Dr. Melfi (Lorraine Bracco) a dream he had. His "belly button was a Phillips head screw" that he was turning. When he unscrewed it, his penis fell off, requiring Tony to carry it to his old Lincoln repairman to

reattach it. Before reaching the repairman, however, a bird "grabs" his penis and flies away with it.

Perhaps fearing that viewers would not accept as realistic his story of a New Jersey mob family if he launched that story by showing the protagonist's surreal dream, David Chase chooses to present it in the mode by which people typically experience others' dreams: the report. Based on Norman Malcolm's 1959 argument in *Dreaming* that a dream is never consciously experienced, Tilley argues, "the only behavior we can observe directly is a person reporting something that the person dreamed" (137). While Malcolm's argument concludes with skepticism about the existence of dreams, Tilley's analysis offers much to an understanding of Chase's story. To accept the fictional world of Tony Soprano as real, he must behave in a way that is read as real, which is to report his dream by narrating it to another person. Also very importantly, having Tony narrate this dream makes his clearly the point of view through which viewers are presented with his story.

In a very risky narrative move, *The Sopranos'* creators use this dream as told by Tony and Dr. Melfi's interpretation of it to convey clearly, with little or no

need for future clarification, the series entire narrative conflict. Tony Soprano fears losing his family or families, just as he lost the family of ducks he had grown to love. Most of the action in the six seasons of this HBO program can be explained by Tony's fears. While many writers would have taken the audience on a slow journey to an understanding of the central conflict, David Chase presents viewers with the insight in the series pilot, and clarifies it with a dream. ²

As frequently as dream sequences are scorned by television fans, some of the loudest of whom are *Sopranos* fans, it is ironic that many of the most popular and critically important series, both the fantastical and the realistic, have established their narratives through dreams. Many more programs, however, have used the trope to introduce new seasons. Continuing to consider "first-episode" dreams through Jung's exposition phase, these season premiers function to establish an already known character's situation at the beginning of a season, which is often altered from the previous season's story arc. Sometimes the dream helps to resolve a previous season's story conflict and/or introduce new narrative tension.

² A more in-depth analysis of dreams in *The Sopranos* can be found in a case study on page 81.

Because of the time elapsing between seasons, producers often need to remind viewers of story details that continue from one season to the next without necessarily devoting an entire episode to recapping past plot elements. This is similar to the task faced by authors who write multiple novels or short stories in a series. In the Season 4 premiere of *Dynasty*, the primary action focuses on resolving the Season 3 cliffhanger that found adversaries Krystle Carrington (Linda Evans) and Alexis Carrington Colby (Joan Collins) trapped in a burning building. The majority of the Season 4 opener "The Arrest" initiates a who-done-it to determine who started the fire and who the arsonist was targeting. Yet also unresolved from Season 3 is whether or not Jeff Colby (John James) will learn that he is not the father of his wife Kirby's (Kathleen Beller) baby, who was conceived when Kirby was raped by Adam Carrington (Gordon Thompson). In true soap opera style, Kirby has a dream which reminds viewers of her dilemma. In the dream, Kirby, dressed much like a bride, is standing with Adam in a dark room made both romantic and eerily gothic by hundreds of flickering candles. Adam tells Kirby the baby is his, not Jeff's, and Kirby tells him that she must be the one to tell Jeff. Adam calls for

Kirby to admit that she wants him, and she struggles, both in and out of the dream. As Jeff walks into the room, he finds his sleeping wife thrashing in the bed moaning to the man in her dream to let her go.

In this example, the story given priority is the fire that almost killed *Dynasty's* archenemies, Krystle and Alexis. Yet the subplot involving Kirby is significant as her husband and the father of her unborn baby represent, in true *King Lear* fashion, the two sides of the ongoing battle between the Carrington and Colby families. As in most of the *Dynasty* subplots, Kirby's predicament reinforces the serials' major narrative arc, and the relationship between Kirby, Jeff, and Adam will have continuing ramifications in the series. The dream in the season premiere allows the subplot to be reintroduced without the need for extended action or lengthy plot summary that would detract from the major story line.

As a prime-time soap opera, *Dynasty* can be expected to follow the formal rule for exposition in the television serial of beginning each episode *in medias res* (Butler 41). Indeed, the beginning of "The Arrest" could be spliced to the end of the previous season's finale and not a moment of

diegetic time would be missed. Contemporary "quality television" programs, however, are not distinctively serial or series, and are instead "the series/serial hybrid" identified by Nelson and others in early studies of *Hill Street Blues*. Michael Newman assigns the name Prime Time Serial to such programs (16). In the Prime Time Serial, dreams often function to disrupt the formal expectation for joining action *in medias res*, leaving viewers unsure of where or when they have taken up the story.

Such is the case with the Season 3 premiere of FX's *Nip/Tuck*. In the previous season's cliffhanger episode, plastic surgeon Christian (Julian McMahon), one of the series' two protagonists, has been attacked and raped by a serial criminal called The Carver. While Christian's fate is left unknown at the end of Season 2, there is at least the suggestion that Christian has died from the attack. In "Momma Boone," the Season 3 opener, the first scene indeed shows Christian's best friend and partner Sean (Dylan Walsh) finding Christian dead after the attack. The scene then switches to a cemetery where Sean and others have gathered for Christian's funeral. Sean eulogizes his friend, and the coffin begins to lower, but it gets stuck. Immediately, the screen switches to a shot of Christian and

Sean talking, and viewers determine that what they have just seen is Christian's tortured dream. He is sharing his nightmare with Sean. Most importantly, after the dream tease by *Nip/Tuck* producers, the audience learns that Christian was not killed in the Carver attack. While the season has really begun in the middle of the action, it is not initially apparent to viewers who have had the coherence of the story's action interrupted by Christian's dream.

While this episode eventually brings resolution to the question of Christian's mortal condition, the dream also serves to establish his situation, most specifically his state of mind, at the beginning of Season 3. Christian is not, of course, literally dead, but the attack has left him frozen in terror and deeply ashamed. This is the motivation for the sabbatical Christian will take from the plastic surgery practice, which places Sean in the position of needing the help of another surgeon. Christian is reluctant to agree to this. The conflict created between Christian's state of mind and the practice's needs will dominate much of the early episodes of Season 3. Momentum toward resolution of the conflict begins with Christian agreeing to Sean's request to invite another doctor into

the practice in this season premiere episode, which is prompted by his encounter with the patient after whom the episode is named, Momma Boone (Kathy Lampkin).

The story of Momma Boone is a subplot that masterfully mirrors Christian's situation. Like Christian, Momma has experienced fears that leave her unable to move, literally, from her living room sofa for three years. Giving up on all action in her life, Momma grows to an enormous size, and Sean is called in to help emergency workers extract her from the sofa to which her skin has attached itself. At the end of the episode, Momma Boone dies from the infection that has taken over her body. At her funeral, Momma Boone's husband asks that he be allowed to take back the sofa that essentially killed his wife; he wants the grotesque piece of furniture back because it was a part of the woman he loved. Christian has been unable to sleep in his bed in his apartment since the attack, but after the funeral, he reclaims his apartment and his bed, an action that mirrors Mr. Boone's reclaiming of the sofa that killed his wife. The bed is so clearly a part of the sexually vigorous Christian, and the episode ends with him sleeping on the bed with not one but two women, his girlfriend "Du Jour" and the detective investigating his attack.

Christian's dream in this episode serves to introduce the situation he must overcome, toward which he makes progress in this episode, and the continuing effects of his attack which are a reoccurring plot element through the rest of the season.

If *Dynasty* is an ultimate example of a prime time soap, *Nip/Tuck* is a prime example of a made-for-cable drama. In both genres, the dream seems almost a natural trope for narrative exposition. Yet comedy and the hybrid genre dramedy also use dreams effectively to introduce character and situation. There is perhaps no better example of this than the WB network's *Gilmore Girls*, the screwball story of single mother Lorelai Gilmore (Lauren Graham) and her adolescent daughter Rory (Alexis Bledel). One of the most memorable episodes in the series is the Season 3 premiere, "Those Lazy-Hazy-Crazy Days." Like Christian's dream in *Nip/Tuck*, this episode uses a dream to upset the serial formula of joining the story in the middle of the action; the dream also presents Lorelai's state of mind and narrative situation at the commencement of the new season.

As the episode begins, Lorelai Gilmore is awakening to not one but a room full of ringing alarm clocks. Both the absurd number of alarm clocks and Lorelai's swift waking process suggest something surreal to regular viewers. Fans know that Lorelai is a slow riser and that it takes more than an alarm clock to rouse her from sleep. A quote often cited as a fan favorite explains just how ineffective alarms are for Lorelai. In one episode, Rory Gilmore asks her mother why she didn't get up after Rory set the alarm for her. Lorelai replies, "Yes, but see, the clock stops ringing once I throw it against the wall giving me ample time to fall back to sleep. You, however, never stop yapping no matter how hard I throw you, thus insuring the wake up process" ("Concert Interruptus" 1.13). There is other evidence that Lorelai is dreaming: she is dressed in a sexy gown when she rises from the bed; she is positively chirpy as she chats to herself, something the waking Lorelai can never do until she finishes at least one cup of coffee; Luke Danes (Scott Patterson), a family friend for whom Lorelai has ambivalent romantic feelings, is in her kitchen cooking breakfast; and most confusing, their conversation suggests she is pregnant with twins. Lorelai's dream, once established as such, presents a

number of questions for viewers who are entering the story where the second season finale left off. In that episode ("I Can't Get Started" 2.22), Luke and Lorelai are not getting along, Rory has left for a conference in another city, and Lorelai's romantic reunion with Rory's father, Christopher (David Sutcliffe), is cut short when he learns his ex-girlfriend is pregnant.

At the end of the second season, then, Lorelai is virtually alone. If the dream follows the Freudian pattern of wish fulfillment, it would seem to suggest Lorelai is still alone at the beginning of season three. Her daughter is no longer there to serve as an alarm clock, so Lorelai dreams of the only substitute she can imagine: enough alarm clocks to do what only Rory could do before. Rory's absence also means that Lorelai has lost half of the domestic order in her life, which her very organized daughter provided. Luke's control of the kitchen in the dream seems to indicate that Lorelai at least subconsciously feels this loss. More than any other element of the dream, that she is pregnant with twins affirms the painful void created with Rory's absence.

While the dream does suggest potential story elements for the upcoming season, it is exposition of Lorelai's

character that is most realized for viewers of the dream. In "From Beats to Arcs: Toward a Poetics of Television Narrative," Michael Newman argues:

Characters in serials demand an investment in time. They invite regular viewing over a long term, charting a progression of the character's life events. It is true that in episodic forms such as the traditional sit-com there may also be a strong investment in character, but it is of a different nature, based more on familiarity bred by repetition than on engagement with unfolding events. (23)

As a prime time serial, *Gilmore Girls* is still developing its main characters' arcs at the start of Season 3 and will continue taking time to do so until the characters' problems or conflicts are resolved. The dream in "Those Lazy-Crazy-Hazy Days" prepares for *Gilmore Girls'* season three narrative problems and possibilities. While Rory actually returns in this episode from the conference she left for at the end of season two, and while she will be home with Lorelai for at least another year before she graduates and begins college, the dream implies that Lorelai has begun to fear Rory's eventual, more permanent

absence and that viewers can expect a story that includes Lorelai coming to terms with this. Affirmation of Lorelai's fears develops throughout the season as Rory applies to college and prepares to graduate from high school. Lorelai continues to search for a meaningful relationship to fill the void left by Rory's impending departure, including a growing affection for Luke. Her ability to become more independent and adapt to change, at least in her professional life, is shown at the end of Season 3 as Lorelai partners with her friend Sookie to open their own bed-and-breakfast. Yet, this does not signal full resolution of Lorelai's conflicts; her relationship with Luke and apprehension over Rory's changing circumstances will continue to vex Lorelai until the program ends four seasons after she dreams of ringing alarm clocks and multiple pregnancy.

Like *Gilmore Girls*, Season 5 of the prime time serial *Grey's Anatomy* opens with a dream that both reaffirms old issues and introduces new conflict to the story. Actually, the two-part season premiere includes two dreams, the first by series namesake Meredith Grey (Ellen Pompeo). Shortly after the episode begins, Meredith is seen standing outside an ER room. Her lover, Derek, has had an accident and is

inside on a gurney while the Seattle Grace staff is trying to keep him alive. They are unsuccessful, the monitors flat line, Meredith in her dream begins screaming "No" repeatedly ... and she wakes up. In this dream, Meredith rejects the fairytale ending both she and viewers are teased with at the end of Season 4. She and Derek Shepherd (Patrick Dempsey) have gotten back together, again, and she has offered Derek the commitment he has long wanted. While clear to Meredith and viewers that the events of the dream are not true, long time watchers of the program know immediately that the dream signals fear and reluctance on Meredith's part to accept that happiness might actually result from a future with Derek and that the dream might also foreshadow a self-fulfilling prophecy. In this case, it is a story point visited perhaps too frequently by *Grey's Anatomy* writers, a critique of "Dream a Little Dream of Me" expressed by many viewers:

I was not too sad when Derek died in Meredith's dream because I has already seen than [sic] scene many times and have done my share of crying ...
(Iluv1greysanatomy)

Meredith asks Derek if he wants to move in with her or if he wants her to move in with him. Then towards half the episode she starts having second thoughts thinking that nothing lasts forever and she is uncertain of what will happen and if they could make it. This storyline is getting a bit old. We even have this two of three times per season. Even I am sick of that and don't blame Derek when he wasn't surprised when she backed down on the proposal of living together thing.
(Gam97)

One fan comment finds problems with the overuse of the Meredith/Derek drama and the dream used to present it at the opening of Season 5:

The episode opens up with this entirely lame dream sequence where Derek gets into a car accident and dies with Meredith screaming and crying and pounding on the window as though that's going to help somehow. The audience is supposed to believe that this is actually occurring, and the dramatic swelling of music accompanied by Meredith's screeching really

didn't make me sympathetic for her at all -- it actually just made me want to push the mute button. Thankfully, this sequence didn't last too long, and the rest of Meredith's story for the episode is the usual emo [sic] should-I-or-should-I-not-be-with-Derek. Meredith thinks that perhaps her dreams are just her fears of not getting a happy ending, and she of course talks Cristina's ear off about the whole thing.

(adelaT4)

Some of the fan criticism may stem from being deceived by "sneak previews" for the season which included Derek dying on the ER gurney. In the Derek/Meredith story line, viewers have had their hopes dashed by producers almost as much as Meredith has wavered in her commitment to Derek. To see in the previews what looks to be Derek's death only to have it turn out to be a dream motivated by Meredith's fear of commitment may have, this time, been too much for the audience to take.

While "Dream a Little Dream of Me" ends with Meredith and Derek settling into some degree of romantic and domestic peace, the other events in the two-part premiere

build upon the fears expressed by Meredith's dream and lead to the voiceover analysis of fairytales quoted at the beginning of this chapter. One of those events is the medical story for this episode. The "patient of the week" crisis involved three best friends and their husbands, who have all been involved in a car accident. During the course of the medical emergency, Meredith learns that one of the women has been having an affair with her best friend's husband, which only magnifies Meredith's reservations about committed relationships. Deception and loss around her will continue to make Meredith a reluctant lover through the season and beyond it. Some of those fears are ultimately justified in the finale of Season 6 when a gunman shoots Derek in the chest during a hospital siege, causing Meredith to lose the baby so new in her mind that she hasn't even had the opportunity to tell Derek.

The other dream in "Dream a Little Dream of Me" links Meredith's romantic arc to that of her best friend and fellow resident, Cristina Yang (Sandra Oh). By the end of Season 4, Yang had evolved from the intern unable to tolerate anything in her life besides medicine to a female resident who has opened herself to love and suffered its loss. The Christina at the beginning of Season 5 has

gained enough wisdom from her professional and romantic experiences that she is able to reflect upon her life with some reason. Rather than fearing she will not be the best cardiac surgeon ever, as was her original, more immature goal, the Season 5 Yang understands the very real potential for growing old alone, a reality that plays out in her dream.

The dream opens with very aged versions of Meredith and Christina. Christina is eating cereal out of a box, and Meredith tells her she has chicken for their dinner. They argue about whether Meredith is cutting the chicken correctly. Meredith says, "I'm cutting from the medistynum out," and Christina replies, "You can't even see the medistynum without your glasses." The darkness of the dream is only slightly mitigated by the dream's humor. Both of these women have struggled to maintain healthy romantic relationships. Both have failed, although Meredith's relationship with Derek is showing hopes of renewal. Earlier in the episode Meredith questioned Christina's skepticism about whether her friend and Derek would "make it." When Christina asks why Meredith cares what she thinks, Meredith says, "Because you're my person. And if I'm gonna do this with him, be whole and healthy and

be a warm, gooey person who lives with a boy, I need you. I need you on board. I need you to cheer me on. Because you're the only one who knows me ... darkly." The two have been linked since the beginning of the series, but Meredith's dependence on her friend's approval and Christina's dream push that connection further, binding the two characters so that viewers form an expectation of parallel characters arcs in Season 5. In many ways, they are not disappointed as both continue to struggle with relationships. Most significantly, perhaps, that Christina's dream comes at the end of a two-part premiere that opened with Meredith's nightmare further supports Meredith's claim that "fairytale don't come true."

Newman argues that "television storytellers, more than their counterparts in literary, dramatic, or cinematic storytelling, are under an obligation constantly to arouse and rearouse our interest" (20). With so many stories to pick from each day, viewers must be hooked from the beginning of a series and "rearoused" with each new season. Dreams are one tool the tellers of TV stories use for this purpose. Those storytellers know something others might not recognize; TV viewers are savvy "readers," so using a dream simply to astonish an audience into engagement is not

enough. The dream must serve the story, not the other way around. Examples exist of programs whose producers have ignored this, including such forgettable series as *The Tortellis* and *Queen of Swords*. But when the interests of the story are remembered, the dream provides an imaginative, complex, and above all functional means to expose a television story and characters to its audience.

CHAPTER II

DREAMS THAT DEVELOP NARRATIVES

... Sleep hath its own world,
 And a wide realm of wild reality,
 And dreams in their development have breath,
 And tears, and tortures, and the touch of joy;
 ... They pass like spirits of the past -they speak
 Like sibyls of the future; they have power -.

(Byron)

Jung describes the development stage of the dream as the emergence of the plot, not dissimilar to how story development occurs in literature. This stage precedes "culmination" in the dream, the stage at which the main character responds to something that happens. Thus, development is the rising of action to the moment when a major event occurs to which the protagonist must respond. Of all the functions served by dreams in television narratives, development is the most frequently utilized. Dreams have also been used to restart or "reboot" television stories that have run out of plot potential. While this is typically seen in daytime soap operas, it is found in primetime television as well. Mostly, however,

dreams provide a creative means for introducing plot elements; a dream can suggest important plot components without fully exposing the plot or immediately explaining their meaning. This results in the slower narrative pacing, complexity, and suspense characteristic of many quality television serials.

These effects are observable in the 2004, reimagined version of *Battlestar Galactica*, which used dreams throughout its four seasons to establish important plot points that are also major elements of the *Battlestar* mythology. One of the first of these dreams is experienced by Laura Roslin (Mary McDonnell), the Secretary of Education who finds herself President of the Colonial fleet, the rag tag group of space ships holding all that is left of the humans from the twelve colonies (planets) after they are attacked by the Cylons, the sentient machines, some humanoid, originally created by humans. At the beginning of "Flesh and Bone" (1.8), Roslin has a dream in which the Cylon named Leoben Conoy (Callum Keith Rennie) appears. This dream Cylon is one of the copies of the Number 2 Cylon model. The Colonial Fleet's Commander, William Adama (Edward James Olmos), previously encountered this Cylon model at the munitions depot where the remaining

colonial ships originally rendezvoused after the Cylon attack. Not long after Roslin's dream, a Number 2 is arrested on one of the colonial ships, and Roslin orders him held for interrogation, countermanding Adam's orders to execute him.

Leoben's interrogation offers important new information about the Cylons. Kara "Starbuck" Thrace (Katee Sackhoff), who conducts much of the interrogation, learns that the Cylons worship "one true God," unlike the polytheistic humans of the twelve colonies. The fact that the Cylons have targeted the humans for annihilation in part because of perceived religious sacrilege creates a depth in the "machines" that complicates viewers' perceptions of them, especially as most viewers also hold to a monotheistic belief system. Additionally, when President Roslin herself goes to speak with Leoben, he tells her the Colonial fleet will find Kobol, a planet that is part of the human's mythology where, like the Biblical garden paradise, their species was believed to have originated.

While the information about the Cylon's beliefs increases understanding, it is Leoben's prophecy about

Kobol that most contributes to the emerging plot. Roslin does not reject his prediction; indeed, she embraces it and sets the fleet upon a search for Kobol and the secrets she believes it holds to finding the also mythical Earth, where Roslin believes the surviving humans can find a home. Many plot elements emerge from the search for Kobol's secrets. The Arrow of Apollo must be reclaimed from a museum on Caprica, one of the twelve human colonies and the location of the Colonial central government before the Cylon attacks; once retrieved, it must be placed in the hands of the statue of Sagittarius located in the Tomb of Athena. The statue with arrow will, Roslin believes, point the way to Earth. Her determination to follow the prophecy divides the fleet between those following Roslin and those following Adama, who does not want to risk the fate of the surviving humans on myth and mystery. The journey to Kobol does turn out to be dangerous as there are Cylons stationed on the planet, so Adama's fears are warranted. But Roslin's faith is also found to be credible when the statue, with the arrow Starbuck retrieves from Caprica, reveals Earth's location and gives the fleet a goal beyond simply trying to stay one step ahead of the Cylons in outer space.

As the motivation for Roslin's demands that Leoben be interrogated rather than assassinated, her dream also leads to the very important connection between Starbuck and the Number 2. Physically, the connection with Leoben occurs when, as he is about to be sent into space from an airlock, he and Starbuck place their hands together on the glass separating them. Not a religious person, Starbuck still has some sympathy for this Cylon whose greatest concern is that he will meet God after his death. In a moment hinting of Pascal's wager, Starbuck bets on God and on the existence of a Cylon soul as she prays for Leoben's after his demise in space.

While it is unclear whether Cylons really have souls, what the humans do learn is that the minds/memories/beliefs of the Cylons are "resurrected" into a new, duplicate model as long as the death occurs within the proximity of a resurrection ship. Such is the case with Leoben, whose connection to Starbuck is not finished when he is "airlocked" at the close of "Flesh and Bone." At the end of Season 2, a rigged election results in Gaius Baltar (James Callis) assuming the Presidency. Baltar was unknowingly complicit in the Cylon destruction of the twelve colonies and continues to be manipulated through

Number 6 (Tricia Helfer), a beautiful blonde Cylon. After becoming president, Baltar arranges for the surviving humans to go to a planet they name "New Caprica," where they eventually find themselves under the forceful occupation of the Cylons. There, Starbuck finds herself imprisoned by a resurrected Leoben in a carefully replicated model of her apartment on (Old) Caprica. Even though she does kill him numerous times, Leoben continues to resurrect and manipulate Starbuck until she eventually gives in to him.

Alone, this plot line involving Starbuck, the beginning of which can be located in Roslin's Season 1 dream, could be viewed simply as very sophisticated character development. But in the Season 3 episode, "Maelstrom" (3.17), Starbuck herself has a dream that brings together her life before the Cylon invasion (past), the Cylon who is obsessed with her (present), and signs that will point the way to home and salvation for the Colonials (future).

In her "Maelstrom" dream, Starbuck is in her Caprica apartment painting a large image that will eventually be identified as the Eye of Jupiter. This sign is first

mentioned in the earlier Season 3 episode of the same name, in which a temple is found on a planet the fleet is mining for algae; this temple may house the mythological Eye of Jupiter, another clue to the location of Earth. Leoben appears in the dream, and he and Starbuck make love. After consulting an oracle about the dream, Starbuck begins to see visions of herself as a child and her mother, which she believes is a sign that her dead mother has a message for her. Soon, both Starbuck and the viewer are confused about what is real and what is fantasy or waking dream. When she is flying a mission and collides with a Cylon fighter, it is really a dream. Someone appearing as Leoben comes to take her on a spiritual journey where she faces her mother at the moment of her death; the message for Starbuck is that death is not something to be feared, and it is a message the dream spirit appearing as Leoben seems concerned that Starbuck receive. All this is happening while Starbuck is in the midst of space combat with a Cylon. Her mother's message, if it is truly from her mother, that Starbuck welcome death seems to take all the resistance out of the gritty pilot, and Lee "Apollo" Adama (Jamie Bamber) sees her ship explode. The fleet believes Starbuck is dead. When she reappears in "He that Believeth

in Me" (4.1), her ship is undamaged, indeed it looks brand new, and she claims to know the path to Earth. Whether Starbuck returns as a human, angel, or as some worry, a Cylon, she is eventually instrumental in leading the humans to a new home planet. By tracing the plot line involving Starbuck and Leoben back to Laura Roslin's Season 1 dream, the dream that motivated Roslin to have Leoben questioned and not killed, it is clear this dream was instrumental in developing the primary plot of *Battlestar Galactica*, the salvation of humanity, as well as providing important plot information.

Battlestar Galactica utilized many other dreams to develop plot over its four seasons, effectively weaving dreams and dreaming into the show's mythology. And the mental challenge of keeping up with the show's mythology, being "written" for audiences with each new episode, place *Battlestar Galactica* in that category of television program Jason Mittell defines by its narrative complexity. According to Mittell, "this programming form demands an active and attentive process of comprehension to decode both the complex stories and modes of storytelling offered by contemporary television" (32). A dream in a program's first season that establishes multiple yet interwoven plot

elements through four seasons qualifies as what Mittell calls "narrative pyrotechnics" (35). These "narrative special effect[s]" presented in many narratively complex programs:

... push the operational aesthetic to the foreground, calling attention to the constructed nature of the narration and asking us to marvel at how the writers pulled it off; often these instances forgo realism in exchange for a formally aware baroque quality in which we watch the process of narration as a machine rather than engaging in its diegesis. (35)

Battlestar Galactica is not one of those instances where viewers stand in awe of the story's structure rather than "engaging in its diegesis"; however, the show's narrative complexity is as remarkable as the story the narrative constructs. Admittedly, *Battlestar Galactica* was not the first to engage in this type of narrative gymnastics, nor was it the necessarily the best. All of Joss Whedon's television creations are characterized by this same type of complexity, as are more recent programs like *Lost* and *Fringe*, which in addition to dreams employ alternate

realities as "narrative pyrotechnics." The fact that there are too many examples to develop them all in detail in this project is a testament to the increasing quality of the television narrative in which quality is in part determined by narrative complexity. Yet no discussion about the use of dreams in developing plot throughout a television series is complete without close consideration of David Lynch and Mark Frost's *Twin Peaks*. *Battlestar Galactica* may have built on a dream for longer than *Twin Peaks*, the 1990 series that lasted only two seasons and thirty episodes, but it can't compete with the surreal who-done-it when it comes to the explicitness with which the dream is made a plot element.

Halfway through *Twin Peaks*, and halfway to an ending that finally reveals the mystery of Laura Palmer's death on which the entire series focuses, Sherriff Harry S. Truman (Michael Ontkian) tells FBI Special Agent Dale Cooper (Kyle MacLachlan), "I've backed you every step of the way, but I've had enough of the mumbo jumbo. I've had enough of the dreams, the visions, the dwarf, the giants, Tibet, and the rest of the hocus pocus" ("Drive With a Dead Girl" 2.8). Truman's frustration with the agent sent to assist in the investigation of Palmer's murder is only temporary, but it

does reveal the degree to which Lynch and Frost are willing to experiment with television drama. All of the elements Truman names are included in the *Twin Peaks* story, and many of them are introduced in the third episode ("Zen, or the Skill to Catch a Killer" 1.3) dream that holds most of the answers to who killed Laura Palmer.

When he goes to sleep his second night in the town of Twin Peaks, Agent Cooper dreams about a one-armed man called Mike who says he is from another world. Mike identifies Laura's killer as Bob; like Mike, Bob is not from this world, but Bob, unlike Mike, is evil. Bob then appears and says, "Mike, can you hear me? Catch you with my deathbag. You may think I have gone insane, but I promise I will kill again." The dream shifts to another location, an eerily lit room enclosed in red curtains which has become so famous in television scholarship it is known to all simply as "The Red Room." Agent Cooper is in the room, many years older, as is Laura Palmer and a little person eventually identified as The Man from Another Place. In the room, The Man from Another Place gestures to Laura Palmer and tells Cooper, "I've got good news. That gum you like is going to come back in style. She's my cousin. Doesn't she look almost exactly like Laura Palmer?" When

Cooper asks the girl if she is Laura Palmer, she says, "I feel like I know her, but sometimes my arms bend back." After announcing that the girl/Laura Palmer/his cousin is "filled with secrets," the little man begins to dance. The girl goes to Cooper, kisses him, and whispers something viewers are unable to hear. Cooper then wakes up.

Since it is Cooper's dream, it is presented from his point of view. So, when he awakens the next morning, viewers accept Cooper's belief that the dream, the details of which he can't recall, holds the answer to "who killed Laura Palmer." Through the next twenty seven episodes, the clues in the dream are tracked down and revealed, one by one, until Bob, possessing the body of Laura's father Leland at the time of her death, is identified. Yet the dream and the plot it develops continue throughout the series to weave together characters and situations not immediately connected to what Cooper sees in the dream; it is so surreal it functions as a slate on which Lynch and company can continue to draw anew without risking a breach of continuity. Some of the dream's elements are quickly connected to the crime. In "Rest in Pain" (1.4), the episode following his dream, Cooper learns from Laura Palmer's forensic report that her arms were tied behind her

back, confirming what the dead woman said to Cooper in his dream, "sometimes my arms bend back," but also alerting the audience that the dream functions as a sort of play book or road map of the viewing experience. In the Season 2 episode "Drive with a Dead Girl," the waiter tells Leland the gum he likes will come back in style, and Cooper remembers forgotten elements of the dream, including Laura's words, "My father killed me." This also triggers viewers' memories of the dream and points them again to the dream or guide. The dream is so explicitly important to an understanding of *Twin Peaks*, diegetically and non-diegetically, that it would not be hyperbole to contend that the dream IS *Twin Peaks*.

Admittedly, when a narrative employs so many twists and turns as *Twin Peaks*, and when many of those twists and turns are tied to something as abstract as a dream, the limits of comprehension and/or acceptance may be pressed too far. In his analysis of the narrative problems that may have led to *Twin Peaks*' eventual demise, Marc Dolan points to Cooper's dream as a key contributor to the series' difficulties. Arguing first that positioning *Twin Peaks* as a detective story creates a formal expectation for closure, the solving of the crime, which the series works

against, Dolan claims that "the dream sequence was diverting but misleading. More dangerously, it seemed to beg for a semiotic rather than hermeneutic reading of Laura's murder" (38). Cooper himself suggests that the dream holds important signs that, when read, will lead to Laura's killer. "Crack the code, solve the crime." But, according to Dolan, the story ignored its formal suggestion that the dream was serving the plot:

It did not seem as if Cooper was receiving messages from some higher power, but rather as if his psychically gifted unconscious was translating the impressions and intuitions he had gathered (e.g., his brief, unknowing encounter with the One Armed Man in the hospital elevator during the first half of the pilot episode) into semiotically encoded dream symbols. (38)

In Dolan's estimation, then, what the dream delivers is not the plot development demanded by the detective story but some very artistic character development. Whether it failed to function as a plot device or whether it did serve plot development but in a manner perhaps too elaborate for serial television, Cooper's Red Room dream remains, in

Dolan's words, "striking and unlike almost any scene that had ever been depicted on television" (38).

Not all television series are as successful or thought provoking as *Twin Peaks* and *Battlestar Galactica* in weaving their dreams into story without a resulting uproar from viewers. As discussed elsewhere in this dissertation, producers opting to use the dream tool risk alienating viewers who have either become so savy they are not surprised when the dream is intended as surprise, or they have become so inundated with television dreams that they often reject even the most skillful presentation. Even when the presentation is exceptional, as was the case with the many dreams in *The Sopranos*, viewers may express dissatisfaction. One program that may have contributed much to viewer misgivings about television dreams is *Dallas*, the story of a Texas oil family torn apart by greed. *Dallas* is considered important by scholars for bringing the soap opera to prime time, but it is also infamous for undermining viewer trust by resurrecting a dead main character, which resulted in the erasure of an entire season of narrative, and accomplishing all of this through a dream.

Most people refer to the dream by the action it presents, "Bobby in the shower," which is where Pam Ewing (Victoria Principal) finds her ex-husband, Bobby Ewing (Patrick Diffy), in the final moments of the Season 8 finale episode, appropriately titled "Blast from the Past" (8.21). Pam Ewing is awake when she finds Bobby in the shower, but his being there left many viewers less than clear about what had occurred in the story. Indeed, it was perfectly possible at the beginning of Season when the scene was re-aired to believe that Pam was really asleep at that moment and had only dreamed Bobby was in the shower. It is not until a few minutes into the Season 9 premiere, "Return to Camelot, Part 1," that clarity is achieved. After her initial shock, Pam explains to Bobby why she is so upset:

BOBBY. Pam, what's the matter? You look like you just saw a ghost.

PAM. For a minute I thought I did.

BOBBY. What are you talking about?

PAM. You. Oh Bobby, it was awful. When I woke up I thought that you were dead.

BOBBY. What?

PAM. I had a nightmare. A terrible nightmare. I dreamt that you were here, and you were leaving, and Catherine was in her car, and she was waiting, and when we started to leave she tried to run me down, but you pushed me out of the way, and then she hit you, and then she crashed into a trunk and she was killed, and then we took you to the hospital, and then you died

BOBBY. Hey. Pam, I'm right here. And I'm fine.

PAM. There was so much more and Bobby it seemed so real. There was Sue Ellen, and there was Mark, and I was married.

BOBBY. Yeah, you are going to be married, to me, just as soon as we can.

PAM. I was so afraid. I love you so much.

BOBBY. It's over. None of that happened.

Viewers who have kept up with *Dallas* know the details Pam is relating to Bobby; the accident that "killed" Bobby occurred in the Season 7 finale, "Swan Song" (7.29). The "so much more" Pam refers to is the story that develops

over Season 8, which includes typical Ewing intrigue as well as Pam's marriage to Mark, the man she was seeing the first time she divorced Bobby Ewing. She begins to see him again after Bobby dies, and the two are married immediately before Pam's dream. "Blast from the Past" also includes yet another reconciliation between Bobby's brother J.R. and Sue Ellen Ewing, Sue Ellen's death from a bomb blast meant for J.R., and Jamie Ewing Barnes' death from a bomb blast meant for Jack Ewing.

Truly, *Dallas* producers were skillful in preparing to surprise viewers for the revelation of Pam's "nightmare." Season 8 appeared to be no more than a continuation of the *Dallas* melodrama, made more dramatic by the death of Bobby, an integral character to whom many other characters and story lines were linked. And the promise of the Season 8 finale's title seemed to have been fulfilled with the explosive deaths of Sue Ellen and Jamie. After the second explosion, there were so few minutes left in the episode that viewers would not have expected another surprise as two deaths seemed enough "cliffhanger" for any television series, even *Dallas*. In a decision founded not on narrative development but on attempts to save a program

that had arguably already "jumped the shark," *Dallas* would give viewers one further surprise, the shower scene.

As Mimi White explains, re-introducing Bobby Ewing, or the actor Patrick Duffy, to *Dallas* required careful production planning and narrative creativity. By the eighth season, the show's star, Larry Hagman, was unhappy with the direction the story had taken, a dissatisfaction supported by the show's declining ratings. Hagman was granted some creative authority over the series, and one of his decisions was to try to bring Patrick Duffy back to Dallas.

Meanwhile, another set of stories concentrated on how the programme was going to return Duffy in fictional terms: whether he would come back as Bobby, or someone else, and if the former, how that might be accomplished. Over and over again, media stories discuss the multiple possibilities and unknown solution to the mystery of Bobby's/Duffy's return. They also suggest that this particular uncertainty is typical, noting that when it comes to characters coming and going

on *Dallas*, there are a number of surprises in store for viewers. (345)

In choosing a dream to accomplish Duffy/Bobby's return, the potential existed to revive a failing television franchise. Viewers were primed for some type of surprise by the media stories White recounts, and the process became as bizarre as the dream itself. As White explains, famous authors were invited to offer their opinions for a *TV Guide* story written by Elaine Warren about how Bobby ended up in the shower in the closing minutes of Season 8:

Speculation has been rampant, the favored theory suggesting that Bobby's tragic death last year was all just Pam's bad dream, from which she awakens only to discover Bobby blithely lathered in soap in her shower. Besides rendering the entire past season's episodes meaningless, what a cheat that approach would be for audiences. (qtd. in White 346)

TV Guide was correct in its speculation about the dream, proving the narrative ploy as less than original. It was also correct about its cost as the dream failed to recover *Dallas* from its falling ratings and arguably increased the speed of their decline.

In an analysis of neo-baroque elements in television narrative structure, Angela Ndalianis utilizes Eco's theories about open work and serial thought to argue that "Whereas structural thought is concerned with discovering and tracing signs back to an original source, serial thought develops along alternate paths: it is intent on destabilizing the singular, linear paths that are familiar to classical, Aristotelian narrative patterns - Eco's 'structural thought'" (86). Ndalianis is identifying something similar to what Mittell describes when he talks about narrative complexity. Ndalianis presents *Dallas* as the parent of the "series as serial," a category of television programs that includes *Hill Street Blues*, *The Sopranos*, and *Buffy the Vampire Slayer*, among others. Ndalianis argues that the viewer of this type of program "becomes embroiled in the changing lives and stories of multiple characters. These series therefore retain a sense of historicity and progress through the focus on characters that develop from episode to episode" (96).

This historicity and progress are what hold together the intricate narratives of *Battlestar Galactica* and *Twin Peaks*, even against the threat of something as surreal as a dream. *Twin Peaks'* Red Room with its oddly speaking and

dancing little person does not disrupt the narrative; it only compounds it in order to eventually untangle it. This is not true for the *Dallas* dream, which according to Ndalianis "thrust" viewers "into a convoluted narrative serial web the likes of which is yet to be outdone. So confused was this narrative that it has gone down in history as defying the spatio-temporal logic that a shared narrative reality should adhere to" (99). The dream so breached the constructed reality of *Dallas* that the construct was, like the egg that fell off the wall, forever shattered. And while it is true that some narrative closure was achieved, at least for the stories erased by Pam's dream, the serial form itself is defined by a resistance to closure, so the dream set the narrative against its own form.

The results of Pam's dream reach beyond the narrative confines of *Dallas*. As Ndalianis ironically notes after identifying other narrative problems with the dream:

The only problem with this narrative revelation was that *Dallas* had also been responsible for further extending its narrative universe into another spin-off series in 1979. That series was *Knots Landing* (1979-93), and in the 'Bobby is

dead' season of *Dallas*, the characters and storylines of *Knots Landing* had responded to the tragedy as if it were a real event. The narrative repercussions were, in the end, impossible to untangle in order to give them any semblance of agreed upon reality. (99)

And this was ultimately the viewer's biggest complaint against the way Patrick Duffy was brought back to *Dallas* - it invalidated the agreement between *Dallas* and its audience about what the reality of the program truly was. Some viewers make the "it was all just a dream" story responsible for *Dallas'* long but inevitable failure: on a Soapchat.net thread about the dream, "Tessie" comments, "I think they should have just killed Pam off right away instead of the whole hospital drama crap that followed; and Bobby definitely should have stayed dead. The series bombed after that b/c the explanation was so stupid." Another post by "Swami" astutely distinguishes between the dream season, which is the story that develops "in" Pam's dream, and the dream itself as a narrative device: "Myself, the dream season was okay, though it dragged terribly in its last half. HATED the dream explanation that swept Bobby's death-plot (and a whole year) under the rug."

In his study of *Twin Peaks* for Creeber's *Fifty Key Television Programmes*, David Lavery argues that as a result of its many striking characteristics of form and theme, including "uncanny dream sequences," the series "demanded complete attention to its convoluted narrative from television viewers only too accustomed to distraction" (223). Viewers willing to pay the attention exacted by such productions may find Byron's "touch of joy," or they may experience the dream's "tears, and tortures." Or a dream like Pam Ewing's may simply leave a viewer feeling cheated. Regardless of the situation or success of the dream used to develop a television narrative, and whether for good or ill effect, the dream is likely to "have power."

CASE STUDY

THE SOPRANOS

More than anything else in *The Sopranos*, its dream sequences divided the show's fans between those sometimes referred to as the "hits and tits" crowd and those more appreciative of the characters' oneiric experiences. Those fans preferring the programs' much more frequent displays of blood and flesh argued that these were the integral elements of the story and not Tony Sopranos's (James Gandolfini) "artsy fartsy" dreams. Yet of the many ways *The Sopranos* has carved out a place in television history, its use of dreams is among the most important and has earned the show a distinctive place in television dream analysis. The HBO series never utilized dreams as an obvious ratings booster or savior as shows like *Dallas* have done. Nor did its producers attempt to reinvent the very nature of dreams by creating a supernatural connection, as was the case in *Buffy the Vampire Slayer's* Season 4 finale, "Restless." The characters in *The Sopranos* dream old fashioned dreams that involve talking fish and butterflies and dead people. And unlike more frequent and more typical television dream sequences, dreams in *The Sopranos* are the

rule rather than the exception. As such, the show avoided from the beginning any potential for the series-ending tricks employed by *Newhart* and *St. Elsewhere*. While the decision to avoid dream trickery or the reimagining of the nature of dreams is notable in a medium that invites such creativity, what makes dreams in *The Sopranos* most unique is that they are necessary to the show's foundational premise.

In Martha Nochimson's interview with David Chase, he responds to fans' dissatisfaction with the show's dreams by stating, "from the get-go this is a story about psychology. A man goes to a therapist. So those dreams are earned, because so much of psychotherapy has to do with dreams" (241). And literally, the get-go or establishing scene in the pilot episode presents Tony Soprano in Dr. Jennifer Melfi's (Lorraine Bracco) waiting room preparing for his first psychotherapy session. So, even before the two meet, viewers should be anticipating dreams. But badly conceived and produced television dreams, indeed dreams that are not "arsty fartsy" enough, could be disastrous. Significantly, viewers of *The Sopranos* mostly see the characters' dreams rather than hear them repeated in Melfi's office or in the Bada Bing's back room office. Finally, each time the

principal premise looks to be weakening and thus endangering the story's viability, a dream occurs to bring *The Sopranos* back to what made it original in the first place - Tony's necessary place in the psychiatrist's office. Without dreams, it is possible *The Sopranos* would have ended after two seasons.

The premise sounds a lot like a bar joke - a mobster walks into a shrink's office. Instead of the set up for a good joke, this is the set up for intriguing character development. Apart from the antiquated gender notion that therapy diminishes his manhood, Tony Soprano is influenced by the Italian cultural idea that a person does not take his or her troubles outside of the families, of which every mobster has two. These seemingly deep rooted ideas defining Tony are threatened by his anxiety attacks. While viewers learn much about Tony from what he tells Melfi, he cannot and does not tell her everything. Even when Tony describes his dreams, as in the pilot episode "The Sopranos," when he relates the dream of his penis falling off and the search for his old mechanic to reattach it, the telling is much like the description of a dream in literature, effective for establishing character, but limited. Additionally, these "told" dreams, unable to

completely capture the dreamer's fears and phobias, are too easily read as comedy and risk placing too much emphasis on the dream story and not enough emphasis on the dreamer's psyche. Witnessing Tony's dreams visually more fully unfolds for viewers the extent of Tony's psychological conflict, thus enhancing the potential for character development. For instance, thanks to Melfi's clinical descriptions to Tony, viewers are intellectually aware of his desire for a nurturing mother; however, when lithium induces him to dream up the classical Italian beauty Isabella, whom he imagines nursing a baby in old Italy, the depth of Tony's desire is clearer. And the degree of betrayal he feels at knowing someone in his crew is a snitch is only fully understood when, in a dream attributed to food poisoning in the episode "Funhouse" (2.13), Tony has himself doused in a flammable substance so he can be torched. Perhaps the best example of the importance of dreams to character development has to do with Tony's moral conflicts. While we see Tony almost kill his goomara Gloria (Annabella Sciorra) when she threatens to talk to Carmella about their affair, it becomes clear when she visits his dreams that he feels responsible for her suicide. Viewers would likely doubt Tony's verbal

confessions of guilt over the deaths he causes or nearly causes, but we believe his feelings of remorse when, for instance, Big Pussy (Vincent Pastore), Ralphie (Joe Pantoliano), and Tony B. (Steve Buscemi) show up in Tony's dreams.

As a show that proves its quality in part by the depth it creates in a multitude of its characters, it is no surprise that Tony is not the only one whose development is enhanced by dreams. Tony's cousin Christopher's (Michael Imperioli) vulnerability is exposed when the Czech he killed early in Season 1 visits his dreams. In "Employee of the Month" (3.4), the extent of Jennifer Melfi's rage and her conflict over the desire to have Tony punish her rapist is manifested in a dream through the fierce rottweiler that protects her from her rapist. In "... to Save us All From Satan's Power" (3.10), even Sil (Steven Van Zandt), a character who seems by design to remain underdeveloped, dreams about missing cheese and pussy, clearly meant to show his feelings of loss and perhaps guilt over the death of Big Pussy.

Perhaps more important than their contribution to character development, in at least two instances dreams in

The Sopranos function to prevent suspension of Tony's therapy, which would effectively halt the show's narrative progression. The first occurs in the Season 1 episode "Pax Soprana" (1.6) after Tony becomes outraged at Melfi for suggesting he suffers repressed feelings of anger toward Livia. Glen Gabbard sees this as a point of potential therapeutic hopelessness. The situation resolves itself and Tony becomes receptive to therapy once again after he has an erotic dream about Melfi, erotic in spite of the therapist transforming into his mother, Livia (Nancy Marchand). At this point, according to Gabbard, "The message is clear. Tony has fallen in love with his therapist" (52). His frustration with therapy develops into a fixation on his therapist; he decides to continue therapy mostly as an opportunity to see the object of his desire. Whatever Tony's motive, the show's narrative foundation is maintained.

The second dream that preserves the show's narrative movement is Jennifer Melfi's. After Tony forces her to "go on the lam" after Uncle Junior (Dominic Chianese) and Livia attempt to have him killed, Melfi refuses to continue treating Tony, effectively blaming him for the suicide of one of her patients. She is ambivalent about this decision

and discusses it with her friend and therapist Elliott (Peter Bogdanovich). In "Toodle-Fucking-Oo" (2.3), Melfi dreams that Tony has a panic attack while driving his SUV. He attempts to prevent the attack with Prozac, but his bottle is empty, so he passes out and crashes the vehicle; in the background of the dream plays the music from *The Wizard of Oz*. Melfi interprets her dream to mean that Tony has a real need to continue therapy, and she agrees to begin treating him again. Once more, a dream saves the narrative arc from collapsing.

Dreams in *The Sopranos* also provide foresight for both the viewers and the program's main character. The major examples of this are "Funhouse" (2.13) and "The Test Dream" (5.11), episodes both much loved and much maligned by the show's fans. In each episode, Tony has a dream that provides him with dual understandings, first by bringing him awareness of repressed knowledge and then by making him see the action he must take as a result of this knowledge. In "Funhouse," which presents a sequence of six dreams that Tony attributes to food poisoning, he grasps that Big Pussy is the rat in his organization. In typical surreal fashion, Pussy appears not as a rat but as a talking fish, situated between two sleeping fish. Pussy the fish

confesses to Tony that he has been talking to the FBI, confirming Tony's subconscious fears. Tony is able to interpret the dream correctly and come to terms with the necessary action he must take - to make Big Pussy really and permanently sleep with the fish.

For this dream to function as foreshadowing for both Tony and the viewers, its images must be interpretable. To some degree, Chase relies upon his audience's understanding of the mob convention of "sleeping with the fish," acquired from other gangster stories. Tony's own understanding is even more interesting because it comes from his dual roles as viewer of mob stories and mobster. Tony clearly understands the gangster conventions presented in film and television; in one episode we see him alone in the dark crying at the closing scene of *Public Enemy*, and we frequently see Tony and his crew quoting from *The Godfather* films while comparing their own experiences to those of the Corleone family. Tony's knowledge also comes from being nurtured within the world from which the mobster conventions arise.

Whether it is from fiction or life or a combination of both, Tony's full understanding in "Funhouse" does not

occur until the convention appears to him in a dream through Pussy the talking fish. Five dreams lead to this final dream in the sequence, all of which build to this pivotal revelation. Maurice Yacawar charts the evolution of the dreams; the second dream, in which Tony shoots Paulie, "prepares Tony for the execution of a close aide." In the next dream, Tony is driven by Adriana and Christopher to find Pussy; Yacawar claims here that, "Tony's subconscious is zeroing in on Pussy." In the next dream, discussion with Melfi about Pussy Malanga and Big Pussy creates uncertainty for Tony about whether the subject of his dream is the mobster Pussy or sex; within his dream Tony is still unable to interpret the dream. But, according to Yacawar, "[t]he ambiguity confirms Pussy as the acknowledged source of Tony's anxiety, his uncertainty about his safety and identity." Yacawar suggests that when Tony finally has sex with Melfi on her desk at the end of the dream, "his weakness for Pussy edges out his vulnerability to Pussy one last time" (121). The truth about Big Pussy is revealed in the last of Tony's dreams, and it is delivered by Pussy himself, sort of, so there is no more ambiguity and no more repression. Tony has been purged of at least this specific anxiety, or as

Chase puts it, what was really poisoning Tony was "vomited out" (qtd. in Nochimson 241). He knows which of his crew members is disloyal, and he also knows what he must do about it.

The Season 5 episode, "The Test Dream," narratively functions in much the same way as "Funhouse." Tony has an unsettling sense that his cousin, Tony B., is up to something, but he is unsure what it is. When he learns Phil (Frank Vincent) and Billy Leotardo (Chris Caldovino) have whacked Angelo (Joe Santos), Tony suspects Tony B. will try to avenge his old prison buddy, but it takes a dream to confirm this suspicion. Once again, the dream provides Tony clear comprehension of the situation as well as awareness about what his actions must be - he will have to take his cousin out, permanently. Unlike the Big Pussy situation, however, Tony is carrying tremendous guilt over Tony's B.'s long imprisonment. Ironically, an anxiety attack years earlier prevented Tony from going with his cousin on the job for which Tony B. was arrested and imprisoned. On top of this, Tony's guilt prevents the dream from ending with a clear understanding that he must kill his cousin. So in the dream, Tony is confronted by a mob angry because he hasn't stopped Tony B. from killing

Phil Leotardo. Tony is chased by this crowd, which is replaced by another with lederhosen wearing men with lanterns. Here Tony sees himself as the Frankenstein monster hunted by angry villagers.

Ultimately, his fear for his own safety and the safety of both his families forces Tony to understand he must kill Tony B. By doing so, he can also prove to himself that he really deserves to be the family boss. When he finally kills Tony B. in the Season 5 finale "All Due Respect" (5.13), Tony Soprano fulfills the narrative promise made to viewers in "The Test Dream."

A second anxiety is forced to the surface and a second action foreshadowed in "The Test Dream." After a season long separation initiated by Carmella (Edie Falco), Tony is ambivalent about a final end to his marriage. Bachelorhood has proven disastrous, and the audience knows that underneath all of Tony's complaints about women and money is real loneliness. His goomara (mistress) is in the hospital, and he misses his horse, Pie-O-My. In his dream, Tony appears in the living room of his home astride Pie-O-My telling Carmella he'd like to come home. She replies that his return is a possibility, but he won't be able to

keep his horse in the house. The interpretive implication is clear; if Tony and Carmella reconcile, he will have to give up the other things he loves to ride - his mistresses. This is communicated in the dream by Carmella, but Carmella is, of course, not really in the dream, so her words are coming from Tony's subconscious understanding of his wife. His near dawn phone call to a sleeping Carmella confirms to Tony and the viewers that she is open to the possibility of reconciliation.

The overall emphasis of "The Test Dream" is Tony's general fear of inadequacy, which is also represented in the dream by his visit to his old high school locker room where he encounters Coach Molinaro (Charley Scallies). At least twice in *The Sopranos*, Uncle Junior has mocked Tony for being too weak to succeed athletically. When Tony goes to the locker room in his dream, it is to face the possible truth of Junior's accusation. When Coach Molinaro begins to tell Tony how he failed to live up to his potential, Tony attempts to reject the truth of this judgment by shooting his old coach. He fails when the bullets fall out of his gun and dissolve when he tries to pick them up. The full extent of Tony's fear of sexual inadequacy, the Freudian root of all human fears, is revealed in this dream

moment. The gun's phallic significance is interpreted in the dream by the coach himself: "What do you got there? A bigger dingus than God gave you?" Tony cannot shoot his gun, and his ammunition is useless. He leaves this part of his dream in the same psychological place in which he began it, unsure of his adequacy as a man. This is the only issue left unresolved for Tony in "The Test Dream," but once again, this lack of resolution is necessary to preserve the narrative premise.

There is some discussion among viewers of *The Sopranos* about whether sleep experiences caused by drugs or physical illness should even be discussed as dreams. In his pre-Season 6 interview with Nochimson, Chase hints there will "be other mental states that people think are dreams, but they're not" (242). How subconscious knowledge manifests itself may be effected by chemicals or some other altered physical condition, but what exists in the subconscious to be manifested cannot. If a dream is, in part, the recognition of repressed knowledge or feelings, visual variety seems the only real issue. This conclusion is important for the discussion of Tony's longest, most sustained dream experience of the series, the dream that

occurs over two episodes while he is in a coma after being shot by Uncle Junior at the beginning of Season 6.

Most viewers agree that Tony is having some near death experience in "Join the Club" (6.2) and "Mayham" (6.3). He is septic, literally, and at one point in "Mayham" suffers cardiac arrest and must be resuscitated with paddles. In his coma/dream state, Tony sees the proverbial light, but it is not at the end of some tunnel. It is first seen as a beacon flashing outside the window of the hotel in his dream, and again, at the moment of his cardiac arrest, as the searchlight on a helicopter hovering over his head. But Tony also sees what looks like a forest fire at the other end of town. His precarious position between what appear to be heaven and hell led some message board responses to speculate that Tony is in purgatory. Even for a believer, this would only be possible if Tony was really dead; but the important thing is what Tony believes, and if he believes himself to be dead, then purgatory is a possible and very interesting reading. The other elements of the dream may then explain what prevents his progress to either heaven or hell. After Tony, who in the dream is some sort of weapons salesman, loses his identity after accidentally switching briefcases with a solar heating

salesman named Kevin Finnerty, people continue to mistake Tony for Kevin. This indicates that Tony is connected by more than a briefcase and a driver's license to this strange salesman. Even Tony begins to doubt his distinctiveness from Finnerty. A major clue to the dream puzzle is the difference in the two men's professions. Tony deals in violence, and Finnerty deals in producing useful energy. As such, he is the antithesis of Tony, at least professionally. But there is something the two have in common. In the dream, Finnerty/Tony is stalked by Buddhists who are suing him for his business incompetence. In life, Tony constantly has to prove his professional aptitude, and those challenging his capability resort to violent means to resolve their problems with him. But Tony also faces legal threats in life, those posed by the police and other law enforcement authorities. Thus, Finnerty represents a repressed aspect of Tony's psyche, a less violent aspect that Tony begins to accept in the dream.

It is this as well as his appreciation for being given another chance at life that explains Tony's altered attitude when he awakens from the coma. He is suddenly interested in his philosophical connection to other humans in the universe. He reminds Paulie (Tony Sirico) that he

should be less self-centered. He leans on a paramedic for money and then backs down. He also backs down from his original demands in the sale of Barron's waste management company. When Tony returns home from the hospital and finds his way to the back yard, he is still looking for the return of the ducks that will confirm his family's security, but this no longer causes him anxiety. To some degree, Tony's superego is strengthened in the dream and is able to challenge his out of control id. Tony's violent outbursts later in Season 6 usually follow nonviolent attempts to resolve the problems at hand. Most significantly, there is a new physical manifestation of Tony's new psychological state - he seems to have become allergic to his anger, vomiting twice when he experiences rage.

Over its run, many viewers of *The Sopranos* became increasingly impatient with the show's dream sequences. Responses to "The Test Dream" on the TelevisionWithoutPity board ranged from reverential awe to outright resentment. Mike Farren claims the negative responses lead to a larger question: "the furor exposed a long-running TV dilemma regarding dreams, visions, and hallucinations. Just how much surrealism will a TV audience tolerate?" That depends

on who the audience is. If real fans of *The Sopranos* wanted the show to remain true to its premise, they needed to settle into Tony Soprano's dreams. These dreams, in Martin Hipsky's words, "offer us compelling panoramas of inner space that verge on the authentically surrealistic, but that are in each case reined in, their potentially destabilizing vistas of the untrammeled unconscious shuttered by their service to plot and character development." Translated for viewers only interested in the show's violence and nudity, *The Sopranos* has got to have its dreams.

CHAPTER III

DREAMS THAT CULMINATE NARRATIVES

They say a dream takes only a second or so, and yet in that second a man can live a lifetime. He can suffer and die, and who's to say which is the greater reality: the one we know or the one in dreams, between heaven, the sky, the earth- and in the Twilight Zone. ("Perchance to Dream" 1.9)

To speak in terms of a final, climactic stage of a television series or serial is truly antithetical to the medium. Only when producers have identified a program's end can they really conceive of the show's narrative climax, which then allows for the story's closure. To do otherwise is to work at odds with the open form of television narrative. And as happens too often in television, a program is cancelled without enough warning to ease the narrative toward closure, resulting in either no finality or a hurried attempt at closure. As a result of formal considerations, then, it is difficult to speak of television dreams in terms of representing or creating narrative culmination, the third of Jung's dream stages. It is, however, useful to analyze dreams that culminate in

less final yet still significant elements of television stories.

If culmination is understood in terms of an event or action, or even a stage that leads to or creates significant action or change in a narrative, then those television dreams that allude to or mirror in their presentation Dickens' *A Christmas Carol* or Frank Capra's *It's A Wonderful Life*, or even Victor Fleming's *Wizard of Oz* can be understood as creating culmination. Sometimes the dreams lead to a character achieving a self awareness that then leads to some long term shift in attitude or even action that will alter the story, and sometimes, as in the situation comedy that has no concern with extended narrative development, change resulting from the dream may only last until the dream episode is over. Whichever the case, there are many examples of such dream episodes.

A Christmas Carol has been a source for television holiday episodes from early in television's history. As a source for intertextuality, the Dickens' story provides a widely known text over which producers can write a television program with little exposition. This is especially helpful for the situation comedy typically bound

by the thirty minute episode. The earliest example located in this research of television appropriating *A Christmas Carol* was aired on Christmas day, 1953, with a *Topper* episode simply titled "A Christmas Carol" (1.12). A double layer of intertextuality exists in this example as *Topper*, the name of the program and its protagonist, is also the name of a character in Dickens' story. The novel's *Topper* was a friend of Fred Scrooge, Ebenezer's nephew, who played Blind Man's Bluff at his friend's holiday party. The television comedy's *Topper* (Leo G. Carroll), dreams he is Ebenezer Scrooge. This *Topper* is perhaps less frightened by the visiting ghost as it is played by his own friendly house ghost, George (Robert Sterling), who frequently interrupts *Topper's* life, just not dressed like a large Christmas present as he is in this episode. Another memorable example of the Scrooging of a television sit com is the 1975 *Sanford and Son* episode, "Ebenezer Sanford" (5.12). The Scrooge character is, naturally, the very cheap Fred Sanford (Redd Foxx) who is visited in a dream by the requisite three ghosts and, as a result, becomes less stingy, at least for the remainder of the holiday and the remainder of this episode.

While Fred Sanford shares much of Ebenezer's Scrooge's cheapness, another television character better shares his curmudgeonly personality: Oscar Madison (Jack Klugman) from *The Odd Couple*. In the series' first Christmas episode, "Scrooge Gets an Oscar" (1.12), Oscar is unusually sour because it is Christmas, the anniversary of his failed marriage. The holiday only reminds Oscar of his ex-wife, Blanche, who is constantly after him for her alimony. His mood is made worse, if that is possible, by a singing telegram sent by Blanche reminding him if he doesn't pay the alimony he will be spending his holiday in jail. Meanwhile, his OCD roommate and total opposite Felix Unger (Tony Randall) wants Oscar to play Scrooge in the play he and their poker buddies are staging as charity for some neighborhood children. One of the poker friends urges Oscar to take the part, arguing, "The kids need a Scrooge they can hate. You'd be perfect." Oscar is not in the mood; instead of just turning Felix down, he throws him out. After Felix and friends try again later to convince Oscar to help with the production, he falls asleep and has an *A Christmas Carol* dream, perhaps brought on as much by the spicy diet he has indulged in during Felix's absence as

by any guilt he may be carrying for being such a sour person.

What makes this more interesting than some other situation comedy *A Christmas Carol* episodes is the self-reflexive manner in which the Ghost of Christmas Past is introduced in the dream. When Oscar falls asleep on his sofa while eating a spicy sandwich and watching television, he "wakes" to find Felix dressed in dreary, Victorian "ghost" garb, complete with chains, speaking to him from inside the television set. The ghost tells Oscar he "will be haunted all night," to which Oscar responds, "You're nothing but a bad dream." The message is perhaps that all the images, or ghosts, that come to us from the television are really nothing but dreams, and sometimes bad dreams. But they are not without some edifying properties; Oscar wakes from his dream a new man, declaring to Felix, who before the dream was little more than a nuisance to Oscar, "You're the best friend I have in the whole world." He agrees to play Scrooge in his friend's production, telling Felix and his poker buddies, "I'm going to make this the best Christmas." And he does, apparently playing Scrooge to perfection, helping Felix trim a tree for their apartment, and buying his friend a gift Felix truly loves,

a state of the art air purifier. For this episode, Oscar as well as the story of these two friends develop meaningfully. Yet, as is the nature of the situation comedy, the narrative will be reset, once again, and a new situation will be introduced based on the show's foundational premise of the friends' differences and the conflict they create.

When *A Christmas Carol* is appropriated by a prime-time television drama, the result can be culmination in smaller stories contained within the larger narrative arc of the series. This is the case with the *X-Files* episode "Christmas Carol" (5.6), whose story concludes with the following episode, "Emily" (5.7). Unlike the situation comedy versions of the Dickens' tale, the *X-Files* episode does not explicitly link itself to the Victorian text except through its title. The story, however, has many subtle connections to the *A Christmas Carol*, and those connections are made through FBI Agent Dana Scully's dreams.

Scully (Gillian Anderson) has traveled to San Diego with her mother to celebrate Christmas with her brother and pregnant sister-in-law. She answers the phone at her

brother's house, and a familiar female voice tells her "she needs your help. She needs you, Dana. Go to her." Scully has the call traced and goes to the home from where the call was made. There she finds the police who have been brought there by a 911 call. There is a woman, Roberta Sim, in the bathtub with slit wrists, dead from an apparent suicide. Scully tells the detective on the case that the voice on the phone sounded like her dead sister Melissa. She then sees the dead woman's husband, who is holding their little girl. After returning to her brother's house, Scully's sister-in-law says that she wasn't really living before she got pregnant; it was just a "prelude" to real life. Later, Scully confesses to her mother that she cannot conceive because of what "they" did to her when she was abducted earlier in the *X-Files* story.

Thus far, the story reads more like the nativity story than the Dickens tale - except for the voice on the phone, which soon is revealed as a sort of "ghost of Christmas past." When Scully goes to sleep that night, ironically in her future niece or nephew's nursery, her dream flashes her back to childhood. A young Dana (Zoe Anderson), perhaps 8 years old, is fighting with her brother over a lost animal. She goes to the basement where she has hidden it in a

lunchbox, only to find the animal dead and covered with maggots. She looks up to see a little girl, Roberta Sim's daughter Emily (Lauren Diwold), sitting on the stairs. Dana wakes up to the phone ringing, and the mysterious but familiar voice repeats, "she needs your help. Go to her."

Scully eventually gets a photo of Emily, which she compares to a pictures of her sister Melissa taken at about the same age. To Scully - and to the viewer - the two are identical. It is the situating of Emily within Scully's childhood in the dream that lead her to realize the resemblance. This realization leads to a number of discoveries: she learns Emily was adopted and her birth records are sealed; she learns her dead sister and Emily seem to have identical DNA; and she eventually learns it is not Mellissa's but her own DNA that is a match with Emily. Ironically, or poetically, the information that she has "mothered" a child without even being pregnant comes to Scully on Christmas morning, delivered not by an angel but, appropriately, by an FBI messenger.

There are other dreams in the episode that develop the characters of the dead Melissa and Dana Scully as well as provide clues that help Scully uncover the truth behind

Roberta Sim's death; both she and her husband eventually are murdered by the "men" who have an interest in Emily's continued existence, most probably because she is a human/alien hybrid. The episode's situation, fully revealed through the dreams, contributes to the ever-increasing knowledge Scully and Fox Mulder (David Duchovny) obtain about the existence of aliens on earth and the conspiracy to hide that fact - the *X-Files*' primary story arc. But it is the first dream in which Scully makes the connection between Emily and Melissa that culminates in the knowledge of just what happened to Scully when she was abducted in the show's second season, what happened to the ova that were taken from Scully during that abduction, and what led her to be "barren" condition. That her eggs were used to create a human/alien hybrid essentially ties Scully's abduction story firmly to the series' primary story. As well, the dream can be tied to Scully's guilt over Emily's death, which leads to Scully having visions of the girl that don't subside until, turning back to her Catholic faith, Scully goes to confession to receive absolution for her part in that death. Finally, the dream and what it helps to expose about Scully's abduction

culminates in her truly miraculous pregnancy and childbirth in Seasons 7 and 8.

Frank Capra's *It's a Wonderful Life* lends itself to television adoption almost as easily as *A Christmas Carol*. Both *Kate & Allie* and *Will and Grace* borrow the story for their finales, which will be covered in the next chapter. Yet it is *Moonlighting*, a show that utilized dream sequences throughout its run, that draws on *It's a Wonderful Life* to culminate, if only for this episode, two of the major conflicts of the series.

From *Moonlighting's* beginning, Maddie Hayes (Cybill Shepherd) resents and sometimes loudly bemoans being saddled with the Blue Moon Detective Agency, one of the failing investments she is left with after being swindled by her accountant, as well as being left the agency's none too businesslike manager, David Addison (Bruce Willis). It is Maddie's conflict with Addison over professional issues and the romantic tension between the two that drive the series. By the time the Season 3 holiday episode, "It's a Wonderful Job" (3.8), airs, Maddie's dissatisfaction with the agency has reached a climax. Maddie is working so much that she fails to visit her aunt before she dies, and she

has called off the staff's holiday vacation because there is too much work to do. At one point David advises her, "A good job won't love you back." Walking out of the agency in frustration, Maddie expresses her wish that she had closed the agency two years earlier. She then goes to a bar to drown her misery.

That is where she meets her guardian angel Albert (Richard Libertini), who shows her what her wish has wrought. Blue Moon has been replaced by Hart Investigations. This intertextual nod to *Hart to Hart* serves as more than a comic reminder of the detective show that *Moonlighting* replaced in its time slot. *Hart to Hart* was a show about two detectives who had a peaceful, even fun working relationship as well as a successful marriage to one another; the Harts were the opposites of Maddie and David in every way. The Hart Investigations Maddie's angel shows her is not the idyllic workplace viewers image would be run by Jonathan and Jennifer Edwards-Hart. It is cold and sterile and unimpassioned, the opposite of Blue Moon, but it is the type of workplace Maddie has been demanding. Her angel also takes her to the new greeting card company where her secretary Agnes now works. The playful and joyful Agnes no longer speaks in rhymes; as a matter of

fact, she has become a tyrant. Maddie then visits her home, which David now owns, only to see that he is preparing to marry Cheryl Tiegs. He speaks of Maddie in the past tense, which leads to her next "vision," watching herself speed her car toward a brick wall. When Maddie screams, she wakes up at the bar where her "Wonderful Job" dream began.

Maddie's response to the dream experience is to go to the office, cancel holiday work plans, pledge to foster a happier work environment - and kiss David Addison. Both the change in Maddie's professional attitude and her willingness to express her feelings for David indicate a culmination of the conflicts that have been building since the series began. The transformation is neither permanent or without consequences. There are, after all, another two and a half seasons left of the program. Tensions will eventually return to Blue Moon, and letting her guard down with David initiates many romantic highs and lows, some comedic and some tragic, some presented realistically, and some that appear in dreams.

"It's a Wonderful Job" presents a very dramatic dream relative to the type of dream sequences usually seen on

Moonlighting, and it would seem out of place to do otherwise. While *A Christmas Carol* may invite a more playful borrowing, like that produced by *Family Ties* in "A Keaton Christmas Carol" (2.9), or a more melodramatic reading, as seen in *Melrose Place's* "Holiday on Ice" (3.15), a comedy framed by the *It's a Wonderful Life* plot, so essentially tied to the act of suicide, would seem in very bad taste. This is not the case, however, for television episodes that borrow from another iconic "dream" story, Victor Fleming's *The Wizard of Oz*. Indeed, two programs have taken that fantastical text and combined it with a television sitcom itself famous for its dreams to create very postmodern, humorous, and intertextually rich oneiric stories.

In "Somewhere Over the Rerun (aka) The Ballad of *Gilligan's Island*" (2.2), the snarky, furry alien ALF dreams himself onto the television island that itself produced so many dream sequences. After watching too many reruns of *Gilligan's Island*, ALF becomes obsessed with life on the tropical island and gets himself into trouble with his human family when he tries to remake their home into his own deserted island. When he falls asleep and dreams he is on the castaways' island, he learns life there is not

the ideal he imagined, and there truly is "no place like home."

The half hour episode is full of self-referential critique and includes allusions beyond the *Wizard of Oz* dream trope in which *Gilligan's Island* replaces Oz as a false paradise. Before dreaming of the deserted island, ALF is arguing with Willie (Max Wright), the Tanner family patriarch, about the alien's fascination with the sitcom about the castaways. Willie calls *Gilligan's Island* "some ludicrous situation comedy"; producers are clearly aware that the story they are telling about a stranded extraterrestrial is as ludicrous, if not more so, than *Gilligan's* story. Willie's comment makes the episode's narrative situation smartly humorous rather than obtusely silly. Also before ALF's dream, there is a Tom Sawyer moment when the furry alien attempts to get the Tanner's teenage daughter, Lynn, to shovel the mound of dirt back into the hole he has dug for a lagoon in the backyard. His ploy doesn't work, but it is turned against ALF in his dream when the Skipper convinces him to pick up a shovel to fill in the castaways' lagoon so they can build a mini-golf course in its place.

Just as ALF's digging scheme is mirrored in the dream, the obsessive watching of "ludicrous" situation comedies is echoed by Gilligan, the Skipper, Mary Anne, and the Professor (all played by Gilligan's Island original cast members), who have cobbled together a television so they can watch their favorite TV show, "The Adventures of the Tanner Family." ALF watches with them and by hearing them talk about all the exciting things in the Tanners' lives, like apple pie, ALF realizes that what The Professor says is really true: "These are the most entertaining people in the world." And so he begins to chant, like Dorothy in Oz, "There's no place like home; there's no place like home"

The narrative culmination resulting from this dream is, of course, ALF's realization that life with the Tanner's is not so bad after all. As a situation comedy, no dream or other action can be expected to bring culmination to the series as the form particularly works against such closure. Each episode, however, does seek resolution of the conflict of the week, and ALF's *Wizard of Oz* via *Gilligan's Island* dream accomplishes this, but then immediately subverts it. As Roger Aden notes, "Of course a sitcom cannot violate expectations too far by concluding that real life is superior to the life it presents; so in

the final scene of the episode ALF switches genres and turns the backyard into a set from *Bonanza*" (404).

Not only is the *ALF* dream scenario somewhat predictable, it is apparently easily imitated. Over five years after "Somewhere Over the Rerun" aired, the drama series *Baywatch* presented an episode with an almost identical situation to the *ALF* dream. A character has a *Gilligan's Island* dream that leads to a "there's no place like home" revelation which resolves the episode's conflict, creating a one-off culmination. In itself the episode is not particularly interesting; what is noteworthy, however, is that an argument can be at least suggested for including *ALF* as one of the parent texts for the episode, along with the *Wizard of Oz* and *Gilligan's Island*. Perhaps even more significant is finding such intertextual depth in *Baywatch*, a program Jason Mittell singles out to illustrate that "television's dominant mode of visual spectacle highlights the excessive norms of beer commercials and *Baywatch* more than the pyrotechnics of the large screen" (35).

Admittedly, television lags behind film in the area of visual special effects, a fact that has everything to do

with constraints of time and budget. The visual aspects of television dreams are no exception. Most television dreams create "narrative special effects" (Mittell 35) rather than visual ones; thus, the narrative focus of this project. Once viewers get past the surreal dialog, dancing, and characters of the very important *Twin Peaks* Red Room dream, there is really nothing visually special about the dream. Yet, there are a few exceptions to the visually average dreams on television, and HBO's *Six Feet Under* is among the best of those exceptions. In an essay on magical realism in the show, David Lavery highlights the beautiful and complex visual story told by *Six Feet Under*'s opening credits; Lavery quotes the show's creator and executive producer Alan Ball, who said about the credits: "It's very abstract, and there's something kind of spooky about it but something kind of beautiful about it at the same time, and that sorta fits within the tone of the show ..." (22). Just like the opening credits, *Six Feet Under* presents some of television's most visually stunning dreams, but they also provide some of the program's most spectacular narrative special effects.

Throughout its run, *Six Feet Under* utilized dreams to accomplish every stage of the show's overall narrative arc,

most specifically that part of the story that involved Nate Fisher (Peter Krause) coming to grips with death. These dreams were dreamlike, meaning they were both surreal and spookily real, and they accomplished their narrative purpose without having to be intertextual or self-referential like many of the other dreams discussed in this chapter. When it comes to narrative culmination, *Six Feet Under's* "Ecotone" (5.9) stands as perhaps television's best example.

An ecotone is, according to the OED Online, "a transitional area between two or more distinct ecological communities." *Six Feet Under* was always thematically about ecotones in the figurative sense: the transition from one stage of life to another, the transition from one physical space of life to another, most significantly, the transition from life to death. Nate Fisher, the oldest of the Fisher children, left home and traveled the world rather than going to work in the family funeral parlor; when the series opens, Nate has returned home to celebrate Christmas, but learns his father has died. He decides to stay and help his brother David run the business. In this exposition *Six Feet Under* has Nate, the show's major character, make physical and professional transitions.

While Nate struggles throughout the series with his return home and his connection to the family business, it is the transition from life to death that creates the most conflict in Nate's life and establishes the narrative core of the series. It is in "Ecotone" that Nate's struggle reaches culmination with his own death.

Earlier in the series, Nate had suffered a brain hemorrhage. In "Ecotone," he has a seizure which is later revealed to be another hemorrhage resulting from an AVM. As is typical for Nate, his life is in chaos. His marriage to Brenda (Rachel Griffiths) has always been emotionally traumatic, and prior to the seizure Nate sleeps with Maggie (Tina Holmes), the daughter of his mother's second husband. Yet the other people Nate loves seem to be finding happiness in their lives. His mother, Ruth (Frances Conroy), has found the power to depend on herself after so many years of leaning on men. David (Michael C. Hall) has found a life outside the funeral home with his partner and the troubled child they adopt. And little sister Clair (Lauren Ambrose) seems to have found her footing after years of self punishment that included drugs and destructive sexual experimentation. When Nate wakes up from his coma, he seems to have found the resolve to set things

right in his own life, including the resolve to stop causing other people pain, and he tells Brenda they have to end their marriage. Things appear peaceful as Claire leaves for a shower and David settles in to watch TV with Nate. On the screen is a shot of the ocean. Nate falls asleep and, in his dream, wakes up in his childhood bedroom over the funeral parlor.

When he hears a car horn, Nate goes outside to find David, scruffy, bearded, in shorts and a t-shirt standing by the open rear door of a van that has two surf boards on the roof. David pulls Nate in to the van, and the two begin to smoke a joint.

DAVID: Are you stoked?

NATE: I guess.

DAVID: You guess? You asshole. We've been waiting for this our whole mother fucking lives man.

NATE: Oh my mother fucking God, this is so fucking weird.

DAVID: What?

NATE: I had this whole other idea of you. Like I really thought you were this whole completely other person.

DAVID: You are so fuckin' toasted man.

NATE: That's not what it is. I must have been dreaming, or so fucking high.

In Nate's dream, the life where David was his uptight, suit wearing, old-before-his-time brother was a dream and this new David, who is more like his older brother, represents the reality Nate has longed for. In experiencing the fulfillment of his desires in the dream, Nate is able to relinquish some of the hesitation which, it could be argued, has kept him from facing death from the moment viewers meet him in the series first episode.

The van screeches to a halt and we see that Nathaniel Fisher, Sr. (Richard Jenkins), Nate and David's dead father, is driving the van. He is dressed in a black suit as if he is driving a hearse. He says to the brothers, "Am I going to have to separate you boys?" They look at him seriously like children waiting for their punishment. Nathaniel says, "We are so fucking lost," and then he laughs. All three of the Fisher men laugh, probably for

the first time since the boys were young and before Nate left home. Nathaniel takes a toke on the joint and the boys notice the ocean outside the front window. Nate says, "I'm going in." David replies, "Don't be stupid." Nathaniel suggests to David, "Why don't you join him?" Nate hasn't stopped to hear his father and brother; he has jumped into the water. Suddenly, David is no longer Nate's dream brother; he is the suit-wearing, funeral home brother who has caused Nate so much concern. Nathaniel asks David, "You want to smoke some crack?" David's eyes open and we hear the sound of the heart monitor alarms - flat lining.

The change in David did not happen because Nate lost his dream. It happened at the moment of Nate's death, and at that moment David took control of the dream he was sharing with his brother. As such, David was there to witness Nate's gentle transition from life to death, Nate's ecotone. And viewers witness those final moments from David's point of view as evidenced by his transformation. As the screen becomes white at the end of the episode, Nate's name and dates of birth and death flash on the television.

Six Feet Under cannot reach resolution until Nate Fisher faces and accepts death, or at least comes to terms with what it is. And in one of the greatest ironies of all, Nate really has to accept death to know how to live. This is what happens when he wakes from his coma and makes a decision about his life - to break off his marriage to Brenda. In this, Nate is almost like Tolstoy's Ivan Ilyich who cannot "get right into" death until he has learned what he has done wrong in life (1367). Ivan's culminating moment occurs when he feels pity for his wife and son. For Nate Fisher, the culminating event that begins with his seizure ends when he takes control of his life and, like another literary figure, *The Awakening's* Edna Pontellier, initiates an inevitable death on his own terms. After Nate's dream and the death it facilitates, there is little left but for *Six Feet Under* to tie up loose ends and conclude.

As Rod Serling says in "Perhance to Dream," "a dream takes only a second or so, and yet in that second a man can live a lifetime." So it seemed for Nate Fisher, and for all the television character's whose dreams achieve narrative climax, whether for a series or merely for an episode.

CASE STUDY

BUFFY THE VAMPIRE SLAYER

In his essay, "What Use are Dreams in Fiction," English author David Mitchell argues that dreams in fiction are a risky business; we already watch "made-up people leading lives that, outside the theatre of the mind, do not exist...to write a dream and insert it into the fiction runs the risk of weakening the illusion by doubling it." To push our suspension of disbelief to two levels risks popping it, to use Mitchell's term. Likewise, Mitchell argues, we "can care what happens to a character one level down; going down two, to a dream within a story, is another tough act to pull off" (431).

Mitchell is correct about the risk of using dreams as a tool in any fiction, including TV. Many of the narrative difficulties as well as viewer dissatisfactions with employing the dream trope are outlined in this dissertation. Yet Mitchell's skepticism is only offered as an introduction to his real argument, that dreams can be a very useful and successful tool in fiction. Two of the functions he quickly identifies are the creating of a metaphysical conceit and the ability to present ideas with

brevity. More significant to Mitchell and to an analysis of dreams in *Buffy the Vampire Slayer*, he argues that fictional dreams can be "harnessed to a practical dramatic purpose, such as facilitating a plot twist - as distinct from being the plot." This is just one of the ways Joss Whedon utilizes dreams in his tale of the teenage Slayer.

Immediately following the first teaser in the series pilot, "Welcome to the Hellmouth" (1.1), Buffy Summers (Sarah Michelle Gellar) is shown asleep in her bed, dreaming. Just as importantly, viewers see the content of her dream. It is important to note that since the audience knows Buffy is dreaming, they read the images in her dream as disconnected from their own experiences; there is no viewer-as-dreamer association as is theorized with film viewing. The significance of characters' dreams, primarily Buffy's, and the content of those dreams is merely suggested with this first, brief oneiric moment. Later in this same episode, Buffy's watcher, Giles (Anthony Stewart Head) tells his new, reluctant Slayer, "Perhaps there is no trouble coming, the signs could be wrong. It's not as though you've been having the nightmares." Unlike Giles, viewers have seen Buffy's nightmares and his statement offers support for what was earlier only suggested, that

dreams are a special albeit annoying aspect of the Slayer's gift.

Just as dreams are part of a Slayer's essence, they become an essential tool for the program's narrative, or to restate Mitchell's words, they are "harnessed to a practical dramatic purpose." Joss Whedon harnesses dreams for various narrative purposes in *Buffy the Vampire Slayer*. The first of these, prophecy, is almost a given for regular viewers, but it is the function that most shapes audience responses to dreams in the narrative.

In the second season episode, "Surprise" (2.13), Giles tells the Slayer, "Dreams aren't prophecies, Buffy. You dreamt that the Master had risen, but you stopped it from happening." In the season four episode "Hush" (4.10), he says to her, "Well, it could definitely be one of your prophetic dreams or it could be just the eternal mystery that is your brain." While Giles seems a little confused on this point, faithful viewers know that dreams are prophetic for Buffy. That very first dream of Buffy's includes brief flashes of various images noted in Chapter 1 of this dissertation. Many of these images will be given meaning in the pilot, while some won't be explained until later

episodes - but for both Buffy and the audience, they provide vital clues to what the Slayer will face as she battles the first "Big Bad" of the series, The Master, whose legions of the undead spend Season 1 working to free The Master from his mystical imprisonment under the Sunnydale cemetery. As such, what is prophecy for Buffy serves as foreshadowing for viewers, who quickly learn to pay attention to Buffy's dreams for clues to upcoming action.

Dreams in *Buffy the Vampire Slayer* that function to foreshadow coming action in the program's narrative work differently from the foreshadowing in most storytelling. In most literary fiction, for instance, the reader is unaware of an instance of foreshadowing until the foreshadowed action occurs. This allows the reader to move back to the point in the text when the action is foretold and reconsider events that follow. In *Buffy the Vampire Slayer*, once regular viewers of the show become aware of how dreams function, they consider how future action may have meaning in the context of the dream, interpreting forward rather than making the interpretive circle required by most literary foreshadowing.

This "forward reading" mode allows viewers to anticipate, for example, that Buffy may face a crisis on her seventeenth birthday after her mother, Joyce, asks Buffy in her dream, "Do you really think you're ready" and then promptly drops a plate on the floor ("Surprise" 2.13). In this same dream, Buffy sees vampire Drucilla (Juliet Landau) kill Buffy's vampire boyfriend Angel (David Boreanaz) with a stake, making viewers anticipate either Angel's literal or figurative death. While Angel tries to dismiss Buffy's fears by telling her not all of her dreams come true, the evidence to the contrary is presented the next morning when Joyce drops a plate after Buffy asks her about getting her drivers' license. Here is it almost as if Whedon is toying with viewers, chastising them for assuming, like Buffy, that all the story's dreams hold a key to deeper meaning, and then immediately indicating in a Whedonish "gotcha" that they may be correct, which only heightens the viewer's anticipation.

By the Season 4 finale, "Restless" (4.22) viewers are prepared to be careful with how much is read into character's dreams. In this most notable use of dreams in the series, Buffy's gift of prophecy extends to the other three dreamers, Giles, Willow (Alyson Hannigan), and Xander

(Nicholas Brendon), as a residue of the joining spell that allowed Buffy to utilize her friends' strengths to conquer Adam (George Hertzberg), the Frankenstein like techno weapon that represented the season's arch villain. The dream foreshadows a number of coming events, including Willow's further, and darker, mastery of witchcraft, and the apocalyptic action that spirit guide Tara (Amber Benson) warns of when she tells Buffy, "You think you know what's to come, what you are. You haven't even begun," a warning repeated in the next episode by Dracula (Rudolf Martin). The episode even offers clues of the culminating action of the series, Buffy extending her power to all potential slayers.

A second function of dreams in *Buffy the Vampire Slayer* is embedded in the narrative structure itself and is related to the forward and backward reading that results from the prophetic function of the dreams. This function is best understood as narrative continuity. In *Why Buffy Matters*, Rhonda Wilcox identifies this narrative phenomenon in her analysis of "Restless", where she writes that the episode "both reflects the past and predicts the future of the series" (172).

One of the best examples of this occurs in "Restless" where Willow dreams she is being forced on stage to perform in an unknown play. Dream Willow says to Dream Buffy, "This isn't *Madame Butterfly*, is it, because I have a whole problem with opera." Faithful viewers recognize Willow's fear of public humiliation from the Season 1 episode "Nightmares" (1.10) where characters' fears are brought to waking life and Willow finds herself on stage dressed for and expected to perform the lead in *Madame Butterfly*. As she stands dumbstruck on stage, Aldo first sings to her, "Child, from whose eyes the witchery is shining, now you are all my own," and then, "You're dressed all in white like a lily. Your ebony tresses are shining on ivory shoulders." Viewers picking up on this Season 1 reference to *Madame Butterfly* in Season 4's "Restless" should be impressed with how fully Willow's "witchery" has been developed. At the time Aldo sings the line in "Nightmares," Willow has not yet begun to investigate witchcraft, yet by the time of her "Restless" dream, Willow's skills have become sophisticated enough to pull off the spell that allows Buffy to defeat Adam and The Initiative. What viewers cannot yet know is just how farsighted Aldo's Season 1 lines truly are. In Season 6,

Willow's grief over the murder of her lover, Tara, causes her to become very dark and darkly powerful, literally changing her red tresses to ebony ("Grave" 6.22). And when in the series finale Willow casts the spell that allows Buffy and the potential slayers to defeat The First (Evil), her physical appearance is changed temporarily to what can best be described as a white goddess, hair, clothing, and all ("Chosen" 7.22). So, in Season 1, whether by intention or not, Joss Whedon foreshadows his series finale. In Season 4, he provides a backward reflection on this foreshadowing through a reference to "Nightmares," confirming the accuracy of Aldo's first observation of Willow and allowing viewers to ponder the possible significance of his other comments. When Willow does turn dark in Season 6, then glows white in the series finale, we are again connected to Willow's dreams in season 4 and season 1.

This type of complexity at the very basic level of narrative outline is one of the elements that make Whedon's storytelling so rich. It is the type of plot twisting Mitchell finds most effective when using dreams in fiction. Yet a good plot without good characters is useless, and dreams are an important part of Whedon's arsenal for

developing rich characters. All of the dreams contribute to character development; while "Restless" provides a wealth of clues about future action in the story, is also lays before us the characters' greatest fears. Whedon's use of dreams to develop characters is most striking in Season 3, where the most compressed use of dreams in *Buffy the Vampire Slayer* is located.

Dreams occur in the first three episodes of Season 3, "Anne," "Dead Man's Party," and "Faith, Hope, and Trick." While they do foreshadow, all of the dreams also function to develop Buffy's character as they express the almost crippling emotional pain she feels from the loss of Angel and the guilt she feels for his dying at her hands, actions occurring in the final episode of Season 2. The effectiveness of these dreams comes from the way in which Whedon manipulates the viewer to witness them only as an expression of Buffy's feelings. Because we are so focused on Buffy's emotion in each of these dreams, and because we have no indication from Buffy herself that they should be read as prophecy, we don't recognize that they portend, making them function as more traditional literary foreshadowing.

In the cliffhanger final episode of season two ("Becoming, Part 2" 2.22), Buffy has killed Angelus, the wicked vampire her boyfriend Angel becomes after the two have sex for the first time, undoing the Gypsy curse that intended to make Angel suffer eternal guilt for his crimes. When we first see Buffy in the season three opener, she has left Sunnydale and is living in Los Angeles, working as a diner waitress and using the name of Anne. Buffy's first appearance in the episode is in her dream. She is on the beach and Angel comes to her. She says to him, "Stay with me." Angel responds, "Forever. That's the whole point. I'll never leave." He then whispers in her ear, "Not even if you kill me." The look on her face is one of pained horror. At this point the viewer understands how desperately Buffy misses Angel and, if Angel's words are read as an expression of her subconscious, how heavy is the guilt she continues to carry for killing him, a guilt that will "never leave." The overwhelming emotion in the dream is one reason it is not read as a clue to future action. In her "mystical foreshadowing" dreams, such as in "Graduation Day, Part II" (3.22) and "Restless," Buffy reacts in the dreams in what is best described as a dreamlike manner, moving through them with little emotion.

For the most part in those dreams, Buffy's role is as the observer or "vessel" for the information which both she and the viewer must then interpret. In "Anne," however, the depth of Buffy's emotions, the sadness and guilt which seem to have transformed the Slayer so much that she must take on the identity of a waitress named Anne, negate the viewer's option to read the dream as foreshadowing. Whedon skillfully achieves character development by pushing Buffy to emotional levels not yet seen, at least in her dreams, and at the same time foreshadowing plot developments in such a way that viewers are not made aware they are being given a tease.

In "Dead Man's Party," the second episode of season 3, Buffy dreams she is walking around the Sunnydale High School campus, and only Angel is there. As character development, this dream magnifies the sadness and guilt exhibited by Buffy in "Anne," but also indicates the degree to which Buffy feels the loss her choices have created. In killing Angel, she lost the man she loved, but she also came to fully understand the degree of sacrifice required of the Slayer. There is a part of Buffy herself that is lost in this act, the part that naively believed she could protect the ones she loves. While she knows she cannot

fully protect them, the Buffy we see in "Anne" and in "Dead Man's Party" is a lonely Slayer. In "Anne" she believes she must walk her path alone. In "Dead Man's Walk," Buffy returns to Sunnydale to reunite with her mother and friends, but they keep her at arms' length, angry at her decision to run away after killing Angel. She feels as much alone as she was in Los Angeles, and this is supported by her dream which only offers her a dead lover for companionship.

"Faith, Hope, and Trick" (3.3) finds Buffy reintegrated into her circle of friends, back at school, with her biggest problem being how to deal with the new Slayer in town. The Scooby Gang (Xander, Willow, Giles) appears in her dream, indicating that she no longer believes she is alone. But their position on the periphery of the dance floor at the Bronze, where her friends are witnesses rather than participants in the dream's primary action, shows there is still a disconnect between them and Buffy. What remains unresolved is Buffy's guilt for killing Angel, and this is the source of the distance between Buffy and the Scoobies. In the waking action of the episode, Giles continues to ask Buffy how exactly the killing transpired, and she continues to lie to him, an

outward manifestation of her guilt. In the dream, as Buffy and Angel are dancing and the claddagh ring drops to the floor in a seemingly final moment of separation, there is a flash of the moment she kills him, and she says to dream Angel, "I had to." Now bleeding, Angel says to her, "Go to Hell. I did." Buffy's guilt has finally turned her dreams to nightmare, and this nightmarish guilt eventually leads Buffy to tell Giles that Angel was cured when she killed him, but that the cure came too late, so she had to. She says, "I've been holding on to that for so long - felt good to get it out." When she leaves her ring at Angel's place, it is a culminating moment that releases Buffy from the dreams and nightmares that are not the mystical dreams of a Slayer but the very personal dreams of a sad and lonely young woman, dreams that provide the audience with an entirely different and deeper understanding of Whedon's primary character.

Whedon doesn't stop with prophecy and continuity and character development. There are a number of other functions that can be located in the narrative; for instance, dreams in *Buffy the Vampire Slayer* are used to present solutions to problems; that is, Buffy sees present reality in her dreams. Among other examples, knowledge

gained from her dreams allows Buffy to see the Anointed One's plans to reanimate the Master's bones, to see the warehouse where Drusilla and Spike are reassembling the Judge, and to see that Jenny is keeping secrets. And there are other ways in which Joss Whedon weaves sleeping visions into a story already so deeply situated in what seems unreal. Early in his essay on dreams in fiction, David Mitchell stated that "dreams rip holes in the fabric of fiction because of their 'removedness' from reality. To portray this 'reality' is a primary aim of fiction." In the same type of reversal he described about the usefulness of dreams, Mitchell offers, "but what if a primary aim of a given piece of fiction is to examine this very 'removedness'? To probe these very holes in the fabric? To study the theories and practices of ontology?" (435). Ultimately, with *Buffy the Vampire Slayer*, Joss Whedon has given his audience a story in which the waking action that includes vampires and other demons living over a hellmouth and a petite blonde girl with the power to make them die itself punctures the fabric of fiction. This allows viewers to see through that fabric to the ontological complexity for which *Buffy the Vampire Slayer* is celebrated, and the multi-functioned dreams in Whedon's

fiction provide a greater 'removedness,' and thus greater insight into those ideas.

CHAPTER IV

DREAMS THAT END NARRATIVES

PUCK: If we shadows have offended,
 Think but this, and all is mended,
 That you have but slumber'd here
 While these visions did appear.
 And this weak and idle theme,
 No more yielding but a dream,
 Gentles, do not reprehend:
 if you pardon, we will mend: (*A Midsummer
 Night's Dream*)

Resolution or closure in a television series or serial is, by the very nature of the genre, rarely attempted and difficult to achieve. Season finales work against complete closure as the conflicts or "narrative problematic" on which a program is based must be left open to further development. According to Butler, "On rare occasions, television series will conclude the program's run by providing true narrative closure" (39). Butler offers the example of *M*A*S*H*, where the story was allowed to conclude because the Korean War, the program's "repeatable problematic" (39), had come to an end within the story's

diegesis. Butler points out that the potential syndication of a series makes it necessary to leave problems unresolved as the genre depends upon "re-presentation" of the problematic with each airing (39-40), while for the serial, resolution would eliminate the "narrative enigmas" (44) on which the serial is built, and thus, any need for future episodes.

As difficult as conclusions are in television narratives, the lysis or conclusion of the dream narrative is for Jung the most important stage as it resolves the dream situation and brings closure to the dreamer. Of the many television programs that utilize dreams in their season or series finales, most adhere to the anti-closure practice of the medium. Final episodes typically employ dreams to introduce new problems within the narrative or new questions for the viewers. This is ironically true even for those programs that leave viewers with the shocking message that everything they have witnessed in the program is "all just a dream."

For the situation comedy, there are two levels of "narrative problematic." The first is the foundational problem: the Korean War in *M*A*S*H*; African-Americans

moving up the socio-economic ladder in *The Jeffersons*; aliens studying human behavior in *Third Rock from the Sun*. In each, as Butler notes, full closure can only occur with the resolution of the foundational or "repeatable" problematic, and this is only possible in a series finale. But the situation comedy, like any episodic series, also contains the "problem of the day" around which each episode is written. Often, these secondary or episode dilemmas are related to the overall problematic. The episode dilemmas may or may not find resolution.

In the 1980s slapstick sitcom *Laverne and Shirley*, the narrative problematic is the daily struggles of two young, female friends trying to make their lives in a working class world. They are tested by situations from outside as well as their friendship. By Season 7, the friends have moved from Milwaukee to Burbank, California and traded their jobs in a beer factory for positions in a department store. In the season finale, "Perfidy in Blue" (7.22), a dream is utilized to reinforce the tensions between Laverne (Penny Marshall) and Shirley (Cindy Williams) that underpin the story line. As usual for this program, a minor problem becomes high drama as Shirley borrows Laverne's purse without asking and then loses it. Shirley lies to Laverne

about the purse's whereabouts, and then dreams that Laverne is trying to kill her for taking the purse and lying.

In this case, no resolution to the challenge of Laverne and Shirley's friendship is achieved. Indeed, the dream reinforced the problem, allowing Season 7 to close without having relinquished any of the narrative potential inherent in the girls' relationship. Ironically, just months after this episode aired and weeks before Season 8 was to begin, Cindy Williams would walk out and file a lawsuit against producers for what she viewed as attempts to write her out of the series. Williams did leave *Laverne and Shirley* midway through Season 8, and the show ended at the completion of the season. Without the friendship and the tension it created, the show had lost its narrative roots.

The Nanny offers a dream in the final episode of Season 4 that, like *Laverne and Shirley*, reinforces rather than resolves story conflict. In "Fran's Gotta Have it," the series' main character, Fran Fine (Fran Drescher), chases her boss and the man she loves, Maxwell Sheffield (Charles Shaughnessy), to London where he has traveled on business. She is hoping to lay a romantic trap for him

where he will, at last, give in to their feelings for one another. Feelings are given in to by the end of the episode; thus, the main story problem finds some resolution, although viewers are left unsure what direction the relationship will take. But another story line involving secondary characters is developed in a dream in this season finale. Niles (Daniel Davis), Maxwell's sardonic but devoted butler, suffers a heart attack and dreams about his bitter rival, Maxwell's assistant C.C. Babcock (Lauren Lane), for whom Niles secretly has romantic feelings. In the dream, Niles as Maxwell has a passionate embrace with C.C. The dream can clearly be read as wish fulfillment, but at the level of narrative it provides new and more complicated character tension for Season 5 development. The subplot involving Niles and C.C. continues during the next two seasons, with closure eventually reached in the series finale when the butler and the assistant get married.

Hour long series also use dreams in season finales to fortify the repeated problematic. In an episode reminiscent of *Moonlighting's* "The Dream Sequence Always Rings Twice" (2.4), the Season 4 finale of *Bones*, "The End in the Beginning" (4.26), presents a dream confirming subconscious

desires on the part of FBI agent Seeley Booth (David Boreanaz) that viewers have suspected through much of the program's run. In Booth's coma dream, he is married to "Bones," Temperance Brennan (Emily Deschanel), the forensic anthropologist and novelist who is Booth's crime-solving partner in the series. In the dream, Bones and Booth own a nightclub where a murder has taken place. The dream with regular characters playing different parts continues for most of the episode and culminates with the solving of the crime and the news that Bones is pregnant. Just as this is revealed, Booth wakes from his dream. Bones is working by his bedside, but he does not remember who she is.

In this example, audience members achieve their own wish fulfillment in seeing their favorite non-couple romantically partnered in Booth's dream. However, the reward for viewers is short lived as the action following the season-ending dream actually works to further postpone real viewer gratification. Not only are Booth and Bones not really together, the conscious Booth cannot even remember who the woman is for whom he has at least a subconscious love. The audience is left waiting until the new season begins to learn if this new complication in the story of Booth and Bones will be remedied.

Series ending dreams do no better at creating resolution in television narratives than those used to end a program's season. Indeed, many of the most popular dreams from television history are found in series finales, and often fall into two categories, the "what if" dream ending and the "it was all just a dream" ending. Each ultimately presents more questions for viewers than conclusions.

In the "what if" dream ending, a program presents dreams by one or more characters imagining what might have happened if their lives had taken different paths. This is the same trope discussed in the Chapter 3 analysis of *A Christmas Carol* dreams and *It's A Wonderful Life* dreams, but when used to end a series, the narrative results are much different. The most deeply developed of these finale dreams consumes a major portion of the two-part ending of *Dallas*, a show already famous for its use of dreams to alter narratives. In "Conundrum, Part 1" and "Conundrum, Part 2" (14.22, 14.23), J.R. Ewing (Larry Hagman) has lost or been tricked out of his fortune and his power, and is drunkenly contemplating suicide. He is "visited" by Adam (Joel Grey), later suggested to be an agent of the devil, who has a real liking for J.R. Adam takes J.R. on an *It's*

a *Wonderful Life* dream journey to show him what would have happened had he never been born. What J.R. sees in this dream is that without him as an agent in the Ewing history, his family would have suffered terrible losses, more terrible than J.R. himself caused in the fourteen years of the series, and his enemies would have found great success. As if this is not terrifying enough for J.R., Adam appears to him after he has woken from the "dream," trying to convince J.R. to kill himself. The series ends with the sound of a gunshot and Bobby Ewing (Patrick Duffy) rushing into his brother's room, where he looks down and says, "Oh, my God."

His dream would seem to have caused J.R. to kill himself, putting to an end all of the real misery the show's lead character visited upon his world. At least in the short term, this is the interpretation viewers were led to adopt from the show's final scene. This reading achieves a true resolution to the narrative as the controlling problem of the story was J.R. Ewing himself. Yet, five years after the series finale and in true soap-opera style, the serial resumes where it left off with the two-hour reunion movie, *Dallas: J.R. Returns*. J.R. is very much alive after shooting not himself but the mirror in

which he saw the vision of Adam. As Butler notes, "Even death is not a permanent resolution on the soap opera" (46). And while he appears to have reformed, when faced with a new threat to his family's legacy, J.R. resumes his old style of lies, manipulation, and cheating. Butler's claim clearly holds true for the program as well as its characters. By making the shooting in the final scene of "Conundrum" nebulous, a door was left open, following "the one imperative of the serial ... that the story must continue" (Butler 46). And continue it did, with *Dallas: J.R. Returns* and two additional *Dallas* movies.

Two situation comedies focusing on best friendships also utilized the "what if" dream in series finales. *Kate & Allie* aired its final episode, "What a Wonderful Episode AKA It's a Wonderful Episode AKA Kate and Allie Go to Hell" (6.22) on May 22, 1989. By its final season, the program had waivered from its original premise of two best friends, both single mothers, living together and raising their children in New York City. In Season 6, Allie (Jane Curtin) is remarried, Kate (Susan Saint James) is living with the newlyweds, and her daughter has moved to California. The relationship between the two friends, the basis of the series, is watered down by the addition of

Allie's husband, and the dynamics are altered by the absence of the two characters' daughters. Adding to the show's difficulties, rumors were widespread of friction between the show's stars, Susan Saint James and Jane Curtin.

As the episode begins, viewers are reminded that business is slow for Kate and Allie's catering company, and they need money to pay the bills. A man named Gabriel (Christopher Murney) shows up offering them \$2000 to cater a charity event. Allie accidentally mails the check to the phone company, and after failing to retrieve the check, she comments that they are in "hell," which directly contrasts earlier claims that the catering job and check were "a miracle." During the check dilemma, Allie's daughter calls and tells her mother she has news to share, which Allie thinks must be bad news.

The episode's problematic is the catalyst for the dreams both Kate and Allie will have during the night. Audiences first see Kate's dream where Gabriel "pops in," assuring Kate it is not a dream, to grant her wishes. All of her wishes come true, each with a very negative twist. Gabriel turns out to be a devil, horns and all, and Kate

retracts her wishes. After Gabriel turns Kate into a nun, she begins calling out to Allie, which provides the transition to Allie's dream. Gabriel appears in Allie's bed between her and Bob (Sam Freed), her husband, and offers her the same wish fulfillment he gave to Kate. As with Kate's dream, her wishes are twisted, and she tells Gabriel she wants her old life back, after which Allie wakes up in bed next to her "old" husband, Charles (Paul Hecht). She begins calling for Kate, who is calling for Allie, and they both wake up to find they experienced the same dream. Gabriel soon shows up bringing them the check the phone company had returned to him. Kate and Allie complete the catering job, confirm how much they rely on one another, and toast "to the future."

The six-season comedy ends pointing to a future that viewers are left to imagine for themselves, but one suggested to include more of the friendship they have come to know in *Kate & Allie*. In many ways, the finale reaffirms elements of the original narrative from which the series had strayed, primarily the bond between the title characters. The dreams of Kate and Allie are instrumental in this; their dream wishes create separation between the two friends that turn their dreams into nightmares, and

each dream ends with one character calling out to the other. The "what if" envisioned by the wish fulfillment is, in each case, a situation opposite of the establishing premise which is resolved when the characters wake. The resolution achieved is not a resolution of the program's problematic, but rather a reiteration of it. *Kate & Allie* ends where it began.

The highly popular situation comedy, *Will & Grace*, includes a similar "what if" dream in its two part final episode, simply titled "Finale, 1 (and 2)" (8.23, 8.24) which originally aired on May 18, 2006. Like *Kate & Allie*, the relationships that defined the series had gone through a number of revisions during its eight seasons. Grace Adler (Debra Messing) and her best friend, the gay attorney Will Truman (Eric McCormack), have struggled against outside forces such as Grace's failed marriage to Leo (Harry Connick, Jr.) as they try to hold onto their friendship. During Season 8, Grace is pregnant and has not told her ex-husband, Leo, that they are having a child. Grace and Will have decided to raise her baby together. As the final episode begins, Grace has "what if" dreams that present happy outcomes for all of the show's characters. She and Will are old and are raising her child together.

Karen Walker (Megan Mullally), the only character in the dream who has not grown old, is having a romantic relationship with Rosario (Shelley Morrison), her maid, and Jack (Sean Hayes) has married Kevin Bacon. Unlike Kate's and Allie's nightmares, Grace's dream imagines a settled, happy future for all of her friends. The dream also confirms that Grace feels somewhat secure about her unborn baby's future. The waking action of the episode, however, does not affirm the dream's sense of security. Leo returns and proposes to Grace, and she accepts, which leads to a fight between Will and herself and their eventual separation. A flashback in the final minutes of the episode shows the two encountering each other years later as they move their children into college. They revive their friendship and the episode ends in a scene that almost bookends the series premiere, with Will and Grace watching *ER* and then having drinks with their friends.

In each case of a "what if" dream in a series finale, the dream helps to end the program without bringing full closure or resolution to the narrative. J.R. Ewing lives on to continue his evil ways in reunion movies, and *Kate & Allie* and *Will & Grace* end with their initial situations intact and stories open, leaving narrative space for the

sitcoms to continue in syndication. In contrast to these examples, the most famous dream ending in television, the "it was all just a dream" trope, can be read as either providing narrative closure in a way impossible for most series finales or as providing a larger narrative space than even the "what if" dream ending for a story whose telling is officially completed.

Two of the most talked about series finales in television history are the final episodes of the situation comedy *Newhart* and the medical drama *St. Elsewhere*. Each ended its series run with a surprise for viewers that the story they watched for six years (*St. Elsewhere*) or eight years (*Newhart*) never really happened. Stated differently, the fictional narrative of each program was itself a fiction, and the ultimate fiction was composed in a dream or the subconscious imaginings of a single character.

Other programs have borrowed from *Newhart* and *St. Elsewhere* in turning stories on end with the "all just a dream" ending, most notably *Rosanne* in which everything after Dan Conner's (John Goodman) heart attack in Season 8 was revealed in the last episode to be the fiction Roseanne (Roseanne Barr) writes, or dreams, through to the Season 9

series finale. The one-season, American version of *Life on Mars* also used the "all just a dream" ending, revealing that protagonist Sam's (Jason O'Mara) worlds, both in 2008 and the 1973 life he "traveled" back to, were dreams manufactured for Sam and other astronauts who were put to sleep during a very long space journey. While *Roseanne's* finale was uncharacteristically artistic and *Life on Mars* did manage to write a different ending than its British counterpart program, neither had the effect on television audiences or changed discussions of television narrative as did *Newhart* and *St. Elsewhere*.

Newhart (1982-1990) is the name of comedian Bob Newhart's second fictional comedy series; the first was *The Bob Newhart Show*, which aired from 1972 to 1978. In his first series, Newhart played a dry-humored Chicago psychologist married to Emily (Suzanne Pleshette). Most stories centered on the antics of Bob, one of his clients, his secretary, the dentist in the next-door office, or the zany neighbor. Newhart would assume the role of a much different character in his 1982 series in which he plays a big city author named Dick Loudon who moves with his wife to a small Vermont town and opens an inn. Still displaying the deadpan humor for which he was famous, Newhart

surrounded himself with characters more surreal than any of *The Bob Newhart Show's* most extreme mental patients. These included backwoods brothers Larry, Daryl, and Daryl (William Sanderson, Tony Papenfuss, and John Voldstad), George the Handyman (Tom Poston), Stephanie the blue-blooded maid (Julia Duffy), and Michael (Peter Scolari), the yuppie producer of Dick's how-to TV show. In addition to the characters, Dick's situation as a city writer trying to become a small town entrepreneur added to the bizarre situation of the series. This surreal nature of the story opened the door to one of the most memorable series finales ever.

In "The Last Newhart" (8.24)," the series finale, many narrative problems are seemingly resolved as all the annoying townspeople and inn employees left town five years earlier with the payoffs they received from the Japanese company that bought up most of the town, except Dick's inn, to build a golf course and resort. The new folks in town are just as wacky as those they replaced, however, and the joke is on Dick, who held on to his property believing things at the inn could only get better. All of Dick's original antagonists return for a visit, all staying at Dick's inn. Dick's frustration with the guests reaches a

climax and he walks outside, only to be hit with a flying golf ball, which knocks him out.

The man who awakens from the accident is not Dick Loudon, but Dr. Bob Hartley, and he is not in Vermont anymore. Bob Hartley is in bed in Chicago, next to his wife Emily, and viewers are not in *Newhart* anymore, but in *The Bob Newhart Show*. Hartley tells his wife he has just had a dream about living in Vermont in a town full of crazy characters. That Hartley remembers his dream of being Loudon in detail is evidenced by his suggestion that Emily wear sweaters more often, something his "dream wife," Joanna, did.

Newhart's ending, shocking and brilliant as it was, did not happen without precedent. Hartley's relating of his dream to Emily is reminiscent of Dorothy waking from her "dream" of Oz to tell Aunty Em of her friends the Tinman, Scarecrow, and Cowardly Lion. Viewers are also reminded of two television shows that also used this dream ending. The first is the perhaps the most famous dream in television, the entire eighth season of *Dallas*, which turns out to be Pamela Ewing's dream. The second is *St.*

Elsewhere, a series that shares more than its dream ending with *Newhart*.

Newhart's frequent intertextuality provides, perhaps, some clues as to why this series chose to go out as a dream. Of the series' many allusions to other television texts, including *Gilligan's Island*, some are made explicitly to the lead actor's earlier series, *The Bob Newhart Show*. One of these connections is made through the appearance by guest star Jack Riley, who played a mentally ill character amazingly similar to Mr. Carlin, played by Riley on *The Bob Newhart Show*. In "I Married Dick" (7.4), which originally aired on November 21, 1988, Dick believes he recognizes Riley's character while he and Joanna are at a psychologist's office for marriage counseling. The counselor later tells Dick and his wife that the patient used to see a "quack" in Chicago, clearly an allusion to Newhart's character, Bob, in *The Bob Newhart Show*. In an even more bizarre textual crossover, Riley again appears as Mr. Carlin in "Close Encounters" (4.7), an episode of *St. Elsewhere* airing originally on November 20, 1985, almost three years exactly before his appearance on *Newhart*.

The appearance of Mr. Carlin on *St. Elsewhere* exemplifies one of the medical programs most interesting and narrative devices. As Thompson notes in *Television's Second Golden Age*, "Truly 'successful' viewing of *St. Elsewhere* often depended upon how many of the obscure media references one could find in each episode" (84). Thompson calls these references "in jokes" and claims the jokes were delivered by three methods, the second being to "have TV characters from past series appear in the show as their original characters and played by their original stars" (85). While Thompson concedes that these "intertextual in-jokes" were on one level merely amusing, he contends that "They announced that there is [Thompson's emphasis] a television tradition and they helped position *St. Elsewhere* within that tradition." For Thompson, the understanding that "St. Eligius was a TV hospital, serving as a metaphoric dumping ground for canceled characters from television's world" was important for understanding and appreciating the program's final episode (89).

St. Elsewhere's finale, "The Last One" (6.22), aired on May 25, 1988, two years before *Newhart's* last episode. The medical drama had, over its six seasons, developed compelling and complicated characters amidst the chaos of

St. Eligus Hospital. Chief among those characters was Dr. Donald Westphall (Ed Flanders), the hospital's medical director, and Dr. Daniel Auschlander (Norman Lloyd), the chief of services. Both characters represent ideals. Both were kind, compassionate, and supportive of patients and subordinates alike. Both sacrificed greatly for the wellbeing of St. Eligus Hospital. When in the fifth season of the series Dr. Westphall quit his job because he could not prevent increasing corporate influence over medicine, he submitted his resignation in person with the words "kiss my ass," followed by a barring of his rear end. Dr. Auschlander was a mentor and friend to those at St. Eligus, most notably Dr. Westphall. Auschlander's battle with cancer and his triumph over it and Westphall's loss of a wife and burdens as a single father made these characters strong as well as sensitive, and they were sentimental favorites of the viewing audience.

The attachment to these characters as well as the way they were developed throughout the show's run is important to understanding the impact of "The Last One." By the end of the episode, Westphall has been approached about resuming his position at St. Eligus, which opens rather than closes one narrative door of *St. Elsewhere*.

Additionally, Auschlander, who has beat his cancer, suddenly suffers a fatal stroke, seemingly closing another narrative door of *St. Elsewhere*. Presented with these plot "twists," viewers are left feeling precarious about the story's direction. This is the perfect place to have an audience before springing on them the largest possible narrative redirection, the revelation that the story told was "only a dream," or in the case of *St. Elsewhere*, about as close to a dream as people can be with their eyes open.

In the final moments of a series that presented brilliant characters and highly imaginative story lines, it is revealed that everything the viewers have seen for the program's six season run is really just the imaginings of Tommy Westphall (Chad Allen), Dr. Westphall's autistic son. But the father isn't a doctor after all; he is a construction worker who is frustrated by his inability to understand or help his son. And Auschlander is not dead; he is really Tommy's grandfather. Rather than the place his father works, St. Eligus is the building inside the snow globe Tommy spends hours peering into. The last shot of "The Last One" focuses on the snow globe placed atop the television set after Tommy is called to the table for dinner.

The significance of the final shot extends beyond the narrative turn it reveals. Placing the snow globe on a television set rather than a bookshelf or table reminds viewers that television is, after all, fiction, and fiction is best when it is original and unpredictable. Regardless of its antecedents in *The Wizard of Oz* or *Dallas's* shower scene, the same predecessors as *Newhart*, *St. Elsewhere* managed to take the idea of a dream and alter it just enough, putting it in the imagination of an autistic boy, to create a fresh and unanticipated rendering.

The shot reminds viewers that the fiction they have watched for six years is actually fiction within a fiction, occupying a second level of unreality, one level beyond the space of illusion filled by all narrative television. This concept eventually led to the development of the Tommy Westphall Universe Hypothesis. According to this theory, since the stories and characters of *St. Elsewhere* were just a figment of Tommy's very special imagination, and then by extension any other television show that had a connection through guest stars also appearing on those other shows were an imaginary figment, and shows that were crossovers with *St. Elsewhere* were figments within a figment. *Newhart's* case is particularly interesting here. Since

Jack Riley had appeared as Mr. Carlin on *St. Elsewhere*, then the program with which he is connected, *The Bob Newhart Show*, is a fantasy within a fantasy. And Riley's appearance on *Newhart* just six months after *St. Elsewhere's* finale makes *Newhart*, through the association, also a double figment. And since *Newhart* itself is a dream of Bob Hartley's, it could be argued that it is a triple figment.

This discussion is not intended to lend credence to the very creative Tommy Westphall Universe Hypothesis but rather to highlight the narrative slipperiness created by the "all just a dream" television ending in a highly intertextual serial, an ending that essentially subverts resolution or closure in the true narrative and the true television senses. Each time an allusion to the endings of *Newhart* and *St. Elsewhere* occurs, their stories are reopened and reimagined, which is precisely what happens in the ending of the *NewsRadio* episode "Daydream" (3.7). After viewers see the daydreams of the entire office staff, brought on by high temperatures resulting from a broken heater, Jimmy James (Stephen Root), looks out the window to see a snow storm. The scene immediately shifts to a walk-up apartment where Lisa Miller (Maura Tierney) is in a chair knitting. Dave Nelson (Dave Foley) walks in dressed

as a construction worker. It is clear Lisa is a housewife in this scenario and Dave is her blue-collar husband. It is unclear whose dream this is; on and off in the series, Dave is attracted to Lisa, but it is unlikely the too businesslike, too tightly wound Dave would dream himself a construction worker. It is just as unlikely Lisa would dream herself a housewife. They begin to talk about how "he" did today, but the scene hasn't yet shown any other characters. Lisa said "he" just sat in the same spot and stared at that "thing" all day. The camera pans to a shot of Jimmy James in a suit and tie, sitting cross legged on the floor staring into a snow globe. This recreation of the Tommy Westphal revelation in "The Last One" invites a response from *NewsRadio* viewers similar to that of *St. Elsewhere* viewers. They must go back and re-read "Daydream" through a new lense, just as *St. Elsewhere* viewers had to re-read the series after learning it was a figment of Tommy's mind. Those who remember the *St. Elsewhere* finale have the additional impulse to compare the two series and the two endings, which re-engages the *St. Elsewhere* audience in the series all over again, seven years after its final episode. And for *NewsRadio*, as

"Daydream" is not the season or series finale, the dream expands rather than ends the program's narrative potential.

For Robert J. Thompson, the worlds that "The Last One" opened and reopened included, perhaps most importantly, "the entire two-decade output of MTM Enterprises" (94). *St. Elsewhere's* finale included many allusions to MTM's library of programs, including a group hug scene reminiscent of *The Mary Tyler Moore Show*. Ironically, only *Newhart* remained in that library after *St. Elsewhere* went off the air. At the end of "The Last One," when the MTM logo kitten, which much like Whedon's monster was given props and costumes relevant to an episode or series, was shown hooked up to an EKG machine which flat lined as the last credits rolled, a television empire appeared to have found an end. But just as Puck knew his "all just a dream" apology would not erase the story just presented, even a dead logo could not erase the stories *St. Elsewhere* or any MTM series had told. Even a dream cannot make a television narrative conclude; it can only give it a momentary ending.

CHAPTER V

TELEVISION CRITIQUES ITS DREAMS

The propensity to rely upon dreams in the creation of television narrative is not lost on the producers of those stories. Whether a self-conscious consideration of using dreams comes from viewer reactions to individual dream episodes, a realization of dependence on what is considered by many to be the dream cliché, or concern over how one television episode's dream might fit in or stand out in the long and ever growing list of TV dreams (see appendix), some producers have acknowledged the unique relationship between television and dreams in the stories themselves. The two most striking examples of this critique approach the subject of television dreams in opposite terms. *Moonlighting*, a series that used dreams extensively in its narrative, exhibits a postmodern playfulness in its self-referential treatment of dreams, while *Max Headroom* offers a more seriously critical analysis of the device as well as the medium itself.

In its five seasons, *Moonlighting* produced no less than ten episodes that contained dreams, including one of the most popular television dream sequences in all of TV,

"The Dream Sequence Always Rings Twice" (2.4). This episode, filmed in black and white like the 1946 noir film *The Postman Always Rings Twice*, from which the episode draws much of its story, presents dreams by both of the series main characters, David Addison and Maddie Hayes. Each dreams about a 1940s murder, but each brings to the dream his or her own perspective. Unlike the title of the original film which refers to an element of the story, the episode's title calls attention instead to the formal element adopted to present the story. For Fiske, this is an example of television's "producerliness," which is characterized in part by its "foregrounding of its discursive repertoire, its demystification of its mode of representation." Fiske argues that this drawing attention to the textuality of television invites the viewer to participate in the "process of making meanings," which ultimately creates pleasure for the viewer (239). Yet *Moonlighting* does more than just invite viewers to make meaning; through its continued self-referentiality, it invites viewers to participate in the larger discussion of the program's methods of making meaning. This happens frequently in *Moonlighting* when a character addresses

viewers directly about a line of dialogue or a stage direction:

[. . .] David and Maddy may suddenly walk off the set, or in their dialogue blame the writers for its shortcomings. In one episode, for example, Maddy is depressed and refuses to rise to David's teasing. When she asks why they have to argue, his reply is, "You know we always do, you watch the show on Tuesday nights." When caught in a locked hotel room with a corpse and a gun in his hand, David looks at the cops and says, "What a situation! Thank God I'm only an actor!" (Fiske 238)

This "foregrounding of textuality" also happens around the subject of dreams. In the episode "Those Lips, Those Lies" (5.8), a beautiful woman shows up at David's apartment offering herself to him, and turning directly to the camera, he says, "Finally, a dream sequence I can sink my teeth into." Almost as a wink to viewers feeling the show might be dreaming in excess, the character jumps from the diegesis into viewers' living rooms and invites them to share a "private joke" about producers' formal choices for

the series. Butler identifies these direct statements to the audience as a "mix of vaudeville and the sitcom" first seen in "The George Burns and Gracie Allen Show" (70). Another example of the "private joke" occurs in the series finale, which nearly completely confuses the diegetic and extra-diegetic worlds of *Moonlighting*. Maddie and David learn that *Moonlighting* is not being renewed for another season, which causes David/Willis at one point to remark, "This is just some un-funny dream sequence" (5.13). While the dreams in *Moonlighting* are themselves significant as they occur so frequently as to become a regular part of viewers expectation for the show, much as they do in programs like *Ally McBeal* and *The Sopranos*, *Moonlighting's* dreams are unique in that they create a space for the show's producers to grapple with their product, and in doing so, draw attention to the show's "own textuality, its own constructedness" (Fiske 238).

Unlike *Moonlighting*, which incorporated its self-reflexivity into a story about private detectives, the short lived, dystopic, Cyberpunk television program *Max Headroom* makes television the driving theme of its narrative. Making *Moonlighting's* postmodern playfulness seem tame, *Max Headroom* is the television show that from

beginning to end sets out to prove that television will indeed "rot your brain." In the futuristic world of the series, TV networks wield all power and most often wield it corruptly. The show's hero, Edison Carter (Matt Frewer), is an investigative reporter for Network 23 who, along with Max (Matt Frewer), the downloaded, computer manifestation of Edison's own mind, is typically found going after the medium that employs him. Edison's investigations reveal that literacy declines in a world controlled by television, too much TV advertising can make people explode, and most relevant to this project, television's reliance on dreams can kill.

In "Dream Thieves," the tenth episode of the series, Edison runs into an old friend and professional rival, Paddy Ashton (Mark Lindsay Chapman), who is investigating the launch of a new TV channel called Dream Vu for which the entire programming content will be people's dreams. The dreams are obtained by paying people, mostly the down and out, to take a sleep potion and dream. The operation is reminiscent of a back alley plasma donation site. The contents of their dreams are captured and recorded. Paddy is found dead after a dream session he engaged in for his investigation. Edison learns that others have suffered the

same fate and goes undercover to discover the reason for the deaths. Interestingly, it is not the potion killing these people, but the duration and power of their dreams from which they are unable to wake.

In total, *Max Headroom* is a commentary on its own medium. "Dream Thieves" participates in this commentary by asking viewers to consider the dreamlike nature of the TV viewing experience, a move that theorizes a television/dream metaphor closer to that of the film/dream metaphor than this dissertation is willing to admit. Supporting *Max Headroom's* film/dream connection, the dreams being captured from the drugged participants can only be recorded on old fashioned film. The location for the dream capturing is an old movie theater, and participants are checked in and paid by a man dressed like a theater ticket taker. Further reinforcing a film/dream connection is the name of the company that captures the dreams, Mind's Eye, which is also the name of the theatre. "Mind's Eye" is a phrase used to describe film almost from the beginning, and is connected to the film/dream experience in many movies. Consider the Dali set of *Spellbound* with its multiple eyes, or the surreal eye-splitting scene in Dali and Buñuel's *Un chien andalou*, or the eyes behind spectacles, one bleeding,

that hang from the handless clock in Bergman's *Wild Strawberries*.

The film/dream metaphor provided a theory to understand what film is and how audiences experience it. While the episode reinforces this metaphor in its set-up, its thematic focus remains on the connection between television and dream, specifically warning of the dangers in the medium. When telling his editors what *Mind's Eye* is up to, Edison says, "Those people are using dreams as entertainment and killing people to get it."

At one level, "Dream Thieves," like the moments in *Moonlighting* already mentioned, is a critique on how much dreams have invaded the content of television. This is consistent with *Max Headroom's* running commentary on the television medium. According to Fiske, in *Max Headroom*, "television, the electronic medium, is producing its own electronic 'reality' and instead of hiding its process of construction is celebrating it" (252). This is not to say that the "reality" being celebrated is all good. According to co-creator and director Anabel Jankel, "We've made our statement with Max, about TV and talking heads and the idea that reality isn't necessarily as it's represented on TV"

(qtd. in Fiske 252). Television dreams are not real, whether they are a clear dream sequence, an entire dream episode, or even the sit-com or soap opera story that, like a dream, becomes the viewer's reality if just for the time spent in front of the television set.

Yet "Dream Thieves" goes further than merely claiming television content is not reality. It is a warning about the consumption of TV's dreamlike content. The Dream Vu channel is described as "the most devastating weapon in subscriber television." This positions television producers as a military force seeking to "beat" viewers, and in figuratively violent terms. The assault comes at a high cost, killing the people whose dreams are being harvested for the mass consumption of television viewers who themselves will be the victims of control by the devastating weapon, Dream Vu.

Edison's shutting down of Dream Vu does not, however, bring about the end of TV with its talking heads and false realities. This is because the show's themes extend beyond television dreams, ultimately only a device to present the medium's stories. Anabel Jankel, one of *Max Headroom's* creators, states, "In relation to everyday television, *Max*

Headroom is a carnivalesque inversion, a liberation from the transparency fallacy and the ideology that it bears" (qtd. in Fiske 252). It is a liberation, however, that assaults television head on by using not only the medium but also its tropes in a war against itself.

Whether or not television's ideology warrants such an attack as delivered by *Max Headroom*, the steady increase in television programs whose quality is determined in part because they include dreams as "narrative pyrotechnics" is evidence that sophisticated television viewers, or "the best and the brightest of the TV generation" (84), as Thompson labeled *St. Elsewhere's* regular viewers, are ultimately willing to accept dreams as part of television discourse. Dreams remain, in part, the stuff that television is made of.

POST MORPHEUM

Some readers, having finished this project, might feel there are certain glaring omissions of television dream episodes, glaring because they are some of the best and most memorable episodes in television history. For example, one of the most frequently discussed *M*A*S*H*. episodes is "Dreams" (8.22), which put aside for a week the humor typically used to express characters' hopes and fears and instead presented those emotions through serious, sometimes eerie dreams. If they remember nothing else about "Dreams," viewers are haunted by the image of an armless Hawkeye Pierce on the water in a rowboat with arms floating all around him. There are other memorable sitcom dreams that have not made their way into this analysis; *The Dick Van Dyke Show's* "It May Look Like a Walnut" (2.20) and *The Cosby Show's* "The Day the Spores Landed" (6.8) are both viewer favorites that managed to make hilarious the human fear of what is alien.

Certain important dramatic series episodes have also been omitted from this analysis. Dreams are important plot devices throughout *Lost*, *Heroes*, and *Angel*. *Dollhouse* revealed one of its most important narrative elements, the

attic, through a dream. Exposition was also delivered via dreams in "A, B, and C" (1.2) from the cult favorite *The Prisoner*.

Readers might also question why a less memorable dream episode from *Moonlighting*, "It's a Wonderful Job," was used to exemplify narrative culmination while the program's most obvious and important dream episode, "The Dream Sequence Always Rings Twice" (2.4), was not. Or why no dreams from the beloved dramedy, *Northern Exposure*, found their way into this dissertation.

By way of explanation and not apology, I felt that because there are so many very excellent examples of television dreams, highlighting some lesser known or remembered episodes might expand readers' understanding of the subject and its range. I hope the more general scope of this project may invite future scholarship in the area of television dreams, perhaps by feminist scholars or those working in areas of psychoanalytic criticism or fan studies; ultimately, my "dream" would be for studies of the television dream to find a recognized space within television scholarship just as dream studies have become an established area of inquiry within film studies. Certainly,

with its hundreds of dream episodes, narrative duration,
and celebration of complexity and experimentation,
television has earned scholarly regard for its oneiric
impulse.

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- "Welcome to the Hellmouth." *Buffy the Vampire Slayer*. By Joss Whedon. Dir. Charles Martin Smith. 10 March 1997. WB. Television.
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APPENDIX - TELEVISION DREAM EPISODES

While lengthy, the following compendium of television episodes containing dreams does not pretend to be complete. As the list suggests, the rate at which television writers include dreams in their stories is consistently high; as such, it is impossible to conclude a project of this nature just as it is nearly impossible to conclude a television narrative with a dream. More importantly perhaps is the difficulty in locating every episode of television which has included a dream. Many of the episodes compiled here were viewed by the researcher either at original air time or through DVD or internet video streaming. Older programs posed the greatest difficulty, but thanks to people sharing beloved episodes via youtube.com or other video sources, many "vintage" television episodes could be viewed and the dreams verified. Other episodes on this list were identified through episode synopses from various internet sites devoted to archiving information about television.

The dreams in this list include sleeping dreams, day dreams, fever dreams, drug dreams and coma dreams. Proceeding from the idea that the content of dreams resides in the subconscious, no attempt has been made in the compiling of this list to discriminate against the situation which brings dreamers in contact with the material of their subconscious.

Additionally, the list is limited to the scope of the accompanying analysis, which to be manageable only considered television programs made for American TV and did not include animated series or children's television series, genres containing so many dreams that this list could more than double by their inclusion.

Series/Show- Episode #	Episode Title	Airdate	Noteworthy
227			
5.24	"There's No Place Like Home"	5/6/1990	
8 Simple Rules			
1.16	"Come and Knock on Our Door"	1/28/2003	<i>CO/Three's Company</i>
The 10th Kingdom			
	"The Tenth Kingdom"	2/27/2000+	Made for TV mini-series
21 Jump Street			
3.14	"Nemesis"	3/26/1989	
4.12	"Things We Said Today"	12/18/1989	
5.10	"Number One With a Bullet"	12/15/1990	Fever Dream
30 Rock			
1.18	"Fireworks"	4/5/2007	
4.13	"Anna Howard Shaw Day"	2/11/2010	
4400			
4.1	"The Wrath of Graham"	6/17/2007	Series premiere
4.5	"Try the Pie"	7/15/2007	
90210			
1.17	"Life's a Drag"	3/31/2009	
1.24	"One Party Can Ruin Your Whole Summer"	5/19/2009	
According to Jim			
3.2	"The Packer Ball"	9/30/2003	
5.22	"Belaboring the Point"	5/2/2006	
A Different World			
2.4	"Dream Lover"	11/3/1988	Dream and daydream
2.18	"High Anxiety"	4/16/1989	Test dream/nightmare
3.10	"For Whom the Jingle"	12/21/1989	<i>A Christmas Carol</i>

Series/Show- Episode #	Episode Title	Airdate	Noteworthy
	Bell Tolls"		
3.13	"The Power of the Pen"	1/18/1990	William Shakespeare in dream
4.7	"Time Keeps on Slippin' "	11/29/1990	
6.7	"The Little Mister"	10/29/1992	
The Adventures of Ozzie and Harriet			
4.1	"David's Engagement"	9/23/1955	
5.21	"The Reading Room"	2/20/1957	
6.10	"Tutti-Frutti Ice Cream"	12/11/1957	
8.2	"David, The Law Clerk"	10/21/1959	
13.7	"The Ballerina"	11/4/1964	Swan Lake performance
The Adventures of Superman			
6.13	"All That Glitters"	4/28/1958	Series finale/Concussion dream
Airwolf			
2.3	"Moffett's Ghost"	10/6/1984	
Alf			
2.2	"Somewhere Over the Rerun"	9/28/1987	CO/Gilligan's Island
2.11	"Hail to the Chief"	12/7/1987	
3.10	"My Back Pages"	11/28/1988	
4.14	"Make 'em Laugh"	1/8/1990	
Alfred Hitchcock Presents			
2.30	"The Three Dreams of Mr. Findlater"	4/21/1957	
Alias			
3.9	"Conscious" **	11/30/2003	memory retrieval treatment dream
All in the Family			
1.2	"Writing the President"	1/19/1971	
All of Us			
1.22	"It Takes Three to Tango"	5/18/2004	
All Star Review			
2.18		1/5/1952	Martha Raye Host
Ally McBeal			
2.11	"In Dreams"	1/11/1999	
2.22	"Love's Illusions"	5/17/1999	
3.10	"Just Friends"	1/17/2000	
3.18	"Turning Thirty"	5/1/2000	
4.23	"The Wedding"	5/31/2001	Season finale
5.3	"Neutral Corners"	11/12/2001	
5.10	"One Hundred Tears"	1/21/2002	
5.14	"Homecoming"	2/25/2002	
5.19	"Another One Bites the Dust"	4/29/2002	

Series/Show- Episode #	Episode Title	Airdate	Noteworthy
Amen			
2.18	"The Fantasy"	3/5/1988	
The Andy Griffith Show			
8.15	"Howard's New Life"	12/18/1967	
Angel			
1.11	"Somnambulist"	1/18/2000	
2.3	"First Impressions"	10/10/2000	
2.4	"Untouched"	10/17/2000	
2.5	"Dear Boy"	10/24/2000	
3.15	"Loyalty"	2/25/2002	
4.10	"Awakening"	1/29/2003	
5.5	"Life of the Party"	10/29/2003	
5.11	"Damage"	1/28/2004	
Annie Oakley			
3.13	"Sugarfoot Sue"	8/26/1956	Daydream
Army Wives			
2.1	"Would You Know My Name"	6/8/2008	Season premiere/Coma Dream
Baby Boom			
1.2	"Guilt"	11/2/1988	
Babylon 5			
2.11	"All Alone in the Night"	2/15/1995	
3.15	"Interludes and Examinations"	5/9/1996	
5.2	"The Very Long Night of Londo Mollari"	1/28/1998	
Bachelor Father			
3.14	"Kelly's Secret"	12/17/1959	
The Baileys of Balboa			
1.15	"Sam's Dream"	1/14/1965	
Battlestar Galactica			
1.8	"Flesh and Bone"	2/25/2005	
1.13	"Kobol's Last Gleaming, Part 2"	4/1/2005	
2.2	"Valley of Darkness"	7/22/2005	
2.19	"Lay Down Your Burdens, Part 1"	3/3/2006	
3.3	"Exodus, Part 1"	10/13/2006	
3.5	"Collaborators"	10/27/2006	
3.6	"Torn (1)"	11/3/2006	
3.17	"Maelstrom"	3/4/2007	
4.14	"Blood on the Scales (2)"	2/6/2009	
Baywatch			
2.16	"Now Sit Right Back and You'll Hear a Tale"	2/24/1992	CO/Gilligan's Island
The Beverly Hillbillies			
7.14	"Christmas in	12/25/1968	CO/Petticoat Junction/Green

Series/Show- Episode #	Episode Title	Airdate	Noteworthy
	Hooterville"		Acres
9.7	"Do you, Elly, Take this Frog?"	11/10/1970	
Bewitched			
3.17	"Sam in the Moon"	1/5/1967	
4.28	"I Confess"	4/4/1968	
The Big Bang Theory			
1.14	"The Nerdvana Annihilation"	4/28/2008	
2.17	"The Terminator Decoupling"	3/9/2009	
3.9	"The Vengeance Formulation"	11/23/2009	With Katee Sackoff/ <i>Battlestar Galactica</i>
3.17	"The Precious Fragmentation"	3/8/2010	
The Bill Dana Show			
1.10	"The Astronaut"	12/1/1963	Daydream
Blossom			
1.1	"Pilot"	7/5/1990	Series premiere
1.6	"I Ain't Got No Buddy"	2/11/1991	CO/ <i>Phil Donohue</i>
1.9	"The Geek"	2/25/1991	CO/ <i>Alf</i>
2.9	"Rockumentary"	11/18/1991	With Madonna
Bonanza			
12.8	"Thornton's Account"	11/1/1970	Fever dream
13.3	"Bushwhacked!"	10/3/1971	Fever dream
Bones			
4.26	"The End in the Beginning"	5/14/2009	Season finale
5.21	"The Boy With the Answer"	5/13/2010	
Bordertown			
2.25	"Fool's Gold"	6/22/1990	
Boston Legal			
5.1	"Smoke Signals"	9/22/2008	Season premiere
Boy Meets World			
1.22	"I Dream of Feeny"	5/13/1994	Waking Nightmare
2.19	"Wrong Side of the Tracks"	2/24/1995	With Nancy Kerrigan
5.17	"And Then There was Shawn"	2/29/1998	
6.18	"Can I Help to Cheer You?"	3/12/1999	Daydream
The Brady Bunch			
4.13	"Love and the Older Man"	1/5/1973	Daydream
Brothers and Sisters			
3.11	"A Father Dreams"	1/4/2009	Fever dream
Buffalo Bill			

Series/Show- Episode #	Episode Title	Airdate	Noteworthy
2.1	"Hit the Road, Jack"	12/22/1983	DVD title "Hit the Road, Newdell"
Buffy the Vampire Slayer			
1.1	"Welcome to the Hellmouth"	3/10/1997	Series premiere
1.4	"Teacher's Pet"	3/24/1997	
1.10	"Nightmares"	5/12/1997	Supernaturally induced dreams
2.13	"Surprise"	1/19/1998	
2.14	"Innocence"	1/20/1998	
3.1	"Anne"	9/29/1998	Season premiere
3.2	"Dead Man's Party"	10/6/1998	
3.3	"Faith, Hope, and Trick"	10/13/1998	
3.20	"The Prom"	5/11/1999	
3.22	"Graduation Day, Part Two"	7/13/1999	Season finale
4.2	"Living Conditions"	10/12/1999	
4.10	"Hush"	12/14/1999	
4.15	"This Year's Girl"	2/22/2000	
4.22	"Restless"	5/23/2000	Season Finale
6.13	"Dead Things"	2/5/2002	
7.2	"Beneath You"	10/1/2002	
7.10	"Bring on the Night"	12/17/2002	
7.15	"Get it Done"	2/18/2003	
7.16	"Storyteller"	2/25/2003	
Californication			
1.1	"Pilot"	8/13/2007	Series premiere
1.2	"Hell-A-Woman"	8/20/2007	Daydream
1.12	"The Last Waltz"	10/29/2007	
Carnivale			
1.11	"Day of the Dead"	11/23/2003	
2.1	"Los Moscos"	1/9/2005	Season premiere
2.5	"Creed, OK"	2/6/2005	
Caroline in the City			
4.9	"Caroline and the Booby Trap"	11/30/1998	
Charlie Wild			
2.25	"The Case of the Dreamy Denouncement"	2/26/1952	
Charmed			
8.19	"The Jung and the Restless"	4/30/2006	
Cheers			
4.5	"Diane's Nightmare"	10/31/1985	
Chicago Hope			
4.3	"Brain Salad Surgery"	10/15/1997	
China Beach			
3.22	"Strange Brew"	4/30/1990	
Chuck			

Series/Show- Episode #	Episode Title	Airdate	Noteworthy
3.15	"Chuck Versus the Role Models"	5/3/2010	
3.16	"Chuck Versus the Tooth"	5/10/2010	
3.17	"Chuck Versus the Living Dead"	5/17/2010	
The Closer			
5.8	"Elysian Fields"	7/27/2009	
Coach			
9.15	"Viva Las Ratings"	2/26/1997	CO/ <i>The Drew Carey Show</i> (Mimi)
Columbo			
2.7	"The Most Dangerous Match"	3/4/1973	
8.3	"Sex and the Married Detective"	4/3/1989	
9.1	"Murder: A Self Portrait"	11/25/1989	Season premiere
The Commish			
4.16	"The Trial"	2/16/1995	Noir dream
Cosby			
4.1	"Mr. Spy"	9/29/1999	CO/ <i>I Spy</i> /Season premiere
The Cosby Show			
6.8	"The Day the Spores Landed"	11/9/1989	
Criminal Minds			
2.1	"The Fisher King (2)"	9/20/2006	Season premiere
4.6	"The Instincts"	11/5/2008	
4.7	"Memorium"	11/12/2008	Flashback dreams
5.12	"The Uncanny Valley"	1/13/2010	
Cybill			
3.15	"In Her Dreams"	2/3/1997	
Dallas			
8.21	"Blast From the Past"	5/16/1986	Bobby in the shower
9.1	"Return to Camelot, 1"	9/26/1986	Season premiere
14.22	"Conundrum, Part I"	5/3/1991	Two-part series finale
14.23	"Conundrum, Part II"	5/3/1991	Two-part series finale
Damages			
1.9	"Do You Regret What We Did?"	9/25/2007	
3.5	"It's Not My Birthday"	2/2/2010	
3.10	"Tell Me I'm Not a Racist"	3/29/2010	
The Danny Thomas Show			
6.12	"The Reunion"	12/15/1958	Daydream
Dante's Cove			
1.1	"The Beginning"	10/7/2005	Series premiere

Series/Show- Episode #	Episode Title	Airdate	Noteworthy
Daria			
4.4	"Murder, She Snored"	3/17/2000	
Dark Angel			
1.21	"Meow"	5/15/2001	
1.22	"...And Jesus Brought a Casserole"	5/22/2001	
2.5	"Boo"	11/2/2001	
Dawson's Creek			
6.22	"All Good Things ... (1)"	5/14/2003	Part one of two-part series finale
Day By Day			
2.11	"A Very Brady Episode"	2/15/1989	CO/ <i>The Brady Bunch</i>
The Debbie Reynolds Show			
1.15	"You Shouldn't Be In Pictures"	12/30/1969	
Dennis the Menace			
4.15	"The Junior Astronaut"	1/13/1963	
Designing Women			
2.9	"I'll Be Seeing You"	1/23/1987	
4.13	"The First Day of the Last Decade of the Entire Twentieth Century"	1/1/1990	
Desperate Housewives			
1.17	"There Won't be Trumpets"	4/3/2005	
6.11	"If..."	1/3/2010	
6.16	"The Chase"	2/28/2010	
Dexter			
1.6	"Return to Sender"	11/5/2006	
2.5	"The Dark Defender"	10/28/2007	
2.9	"Resistance is Futile"	11/25/2007	
3.7	"Easy as Pie"	11/9/2008	
Dharma and Greg			
1.11	"Instant Dharma"	12/10/1997	
2.9	"Brought to You in DharmaVision"	11/18/1998	
4.10	"Dutch Treat"	1/9/2001	
5.15	"It's a Bird, it's a Plane, it's ... My Wife"	3/12/2002	
The Dick Van Dyke Show			
1.5	"Washington vs. the Bunny"	10/24/1961	
1.27	"The Bad Old Days"	4/4/1962	
2.20	"It May Look Like a Walnut!"	2/16/1963	

Series/Show-- Episode #	Episode Title	Airdate	Noteworthy
3.31	"I'd Rather be Bald Than Have No Head at All"	4/29/1964	
5.31	"The Gunslinger"	5/25/1966	
Different Strokes			
6.5	"Drafted"	11/12/1983	
Dirt			
1.2	"Blogan"	1/9/2007	
1.13	"Ita Missa Est"	3/27/2007	Season Finale
Dollhouse			
1.8	"Needs"	4/3/2009	
2.10	"The Attic"	12/18/2009	
The Donna Reed Show			
4.18	"For Angie With Love"	1/18/1962	
Doogie Howser			
3.7	"When Doogie Comes Marching Home"	11/13/1991	
Drop Dead Diva			
2.1	"Would I Lie to You?"	6/6/2010	Daydream
Dynasty			
4.1	"The Arrest"	9/28/1983	Season premiere
9.22	"Catch 22"	5/11/1989	Series finale
Early Edition			
4.10	"Run, Gary, Run"	12/18/1999	
Ed			
3.17	"Captain Lucidity"	2/26/2003	Lucid Dreaming
Ed, Edd n Eddy			
3.9	"Rock-a-Bye Ed"	3/22/2002	
Eli Stone			
All 26 episodes of this series, which aired from 1/31/2008 - 7/11/2009, include the main character having dreamlike visions caused from a brain aneurysm or his being a prophet.			
Ellen			
2.18	"The Sleep Clinic"	2/2/1995	
Eureka			
2.6	"Noche de Sueños"	8/14/2007	
3.16	"You Don't Know Jack"	8/28/2009	
The Eve Arden Show			
1.22	"Liza's Nightmare"	2/18/1958	
Everwood			
1.1	"Pilot"	9/16/2002	Series premiere
F Troop			
2.27	"Marriage, Fort Courage Style"	3/9/1967	
The Facts of Life			
5.20	"Dream Marriage"	2/22/1984	
8.12	"Seven Little Indians"	1/3/1987	
Fame			
2.19	"Not in Kansas"	2/24/1983	<i>The Wizard of Oz</i> /Concussion

Series/Show- Episode #	Episode Title	Airdate	Noteworthy
	Anymore"		dream
Family			
3.21	"Fear of Shadows"	5/2/1978	
Family Matters			
2.24	"The Good, the Bad, and the Urkel"	4/25/1991	
3.11	"Old and Alone"	11/29/1991	
5.17	"Father of the Bride"	2/11/1994	
Family Ties			
2.9	"A Keaton Christmas Carol"	12/14/1983	<i>A Christmas Carol</i>
3.16	"Philadelphia Story"	1/17/1985	
The Farmer's Daughter			
2.10	"Katy's 76 th Birthday"	11/20/1964	
3.20	"Katy in a Capsule"	2/4/1966	
Farscape			
2.15	"Won't Get Fooled Again"	8/18/2000	
Father Knows Best			
4.16	"Father's Biography"	1/22/1958	
5.30	"Formula for Happiness"	4/6/1959	
Fear Itself			
1.3	"Family Man"	6/19/2008	
Felicity			
2.9	"Portraits"	12/19/1999	
Fired Up			
2.14	"Mission: and A - Hoppin' "	1/26/1998	
FlashForward			
1.8	"Playing Cards With Coyote"	11/12/2009	
Flight of the Conchords			
1.6	"Bowie"	7/22/2007	
Flipper			
3.8	"Whale Ahoy"	11/5/1966	
Ford Theatre			
3.2	"The Married Look"	9/22/1950	
5.24	"Come on, Red"	3/11/1954	
Frasier			
4.3	"The Impossible Dream"	10/15/1996	
6.11	"Good Samaritan"	1/7/1999	
9.2	"Don Juan in Hell"	9/25/2001	
11.14	"Freudian Sleep"	2/3/2004	
The Fresh Prince of Bel Air			
2.18	"Ill Will"	2/10/1992	
3.18	"The Alma Matter"	2/8/1993	
4.7	"Hex and the Single Guy"	10/25/1993	

Series/Show- Episode #	Episode Title	Airdate	Noteworthy
6.12	"Boxing Helena"	1/8/1996	
Friends			
1.22	"The One With the Ick Factor"	5/4/1995	
5.16	"The One With the Cop"	2/23/1999	
8.14	"The One With the Secret Closet"	1/31/2002	
9.19	"The One with Rachel's Dream"	4/17/2003	
Fringe			
1.1	"Pilot"	9/9/2008	Series premiere/Drug induced lucid dream
1.9	"Dreamscape"	11/25/2008	
1.17	"Bad Dreams"	4/21/2009	
2.5	"Dream Logic"	10/15/2009	
Full House			
2.20	"I'm There For You, Babe"	4/14/1989	
4.23	"Joey Goes Hollywood"	3/29/1991	
8.15	"My Left and Right Foot"	1/31/1995	
Futurama			
5.9	"The Sting" **	6/1/2003	
The Ghost and Mrs. Muir			
2.14	"The Ghost and Christmas Past"	12/25/1969	A Christmas Carol
Ghost Whisperer			
1.15	"Melinda's First Ghost"	1/27/2006	
2.22	"The Gathering"	5/11/2007	Season Finale
3.17	"Stranglehold"	5/9/2008	
Gilligan's Island			
1.7	"The Sound of Quacking"	11/7/1964	
1.20	"St. Gilligan and the Dragon"	2/13/1965	
1.30	"Forget Me Not"	4/24/1965	Hypnosis dream
1.35	"My Fair Gilligan"	5/29/1965	
2.3	"The Little Dictator"	9/30/1965	
2.5	"The Sweepstakes"	10/14/1965	
2.18	"The Postman Cometh"	1/20/1966	
2.30	"V Is for Vitamins"	4/14/1966	
2.32	"Meet the Meteor"	4/28/1966	
3.1	"Up at Bat"	9/12/1966	Season premiere
3.11	"The Invasion"	11/21/1966	
3.13	"And Then There Were None"	12/5/1996	

Series/Show- Episode #	Episode Title	Airdate	Noteworthy
3.17	"Court Martial"	1/9/1967	
3.19	"Lovey's Secret Admirer"	1/23/1967	
3.25	"The Secret of Gilligan's Island"	3/13/1967	
Gilmore Girls			
3.1	"Those Lazy-Hazy-Crazy Days"	9/24/2002	Season premiere
6.7	"Twenty One is the Loneliest Number"	10/25/2005	
6.18	"The Real Paul Anka"	4/11/2006	
7.20	"Lorelai? Lorelai"	5/1/2007	
Glee			
1.19	"Dream On"	5/18/2010	
The Golden Girls			
1.13	"A Little Romance"	12/14/1985	
3.5	"Nothing to Fear But Fear Itself"	10/24/1987	
3.6	"A Letter To Gorbachev"	10/31/1987	
7.17	"Questions and Answers"	2/8/1992	
7.24	"Home Again Rose (2)"	5/2/1992	
The Golden Palace			
1.12	"It's Beginning to Look a Lot (Less) like Christmas"	12/18/1992	
1.24	"The Chicken and the Egg"	5/14/1993	Series finale
Gomer Pyle, USMC			
4.5	"Gomer, the Beautiful Dreamer"	10/6/1967	
Good Times			
5.17	"I Had a Dream"	1/30/1978	
Gossip Girl			
1.4	"Bad News Blair"	10/10/2007	
1.7	"Victor/Victrola"	11/7/2007	
1.14	"The Blair Bitch Project"	4/21/2008	
2.6	"New Haven Can Wait"	10/13/2008	
2.21	"Seder Anything"	4/20/2009	
3.6	"Enough About Eve"	10/19/2009	
The Great Gildersleeve			
1.13	"The Nightmare"	2/15/1956	
Greatest American Hero			
2.12	"Just Another Three Ring Circus"	2/3/1982	
Greek			
2.10	"Hell Week"	10/28/2008	
Grey's Anatomy			

Series/Show- Episode #	Episode Title	Airdate	Noteworthy
2.16	"It's the End of the World"	2/5/2006	
3.3	"Sometimes a Fantasy"	10/5/2006	
3.16	"Drowning on Dry Land"	2/15/2007	
4.5	"Haunt You Every Day"	10/25/2007	
5.1	"Dream a Little Dream of Me"	9/25/2008	Season premiere
5.24	"Now or Never"	5/14/2009	
Grounded For Life			
2.2	"Dream On"	10/3/2001	
Growing Pains			
3.10	"This is Your ¥ Life"	¥11/17/1987	
4.6	"Homecoming Queen"	11/23/1988	
5.2	"Mike and Julie's Wedding"	9/17/1989	
5.21	"Future Shock"	2/21/1990	
6.21	"Meet the Seavers"	3/6/1991	
Hack			
1.20	"All Others Pay Cash"	4/18/2003	
Hangin' With Mr. Cooper			
4.6	"Ghost in the Machine"	11/3/1995	
Happy Days			
2.5	"R.O.T.C."	10/8/1974	
3.14	"They Call it Patsie Love"	12/2/1975	
5.16	"Marian's Misgivings"	1/24/1978	
5.19	"Be My Valentine"	2/14/1978	
5.21	"My Favorite Orkan"	2/28/1978	Dream in this episode was later retracted for consistency with <i>Mork and Mindy</i> story - Mork made Richie think it was a dream
6.11	"The First Thanksgiving"	11/21/1978	
7.2	"Chachi Sells His Soul"	9/18/1979	
8.11	"Welcome to My Nightmare"	2/3/1981	
11.14	"The Spirit is Willing"	4/24/1984	All just a dream
Happy Town			
1.5	"This is Why we Stay"	6/9/2010	
Harry and the Hendersons			
1.18	"Harry and the Cheerleaders"	5/25/1991	
Head of the Class			
1.22	"The Secret Life of Arvid Engen"	5/6/1987	Season finale/daydream <i>Star Trek /Honeymooners/</i>

Series/Show- Episode #	Episode Title	Airdate	Noteworthy
			<i>Moonlighting</i>
Hearts Afire			
3.11	"Mrs. Hartman, Mrs. Hartman"	1/18/1995	CO/Jenny Jones Show
Hercules and the Circle of Fire			
		10/31/1994	1 of 5 movies in mini-series preceding <i>Hercules: The Legendary Journeys</i>
Hercules: The Legendary Journeys			
5.6	"Norse by Norsevest"	11/2/1998	
Heroes			
1.8	"Seven Minutes to Midnight"	11/13/2006	
2.5	"Fight or Flight"	10/22/2007	
3.2	"The Butterfly Effect"	9/22/2008	
4.16	"The Art of Deception"	1/25/2010	<i>Quantum Leap</i>
Hey Arnold!			
5.3	"Arnold Visits Arnie"	1/26/2001	
Highway to Heaven			
2.21	"The Torch"	3/12/1986	
Home Improvement			
3.14	"Dream On"	1/12/1994	
6.2	"Future Shock"	9/24/1996	
6.10	"The Wood, the Bad and the Hungry"	11/26/1996	
7.7	"Jill's Passion"	11/11/1997	
7.22	"Believe It or Not"	4/28/1998	
8.14	"Home Alone"	1/19/1999	
Honey, I Shrunk the Kids			
1.19	"Honey, I'm Dreaming ... but am I?"	4/23/1998	
Honey West			
1.28	"Just the Bear Facts Ma'am"	3/25/1966	
House			
2.24	"No Reason"	5/23/2006	Season finale
3.16	"Top Secret"	4/26/2007	
How I Met Your Mother			
1.21	"Milk"	5/8/2006	
4.1	"Do I Know You"	9/22/2008	Season premiere
4.2	"The Best Burger in New York"	9/29/2008	
4.6	"Shelter Island"	10/20/2008	
5.1	"Definitions"	9/21/2009	
5.12	"Girls Versus Suits"	1/11/2010	
Huff			
2.11	"Tapping the Squid"	6/11/2006	
I Dream of Jeannie			

Series/Show- Episode #	Episode Title	Airdate	Noteworthy
5.24	"Hurricane Jeannie"	4/28/1970	
I Love Lucy			
5.17	"Lucy Goes to Scotland"	2/20/1956	
I Married Joan			
1.11	"Dreams"	12/24/1952	
1.22	"The Stamp"	3/11/1953	
1.38	"Business Executive"	7/1/1953	
3.4	"How to Win Friends"	3/9/1955	
The Incredible Hulk			
1.1	"Pilot"	11/4/1977	Series premiere
2.1	"Married (1)"	9/22/1978	Season premiere
	"Trial of the Incredible Hulk"	5/7/1989	Two hour TV movie
The Invaders			
1.10	"The Innocent"	3/14/1967	
It's A Living			
5.2	"Her Back to the Future"	10/3/1987	
6.10	"A Very Scary It's a Living"	1/7/1989	
6.19	"A Very Special It's a Living"	3/18/1989	
The Jack Benny Show			
4.1	"Honolulu Trip"	9/13/1953	Live - Marilyn Monroe guest
4.8	"Jack Dreams He's Married to Mary"	2/7/1954	
7.2	"George Burns/Spike Jones Show"	10/7/1956	Live - George Burns and Spike Jones guests
The Jack Benny Program			
12.20	"Alexander Hamilton Show"	3/11/1962	Live - Variety format
12.24	"Jack is a ViolinTeacher"	4/8/1962	
13.4	"Air Force Sketch"	10/16/1962	
13.17	"Peter Lorre/Joanie Sommers Show"	1/22/1963	
14.9	"Jack Takes a Boat to Hawaii"	11/26/1963	
14.23	"Jack is a Boxing Manager"	3/17/1964	
JAG			
3.13	"With Intent to Die"	1/13/1998	
3.24	"To Russia With Love (1)"	5/49/1998	Season finale
8.13	"Standards of Conduct"	8/13/2003	
9.18	"What If ..."	3/12/2004	
The Jeffersons			
5.5	"George's Dream"	10/18/1978	

Series/Show- Episode #	Episode Title	Airdate	Noteworthy
8.25	"Do Not Forsake Me, Oh, My Helen"	5/16/1982	Season finale
9.26	"The Wheel of Forever"	4/10/1983	
10.15	"Trading Places"	2/12/1984	Daydream
11.5	"Some Enchanted Evening"	11/18/1984	Daydream
11.11	"The Chairman of the Bored"	1/22/1985	
Jericho			
1.9	"Crossroads"	11/15/2006	
Joan of Arcadia			
1.23	"Silence"	5/21/2004	Season finale
2.2	"Out of Sight"	10/1/2004	
John from Cincinnati			
1.6	"His Visit: Day Five"	7/15/2007	
Judging Amy			
1.16	"The Wee Hours"	2/22/2000	
Just Shoot Me			
1.5	"In Your Dream"	3/25/1997	
Kate & Allie			
4.19	"Reruns"	3/2/1987	<i>I Love Lucy</i>
5.20	"Working Women"	2/22/1988	Daydream
6.22	"What a Wonderful Episode (AKA It's a Wonderful Episode AKA Kath and Allie Go to Hell)"	5/22/1989	Series finale/ <i>It's a Wonderful Life</i>
King of Queens			
3.17	"Inner Tube"	2/26/2001	
4.25	"Shrink Wrap"	5/20/2002	Season finale/flashback dream
Kyle XY			
1.4	"Diving In"	7/17/2006	
2.12	"Lockdown"	8/27/2007	
The L Word			
2.2	"Lap Dance"	2/27/2005	
2.3	"Loneliest Number"	3/6/2005	
2.7	"Luminous"	4/3/2005	
4.8	"Lexington and Concord"	2/25/2007	
Las Vegas			
5.11	"A Cannon Carol"	12/7/2007	<i>A Christmas Carol</i>
Lassie			
4.12	"The Tooth"	11/24/1957	
4.26	"The Garden"	3/3/1958	
Laverne & Shirley			
3.22	"2001 - A Comedy Odyssey"	5/16/1978	
5.4	"Upstairs,	10/4/1979	

Series/Show- Episode #	Episode Title	Airdate	Noteworthy
	Downstairs"		
6.20	"Laverne's Broken Leg"	5/12/1981	
7.22	"Perfidy in Blue"	5/11/1982	Season finale
Legend of the Seeker			
1.8	"Denna"	1/10/2009	
The Life of Riley			
5.11	"Riley Hires a Nurse"	11/23/1956	
Life on Mars (America)			
1.18	"Life is a Rock"	4/1/2009	Series finale/All just adream
Living Single			
3.12	"The Following is a Sponsored Program"	11/30/1995	
5.6	"Up the Ladder Through the Roof"	10/30/1997	
5.11	"In Your Dreams"	12/18/1997	
Locked Up Abroad			
3.4	"Puerto Vallarta"	4/22/2009	Docudrama
Logan's Run			
1.10	"Futurepast"	1/2/1978	Seven dream sequences
Lois and Clark: The New Adventures of Superman			
3.6	"Don't Tug on Superman's Cape"	11/5/1995	Includes <i>I Love Lucy</i> allusion
Lost			
1.10	"Raised by Another"	12/1/2004	
1.19	"Deus ex Machina"	3/20/2005	
2.4	"Everybody Hates Hugo"	10/12/2005	
2.12	"Fire + Water"	1/25/2006	
2.21	"?"	5/10/2006	
3.3	"Further Instructions"	10/18/2006	
3.5	"The Cost of Living"	11/1/2006	
4.11	"Cabin Fever"	5/8/2008	
Love on a Rooftop			
1.6	"The Cholocate Hen"	10/11/1966	
Love That Bob			
2.15	"The Sheik"	12/29/1955	
The Lucy Show			
3.18	"Lucy and the Monsters"	1/25/1965	
MacGyver			
2.9	"Silent World"	11/24/1986	
4.16	"Brainwashed"	4/24/1989	
5.12	"Serenity"	1/8/1990	
6.8	"MacGyver's Women"	11/12/1990	
7.7	"Good Night MacGyver, Part 1"	11/4/1991	
7.8	"Good Night MacGyver,	11/11/1991	

Series/Show- Episode #	Episode Title	Airdate	Noteworthy
	Part 2"		
Mad About You			
4.12	"Dream Weaver"	2/4/1996	
7.16	"Millennium Bug"	4/26/1999	
Mad Men			
1.13	"The Wheel"	10/18/2007	Brief daydream
3.5	"The Fog"	9/13/2009	
4.7	"The Suitcase"	9/5/2010	
Magnum PI			
3.7	"Flashback"	11/4/1982	
4.20	"Dream a Little Dream"	3/29/1984	Flashback dream
6.1	"Déjà vu (Pt 1)"	9/26/1985	Season premiere
6.2	"Déjà vu (Pt 2)"	9/26/1985	
Make Room for Daddy			
3.9	"Sonnets from the Lebanese"	11/8/1955	
3.12	"Danny's Old Girl Friends"	11/29/1955	
Malcolm in the Middle			
4.21	"Baby (2)"	5/8/2003	
5.1	"Vegas"	11/2/2003	Season premiere
6.9	"Billboard"	2/13/2005	
Mama's Family			
6.16	"The Big Nap"	1/20/1990	
The Many Loves of Dobie Gillis			
1.19	"Room at the Bottom"	2/19/1960	
1.31	"Where There's a Will"	5/10/1960	
3.23	"Dobie Gillis: Wanted Dead or Alive"	3/20/1962	
3.27	"I Remember Muu Muu"	4/17/1962	
4.36	"The Devil and Dobie Gillis"	6/5/1963	Series finale/All just a dream
Mark Saber Mystery Theatre			
1.22	"The Case of the Deadly Dream"	2.29/1952	
Married With Children			
1.11	"Nightmare on Al's Street"	6/14/1987	
2.4	"Buck Can Do It"	10/11/1987	
6.11	"Al Bundy, Shoe Dick"	11/24/1991	
7.18	"Peggy and the Pirates"	2/28/1993	
The Mary Tyler Moore Show			
7.21	"Mary's Three Husbands"	2/7/1977	Daydream
M*A*S*H			
8.22	"Dreams"	2/18/1980	
10.11	"Follies of the	1/4/1982	Fever Dream

Series/Show- Episode #	Episode Title	Airdate	Noteworthy
	Living - Concerns of the Dead"		
Masters of Horror			
1.2	"H.P. Lovecraft's Dreams in the Witch- House"	11/4/2005	
2.9	"Right to Die"	1/5/2007	
Matlock			
6.3	"The Nightmare"	11/1/1991	
8.10	"Matlock's Bad Bad Dream"	12/2/1993	
Maude			
5.9	"Arthur's Worry"	11/15/1976	
Max Headroom			
2.10	"Dream Thieves"	10/9/1987	
Mayberry R.F.D.			
3.10	"Millie's Dream"	11/16/1970	
Medium			
The premise of <i>Medium</i> makes dreams an integral part of the narrative - of the 120 episodes aired to date, almost all contain a dream)			
Melrose Place			
1.14	"Drawing the Line"	11/4/1992	
2.23	"Otherwise Engaged"	3/2/1994	
3.15	"Holiday on Ice"	12/19/1994	<i>A Christmas Carol</i>
4.4	"Simply Shocking"	9/25/1995	
5.17	"Better Homes and Condos"	1/27/1997	
5.27	"The Dead Wife's Club"	4/7/1997	
7.2	"A Long Way to Tip-a- Rory"	8/3/1998	
Mercy			
1.2	"I Believe You Conrad"	9/30/2009	
Merlin			
1.7	"The Gates of Avalon"	11/1/2008	
Miami Vice			
4.22	"Mirror Image"	5/6/1998	Season finale
Millennium			
1.3	"Dead Letters"	11/8/1996	
1.19	"Powers, Principalities, Thrones, and Dominions"	4/25/1997	
Miracles			
1.1	"The Ferguson Syndrome"	1/27/2003	Series premiere
Misfits of Science			
1.15	"Against All Oz"	2/7/1986	
Moesha			

Series/Show- Episode #	Episode Title	Airdate	Noteworthy
5.11	"To Sleep, Perchance to Dream"	12/6/1999	
6.9	"Definitely Not the Cosbys"	11/13/2000	CO/ <i>The Cosby Show</i> /Daydream
Monk			
8.1	"Mr. Monk's Favorite Show"	8/27/2009	Concussion dream
8.15	"Monk and The End - Part 1"	11/27/2009	
The Monkees			
1.5	"The Spy Who Came In From the Cool"	10/10/1966	
1.22	"The Monkees at the Circus"	1/13/1967	
Moonlight			
1.1	"There's No Such Thing as Vampires"	9/8/2007	Series premiere
Moonlighting			
2.3	"Money Talks - Maddie Walks"	10/8/1985	
2.4	"The Dream Sequence Always Rings Twice"	10/15/1985	Noir dreams
3.2	"The Man Who Cried Wife"	9/30/1986	
3.6	"Big Man on Mulberry Street"	11/18/1986	
3.7	"Atomic Shakespeare"	11/25/1986	<i>Taming of the Shrew</i>
3.8	"It's A Wonderful Job"	12/16.1986	<i>Hart to Hart / It's a Wonderful Life</i>
4.1	"A Trip to the Moon"	9/29/1987	Season premiere/ <i>The Honeymooners</i> , and allusion to Georges Méliès film
4.6	"Cool Hand Dave (2) "	12/1/1987	
4.10	"Tracks of My Tears"	2/2/1988	
4.13	"Here's Living With You, Kid"	3/15/1988	
5.7	"I See England, I See France, I See Maddie's Netherworld"	2/14/1989	
The Mothers-in-Law			
2.11	"Nome, Schnome, I'd Rather Have It at Home"	12/8/1968	
Mr. Belvedere			
5.8	"The Curse"	12/2/1988	
Murphy Brown			
3.18	"On Another Plane (1) "	2/25/1991	
3.19	"On Another Plane (2) "	2/25/1991	

Series/Show- Episode #	Episode Title	Airdate	Noteworthy
4.1	"Uh-Oh (2)"	9/16/1991	Season premiere
8.15	"Old Flames"	2/5/1996	
10.14	"Wee Small Hours"	1/21/1998	
10.21	"Never Can Say Goodbye (1)"	5/18/1998	Two-part series finale
10.22	"Never Can Say Goodbye (2)"	5/18/1998	Two-part series finale
My Hero			
1.26	"Very South Pacific"	5/2/1953	
My Name is Earl			
3.14	"I Won't Die With a Little Help From My Friends (1)"	4/3/2008	Coma dream, part 1
3.15	"I Won't Die With a Little Help From My Friends (2)"	4/3/2008	Coma dream, part 2
3.16	"Stole a Motorcycle"	4/10/2008	Coma dream, part 3
3.18	"Killerball"	4/24/2008	Coma dream, part 4
My So Called Life			
1.19	"In Dreams Begin Responsibilities"	1/26/1995	
My Three Sons			
2.12	"The Three Strikers"	12/15/1960	
3.20	"The Dream Book"	1/31/1963	
5.29	"Chip, The Trapper"	4/1/1965	
5.34	"All the Weddings"	5/6/1965	
My Two Dads			
2.1	"In Her Dreams"	3/22/1989	Season premiere
3.12	"I'm Dreaming of a Holiday Episode"	12/20/1989	
My Wife and Kids			
2.5	"Thru Thick and Thin"	10/17/2001	
The Nanny			
3.2	"Your Feet's Too Big"	2/19/1996	
4.4	"The Rosie Show"	10/9/1996	Allusion to <i>The Dick Van Dyke Show</i>
4.26	"Fran's Gotta Have It"	5/21/1997	Season finale
6.1	"The Honeymoon's Overboard"	9/30/1998	Season premiere
NCIS			
1.23	"Reveille"	5/25/2004	Season finale
3.1	"Kill Ari (1)"	9/20/2005	Season premiere/Multiple daydreams
The New Adventures of Old Christine			
3.9	"The Happy Couple"	3/24/2008	
The New Dick Van Dyke Show			
2.8	"Who Do You Want To Be?"	11/12/1972	
The New WKRP in Cincinnati			

Series/Show- Episode #	Episode Title	Airdate	Noteworthy
1.6	"Lotto Fever"	10/12/1991	
Newhart			
8.11	"Jumpin George"	1/1/1990	Peggy Fleming guest
8.18	"Daddy's Little Girl"	3/1/1990	
8.24	"The Last Newhart"	5/21/1990	Series finale/All just a dream
News Radio			
3.7	"Daydream"	11/13/1996	<i>St. Elsewhere</i>
Night Court			
9.21	"Opportunity Knocks (2)"	5/13/1992	
Night Gallery			
1.3	"The House"	12/30/1970	
Nikki			
2.2	"Technical Knock Up"	10/14/2001	
Nip/Tuck			
3.1	"Momma Boone"	9/20/2005	
3.14	"Cherry Peck"	10/20/2005	
4.6	"Faith Wolper, PhD"	10/10/2006	
7.7	"Christian Troy II"	2/17/2010	
Northern Exposure			
1.5	"The Russian Flu"	8/9/1990	
1.8	"The Aurora Borealis"	11/28/1990	
2.5	"Spring Break"	5/3/1991	
5.12	"Mr. Sandman"	1/10/1994	Characters trade dreams
5.15	"Hello, I Love You"	1/31/1994	
6.1	"Dinner at Seven-Thirty"	9/19/1994	
Num3rs			
2.24	"Hot Shot"	5/19/2006	Season finale
NYPD Blue			
5.6	"Hearts and Souls"	11/24/1998	
6.1	"Top Gum"	10/20/1998	Season premiere
6.15	"I Have a Dream"	4/6/1999	
The Odd Couple			
1.12	"Scrooge Gets an Oscar"	12/17/1970	<i>A Christmas Carol</i>
October Road			
2.1	"Let's Get Owen"	11/22/2007	Season premiere
One Step Beyond			
1.2	"The Night of April 14 th "	1/27/1959	Supernatural Docudrama series
1.7	"The Dream"	3/3/1959	
3.17	"Dead Man's Tale"	1/17/1961	
3.24	"The Face"	3/14/1961	
One Tree Hill			
2.20	"Lifetime Piling Up"	5/10/2005	
4.10	"Songs to Live and Die By"	12/6/2006	

Series/Show- Episode #	Episode Title	Airdate	Noteworthy
4.21	"All of a Sudden I Miss Everyone"	6/13/2007	Season finale
5.12	"Hundred"	3/18/2008	
6.1	"Touch Me I'm Going to Scream, Part 1"	9/1/2008	Season premiere
6.11	"We Three (My Echo, My Shadow an Me)"	11/17/2008	
One West Waikiki			
2.11	"Kingmare on Night Street"	3/2/1996	
Our House			
2.7	"Candles and Shadows"	11/1/1987	Coma dream
Our Miss Brooks			
2.12	"The Magic Tree"	12/25/1953	
3.20	"The Dream"	3/11/1955	
4.8	"The King and Miss Brooks"	11/25/1955	
Out of Practice			
1.14	"Hot Water"	3/29/2006	
Over There			
1.2	"Road Block Duty"	8/3/2005	
OZ			
5.3	"Dream a Little Dream of Me"	1/20/2002	
The Parkers			
2.1	"Wedding Bell Blues"	9/4/2000	
The Patty Duke Show			
2.16	"Patty the Witness"	12/30/1964	
3.30	"Fiancee for a Day"	4/16/1966	
Pearl			
1.17	"The Write Stuff (1)"	2/12/1997	
The People's Choice			
2.29	"The Queen and Me"	5/2/1957	
3.3	"The Caveman"	10/17/1957	
Perfect Strangers			
3.9	"Future Shock"	11/25/1987	
4.3	"Aliens"	10/28/1988	
Philco Television Playhouse			
3.33	"Mr. Arcularis"	4/29/1951	
Planet of the Apes			
1.10	"The Interrogation"	11/15/1974	Brainwashing induced dream
The Practice			
5.1	"Summary Judgments"	10/8/2000	Season premiere
The Pretender			
3.2	"Hope an Prey"	10/24/1998	
4.11	"Cold Dick"	2/12/2000	
Prison Break			
4.15	"Going Under"	12/16/2008	
The Prisoner (original series)			

Series/Show- Episode #	Episode Title	Airdate	Noteworthy
1.2	"A, B, and C"	10/15/1967	
1.13	"Too Much Spring"	5/10/1953	Daydream
The Prisoner (2009 series)			
The Village in which the main character finds himself is determined to be the creation of "dreamers" whose dreams keep the village in existence; therefore, all six episodes contain dreams.			
Private Practice			
1.5	"In Which Addison Finds a Showerhead"	10/24/2007	
Private Secretary			
3.24	"Finders Keepers"	6/12/1955	
4.10	"In Darkest Manhattan"	1/8/1956	Daydream
5.2	"All That Glitters"	9/16/1956	
5.14	"Two and Two Make Five"	3/3/1957	
Providence			
		1/8/1999- 12/20/2002	63 episodes of the series' 96 episodes included protagonist Sydney Hansen's dreams in which her dead mother, Lynda Hansen, appeared to give her advice
The Psychiatrist			
1.3	"The Private World of Martin Dalton"	2/10/1971	Steven Spielberg director
1.7	"Par for the Course"	3/10/1971	Steven Spielberg director
Punky Brewster			
4.17	"Vice Versa"	5/19/1988	
Pushing Daisies			
1.6	"Bitches"	11/4/2007	
2.8	"Comfort Food"	12/3/2008	<i>Wonderfalls</i> allusion
Quantum Leap			
3.1	"The Boogieman"	10/26/1990	All just a dream
4.8	"Dreams"	11/13/1991	
Queen of Swords			
1.1	"Destiny"	10/7/2000	Series premiere
Queer as Folk			
4.14	"414"	7/18/2004	
5.11	"511"	7/24/2005	
Reaper			
1.8	"The Cop"	11/13/2007	
Reno 911!			
1.14	"Halloween"	10/20/2003	
Rescue Me			
	"Fantasy"	7/1/2008	10 minute "mini-isode"
	"Supreme"	7/29/2008	10 minute "mini-isode"
5.11	"Mickey"	6/16/2009	
5.13	"Torch"	6/30/2009	

Series/Show- Episode #	Episode Title	Airdate	Noteworthy
5.18	"Carrot"	8/4/2009	
The Rifleman			
2.26	"The Vision"	3/22/1960	Fever dream
Roseanne			
2.8	"Sweet Dreams"	11/7/1989	
3.10	"Dream Lover"	11/27/1990	
4.16	"Less is More"	2/11/1992	CO/Doogie Howser
9.3	"What a Day for a Daydream"	11/9/2000	Daydream
9.7	"Satan, Darling"	10/29/1996	Drunken dream
9.16	"Some Enchanted Merger (2)"	2/11/1997	
9.23	"Into That Good Night, Part 2"	5/20/1997	Two-part series finale
Roswell			
1.3	"Monsters"	10/20/1999	
1.9	"Heat Wave"	12/1/1999	
2.11	"To Serve and Protect"	1/22/2001	
Route 66			
1.13	"The Quick and the Dead"	1/13/1961	
Royal Pains			
1.12	"Wonderland"	8/27/2009	
Sabrina the Teenage Witch			
2.23	"Sabrina, the Sandman"	5/7/1999	
Sanford and Son			
5.12	"Ebenezer Sanford"	12/12/1975	A Christmas Carol
The Sarah Silverman Show			
2.11	"Pee"	10/30/2008	
Saved by the Bell			
3.22	"Rockumentary"	11/30/1991	
Saving Grace			
2.1	"Have a Seat, Earl"	7/14/2008	Season premiere
2.3	"A Little Hometown Love"	7/28/2008	
2.14	"I believe in Angels"	4/13/2009	
3.8	"Popcorn"	8/4/2009	
Screen Director's Playhouse			
1.6	"The Life of Vernon Hathaway"	11/9/1955	
Scrubs			
2.22	"My Dream Job"	4/17/2003	
3.2	"My Journey"	10/9/2003	
4.17	"My Life in Four Cameras"	2/15/2005	Spoof of Cheers production
5.12	"My Cabbage"	2/28/2006	
6.18	"My Turf War"	4/26/2007	
6.19	"My Cold Shower"	5/3/2007	

Series/Show- Episode #	Episode Title	Airdate	Noteworthy
7.7	"My Bad Too"	4/10/2008	
7.10	"My Waste of Time"	5/1/2008	
8.4	"My Happy Place"	1/13/2009	
8.5	"My ABC's"	1/22/2009	CO/ <i>The Muppet Show</i>
8.12	"Their Story, II"	3/25/2009	
8.18	"My Finale"	5/6/2009	Season finale
9.5	"Our Mysteries"	12/22/2009	
9.10	"Our True Lies"	1/19/2010	
Seaqwest DSV			
2.10	"Special Delivery"	12/11/1994	
2.20	"The Siamese Dream"	4/30/1995	
Seinfeld			
2.10	"The Baby Shower"	5/16/1991	
4.17	"The Visa"	1/27/1993	
7.14	"The Cadillac, Part 1"	2/8/1996	
8.6	"The Fatigues"	10/31/1996	
9.7	"The Slicer"	11/13/1997	
9.17	"The Bookstore"	4/16/1998	
Seven Days			
2.14	"Déjà vu All Over Again"	2/23/2000	All just a dream
She Spies			
1.19	"Learning to Fly"	5/5/2003	
Side Order of Life			
1.1	"Pilot"	7/15/2007	Series premiere
Silk Stalkings			
2.12	"Jasmine"	1/28/1993	
Sisters			
4.22	"Up in the Air"	5/21/1994	<i>Wizard of Oz</i> dream
Six Feet Under			
1.9	"Life's Too Short"	7/29/2001	
1.13	"Knock Knock"	8/19/2001	
2.10	"The Secret"	5/5/2002	
3.1	"Perfect Circles"	3/2/2003	Season premiere
3.6	"Making Love Work"	4/6/2003	
3.12	"Twilight"	5/18/2003	
4.3	"Parallel Play"	6/27/2004	
4.9	"Grinding the Corn"	8/15/2004	
5.1	"A Coat of White Primer"	6/6/2005	Season premiere
5.2	"Dancing for Me"	6/13/2005	
5.9	"Ecotone"	7/31/2005	
5.10	"All Alone"	8/7/2005	
5.11	"Static"	8/14/2005	
Sledge Hammer!			
2.13	"They Call Me Mr. Trunk"	12/17/1987	
Sliders			

Series/Show- Episode #	Episode Title	Airdate	Noteworthy
2.1	"Into the Mystic"	3/1/1996	Season premiere
2.9	"Obsession"	5/24/1996	
3.5	"The Dream Masters"	10/18/1996	
Smallville			
2.17	"Rosetta"	2/25/2003	
3.4	"Slumber"	10/22/2003	
5.9	"Lexmas"	12/08/2005	
6.12	"Labryinth"	1/25/2007	Alien induced dream
6.16	"Promise"	3/5/2007	
6.20	"Noir"	5/3/2007	
8.20	"Beast"	4/30/2009	
9.1	"Savior"	9/25/2009	Season premiere
9.20	"Hostage"	5/7/2010	
9.21	"Salvation"	5/14/2010	Season finale
The Sopranos			
1.1	"The Sopranos"/"Pilot"	1/10/1999	Season premiere - "told" dream
1.4	"Meadowlands"	1/31/1999	
1.6	"Pax Soprana"	2/14/1999	
1.8	"The Legend of Tennessee Moltisanti"	2/28/1999	
1.12	"Isabella"	3/28/1999	Depression/drug induced dream
2.3	"Toodle-Fucking-Oo"	1/20/2000	
2.4	"Commendatori"	2/6/2000	
2.13	"Funhouse"	4/9/2000	Season finale/fever dream
3.4	"Employee of the Month"	3/18/2001	
3.10	"...To Save Us All From Satan's Power"	4/29/2001	
4.6	"Everybody Hurts"	10/20/2002	
4.11	"Calling All Cars"	11/24/2002	
5.11	"The Test Dream"	5/16/2004	
6.2	"Join the Club"	3/19/2006	Coma Dream
6.3	"Mayham"	3/26/2006	Coma Dream
6.18	"Kennedy and Heidi"	5/13/2007	Drug induced dream
Sordid Lives: The Series			
1.2	"The Day Tammy Wynette Died(2)"	7/30/2008	
Soul Food			
2.15	"From Dreams to Nightmares"	1/9/2002	
Southland			
2.3	"U-Boat"	3/16/2010	
Spartacus: Blood and Sand			
1.4	"The Thing in the Pit"	2/12/2010	
1.11	"Old Wounds"	4/2/2010	Fever dream
Stargate Atlantis			
4.4	"Doppelganger"	10/19/2007	

Series/Show- Episode #	Episode Title	Airdate	Noteworthy
5.1	"Search and Rescue II"	7/11/2008	Season premiere/some interpret as hallucination
Stargate SG1			
3.10	"Forever in a Day"	10/8/1999	
4.17	"Absolute Power"	1/19/2001	
7.15	"Chimera"	1/30/2004	
Stargate Universe			
2.1	"Intervention"	9/28/2010	
The Starter Wife			
Each episode of the series, which lasted two short seasons (16 episodes), began with a dream in which the main character sees herself in a memorable box office movie			
Star Trek: Deep Space 9			
4.19	"Hard Time"	4/15/1996	
6.13	"Far Beyond the Stars"	6/13/1998	
7.2	"Shadows and Symbols"	10/7/1998	
Star Trek: Enterprise			
2.5	"A Night in Sick Bay"	10/16/2002	
Star Trek: The Next Generation			
4.17	"Night Terrors"	3/18/1991	
6.16	"Birthright, Part 1"	3/7/1993	
6.21	"Frame of Mind"	5/3/1993	Dream/hallucination induced by alien probing of Riker's brain
7.6	"Phantasms"	10/25/1993	
Star Trek: Voyager			
4.13	"Waking Moments"	1/14/1998	Alien induced dreams
6.3	"Barge of the Dead"	10/6/1999	
State of Mind			
1.1	"Pilot"	7/15/2007	Series premiere
St. Elsewhere			
3.8	"Sweet Dreams"	11/14/1984	
6.22	"The Last One"	5/25/1998	Series finale/All just a dream
Still Standing			
2.23	"Still Seceding"	5/24/2004	Season finale
Supernatural			
1.14	"Nightmare"	2/7/2006	
1.19	"Home"	11/15/2005	
3.10	"Dream a Little Dream of Me"	2/7/2008	
4.20	"The Rapture"	4/30/2009	
5.13	"The Song Remains the Same"	2/4/2010	
That 70s Show			
Almost every episode contains a humorous dream sequence - some of the most notable are:)			
1.2	"Eric's Birthday"	8/30/1998	
1.20	"A New Hope"	3/14/1999	

Series/Show- Episode #	Episode Title	Airdate	Noteworthy
2.8	"Sleepover"	11/16/1999	
3.20	"Holy Craps!"	4/17/2001	
3.21	"Fez Dates Donna"	5/1/2001	<i>I Love Lucy</i> allusion
4.10	"Red and Stacey"	11/27/2001	<i>Night of the Living Dead</i> allusion
4.12	"An Eric Forman Christmas"	12/18/2001	
4.16	"Tornado Prom"	2/5/2002	
4.24	"That 70s Musical"	4/30/2002	
5.5	"Ramble On (aka Promise Ring Redux)"	11/2/2002	
5.22	"You Shook Me (Part 1)"	4/16/2003	
6.24	"Going Mobile"	5/29/2004	
7.15	"It's All Over Now"	2/16/2005	
8.5	"Stone Cold Crazy"	11/30/2005	
Terminator: The Sarah Conner Chronicles			
2.16	"Some Must Watch, While Some Must Sleep"	2/27/2009	
Third Rock from the Sun			
2.25	"A Nightmare on Dick Street, Part 1"	5/18/1997	Two-part season finale
2.26	"A Nightmare on Dick Street, Part 2"	5/18/1997	Two-part season finale
thirtysomething			
1.3	"Housewarming"	10/13/1987	
1.6	"We Gather Together"	11/17/1987	
1.10	"South by Southeast"	1/5/1988	<i>North by Northwest</i> allusion
Topper			
1.12	"Christmas Carol"	12/25/1953	
The Torkelsons			
1.12	"Educating Millicent"	12/22/1991	
The Tortellis			
1.1	"Pilot"	1/21/1987	Series premiere
Trauma			
1.16	"Frequent Fliers"	4/12/2010	
Treme			
1.5	"Shame, Shame, Shame"	5/9/2010	
True Blood			
1.3	"Mine"	9/21/2008	
2.10	"New World in My View"	8/23/2009	
3.1	"Bad Blood"	6/13/2010	Season premiere
The Tudors			
2.7	"Matters of State"	5/11/2008	
4.10	"Death of a Monarchy"	6/20/2010	
Twilight Zone (Original)			
1.1	"Where is Everybody"	10/2/1959	Series premiere/Fever dream
1.9	"Perchance to Dream"	11/27/1959	

Series/Show- Episode #	Episode Title	Airdate	Noteworthy
2.26	"Shadow Play"	5/5/1961	
2.53	"Twenty Two"	2/10/1961	All just a dream
3.75	"The Midnight Sun"	11/17/1961	Fever dream
4.6	"Death Ship"	2/17/1963	
Twilight Zone (1985)			
1.2	"Dreams for Sale"	10/4/1985	
2.9	"The World Next Door"	10/18/1986	
3.5	"Dream Me a Life"	10/22/1988	
3.2	"Room 2426"	2/11/1989	
Twilight Zone (2002)			
1.4	"Dream Lover"	9/25/2002	
1.9	"The Pool Guy"	10/16/2002	
1.24	"Last Lap"	12/11/2002	All just a dream
Twin Peaks			
1.3	"Zen, Or the Skill to Catch a Killer"	4/19/1990	
2.1	"May the Giant be With You"	9/30/1990	Season premiere
2.2	"Coma"	10/6/1990	
Two and a Half Men			
6.11	"The Devil's Lube"	12/15/2008	Darth Vader allusion
Ugly Betty			
2.1	"How Betty Got Her Grieve Back"	9/27/2007	Season premiere
4.17	"Million Dollar Smile"	3/24/2010	
Unhappily Ever After			
2.7	"A Touch of Glass"	10/25/1995	
2.8	"A Line in the Sand"	11/8/1995	
The Unit			
2.13	"Sub Conscious"	2/6/2007	
4.13	"The Spear of Destiny"	1/11/2009	
V.			
1.8	"We Can't Win"	4/20/2010	
Vampire Diaries			
2.4	"Memory Lane"	9/30/2010	Supernatural dream
Veronica Mars			
2.8	"Ahoy, Mateys"	11/23/2005	
2.18	"I Am God"	4/11/2006	
Voyagers!			
1.1	"Pilot"	10/3/1982	Series premiere
Walker Texas Ranger			
5.19	"Days Past"	2/22/1997	
Walt Disney's Wonderful World of Color			
8.17	"Fantasy on Skis"	2/4/1962	
The Wayan Brothers			
4.5	"Unspoken Token"	10/15/1997	

Series/Show- Episode #	Episode Title	Airdate	Noteworthy
Webster			
1.22	"Dreamland"	3/9/1984	
6.11	"The Web-touchables: Part 1"	11/18/1988	
6.12	"The Web-touchables: Part 2"	11/25/1988	
Welcome Back Kotter			
3.12	"Kotter for Vice Principal"	11/17/1977	
3.27	"Class Encounter of the Carvelli Kind"	5/18/1978	
The West Wing			
2.22	"Two Cathedrals"	5/16/2001	Season finale
What I Like About You			
3.13	"Don't Kiss the Messenger"	1/28/2005	
3.24	"Enough is Enough"	5/20/2005	Season finale
Who's The Boss			
3.13	"Jonathan Kills Tony"	1/13/1987	
6.3	"In Your Dreams"	10/3/1989	
8.15	"Tony Micelli, This is Your Life"	2/1/1992	
Wild, Wild West			
2.12	"The Night of the Man-Eating House"	12/2/1966	
Will and Grace			
2.12	"He's Come Undone"	2/8/2000	Will dreams that he kisses Grace
8.23	"Finale (1)"	5/18/2006	Two-part series finale
8.24	"Finale (2)"	5/18/2006	Two-part series finale
Wings			
6.22	"A House to Die For"	5/2/1995	<i>The Brady Bunch</i>
7.9	"The Big Sleep"	12/12/1995	
Wiseguy			
2.12	"White Noise"	2/15/1989	
Without A Trace			
3.22	"John Michaels"	5/12/2005	All just a dream
WKRP in Cincinnati			
3.7	"Bah Humbug"	12/20/1980	<i>A Christmas Carol</i>
3.10	"Daydreams"	1/17/1981	Daydream
Wolf Lake			
1.3	"Soup to Nuts"	10/3/2001	Chemical induced dreams
Xena: Warrior Princess			
2.13	"The Quest"	2/3/1997	
5.5	"Them Bones, Them Bones"	11/1/1999	
The X-Files			
2.4	"Sleepless"	10/7/1994	
2.8	"One Breath"	11/11/1994	
3.4	"Clyde Bruckman's	10/13/1995	

Series/Show- Episode #	Episode Title	Airdate	Noteworthy
	Final Repose"		
5.6	"Christmas Carol"	12/7/1997	
6.3	"Triangle"	11/22/1998	
6.20	"Three of a Kind"	5/2/1999	
7.2	"The Sixth Extinction: Amor Fati"	11/14/1999	
8.1	"Within"	11/5/2000	Season premiere
8.7	"Via Negativa"	12/17/2000	
Yes, Dear			
3.9	"Jimmy Saves the Day"	11/18/2002	
4.21	"A List Before Dying"	5/3/2004	
5.2	"Jimmy Has Changed"	2/23/2005	
6.15	"Should I Bring a Jacket"	2/15/2006	Series finale

Other

Angels In America 2003

Phil TV Episode 1 "Games of Death" Web Sitcom Series

BJ Fletcher, Private Eye Season 2, Ep 10 Web series