

## THE '4-5 INTERACTION'

On 20/7/20120, there will be a Sun-Moon conjunction (a new Moon) in Cancer. This '5-4-4-(1) interaction' will reverberate into the month that follows this date in a number of ways, (i) over the following two days (or so), 21/7/2020 & 22/7/2020, the '4 Moon' will transit '5 Leo', (ii) over the following three weeks, the '4 Moon' will form every possible aspect to the '5 Sun' in '5 Leo' until, on 15/8/2020, the '4 Moon' enters '4 Cancer' and forms its waning '8 semi-square' (= 45°) aspect to the '5 Sun'. This is, therefore, a useful time frame for the Freudastrologer to (re)-consider the 'heroic' '5 ego's' heroic '(re)-emergence' from the '4 id'.

This month is also a useful time for our review of the astronomical-astrological parallels of the “luminaries”, the Sun and Moon. Longstanding readers will know of the importance that FA-ers place on the Sun-centering 'tropicalization' of the zodiac that occurred in the decades & centuries either side of the birth of Christ (when the astronomers-astrologers realized that equinoxes were undergoing “precession” from Aries-Libra to Pisces-Virgo). For FA, the astrologers who, after this realization, had stuck by the tropical zodiac were 'saved' from the everpresent threat of “regression” that would lead to psychopathology. The sidereal zodiac that had existed throughout the “Age of Aries”, although not recognized at the time by “(semi)-consciousness”, is 9 billion years older than the tropical zodiac i.e. the “Milky Way”, quite possibly the oldest galaxy in the universe, formed 13-14 billion years ago and the Sun formed 4-5 billion years ago. With this history, timing, we can say that, just as the consciousness creating Sun was a latecomer to our galaxy, so the tropical-Sun-centred zodiac was a latecomer to human “consciousness”. This is one of the parallels that forces us to the view that the Sun is the symbolic 'link' from our Solar system to our galaxy.

(Before we move along to the Moon, it is worth noting that the '5 gold' that has sunk down into the Earth's core came from supernova explosions that had occurred during the prior 9 billions years i.e. the Sun-Earth axis has “alchemical” meaning).

Meanwhile, readers who have read their way through our essay, “Basics”, will know that the concentric zodiacs that demonstrate the “precession of equinoxes” has a parallel in the 'zodiac-horoscope-phase-shift' that comes about when the 12 houses are superimposed on the (now tropical) zodiac. Indeed, by rolling through the house system every day, the ascendant can be seen as 'initiating' the house system in a very similar way that the Sun has 'drawn' the tropical zodiac. The ascendant has much to say about how we initiate our individual (ontogenetic) experience. Because the Moon orbits the Earth-(house system) rather than the Sun-(zodiac), we get a sense that the Moon has an important role in 'filling out' what the ascendant initiates. In short, the Moon symbolically 'links' the Earthy house sequence to the Solar zodiac by virtue of its capacity to 'reflect' the Solar light back to the Earth. Astrologers tune themselves to the personal way in which the Moon informs the Sun's heroic “integration” of the house and sign its passes through each month.

Expanding this focus on astronomical-astrological parallels, we also notice that the monthly Moon-Sun interactive cycle parallels the yearly Sun-Jupiter interactive cycle... after all, Jupiter, even if it doesn't reflect our sunlight, makes its contribution to “integration” by way of its metaphysical intuitions. Then again, we do well to take note of Jung's criticism of metaphysics in “Aion” i.e. affective experience is the most

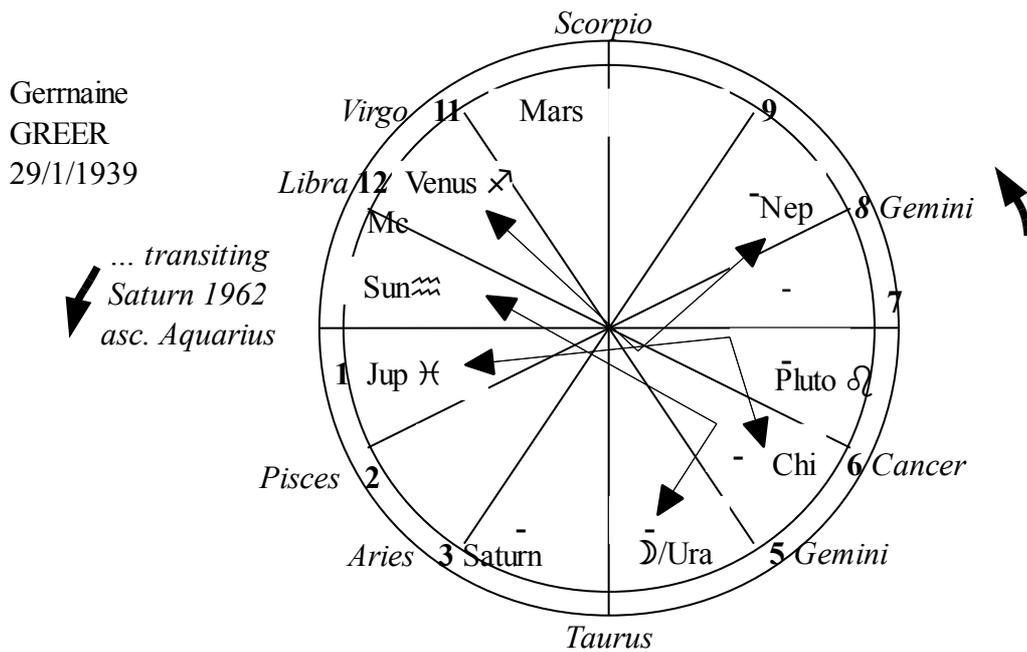
important consideration when the time comes to understand the Self because it gives the individual a subjective feeling-value for a symbol. Meaning may ultimately be an intuitive phenomenon but it is affect which encourages the individual to incorporate (there's a lunar word right there, Jim) it beyond a mere intellectual recognition that, of itself, does nothing for soul and/or instinctual development. This is why FA-ers do well to 'tune' themselves to the Moon (and to '4' in general) being an expression(s) of what Freud would call the 'developable' aspect of the 'id', in contrast to '12 Neptune' as the 'undevelopable id'. Now that we have mentioned '12'...

More 'tuneful' still was the capacity of the Moon, through the "Age of Pisces", and by virtue of its share in the feeling function, to 'link' the sign of Pisces to the sign of Leo. Longstanding readers will know of the relevance that we place on the Marys, Mother and Magdalene, in the 'light' that they shine on the ego-forming descendant-Libra at Easter. This drives home the key issue of the '4-5 interaction' i.e. whenever it remains in the realm of fantasy, "incest" is the fluid conduit for sexual developments that lead to authentic exogamy. As both Freud and Jung realized, although primitive societies maintain strict rules against concretic incest – even when it fails to generate genetic disasters, it leads to the "inflation" of instinct and consequent developmental arrest – they tend to throw the fantasy baby out with the concretistic bathwater and, in turn, they begin to repress creativity. For example, it won't occur to the primitive bachelor that a girl from another tribe may, psychologically, play a mother role even more tenaciously than a girl from one's own tribe. Given enough of these mother-son psychological 'relationships', any society, primitive or modern, will self-destruct just as easily as any duelling-banjo shanty town one cares to name.

Jung went beyond Freud, however, by discussing the Christian 'answer' to the primitive's shortfall i.e. even if exoteric Christianity would become just as repressed as primitive society, esoteric Gnostic-chemical Christianity was able to investigate the unconscious phantasies that were bubbling up around the Holy union of the Sun and the Moon. Actually, to be fully accurate with exoteric Christianity, it did identify the new Moon (i.e. the phantasy incest) prior to Easter as the "Passion Sunday" that spills into the "Passion Week" that, in turn, spills into "Palm Sunday" (this would be played down by Pope Paul VI), the Sunday that features the transit of the Moon into Cancer and Leo. In other words, "Passion Week" deals with the Moon's transit from Pisces through to Cancer and, in doing so, sheds its reflective, differentiating light on the diffuse, usually uncreative, (what we call) 'a-ogamous' coexistences of Pisces and the intimate, creative endogamous, alchemical combinations of Cancer-Leo. Christ's "affective" entry into Jerusalem has a touch of '4-4' about it... especially in contrast to h/His '12-ish' Sermon on the Mount that, although poetic, doesn't offer very much to the individual who is struggling with '3 taboo thoughts'.

Overall, therefore, we could say that the Moon is not unlike Mars insofar as its "beneficency" can be traced to a good relationship to the Sun (and to '5' in general). If this relationship is troubled (for example, the natal Moon makes hard aspects to less 'shiny' planets such as Saturn, Uranus, Pluto etc.), we are able to see wherefrom the instinctual struggles of the "full Moon" derive. The best way to avoid morphing into a werewolf is, in our view, to keep one's own "family romance" firmly in one's sights, something that should have been an issue for...

**RELEVANT BOOKS/IMAGES: THE FEMALE EUNUCH (1970)**



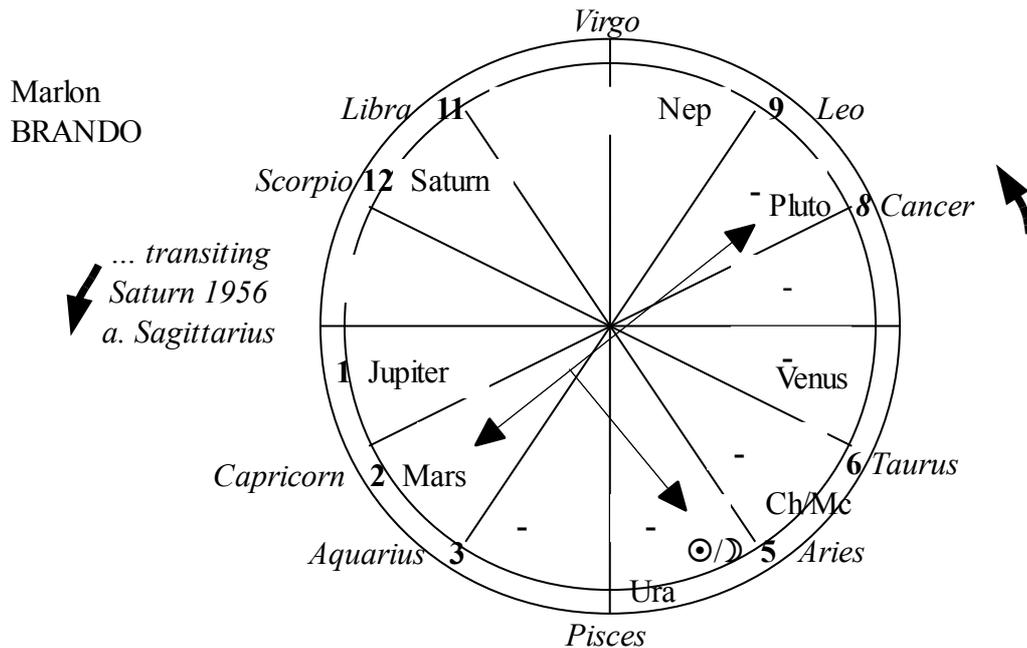
As the 1960s wore on, the narrative of feminism took on new Uranian, animus-influenced shapes. Germaine rode this sawtooth wave into world fame with her book that made the claim that our “patriarchal” society takes the same attitude to women as the caliphs had to the men who looked after their harems. She was one of the most famous anti-Freudians of her era, believing that Freud's hatred of women fuelled his theoretical construction... despite the fact that, time and time again, Freud confessed that his experience “forced” him into his theories against his idealistic will.

In Germaine's horoscope, we see a waxing square '4-5 interaction' that has the look of Christ's angry entry into Jerusalem about it (see prior page). Then again, we also see the intrusion of '11' via the Uranus-Moon conjunction in Taurus square Sun in Aquarius. (Notice that Germaine has a very 'squary' chart... she also has Neptune square Venus and Jupiter square Chiron).

With such a chart, it would surprise us if Germaine were ever to warm to FA's view that our society is “matriarchal” ('pseudo-patriarchal'). As Jung explained, the “animus-possessed” woman argues beside the point to the point that exasperates the man who is “anima-possessed” enough to engage her. The wiser man, of course, will withdraw from the field and leave, say, his wife to fill the vacuum. The problem with the animus from the Freudian point of view (not that Freud thought that the animus existed) is that it leads a woman (and, if his anima has fallen for it, the a) away from (his)/her individual developmental challenge.

We can also wonder how many years of therapy it might take before Germaine would begin to see the difference between feminism and (what we call) the 'spiritual feminine'. The Freud-astrologer would, with some justification, begin with her natal Saturn in the 3<sup>rd</sup> house and, in turn, the extent to which she may have misinterpreted Freud's phallic phase. Give it three decades.

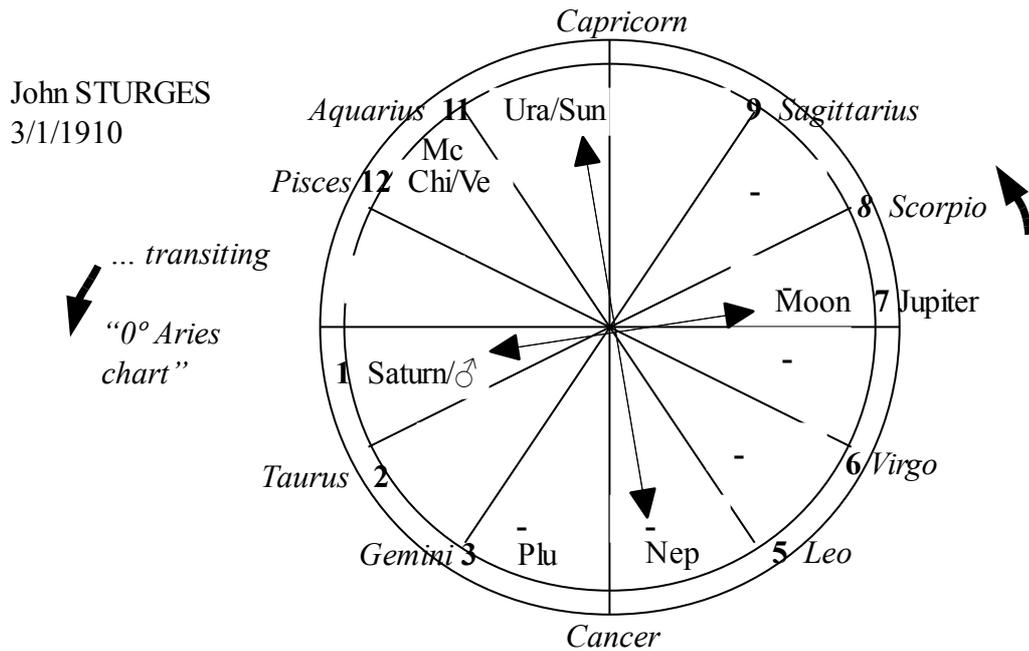
**RELEVANT FILMS: ONE-EYED JACKS (1961:☉☾)**



Like Germaine, Marlon had a natal Uranus at the nadir of his birth horoscope but, being a man, it may not have been quite as disturbing. The primary disturbance here is the natal T-cross configuration that picks up his Mars in Capricorn, Pluto in Cancer and Sun-Moon-Chiron conjunction in Leo that stretches from the end of the 4<sup>th</sup> house into the 5<sup>th</sup> house. This was further disturbed when Saturn transited across his Sun-ruling 2<sup>nd</sup> housed Mars in 1961 when, surprise surprise, he directed a movie about a 'son's' anger over a 'father' who had betrayed him and stolen his money. His experience as a director was disturbed enough that he would never go down the path again... even if the movie was good enough to suggest that he could have been a good one. Marlon's easy-schmeezy Jupiter in Sagittarius in the 1<sup>st</sup> house had spoiled him.

Indeed, “One Eyed Jacks” is as much a tale about acting-as-lying as it is about a son's vengeance on the father for stealing the proxy of his mother... money. Each of the members of the 'nuclear family', “Rio” (Marlon Brando), “Dad” (yep, if you had any doubts; Karl Malden), “Maria” (Katy Jurado) and “Louisa” (Pina Pellicer), get their chance to lie to each other about everything that happens. In this way, we get a chance to observe 'doubled up' lying e.g. Marlon is pretending to be a bandit who is pretending to be a loyal son. Longstanding readers will know, however, that Marlon-the-“method”-actor would have insisted that he wasn't really lying... instead, he was drawing on his own “true” earlier emotional experience. In this way, we can say that the “method” actor 'opposes' therapy insofar as s/he re-lives rather than remembers instead of remembering so that s/he doesn't have to re-live. On the upside, however, we can say that the “method” actor “synthesizes” Freud and Jung insofar as s/he uses the raw experience of the past to forge an aesthetically pleasing creation in the future. Jung thought that Freud was “reductively” fixated on the past but he didn't consider the subtler 'levels' of the many Oedipal situations that lie in everyone's future.

**RELEVANT FILMS: THE MAGNIFICENT SEVEN (1960:☾☽)**

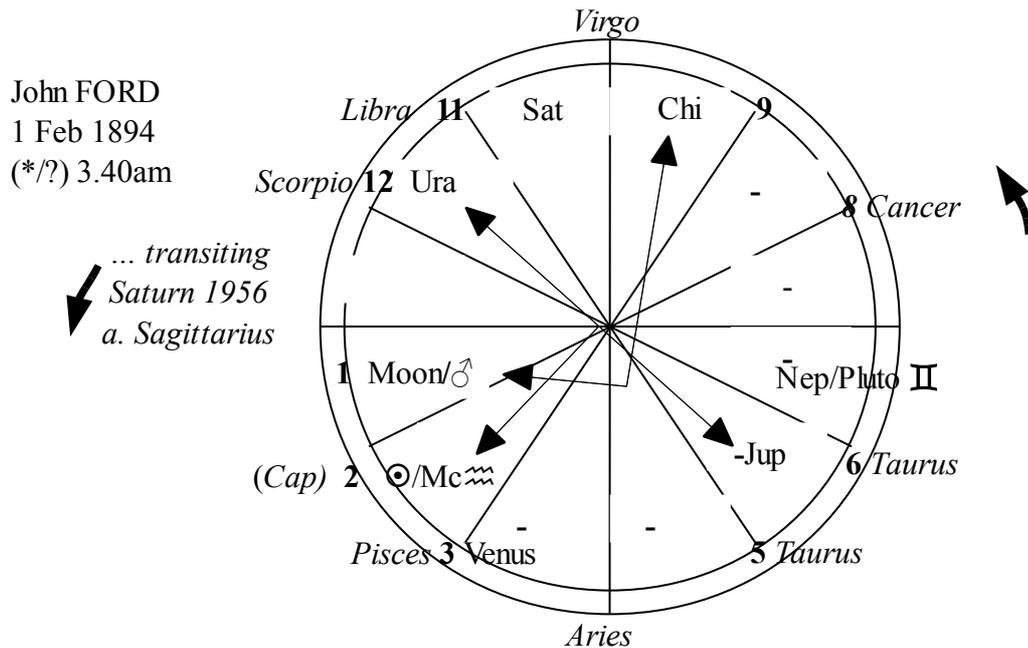


If John Sturges doesn't make the class of the great directors of Westerns, Ford, Eastwood, Leone, Peckinpah (who was supposed to direct "One Eyed Jacks"), Penn, he doesn't miss it by much... after gaining notice for the quasi-Western "Bad Day at Black Rock" (1955:☾☽) and, then, "Gunfight at the O.K. Corral" (1958) and, later, its 'sequel', "The Hour of the Gun", he would go on to direct the most popular of all Westerns, a remake of Akira Kurosawa's "Seven Samurai". Although the popularity had much to do with the Elmer Bernstein's score, there is also something about "The Magnificent Seven" that brings up the combo-archetype, "wholeness", that, in turn, would have attracted its audience, at least at its unconscious level..

The film pretty much begins at '8/9'... a couple of '9 horse-riding' heroes decide to defy a town and seek bury an '8 deceased' Indian. Once gaining acknowledgement for their bravery by the silent '10 fearful majority', they attract four more, if flawed, heroes. Now, as an '11 group', they are enlisted by a Mexican '12 collective' to defend against the '11 group's' "shadow" i.e. another '9 horse-riding' '11 group'. The reason that "Chris"'s (Yul Brynner) group occupies the heroic side of this '11' equation is that it represents developed sexuality i.e. the 7<sup>th</sup> member, "Chico" (Horst Buchholz), needs the other 6 members to work as '1-2-3-4-5-6 stepping stones' in order to marry the '6 maiden', "Petra" (Rosenda Monteras). When we inspect John's birth 'zodiac' (we don't know his birth time), we see a waning Libran Moon squaring a Capricorn Sun. This isn't quite the full Moon of Easter but his Moon in Libra reminds us of it...

There is a touch of synchronicity about the temporal alignment of farming and human pregnancy i.e. seeds are planted through '6-7-8' and, 9 months later, the crop is harvested during '2-3-4'. In other words, the farming culture, because it draws on the full mandala=(zodiac) will attract "God" more than a split-off "sub-personality" that can do no more than view "sexual" activity as episodic sensual amusement.

## HEROES (\*/?) OF DIRECTION VII: JOHN FORD



A quote that applies to so many American men, “I am a soldier so that my son can be a farmer and his son can be a poet” (coined, arguably, by John Adams), tends to telescope in reference to John Ford... after having directed more than a few poetic films in Hollywood for a quarter century, Ford would leave it all behind when WWII came to the Pacific... he wasted little time before joining U.S.'s navy e.g. “They Were Expendable”. Before we discuss the films that he directed, however, we will point out that we have 'asterisked' John in a couple of ways...

Directly above, dear reader, you can see (\*/?) in front of the birth time. This is our abbreviation for 'educated guess' i.e. with Ford being quintessentially American, there is a decent chance that his ascendant is the same as the U.S.A.'s i.e. Sagittarius, the Centaur (and cowboy). If so, this would put the Mars-Moon conjunction (square Chiron) in his 1<sup>st</sup> house as a “complex” that 'feeds down' to his Sun-Mercury (square Uranus) in his 2<sup>nd</sup> house in Aquarius (the U.S.A. has Moon in Aquarius). When Ford made his great film about the “projected shadow”, “The Searchers”, this birth time would see the planet of the “shadow”, Saturn, transiting this ascendant. None of this speculation is a slam dunk but, from time to time, working with hypotheticals can be as helpful as working with actuals.

Directly above this asterisk just mentioned is the asterisk next to 'heroes'. This is needed because John's support of Richard Nixon and the Vietnam War made him appear anything but heroic. If we apply our proposed Sagittarius ascendant here, we would get an interesting (possible) picture of the archetypal forces that had 'fed' this errant nationalism i.e. the emphasis of '9' and '11' places the emphasis on “freedom” and, in turn, they tend to jump to conclusions about any political system that smacks of “imprisonment”. Whatever “ego” John had created in the first half of life, we can say that it was, at best, only three-quartered with thinking-intuiting-sensing. Feeling, if developed, would have led him to withhold judgement and notice that Tricky Dick

wasn't a psychologically well dude. An unrounded ego is unable to "transform" itself in the 2<sup>nd</sup> half of life and, in 1968, John was well into his 70s. Here, some astrologers might dispute FA, and point out that John did have Venus in the watery-feeling sign, Pisces (NB\* this sign placement is same irrespective of the birth time) but, of course, this sets up the depth astrologer's tennis match e.g. he could easily have "projected" this Venus throughout his life. It is a match that usually goes 5 sets... and, all the way to '11-9' in the 5<sup>th</sup>. So let's move along to his association with genre...

Ford, a few years older than Hitchcock, made dozens of films in many different genres but decades later, his name is now synonymous with the Western. Astrologers would be expected to be interested in them insofar as they have often been described as "archetypal". Indeed, over the decades, whenever film-makers have tried to mess with the Western formula, a backlash has ensued. Arthur Penn, the director of "The Left Handed Gun", "Little Big Man" & "The Missouri Breaks" knows all about this problem. In short, the audience wants to 'resonate' with a violent 'hero' overcoming a violent 'anti-hero' on a dusty thoroughfare because he is the 'faster' draw, with the fearful townsfolk watching it all from behind the tumbleweeds.

The depth psychological elephant in the room here, of course, is that violence is a sign of inadequate ego formation and heroes, by definition, are examples of how to form an adequate ego... and, so, it is correct, after all, to describe Westerns as stories about heroism? The answer isn't so much about the violence that explodes at the end of the yarn and more about the many chances that the hero has all through the yarn to use violence but refrains. To translate into psychology, the hero's withholdings are the ego-forming acts and the violence at the end is a way for the audience to not have to think about it anymore after the credits have rolled. When a pre-formed ego heats up and remains 'under pressure' for a time, it can 'cook' its anger to the point that it won't be angered so easily the next time. If it does this enough, the ego gains the time to differentiate its anger into (i) useless: "projected" and (ii) useful: one's boundaries need to be clarified. One of both John Ford's and cinema-in-general's best examples of this is the restraint that "Wyatt Earp" (Henry Fonda) repeatedly demonstrates in "My Darling Clementine" (1946)... irrespective of whether or not the 'real' Earp was as capable as this (now) 'mythic' one. It is likely that Earp had his share of 'cooking' episodes while a marshall Dodge City but, in any case, now in Tombstone, Earp has to re-confront both the collective shadow, "Ike Clanton" (Walter Brennan), and (not 'the' but) 'his' personal shadow, "Doc Holliday" (Victor Mature). The fact that Earp winds up with Holliday on his side points to Earp's successful "differentiation" of the two aspects of the "darkness within".

In addition to anger-hunting, the hero of the archetypal Western finds himself needing to 'cook' some of his lust-mating to find the space between the "whore" and the "madonna"... but, (... errr) 'typically', he doesn't get very far with it. And, this is what we see with Wyatt. Perhaps, as he rides off into the sunset, we can guess that he is 'fated' to come up against the 'cooking process' enough times that he can return to Tombstone and marry "Clementine" (Cathy Downs).

Fast forward ten years, and we arrive at Ford's most celebrated Western, "The Searchers" (1956). This time, however, the main character, "Ethan Edwards" (John Wayne), is unable to 'cook' his emotional state within... so, he finds that his 'cooking' process comes from without, courtesy of temporal frustration i.e. Ethan's "shadow",

native American “Scar” (Henry Brandon), who had murdered Ethan's love interest, “Martha” (Dorothy Jordan), avoids the showdown for 10 years. This decade is not a complete waste, however, because Ethan eventually wills his belongings to “Martin” (Jeffrey Hunter), his native American step-nephew and, then, decides not to murder his niece, “Debbie” (Natalie Wood), for being abducted into (what Ethan believes to be) native American “whoredom”. Ethan, of course, already has his quota of taboo, “repressed”, “compensated”, matricidal thoughts about the faithlessness of Debbie's mother, Martha, for marrying Ethan's brother.

This leads us to a key psychological point i.e. although refraining from “acting out” can appear to be little more than a 'stop-gap' (and, ultimately, a self-defeating) “repression”, it would only be so if there is no intention to differentiate what is being withheld. If the analysand is unable to do this very well, the analyst advises that s/he is better off verbally acting out in a session and then, after s/he has calmed (perhaps, a number of sessions later) discussing the possible conflations in what was said at the time. If John had been in therapy and ranted on about a communist plot, his analyst would, a session or three down the line, likely have directed his attention to where he was feeling unfree in his own life. And, no doubt, whatever was going on 'now' would track itself back to the relationships (“identifications with” and “rebellions against”, actually) that he had formed in the first half dozen years of life. For example, John's father could have been too much the “repressed” “quiet man” and, so, as depicted in his film of the same name, his father may not have differentiated his anger and, with this (what M. Scott Peck calls) “undisciplined discipline”, caused all kinds of feelings of “imprisonment” in his son.

All this is curious in the face of the fact that he made one of America's greatest films about the imprisonment that comes on the heels of capitalism, “The Grapes of Wrath” (1940). The debate will go on about whether the camps into which the Okies were pushed were better or worse than the camps in the Gulag but the psychological issue remains of coming up against corrupt authority figure after corrupt authority figure and what that means to one's own psychological development. Just as, in FA's fantasy birth chart for John, we note a 'drop' from his 12<sup>th</sup> housed “prison” to his 1<sup>st</sup> housed “angry family” of Mars-Moon in Sagittarius, so we note “Tom Joad” (Henry Fonda), being released from prison and returning to his family that has now become angered by their upcoming eviction.

It is a strange that citizens of a capitalist state see the point in forming a labour union to deal with the unfairness inherent in their system but they don't go the extra step of forming a fairer system. Given that America is a democracy, even Tom would have the nous to see that the many poor could simply de-elect the wealthy few. Given that Ford had a natal Sun in Aquarius, he might have been tempted to give Tom this insight but, instead, he sticks by Sun-in-Pisces Steinbeck and ends the film with “Ma Joad” (Jane Darwell) telling us how she enjoys being an economic masochist (i.e. the economists' variation of Freud's “the economic problem of masochism”!). One of the problems with Aquarius is that the gap between the '11 group' and '12 full collective' is wider than their geometrical adjacency suggests. Being now in the midst of the “♪ dawning of the Age of Aquarius”, there is a need to consider this gap more carefully. What did the ghost of old Tom Joad find after he walked off into the West?

**JOHN FORD'S PSYCHOLOGICAL "TOP 10"  
THE GRAPES OF WRATH (1940:2) 🍷🍷🍷🍷**

Ford's natal Sun in Aquarius meant that he was always striving to improve the lot of a group. As noted above, however, the individual group members aren't always so keen to go beyond their group and improve the lot of mankind. Given that science operates with an acceptance that there's no "progress", these stick-in-the-muds have their justifications. The heavy-handed tactics of the capitalists are tolerated because, as Steinbeck's book explains even more emphatically than the film, life is more likely to get worse than get better. And, so, after "Tom Joad" (Henry Fonda) heads off into political life, he will probably endure more censure from within his group than from without it. The trio of thinking – '3', '7' & '11' – is the trickiest trio of archetypes.

**THE SEARCHERS (1956:7) 🍷🍷🍷🍷**

"I thank you to unhand my fi-orrrn-ce!!" If "Ethan" (John Wayne) had fought for his love interest, "Martha" (Dorothy Jordan), as keenly as his psychological son, "Martin" (Jeffrey Hunter), does for his, Ethan might not have wound up chasing his "shadow" for 10 years. Nonetheless, Martin might not have fought at all without this decade of bickering with his psychological father. Although there are some set-bound scenes, this film sets a new cinematographic benchmark. We can guess that, with his many shots of men looking miniscule in comparison to the natural monuments, Ford is telling us about our insignificance. Ethan's primary motivation might be to avenge the avenger but he is also motivated to defend himself against his miniscule-ness.

**MY DARLING CLEMENTINE (1946:10) 🍷🍷🍷🍷**

As noted, FA ranks this one alongside "The Searchers", "Once Upon a Time in the West", "Unforgiven" and "Django" because it presents the archetypal blueprint. As Western fans know, Sergio Leone tweaked the archetype by casting Henry Fonda as the bad guy but he was smart enough not to mess with the archetype itself. When I saw this one the first time, I had naively assumed that its scriptwriter had come up with a clever name for the town, Tombstone ("what kind of town is this!"). I had no idea that there is, indeed, a town with that name – it is a tourist attraction these days – and it had received its name prior the famous battle that took place within it. Some might see no meaning here but some Jungians are likely to notice "synchronicity".

**THE QUIET MAN (1952) 🍷🍷🍷**

Boxing maybe the world's most watched sport, but it will never escape from its links to mental deterioration and early death and, in some cases, to very early death. As this film reminds us, civilization may need to replace boxing with another martial art but, psychologically, it helps us to differentiate "repressed" anger from (what we have been calling) 'developmental-('cooking')' anger. In order to continue developing his aggressive instincts, the title character, "Sean" (John Wayne), should have found another sport. If he had done so, he would have made an easier time of his marriage.

**SHE WORE A YELLOW RIBBON (1949) 🍷🍷🍷**

Ten years on from "Stagecoach" (see below), we notice that Ford is now giving the native Americans more respect but it could be argued that he had now gone too

far and covered over the bloody historical truth. That Ford's leading man, "Captain Nathan Brittles" (John Wayne), is at the same retirement age as the director, there is a hint that Ford is also contemplating his own retirement... but it would only ever be a contemplation as revealed by its unusual, 'anti-archetypal' end i.e. the hero, rather than riding off into the West, is called back from the West into the cowboy fold.

#### **THE INFORMER (1935) ☹☹**

With a title character, "Gypo" (Victor McLaglen), compulsively giving himself away, Ford gives us a virtually archetypal depiction of a self-knowlegeless-ness i.e. if Gypo knew about the loyalty that lurked in his unconscious he would have refrained from informing in the first place. Indeed, in his very first shot, Ford shows us Gypo's "shadow" before he shows us Gypo himself. In Ford's very first scene, unsurprisingly, we see Gypo's Oedipal complex getting the better of him. At the end, feeling forgives.

#### **THE MAN WHO SHOT LIBERTY VALANCE (1962) ☹☹**

"Tom Doniphan" (John Wayne) is a good example of what Freud meant by the phrase "(the psychodynamic is) sealed on both sides"... by killing "Liberty Valance" (Lee Marvin), Tom satisfies his patricidal instincts that were inflamed when his love interest, "Hallie" (Vera Miles), weans him, inch by inch, to the reality that she wants to marry "Ransom Stoddard" (Jimmy Stewart), the symbol for civilization. In short, his "reaction formation" to protect his 'father' is "sealed" by his "displacement".

#### **HOW GREEN WAS MY VALLEY (1941) ☹☹**

Given the title, it's a shame that the financiers couldn't make this one in colour. Meanwhile, at the psychological level, the depth psychologist would notice more than a hint of stasis of psychological incest when s/he sees little "Huw" (Roddy McDowell) moving in with his widowed sister-in-law and, then, deciding to follow his father into the coal mines and away from his Solar talent. Nor, do we see Huw's three other sibs trying to fight against their respective "passive identification(s)" with their father.

#### **STAGECOACH (1939) ☹☹**

This film is celebrated usually because it is Ford's first Western made (mostly) in Monument Valley. These days, however, not a few will 'de-celebrate' it because of the way in which it depicts the native Americans... the fact that not one bullet misses not one native American in the admittedly exciting climax is dodgy even for 1939. At least, the heroine, "Dallas" (Claire Trevor), knows that "there are worse things than Apaches". The stagecoach itself invites '10-11-12' 4<sup>th</sup> quadrant 'womby' associations.

#### **THEY WERE EXPENDABLE (1945) ☹☹**

Those who find John Wayne's yogi bear cartoonishness a bit trying but, in any case, want to see Wayne-Ford film, this might be the one to see. Here, Wayne plays it down a fair bit. Plotwise, this one deals with Ford's Aquarian sense of urgency being thwarted by Capricornian red tape, the PT-boat navy-men have the "progress" gene working well enough to know that the bureaucracy is so static as to be "regressive". The eternal struggle between '11' and '10' is, as ever, 'too archetypal' to be resolved.