

Volume 58, Number 1

Spring 2020

**Bulletin of the
Psychoanalytic Association of New York**

Editorial

Remembrances

I must begin with a sad and overdue note on the death last August of Dr. Martin Silverman. Shortly after his death, David Frank sent out the following statement:

“We have received the sad news that Martin Silverman, MD, PANY Faculty, passed away in late August, 2019. Martin (Marty) was a Training and Supervising Analyst and a Child Supervising Analyst, and Child Instructor in the ‘80’s. He was also the book review editor of the *Psychoanalytic Quarterly* for a number of years and recruited book reviews from our members.”

Marty was one of the primary teachers in the area of child development and child psychoanalysis when I began my training. I remember him from then and more recently at society and institute events and discussion groups as a warm, thoughtful and very knowledgeable teacher and colleague.

As I think about him now, I remember sitting with him outside in the vicinity of the old Bellevue doing a child observation of an unsuspecting child from the neighborhood.

He is and will be missed.

As you probably know, we lost Len Shengold in January as well and will be honoring his life and work with a panel in the fall.

And, practically as I write this, I have heard the very sad news that Marianne Goldberger died the night of March 31st at the age of 89. Her death was apparently not related to the pandemic.

A sad time.

Pandemic

At this time, we are in the midst of perhaps the strangest period of our lives and professional careers, the Covid-19 pandemic. I am writing this editorial at home, in relative voluntary confinement in an attempt to avoid infection with the virus and as part of the general attempt to contain the spread.

Most, if not all of you are treating patients by phone or electronically. “Distance Psychoanalysis” and “Distance Psychotherapy” are now no longer a choice of parameters discussed in institutes and psychoanalytic organizations attempting to define best practices for using them. Now, it is by necessity the norm.

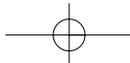
In fact, I write this amidst an everchanging landscape, so that you may be receiving it under new conditions. Right now, classes at the institute and meetings of our members are conducted on-line or phone. We know each other as faces on a screen. Social contact has been replaced by social distancing as the ideal. Discussions are ongoing about how we can offer our clinic services and evaluate new patients online, things that were almost unthinkable a month ago.

In the spirit of it, this issue will include some of our usual items, news and notes of members and PANY at the Winter Meeting this February in another era, and a now seemingly especially lighthearted psychoanalytic film commentary for your distraction. We also are including some commentary on the response of PANY during the current crisis.

I’ll close with the greeting that is now the norm.

Be Well,

HHS



PANY Director's Announcement of New Rules and Guidelines During the Pandemic

by David Frank

This announcement was sent online on March 15th to all the members of PANY.

As expected, the Covid 19 situation continues to evolve rapidly. PANY leadership has been deeply engaged over the past day in carefully thinking through our own stance as a community and considering our roles as analysts, therapists, educators, and as clinicians and citizens who are thinking about the public health. Today we hosted a meeting of 25 faculty members via Zoom. The Covid Task Force (Liz Horwitz, Stephen Malach, Carmela Perez, Barry Rand, Susan Resek, Herb Stein, Jennifer Stephenson and myself) has also conferred. In addition, I've been in communication with the leadership of NYPSI, the Columbia Institute, and also with Kerry Sulkowicz who is President-Elect of ApsaA.

Yesterday, in the memo we sent out, Carmela and I deferred on specific advice to our community about whether to see any patients at all on an in-person basis. We are no longer deferring:

I want to be clear and unambiguous about my recommendation, both personally and as Director of PANY, as well as on behalf of the PANY COVID Task Force and the overwhelming consensus of the faculty at the meeting today:

Effective immediately, I urge all PANY clinicians to conduct all treatment and supervision by remote means, whether by HIPAA compliant video or by telephone.

Below the signature is a list of software options that work well for remote video/audio sessions.¹ Additionally, a memo will go out soon about an educational session that Dr. Marina Mirkin will conduct, via Zoom, for all PANY members—candidates and faculty—about tele-analysis and tele-therapy. Also, to be sent to all members shortly is the reading list

1. in keeping with changes since mid-March, these are not included here.

from PANY's Technology and Psychoanalysis course, that was developed by several of our faculty members in recent years. Lena Ehrlich's JAPA article on her work seeing patients remotely was sent out yesterday and should have been received by all members.

PANY has purview over candidates' treatments of their analytic patients, as well as candidates' own analyses and supervisions. It is now a PANY requirement that all of these encounters be done virtually.

As Director, I recognize that individual members' (faculty and candidates) private practices are subject to their own discretion, and there may be individual circumstances for particular patients that might alter how quickly the transition occurs. But the operating principle should be: as soon as possible.

I believe we have a responsibility to our patients to model behavior that may help them to do the same, and the positive ripple effect of every therapist in our community influencing each of our patients could be considerable; conversely, we need to consider the negative ripple effect individually and to the community when patients venture to and from our offices.

Altering our accustomed ways of engaging is not easy. As hardy New Yorkers we tend to tough it out at our appointed posts. And as analysts we are accustomed to working through thick and thin seeing patients in our offices through all circumstances. Also, as analysts we are probably more inclined than others to prioritize thinking over action. But I believe that adapting smartly to the current climate calls for us to safeguard our patients, supervisees, the PANY community and the New York City community at large by not seeing patients in person; and to do this now. The

March 15 Director's Announcement
Frank

evidence so far suggests that those communities in the world that continued to go about their lives as usual are facing arduous circumstances. We should not repeat that mistake. The public health dimension must be considered. Doing our part to “flatten the curve” and in so doing conserve medical resources is in my view a paramount duty as a citizen.

I recognize that we will all be working through a shared loss, a loss of the ever-so-special intimacy that develops in the room with our patients, in the service of the deeply meaningful help that we provide. Conscious and unconscious illusions of invulnerability and control (including in the therapeutic and analytic situation) shared by all of us, are being confronted in ways none of us could have

imagined. But I believe that we will grow as individuals and as a cohesive and loving community as we face these currents, help our patients and each other in the process, and own a deeper appreciation of the value of our work, a value that I feel is infinitely deep.

The COVID task force will meet regularly. We will have an ongoing series of Zoom meetings for both faculty and for candidates to discuss so much that will arise, much of which is hard to anticipate now—primarily to support one another.

Having come to this decision, we're halfway there. May everyone be well and safe,

David Frank

Bulletin Board

PANY's Training Analyst and Certification Study Group

The Training Analyst and Certification Study Group is a faculty peer group that meets monthly with the purpose of preparing Faculty for American Board of Psychoanalysis (ABP) Certification and/or the PANY Training Analyst process. Members meet one Saturday throughout the year to discuss in detail their case write-ups, which are presented on a rotating basis .

Anyone interested in joining the Study Group or seeking more information is welcome to contact any of the group members listed below.

Leslie Cummins	Carmela Perez
Barry Rand	Susan Resek
Jennifer Schimmel	Aneil Shirke
Malini Singh	

PANY LGBTQ+ Study Group

The PANY LGBTQ+ Study Group for the study of clinical practice issues in psychoanalysis and psychoanalytic psychotherapy involving members of this group is continuing to meet online during the current pandemic. We invite all faculty and all candidates to join.

Hopefully, viewing our own clinical cases referencing sexuality and gender as additions to contemporary analytic theory will allow us to enhance analytic practice of benefit to the LGBTQ+ community.

Barry Rand, MD
Chair, Curriculum Committee

Each of these study groups will continue to meet online one Saturday per month during the pandemic.

Seeking Treatment? Apply at PANY.org

Fast Times at PANY

With the present becoming a moving target, we thought we'd provide a snapshot timeline of change.

March 14

Meeting to discuss Covid Situation Online Supervision

To: PANY Psychoanalytic and Psychotherapy Candidates
From: David Frank, Director and Carmela Perez, EC Chair
Carmela, Liz, Susan, Sharon, Monica and I are writing to discuss the COVID-19 situation and its impact on the PANY community. We hope that all PANY candidates are well and feel that it is important that we are available for one another at this time.

We feel it would be helpful if candidates have an opportunity to discuss their experience of this extraordinary situation using our Zoom, HIPAA compliant video platform, with a few faculty members who will be available to facilitate a supportive group process. The faculty will also be meeting in this way.

Liz Horwitz, Daniella Lukashok, and Susan Resek will facilitate the conversation among psychoanalytic candidates; and Monica Michell and Sharon Lavon-Krein will be available to host the conversation among psychotherapy program candidates.

In addition, until further notice, all candidates in all programs can opt to have their individual supervision (psychotherapy program, PCD supervision for analytic candidates, and analytic supervision for analytic candidates) done by remote means—whether by telephone or HIPAA compliant video software—whether supervisor or candidate requests distance supervision.

March 20

Online Listserv

To: PANY Community
The Covid-19 Task Force (David Frank, Elizabeth Horwitz, Stephen Malach, Carmela Perez, Barry Rand, Susan Resek, Herbert Stein, and Jennifer Stephenson) has discussed the benefits and challenges of an email listserv.

In considering the importance of the support and information we can offer one another, for patient care and in our educational work, we decided to establish this community hub, to enable and enhance the flow of information during the Coronavirus situation.

Making use of a listserv has been considered over the years by different PANY administrations, always with the ultimate decision to defer. But we'll give it a shot now, under extraordinary circumstances, and see how it goes.

We offer this channel of interaction to PANY faculty and candidates, to support one another as we navigate uncharted waters, while also recognizing that this will not necessarily be the forum of choice for all. For now we'll include the entire community, reserving a future option of separate listservs for candidates and for faculty.

In addition to the listserv, the video group meetings through the Zoom platform that we started over the past week—one for psychoanalytic candidates, one for psychotherapy candidates, and one for faculty—will continue on a periodic basis.

I'd like to encourage the PANY family to make use of the listserv to share questions and experiences and provide useful counsel, reflections, and information as we make our way through the Coronavirus experience, doing our best to help the helpers.

David Frank, PANY Director March 20, 2020

March 23

Extension of Progression Deadlines

To All In-Class Psychoanalytic Candidates at PANY:
Since the COVID situation may affect the ability of candidates to start new analyses with their patients, PANY will extend the deadlines to meet progression requirements from the beginning of classes in September to Jan 1, 2021.

In particular, first year candidates will be able to progress to the second year even if they have not yet begun an analytic case—as long as they are otherwise felt by the SPC to be ready to progress, based on input from class instructors and PCD advisors. Similarly, third year students will be able to progress to the fourth year if cleared by the SPC even if they do not have two cases.

We hope that a January deadline is realistic, but if the situation changes, we will be open to extending the deadline further.

We are reaching out to supervisors to clarify their availability for supervising cases that start remotely in the event that there are candidates who are ready to do so and who have received approval for the case from their PCD and SPC advisors.

We hope you are all doing well. Please feel free to contact your SPC advisors or any of us with questions you might have.

Elizabeth Horwitz, M.D.
Susan Resek, L.C.S.W.
Chair Student Progression Committee
Associate Chair, Student Progression Committee
Carmela Perez, Ph.D. David Frank, M.D.
Chair, Education Committee Director

April 1

Faculty Discussion Meeting

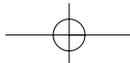
Good afternoon,
Carmela Perez and David Frank will host another faculty discussion meeting on Wednesday, April 1st at 8:45 PM via Zoom, to continue to discuss the impact of Covid-19 on our work and on PANY.

April 18

Meeting for Candidates “Impact of Coronavirus on Psychoanalytic Practice and Training”

For this Saturday, April 18, each class will be shortened by twenty minutes (830 to 930; 940 to 1040; 1050 to 1150) in order to allow for a 12 noon meeting for all candidates. At that meeting, faculty members David Frank, Barry Rand, Harvey Schwartz, and Kerry Sulkowicz will speak about the impact of the Coronavirus on psychoanalytic practice and training.

More to come.



Doing Analysis and Psychotherapy in the Pandemic

by Barry Rand

This note was presented to candidates on line at a meeting on April 18, 2020. Although presented for candidates, it is of interest to all of us at this time of disruption and change.



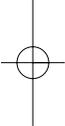
At the initiation of the PANY COVID Task Force, I agreed to offer some guidance to candidates transitioning to providing distance psychoanalysis and psychotherapy for the duration of the pandemic. My need to transition my own practice postponed my efforts to share my thinking about (and now experiencing) distance psychoanalysis. By now you have established your work with patients and analysands in distance treatments after having received first the PANY imprimatur, then the requirement to proceed to tele-psychoanalysis. As you are all more tech savvy than I am, the need to discuss the practicalities of transitioning to distance treatment has already passed and has been sufficiently accomplished by each of you. Instead, I would like to draw your attention to the numerous psychoanalytic issues involved in this new psychoanalytic situation in a time of real danger and stress. I am drawing not only on my recent experiences, but also on working for years with patients on their PTSD and depressions during and following 9/11. These ideas are solely my own opinion and you may find that your colleagues, instructors and supervisors may have opinions differing from what I am about to tell you.

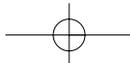
There is no one theory or correct technique, protocol, or solution to handling the work in each psychoanalytic dyad in transitioning and continuing the psychoanalysis or psychotherapy at a distance during this pandemic. But there are psychoanalytic matters that we should each focus on during this period. Each matter involves change and requires some understanding of the change in the new situation and the patient's and analyst's emotional reactions to each aspect of this change, with the affective experiences coming from both the current reality and from the past as revealed in transference countertransference responses.

We are in a period of danger, a biologic danger to our individual and communal health

with risks of severe illness and mortality provoking anxieties, fears, trauma, dissociation, denial; and a sense of loss, helplessness, potential depression, and an instability in our sense of our own and loved ones' physical and psychological preservation. These dangers and responses, of course, become central themes in the manifest content and in the unconscious affective latent content of the analysis. However, this danger is a trauma shared within our professional sphere with our colleagues, mentors, and most importantly our patients/analysands, in the literature designated a "shared trauma". This shared trauma involves experiencing the patient's trauma, our own, and the trauma coming from shared experiences, particularly in the room with patients. (After 9/11, I experienced many feelings around my patients' reactions to that day and I asked new patients for 4 years where they were on 9/11.)

The biologic challenge requires a change through action in the real world by the analyst physically distancing one's self from the patient in order to maintain safety and the continuation of the therapeutic process. This danger/shared trauma/preservative action series involves then three matters to be considered: (1) reactions to the danger: focusing first on the analyst's own emotional responses to this danger from the current reality, one's fantasies, and within the countertransference, both personal and in the dyadic relationship; and a primary focus on the patient's characteristic responses to danger and their transference responses; all are within the sphere of traditional analytic work; (2) shared trauma: the change in the analytic relationship engendered by the experiencing of a shared trauma with the patient in an ongoing fashion requires a new perspective about the analytic relationship and process; and (3) distance treatment: the reaction to the act of changing and then maintaining the setting to a distance technologically-based meeting and the vari-





Doing Analysis and Therapy in the Pandemic Rand

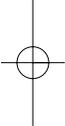
ous meanings of that to the patient and analyst. Each of these elements may come up at any point in the pandemic period and may shift throughout a session or course of sessions. Listening for references to the current situation outside the room requires an attention to additional meanings beyond the usual process prior to the pandemic; it is an additional layer of the streams of consciousness pressing for expression within the analysis. It is like exploring a dream where the day residue hangs heavy in the room.



At the heart of the attention to danger are the patient's conflicts aroused by these dangers. But in order to provide an analytic situation for the analysand, attending to one's own needs (physical and emotional), responses to danger, fantasies and conflicts are prerequisites to our work, eventually requiring an exhausting intensity over time, which often led to burn-out among therapists after 9/11. Unusually, I am drawing your attention not only to the need for your analyses and supervision, but also to the need for relaxation, sleep, eating, exercise, and social contact via videoconferencing with colleagues, friends and family. (Therapist's consultations and discussions in support groups were essential in dealing with therapy post 9/11.) We are already having PANY community video meetings for information and support, which I hope you attend.

It is helpful to think of a change in frame when initiating a change to a distance analysis. This distancing disturbs the underlying traditional frame and boundaries fostering the psychoanalytic situation, attitude and process. I have seen that change in frame as first requiring patient consent and input, and a working together to establish a new frame as close to the usual one as possible (consistency of place, view of the other, analytic couch); as well as an acknowledgement of loss and change in the new arrangement. I find it best to discuss these last matters in the same way I talk with patients about changes in frequency or extended vacations or absences: introducing the practicalities and listening for unconscious responses to the changes and losses. As you may have noted, the intensity and abruptness of the change may require some shift initially from a traditional analytic silent listen-

ing, but I found that after a couple of sessions of regression to the beginning of the analysis, usually one can return to the analytic process and listening without much sacrifice after the slightly more interactive process. I saw that patients need time to adjust and may move through talking about the video experience to talking about the differences from usual sessions to accommodating themselves after a few sessions to using their bed or living room couch to replicate the analytic couch experience. Unlike using our analytic couch in in-person sessions, patients may try out different furniture, rooms, and locations before settling into a preferred substitute couch with sufficient privacy.



Attention should be paid to loss and depressive reactions. In the face of change and anxiety from the danger, the experience of loss may be underestimated in considering the analytic process during the pandemic. Unfortunately as the pandemic continues and we along with our patients experience more losses, the impetus for mourning and the risk of depression intensifies. So, in addition to the real sense of actual loss, fantasies of loss related to earlier life events and internal conflicts arise. Losses related directly to the analyst may become more available to the patient and may result in depressive reactions to the not-in-person situation for both participants; these may include seemingly minor matters ("I miss the walk to your office"). These losses can precipitate a mourning process or a depressive response or both and may occur in the analysand, the analyst or the analytic field in the room, acted out or expressed in associations, fantasies, and dreams. ("I missed my sessions with you because I can't talk now; I can't talk about all this." "I had a dream where you were not in your usual place and ...").

Paraphrasing Freud near the end of "Mourning and Melancholia", this may be a good place to stop because although there is much more to say, not all can be understood and said at this time.

Hope you have found this useful and can utilize it in listening to patients and in discussing your cases in supervision.

Everyone stay well.

Barry Rand, MD Curriculum Chair, PANY

Twin Films

Bohemian Rhapsody and *Blinded by the Light*

by Herbert H. Stein

In his classic book on psychoanalysis and film, *Movies On Your Mind*, Harvey Greenberg wrote about *Casablanca*, "If I know it's Schmaltsky, then why am I crying?"

I don't know if it's by chance or design that two of the best films I saw in 2019 have so many similarities that they could be siblings if not twins. Each gets its title from a famous rock song. Each takes place in England in approximately the same time period. In each, the central character is a young South Asian man facing similar conflicts around family and culture. Each story is accompanied by and told through the music of the rock group that created and performed the title song.

The films are *Bohemian Rhapsody* and *Blinded by the Light*. The first starts around 1970 and came out in theaters in 2018; the second starts in the 1980's and came out in theaters in 2019. Each is based on a true story, *Bohemian Rhapsody* on the life of the self-named Freddie Mercury, lead singer and songwriter for the rock group Queen. *Blinded by the Light* is based more loosely on the life of a young man, known to us as Javed, and centered around the music of Bruce Springsteen.

We first see them living in their family homes in suburban England at that formative time in life between adolescence and adulthood, perhaps the second major experience of separation and individuation.

We are in a family home somewhere in England.

"Dinner is ready."

"I'm not hungry, Mum," a young man answers.

"Hmm, where are you going? Out with friends? A girl?"

"Oh, Mum."

"Look at you. Give your mother a kiss."

He does.

"I'm going to be late."

"You're always late."

"Hi, Papa. How was work?" a younger woman, obviously his sister calls out as a middle-aged man, dressed in a suit, carrying a newspaper comes in the front door.

He addresses the young man who is about

to leave in a somewhat stern tone.

"Out again, Farrokh?"

"It's Freddie now, Papa."

"Freddie or Farrokh, what difference does it make when you're out every night, no thought of the future in your head? Good thoughts, good words, good deeds. That's what you should aspire to."

"Yes. And how's that worked out for you?"

Freddie answers in an angry tone before leaving.

A teenage boy, Javed is talking with his childhood friend, Matt and Matt's new girlfriend in the cul de sac parking area of the surrounding row houses in which they both live when Javed's father pulls up in his car in front of their home a short distance away.

"What are they doing?" he barks at Javed, looking at Matt and the pretty girl kissing. He then continues, "How can you be friends with that boy? No shame at all. I didn't move out of Bury Park to see this. You should tell him this is very bad. Very bad behavior in a good neighborhood."

"Dad, he's English."

The father scoffs and says, "Get the shopping out of the car."

Javed sighs.

The first scene comes early in the film, *Bohemian Rhapsody*, the second early in *Blinded by the Light*. The overall impression is essentially the same, two sons in conflict with their fathers. Freddie Mercury is the older of these two sons and probably further along in his development. We see him openly defiant, confronting his critical father directly. From the tone of the language alone, we get the sense that he is still feeling close to his mother.

Javed is clearly younger and although frustrated, he confronts his father mildly, as if trying to convince him with logic with "he's English," showing his frustration with an inward sigh of resignation. If Freddie is in open rebellion, Javed is resigned to his fate, to this point, defeated.

There is nothing unusual about two films that depict a father and son in conflict, but,

these two films offer a particular and particularly interesting version of this iconic face-off by highlighting the element of immigration.

Freddie Mercury's father was an Indian Parsi by culture and a Zoroastrian by religion. The family had emigrated to England from Zanzibar. Javed's family was from Pakistan and Moslem. Both fathers were born and grew up in a different culture than their sons. Each has an accent, each sees himself as foreign born and not part of English culture. The sons, on the other hand, have gone to English schools and are striving to overcome prejudices to find their place in English society. (Freddie Mercury actually went to an English school in India before immigrating, but the film does not tell us that.)

We see Javed's father taking him to his first day of what we would call high school. Sitting in the car at the school, Javed's father tells him to study hard and "look for the Jews ... do what the Jews do. They're very successful people." Javed tells him that sounds racist. His father tells him to stay away from girls, "You're here to study, okay?" He adds before leaving him off, "I'll find you a wife in good time. You leave that up to me."

In contrast, on that first day, we see Javed in a class led by Miss Clay, a young enthusiastic teacher who encourages her students to make a difference. She asks if anyone wants to be a writer. Javed raises his hand, then lowers it. She asks him about that after class. He tells her he's been writing poems and a diary since 10, "but they're not that good." When she asks him why he does it, he says to put down his thoughts and adds, "In my house, no one's allowed opinions except my dad."

The fathers clearly want their sons to behave like proper members of the culture in which they, the fathers, were born. They see their sons' attempts to find a place in the English culture as rebellion, betrayal and a failure to live up to the ideals of the father.

Javed in particular is squeezed between the two cultures. Practically ordered by his father to avoid absorbing British values, he is given a similar message from the other side by openly hostile bigots who write hate phrases on the walls of the town in which they live and chase

him and a friend from a table in a coffee shop.

There is an active psychoanalytic literature on the subject of immigration. It has in recent years been the subject of regular discussion groups at the meetings of the American Psychoanalytic Association. I am not an authority on the subject and will not attempt to play one here, but will rely on these two films as my authority.

What they both reveal is the effect of immigration on family dynamics, intergenerational differences, and what we as psychoanalysts tend to package under the Oedipus complex. What we see and experience with each of these films is how immigration may dramatically widen the divide between generations, in this case between fathers and sons. The divide begins with ideals. I have already indicated that both Freddie and Javed's fathers view their sons as failing to live up to the ideals which those fathers grew up with. Freddie Mercury's father condenses it into a simple rule, "Good thoughts, good words, good deeds."

But the failure of ideals is mutual. Freddie is openly dismissive of his father: "And how's that worked out for you?" His dismissive words and tone tell us that he does not see his father as an ideal to live up to, but as something of a failure. Similarly, we see in *Blinded by the Light* that Javed see his father as peripheral to the suburban English society in which they live. He tries to bridge that gap by telling his father about his friend, "He's English." In effect, he is also hoping to make his father aware of the unspoken fact that he, Javed, is also very much English. In part that divide has to do with the bigotry of the society, but in part it has to do with his father not understanding the workings and values of the society in which the young man hopes to grow.

This is something which I think a number of readers have some immediate access to in their lives as well as their work. Speaking for myself, my parents grew up in this country, my father having gotten here at a young age. They were clearly identified as Americans, and had values and goals in keeping with that. Their parents, my grandparents, came to this country as adults. Their backgrounds and

Twin Films
Stein

childhood memories were from a different place and culture. They varied in their own ability to recognize the differences and attempt to adapt to the new culture, but in all cases there was clearly a broad divide between generations, a divide that I could see as a child, more strikingly in the case of my mother's family. I'm sure that many of those reading this have a similar family history and some level of experience with immigration.

What these two films bring to us is that the Oedipus complex from a Freudian perspective and the issue of idealization from a self-psychological perspective are dramatically affected by this element of parent and child having been born into different cultures. In fact, if we look at the development of the two stories, I think we find that neither Freddie nor Javed could successfully negotiate his way in the society in which he lives without separating himself from the values and ideals of his father. Freddie Mercury, as we know and will also experience through the film, achieves success as a brilliant writer and performer of rock music. Javed has chosen to be a journalist, an ambition that conflicts with his father's view of the world which would have him study business and finance.

Enter music. In each film, music plays a role as the vehicle that gives the young man strength and helps him to succeed in the new culture. In the case of Freddie Mercury that is obvious, and follows from the biopic that gives the film its name and central plot. Through his music—his singing, writing, performing—he will achieve incredible and unquestioned success. For Javed, the music gives him an ally, a source of inner strength, and the words needed to express his pain and his desires. He gets that through the music and lyrics of Bruce Springsteen, "The Boss," and I don't think we should dismiss the paternal significance of that title.

Both of these films demonstrate the power of music to move us. I found this particularly true in *Blinded by the Light*. One moment, we see Javed almost in despair, hopeless to overcome the control of his father and the threat of violence and rejection from members of the community, really the only community he has

known and lived in all his life; the next moment we hear the drums beating and horns blasting and the lyrics coming from Bruce's voice and then see the lyrics flashing across the screen in the air and on the walls of the town as people begin to magically dance to the music all over Luton, England in an Arlowian mix of fantasy and reality. Like Freddie Mercury, Javed is freed with the help of the music to follow his creativity.

Each father has warned his son to contain himself to fit the ideals of the culture from which the family came. Freddie's father corrects him with the credo of his religion and beliefs, not a bad credo, but used more as a cudgel than an invitation: "Good thoughts, good words, good deeds." He tells him that he shouldn't be going out every night and becoming involved in the world of rock music. That might be good advice for some young men, but not for Freddie Mercury.

Javed's father wants him to work hard studying to prepare himself for a life in business and money, but Javed envisions himself as a writer. Like, Freddie's father, Javed's father thinks he is wasting his time and foolishly trying to join in English culture, leaving his own behind. Javed has allies: a woman writing teacher at his school; a girl in that same class, Eliza, who also becomes a fan, friend and girlfriend; an older man, a very British older neighbor who accidentally sees a sample of Javed's writing and brings it back to him with high praise and encouragement; and, of course, "the Boss," the idealized father figure, Bruce Springsteen.

Like Javed, Freddie also has allies: the members of his band, "Queen," and, like Javed, a young woman he fell in love with early in his career (before realizing that he was attracted to men), and who became a stable element in his life, at one point re-directing him back to people who were his true allies and away from an agent who was using him and isolating him.

For Javed, his English girlfriend also acts as a link for him between the cultures, helping him to connect with his father.

Which brings us to the final similarity.

I have presented these two films as siblings,

Twin Films
Stein

parallel process on the screens in the theaters—fathers and sons, South Asian culture, rock music, creativity vs. conformity, immigration and its intergenerational effects.

To this, I will add one more parallel. It is the one I alluded to at the beginning of this piece—the very beginning.

“If I know it’s Schmaltsy, then why am I crying?”

In both cases, the tears were accompanied by and brought on by music. I don’t think I’m surprising anyone when I say that music can seemingly reach down directly to that part of our brains (the periaqueductal grey?) that brings out affects, emotions, feelings.

Tears came to my eyes earlier in *Blinded* than in *Rhapsody*, and I’ll begin there.

The tears began for me—unexpectedly—at a point early in the film. We have seen Javed’s struggle with his desires and ambitions, simultaneously beaten down by the well-meaning pressure from his father encouraging him to hold on to time honored traditions and the hate mongering of bigoted, xenophobic neighbors who put up signs on the walls telling “Pakis” to go home, get out.

At that point at which we are feeling the weight of defeat, hopelessness on Javed’s shoulders, he listens to Springsteen. After his father has lost his job due to cuts, a despairing, frustrated Javed tries to throw his poetry into the outdoor garbage only to have it blown away by a violent storm and spread around the neighborhood. Back in his room he puts on earphones and plays a disk of Springsteen music leant to him by another student, a Sikh, who wanted to introduce him to “The Boss.” As we listen with him, Springsteen’s words come up on the screen. I was immediately struck by how well they suited his situation:

“nothing but tired ... tired, bored with myself ... I aint getting nowhere. I’m just living in a dump like this. There’s something happening somewhere”

And as it goes on and we see Javed walking and looking and remembering, Springsteen’s words offer him hope as he changes songs.

“I aint a boy, no I’m a man, and I believe in a promised land.”

We see Javed walking in the windy street with a look and stride of confidence.

I have always liked Springsteen’s music, but I had never before understood with such immediacy how he was reaching out to a part of the culture that was beaten down by poverty and lack of opportunity or, in this case, to an oppressed minority. As the film progresses, we hear and see that music and those lyrics appearing all over with people dancing to it in the streets as if the fantasy that we are experiencing through Javed has taken over the entire film and everyone in it.

Springsteen’s music also gives Javed another positive father figure, the father of his friend, Matt, who is from the older generation that revered Springsteen.

That’s where the tears first came to my eyes, essentially tears of joy. But those are not really the tears that I am alluding to as the ones that unite these two sibling films. Those came closer to the end, so I’ll fast forward, starting this time with *Bohemian Rhapsody*.

Like Javed, Freddie Mercury also endures a crisis. Through the machinations of his agent and his own distrust of attachments, he becomes isolated from his family, his band, Queen, and Mary, the former girlfriend who he continues to love. It is Mary who acts as the catalyst to bring him back from this isolation. She meets him at an isolated house at which he is staying and awakens him to the fact that his agent has been filtering his contacts.

She also tells him that the agent has kept from him information about a worldwide series of charitable concerts being planned under the name Live Aid and including a massive concert to be given at London’s Wembley stadium. Freddie recontacts the band members and a sympathetic lawyer who has helped them and helps arrange to have Queen take part in the Wembley stadium concert.

Freddie also faces another crisis. He has been diagnosed with AIDS, a virtual death sentence in the early ’90’s. With this added weight, he approaches the date of the concert. In a series of scenes we witness him re-uniting with the band, then with a somewhat older gay man, Jim Hutton, presented to us as ethi-

Twin Films
Stein

cal and empathic, whom he had met by chance earlier in the film. He goes with Jim to meet with his family. When his father asks how he and Jim know each other, do they work together, Freddie puts his hand on Jim's, saying that Jim is his friend. He then tells them he is going to the concert. His sister tells his parents that Freddie will perform at Live Aid and Freddie explains,

"We're all doing our bit for the starving children in Africa, and nobody's taking any money."

Hearing this, Freddie's father slowly approaches him.

Freddie tells him, "Good thoughts, good words, good deeds. Just like you taught me, Father."

His father embraces him and they share a long, warm hug. As he leaves, he promises to blow his mother a kiss when he's on the stage.

How could I keep from crying.

The film has actually begun with Freddie going up onto the stage at Wembley, but at that point we don't know the significance of what we are seeing. Now he and the band go up on that stage in front of an audience of thousands, broadcast to an audience of millions, with Mary and her man beside Jim Hutton nearby watching and Freddie's family, with his father at the center, also watching them on the Telly.

It is 1985. With all this in mind, we see Freddie onstage at Wembley on the piano, singing.

"Mama, just killed a man.

Put a gun against his head,

Pulled my trigger now he's dead.

Mama, life has just begun,

But now I've gone and thrown it all away."

As he goes on, we see his sister, mother and father watching at home, while Mary, wide-eyed, with her man and Jim just behind them, looking on close to the stage..

"Mama, I don't want to die, but sometimes wish I'd never been born at all."

As he moves to another song, "Radio," the entire stadium sings along. A man who has lived his life with ambivalent attachments now finds himself united with friends, family

and thousands of others. We see the phone operators taking a barrage of calls for donations around the world.

And then us, the audience in the theater, feeling a reunion with a man who has struggled with self-imposed loneliness as he sings, "We are the champions, my friends." As he is finishing the song, we see Mary reaching out to Jim and see his mother with tears in her eyes.

In *Blinded by the Light*, Javed is faced with a smaller venue, but the effect is no less dramatic. He is the first honoree to speak at a prize-giving ceremony (1988) at his school. Here, too the young woman in his life, Eliza, plays an important role in his "reunion" with his family. We see her coming to Javed's family's door and introducing herself to his mother.

At the ceremony, Javed is introduced as reading an extract from "A Runaway American Dream in Luton."

He says, "Bruce Springsteen was, to quote the album he is most famous for, born in the USA, but he has fans around the world, including me. I was not born in the USA, and I grew up not in Asbury Park, New Jersey, but Bury Park, Luton. But the reason I connected with Springsteen is because what he sings about and champions are not only American values but are the best of human values. He talks about working hard and holding on to your dreams and not letting the hardness of the world stop you from letting the best of you slip away. In these words, I see a bridge between Springsteen and my own Asian upbringing."

At this point, his family enters the room and stands in the back.

"And that is why the music and values of Springsteen's American dream can reach and touch a boy from ... "

He sees his family and says, "I don't know if I can read this," but is encouraged to go on. He does continue, now looking at his family.

"When I wrote this, I really believed every word, but now... A lot has happened since I wrote those words. Then, I thought Bruce Springsteen was the answer and all I had to do was live by his words. I don't think that's true

Twin Films
Stein

any more. Bruce Springsteen got out of New Jersey by following his dream. Bruce sings, 'If dreams came true, well, wouldn't that be nice? But this ain't no dream we're living through tonight. If you want it, you take it, and you pay the price.' So the question I'm asking is: Can I pay that price? I know having dreams doesn't make me a bad son. I also know that everything I am is because of the sacrifices my mum and dad made. My dad's not a typical dad. We don't have jokey chats. He's not like the dad you see on telly. A lot of the time, he seems pretty angry at the world. I think Bruce Springsteen would understand my dad, cause like his father, they both came from poor backgrounds, both worked hard in factories, both had dreams that never came true, which left them angry. And they both had sons who wanted the chance to make them proud. Bruce has a song called "Blinded by the Light." And when I first heard it, I thought... I thought it was about love and being blinded by the love we might have for a girl or money. But last night, I listened to it again. And Bruce is saying so much more. I was blinded by the light when I first heard Springsteen because I was only thinking, in that moment, about Springsteen and me. But we're not all just individuals. We have friends ... and family ... and what they think does matter. Success without them isn't really success. Being blinded meant I couldn't see how much I am like my dad and my dad is like me. And as much as I wanted to leave Luton, I understand that it will never leave me. Bruce says no one wins unless everybody wins. My hope is to build a bridge to my ambitions but not a wall between my family and me. That's my dream. My American dream. In Luton."

After the talk we see him standing near the stage, where he is approached by Eliza. He had stopped seeing her, in part out of hopelessness. Now, he tells her,

"I'm so sorry. I've missed you like mad."

She answers, quoting Springsteen, "Like a river that don't know where it's flowing, you took a wrong turn and you just kept going. But everybody's got a hungry heart."

He echoes, "Everybody's got a hungry

heart."

They come together and have a brief, but very loving kiss.

"You told my family, didn't you? Thank you."

She smiles acknowledgement and tells him, "Now go and speak to your dad."

He does, first greeting his mother and sister. His dad's words are equally touching.

"Son. This Bruce Springsteen, are you sure he's American? Yes. And not Jewish. I read his songs. He said work hard, don't give up, respect your parents. This man must be Pakistani. Son, write your stories, yes. But don't forget ours."

I probably don't have to make the point here that these fraternal films bring us in touch with a conflict between separation/individuation and attachment. In each, the tears of joy flow from a young man's reunion with his family, but a reunion not as a child, but as an adult.

They also clearly focus, within that theme, on fathers and sons, giving us a glimpse of an aspect of the "male Oedipus complex" that isn't always emphasized, the need for a reunion of father and son on equal terms in acknowledgment of their love for one another.

News and Notes of Members

Authors

Books

Friedman, Lawrence (2019)
Freud's Papers on Technique and Contemporary Clinical Practice. Routledge, 240 pp.

Garrett, Michael (2019)
Psychotherapy for Psychosis: Integrating Cognitive Behavioral and Psychodynamic Treatment, Guilford Press is in its second printing, and is slated for translation into Italian and Russian.

Schwartz, Harvey (2020)
The Jewish Thought and Psychoanalysis Lectures. Phoenix Publishing House. 156 pp. (available in paperback)

Papers

Lament, Claudia (2020)
Useful untruths: another look at pluralism in the clinical setting.
Psychoanalytic Quarterly 89: 2.

Book Reviews

Glick, Robert reviewed
Freud's Papers on Technique and Contemporary Clinical Practice by **Lawrence Friedman**.
Psychoanalytic Quarterly 89: 165-171.

Garrett, Michael D. (2019) reviewed *Outpatient Treatment of Psychosis: Psychodynamic Approaches to Evidence-Based Practice* edited by David L. Downing and John Mills.

Honors

Dr. Michael Garrett was selected to be the annual honoree and plenary speaker at the ISPS-US (International Society for Psychological and Social Approaches to Psychosis) Annual Conference in Atlanta in October this year.

Dr. Tracy Luther was graduated from the PANY adult psychoanalytic program on April 2, 2020.

Dr. Kerry Sulkowicz was elected President at the winter meeting of the American Psychoanalytic Association and has taken office as President-Elect.

PANY Members

Please send your information for News and Notes to

herberthstein@gmail.com

or by snail mail to

Herbert H. Stein, M.D.
425 East 79 Street
New York, NY 10075

Book Reviews continued

Journal of the American Psychoanalytic Association 67:1065-1071.

Speakers

Dr. Kerry Sulkowicz was a co-leader for an online discussion group sponsored by Physicians for Human Rights about the mental health implications of the pandemic on April 2.

PANY Members

If you have something to say, this may be the place to do it. Send in articles about interesting work you are doing with your psychoanalytic skills, insights and psychoanalytically inspired commentaries on a variety of subjects. Send us poetry you've written.

This is your Bulletin, to read and to write.

If you want to send a message to the PANY community or ask a question, you can now do it via email at

pany-community@pany.org

Dr. Jennifer Stuart will be happy to hear from PANY faculty and candidates interested in reviewing books for *JAPA*.

PANY at the Winter Meeting

Christopher Christian Ph. D. was a Presenter at the DPE Research Education and Dialogue: "What do we mean by Corrective Emotional Experience and what is its Therapeutic Role?"

M. Nasir Ilahi, L.L.M. was a Co-Chair and Discussant for the Discussion Group "Schizoid Modes in Narcissistic and Borderline States: Levels of Disturbance in the Capacity to Symbolize and Establishing a Space-Time Continuum."

Mr. Ilahi was the Chair of the Discussion Group, "Cultural Narratives in Psychoanalysis: The Clinical Relevance of Internalized Culture in a Globalized World."

Theodore J. Jacobs, M.D. was the Discussant for the Discussion Group "Enriching Adult Analytic Work by Child Analytic Supervision, Training, and Practice."

Dr. Jacobs was Chair of the Panel: "Between Insight and Change."

Dr. Jacobs was a Panelist at the DPE Idea Incubation Workshop.

Claudia Lament, Ph. D. was Chair of the Child and Adolescent Panel: "Psychoanalytic Perspectives on Autism Across the Lifespan."

Laurie J. Levinson, Ph. D. was a Co-Chair and Discussant for the Discussion Group, "Unconscious Reverberations in Child and Adolescent Analysis: The Challenges of Maintaining an Intrapsychic Focus."

Jack Novick, Ph. D. was a Co-Chair for the Discussion Group, "Parent Work in Psychoanalysis."

Kerry Kelly Novick was a Co-Chair for the Discussion Group, "Parent Work in Psychoanalysis."

Dionne R. Powell, M.D. was a Discussant for the Committee Sponsored Workshop: Psychotherapy Training Programs: Considering Diversity with Faculty and Students.

Dr. Powell was the Discussant for the University Forum: Racism in America IV: Return of the Biological Race: Has the Old Become New Again?"

Steven S. Rolfe, M.D. was the Chair of the Committee Sponsored Workshop: Corporate and Organizational Consultants:

"Psychoanalytic Consulting to a Startup."

Dr. Rolfe was a Co-Chair for the Discussion Group: "Ulysses' and Psychoanalysis."

Diana S. Rosenstein, Ph. D. was the Chair of the Discussion Group: The Inside Focus: Listening for Affect and Defense Inside the Clinical Hour."

Harvey Schwartz, M.D. was a Co-Chair for the Committee Sponsored Workshop: "Teaching About Analytic Case Writing."

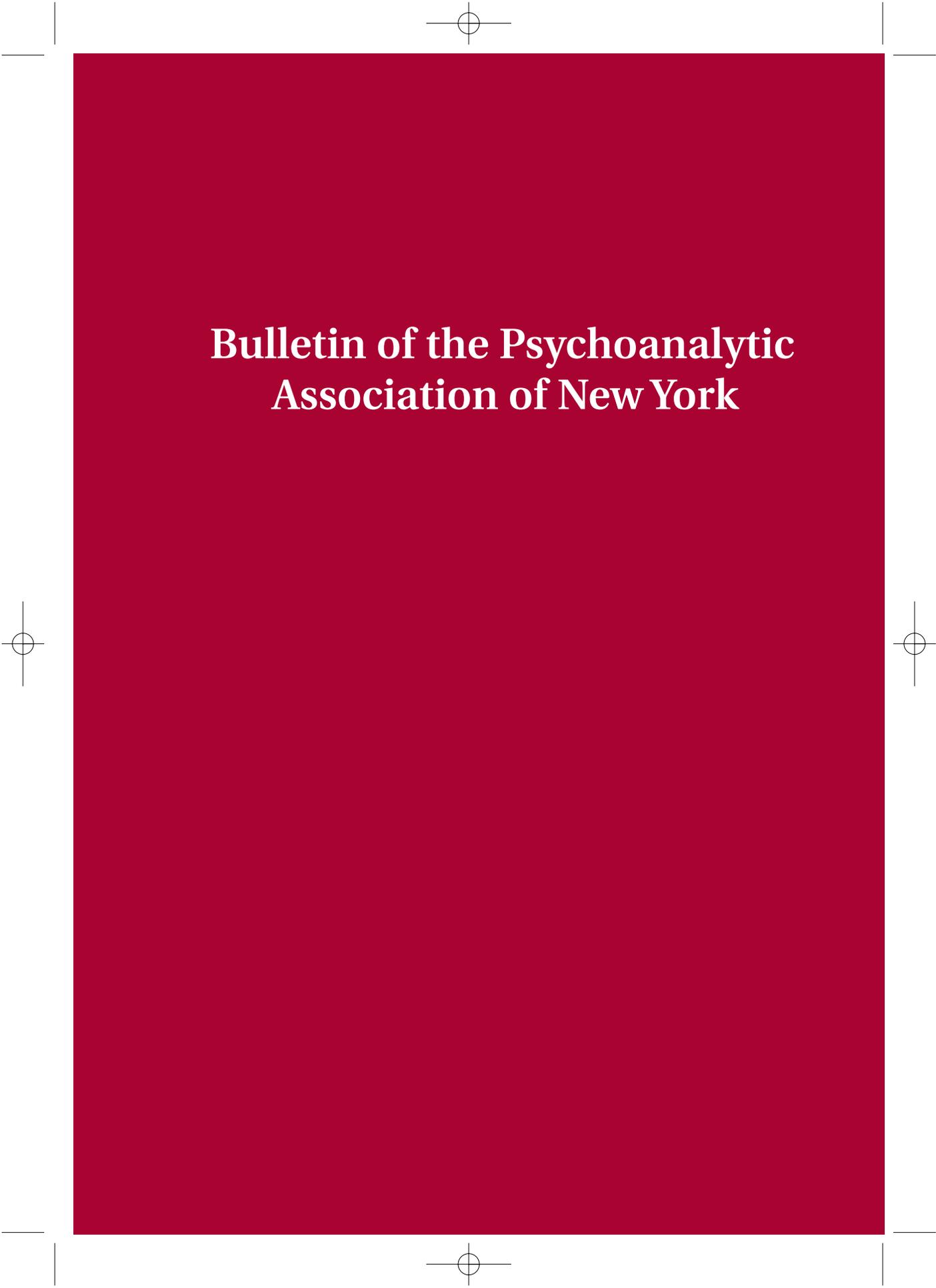
Dr. Schwartz was a Co-Chair for the Discussion Group, "Writing About Your Analytic Work in a Case Report."

Herbert H. Stein, M.D. was the Presenter for the Service Members and Veterans Initiative.

Kerry J. Sulkowicz, M.D. was a Discussant for the Committee Sponsored Workshop: Corporate and Organizational Consultants: "Psychoanalytic Consulting to a Startup."

Dr. Sulkowicz was a Co-Chair and Presenter for the Discussion Group: "Psychodynamic Problems in Organizations."

Jason A. Wheeler, Ph. D. was the Presenter for the Two-Day Clinical Workshop of the Workshop Series in Analytic Process and Technique.



**Bulletin of the Psychoanalytic
Association of New York**