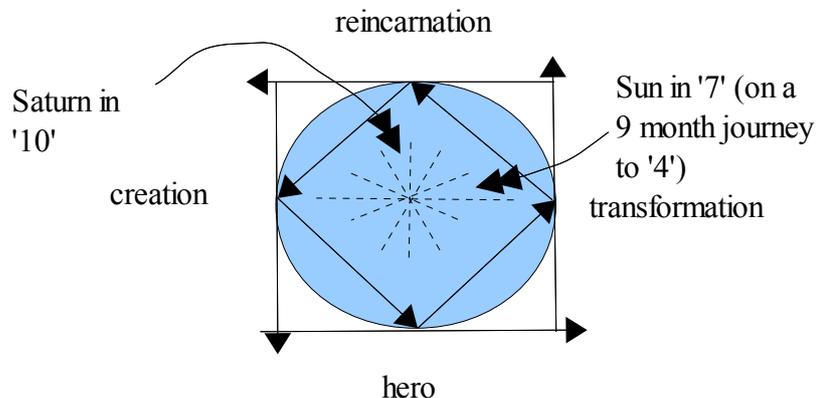


THE '10-10 INTERACTION'

Even those who have had nothing more than a minor brush with astrology will have heard of the “Saturn return” and how it symbolizes a critical time in life when “reality bites” (or, as a student of mythology might translate it, when Chronos “bites his children”). Meanwhile, those who have had a medium brush will know about the authority issues that emerge when Saturn 'doubles up' in other ways, such as a natal placement in the 10th house e.g. Napoleon, Hitler. If, dear reader, you have read your way to this point of FA, there is little doubt that you will have already taken interest in Saturn's very own “return” i.e. having spent 27yrs rolling through the remainder of the zodiac, it (re)-entered the sign that it rules, Capricorn, on 20/12/2017... to (re)-leave it on 16/12/2020 (to be accurate, Saturn did dip its toe into the subsequent sign, Aquarius, in the first half of 2020). And, given that you are reading this, you must be something of a Kleinastrologer and, as such, you will be receptive to the 'gestational' aspect of the psyche and how it (if not “bites”, then at least) “feeds” the formation of the superego. In turn, you will be considering what kind of double trouble is brewing in Homo sapiens... ever ready to burst onto the scene of premature collective births.

In an ideal world we would have posted this discussion when Saturn entered its own sign (20/12/2107) but, then again, Saturn is no idealist... so, perhaps, posting this discussion as Saturn turns anterograde for the last time in Capricorn (for 30years) is the pragmatic compromise. Even if, dear reader, your natal chart has neither Saturn in the 10th house nor Saturn in Capricorn, you will, sometime in the next 27yrs, get a chance to feel what it is like to have this double-up (in fact, you get a sense of it every time Saturn forms a “hard” angle to itself every 7¼ years) and, given that the Sun is transiting a sign that “exalts” Saturn, '7 Libra', your local pragmatist will know that this is a good time to 'balance' this (or any) '10-10' within the full zodiacal context...

One helpful full context that we introduced in 'Interactionology: Introduction' can be re-introduced here...



... whereas '1 Aries' is the 'centre' of the creation myth, '10 Capricorn' is only the creation myth's 'beginning' (it is the 'centre' of the reincarnation myth). There is no need to have created anything by the time Saturn (or any other planet) has made its way into Aquarius. All one needs to do in '10' is make sure the nest/womb/alembic is ready and able to do its job... but not to over-do it. But, that's the rub... if there's a planet that is prone to over-doing it (call it, “compensation”), then it is Saturn. Here,

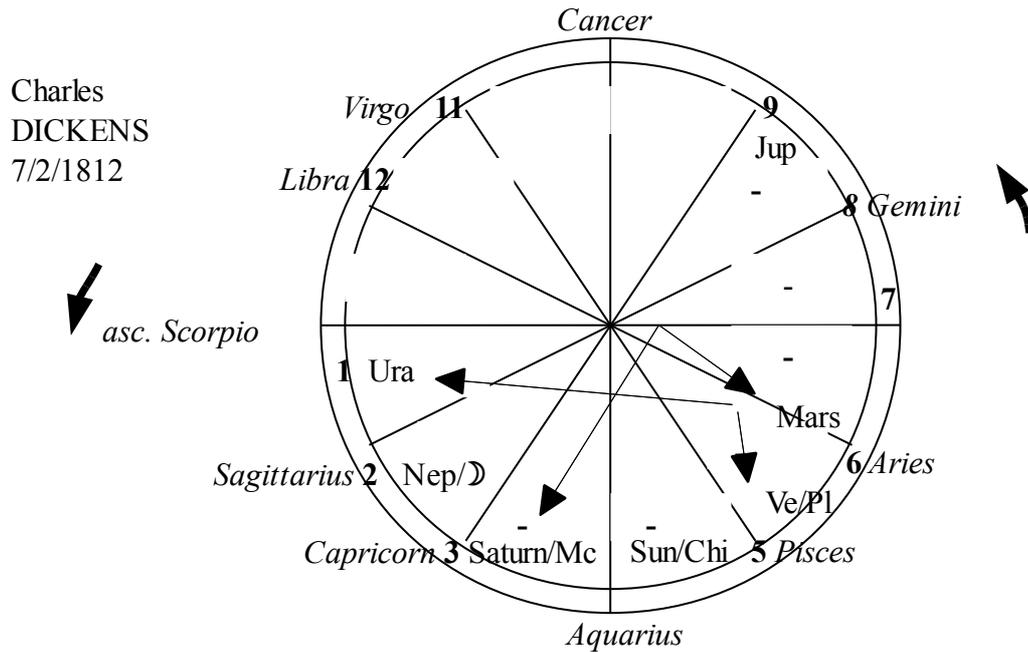
then, is the essence of the Napoleon and Hitler syndrome i.e. an overemphasis on the outer casing will, sooner than later, lead to an underemphasis on inner processes that begin at '3' and pick up steam as development runs through '4'. Although the Sun's transit through Libra (every October) is a time when the psyche is in a good position to 'balance' its thoughts regarding the upcoming Sagittarian dyad (i.e. transcend the zodiac round? Or, reincarnate back into it?), it isn't a bad idea to tip the Solar scales toward reincarnation when Saturn is in Capricorn and, then, consider re-balancing one's outer wombby '10 casings' against one's inner '4 processes'.

At this point, some readers might 'complain' that our discussion is too negative and that 'double up' interactions could bring about a doubling of the better qualities of the archetype e.g. for '10', we could witness more determination and a willingness to accept personal responsibility. This may be true but we wouldn't assume this until the Sun has had completed its transit not only through the winter solstice (and into a conjunction with '10-10') but also through the subsequent summer solstice (and into an opposition to '10-10') because, from there, it will remind Saturn that it is heading for its 'use by' date. If Saturn were to reply that it intends to 'control' when & where it will relinquish its (... errr) control irrespective of the Sun, we can conclude that its better qualities have not reached the light of day.

Some other Freud-o-philic readers will, no doubt, be recoiling from our linking of the superego's archetype (and the '7-8-9-(10)-11-12 hemisphere') to reincarnation. In order to be 'Eastern enough' to digest our link, our 1st port of depth psychological call is Jung's essay, "Concerning Rebirth" (1939). It will assist our recoiling readers to digest that the archetype of rebirth, a reality insofar as the psyche is taken as real, covers many concepts of which "reincarnation" is but one. Astrologically, the 'basic' idea of (re)-birth is the transition from '12' to '1'... but, if we stick to the 'gestational' perspective we can see that '8' to '9' points to a possible 'birth' into a transcendental realm. And, having now brought up two (of the three) archetypal sequence of water-to-fire, it follows that the transition from '4' to '5' also instils a sense of psychological (re)-birth... indeed, this transition symbolizes the 'birth' into 'centred' ego-hood that is subjectively felt as being "saved" by something Solar. In Christian mythology, this feeling of being "born again" is, however, not the same as resurrection... resurrection corresponds to the combination of '4'-to-'5' and '8'-to-'9' that leads to transcendence of the zodiac round and, so, no need to deal with '10' (and, of course, '10-10').

Another possible 'complaint' is that FA's views about 'use by' dates may sound OK in theory but Saturn itself never disappears from the horoscope and, therefore, irrespective of our level of ego-hood (\pm ego-transformation), we all have to deal with transits of Saturn through to the end of our lives. Our answer to this can be grouped with our overview of 'gestation-ology' i.e. if a Saturn transit brings about "delay and frustration", then it indicates that there is still something that is 'un-born (again)' in the unconscious that requires an investment of (if artificial) 'Chronos time' so that it has the chance to gestate. It is worth noting in this regard that the duration between the 1st, 2nd and 3rd transits of Saturn across a particular degree of a particular planet, cusp or angle is 9 months. So, yes, we concede that '10's 'use by' date is ever turning into a 're-use' date. Indeed, this is why we have discussed the Sun's (9 month) transit from the (end of Libra) to the (beginning) of Leo to 'balance' this 'use/re-use' dyad.

RELEVANT BOOKS/IMAGES IX: A CHRISTMAS CAROL



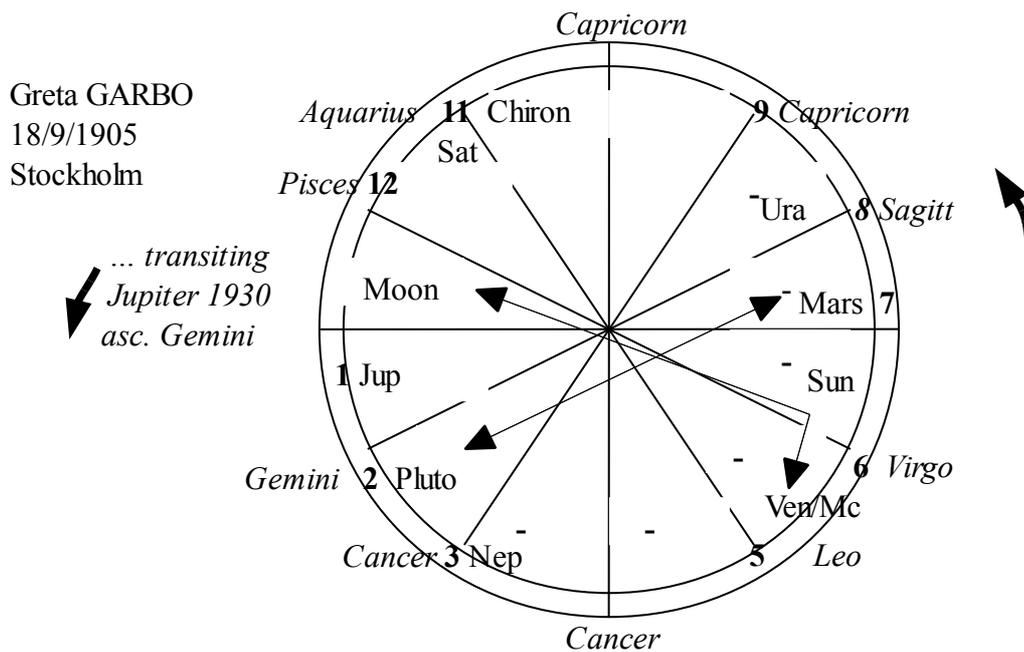
Having, earlier, discussed “France's Dickens”, Emile Zola, let's roll back...

Although there is substantial doubt as to Dickens' birth time, his biography fits with the passage of Saturn through his 8th house – Charles was 12 years old when his father was thrown into debtors' prison and, as a result, he had to go to work in a rat-infested shoe factory – and, so, we can easily go with it here. Either way, Dickens had a connection from '10' and '3' by virtue of Mercury's placement in Capricorn... and, so, it is no surprise that, as Saturn made its way across this natal Mercury, he would write a Christmas story. “A Christmas Carol” in now 6 Saturn cycles old.

Dickens would have been angry with his father for his mismanagement, but he would also have “compensated” against this anger by inventing a kind of “opposite” to his father, “Ebenezer Scrooge”, a character heavily defended against any financial loss. This defensiveness' 'use-by' date has long past and, therefore, rather than being useful, it has become pathological. As a result, he becomes 'haunted' by “repressed” sub-personalities. As noted at the end of our '10-10' mini-essay (scroll up), 'Chronos time' is artificial that it needs to be 're-balanced' by a more natural interest in time, as symbolized by the ghosts of Christmas past, present and future.

For the FA-er, Scrooge's ghosts are Mercury's messengers, especially in light of the fact that, over the past year, Mercury, along with Sun/Venus, had been gathering information about 'natural time'... courtesy of Pisces, Cancer and Scorpio. But, now, at Xmas, it was ready to pass it on to Saturn in Capricorn. Mercury's journeys from (i) Pisces to Cancer invokes the past, (ii) Cancer to Scorpio invokes the present, and (iii) Scorpio to Capricorn (on its way again to Pisces) invokes the future i.e. the time when Scrooge will be 'judged'. The fact that Scrooge changes his ways seems “good” but, given that his motivation seems to be “fear”, he is still the reactionary. No depth psychologist would view this reformation as any kind of transformation or healing.

RELEVANT FILMS IXA: ANNA CHRISTIE (1930:☾☾)

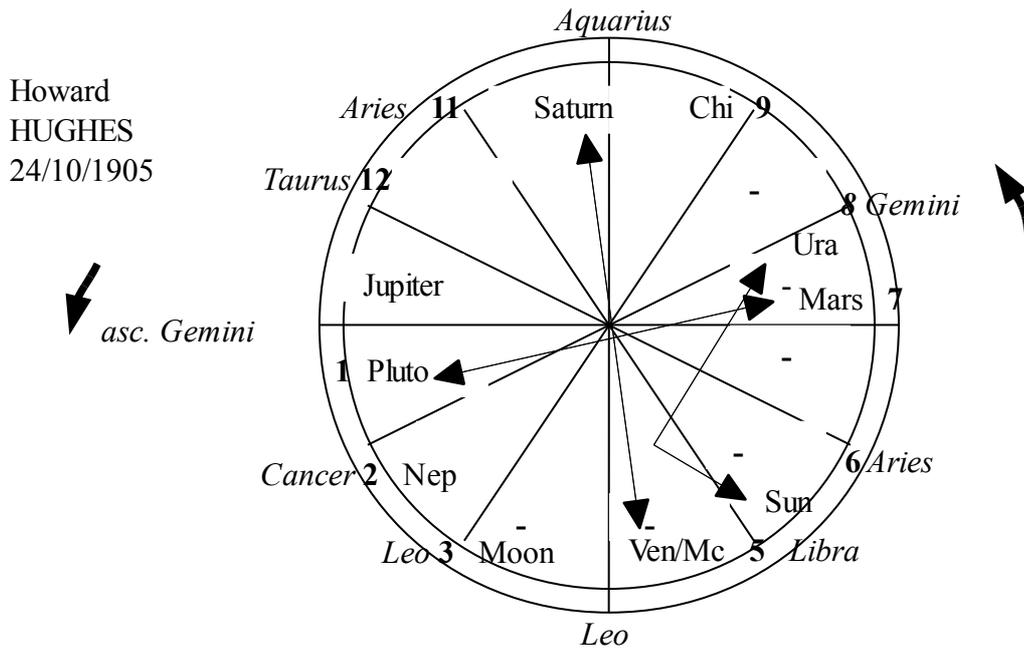


Let's now go onto two famous names who (i) were both born in 1905 (ii) had, if different, '10-10 interactions' in their natal charts (iii) had something of a watershed year in Saturn in Capricorn 1930, and (iv) after this watershed year, could be said to have had similar life 'arcs'... of being alone.

For Garbo, the watershed was that challenge that hounded all the silent movie stars... "talkies". With the film, "Anna Christie", she passed with flying colours and would go on to be the icon of the 1930s. If she had consulted an astrologer about her challenge, she would likely have been told about her "Jupiter return" on her Gemini ascendant and reassured. A Kleinastrologer would likely describe her desire to be ("I vont to be") left alone as lingering in the 4th quadrant's "paranoid schizoid position". Specifically, her M.C. in Capricorn (Saturn's transit in 1930 made it a 'triple up') is nicely summed up in her following quote when her lover John Gilbert proposed, "I froze; I was afraid he was going to tell me what to do and boss me; I always wanted to be the boss". When we note (i) the ruler of Garbo's M.C. in the 11th house and (ii) the 12th housed Moon (it can feel the negative undercurrent in crowds as easily as it can feel the positive undercurrent), we see why any 'f/Falling' out of the 4th quadrant was never going to be easy.

As for "Anna Christie", it is straight down the Oedipus Rex line. Sailor "Matt" (Charles Bickford), wants to marry "Anna" (Garbo) but he doesn't know about her shady past. Every boy's unconscious fear is that his mother will abandon him for his father and Matt's fear first appears in a fight with Anna's father, "Chris" (George F. Marion) and reappears when he finds out that, back in Minnesota, there were many 'fathers'. What's a poor boy to do? Answer, go back to his "compensated" delusions about his own mother and force his bride into an "identification" with her.

RELEVANT FILMS IXB: HELL'S ANGELS (1930:☾☾)

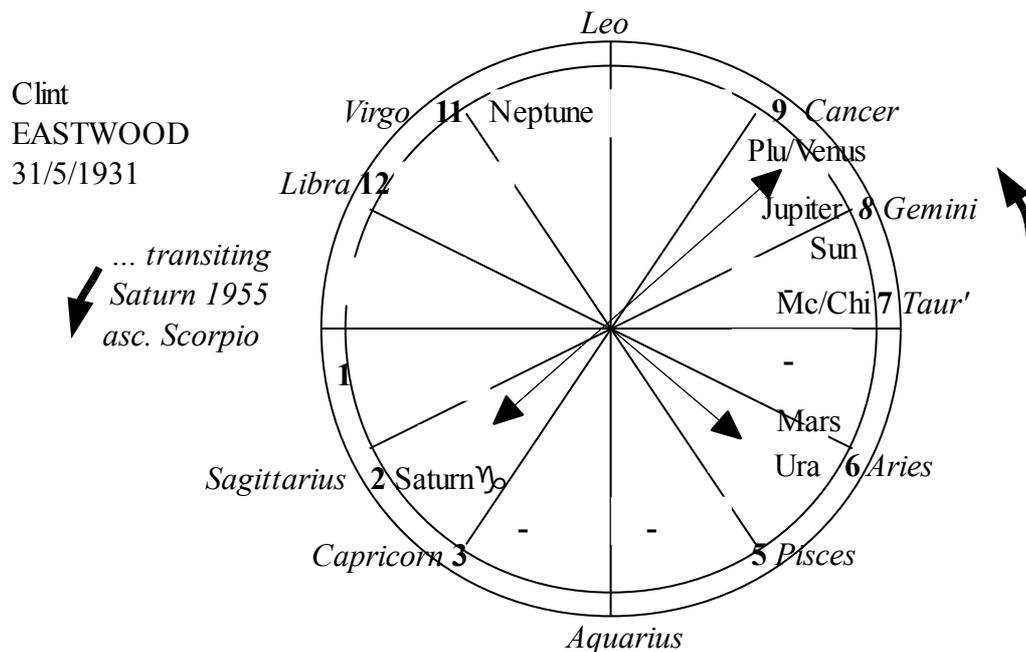


Which is the more burdensome '10-10'? Capricorn on the M.C., Saturn on the M.C. or Saturn in Capricorn? If we go no further than the three examples cited thus far (and the next), we might say Saturn on the M.C. because the mogul stands out as the craziest. Then again, we need also to acknowledge Hughes' 'difficult' Sun square Uranus, Pluto opposite Mars and Saturn opposite Venus.

Nor can we ignore the fact that, despite and, paradoxically, because of his natal Sun in Libra, Hughes' chart is 'un-balanced' towards (up-in-the)-air i.e. Aquarius on the M.C. with natal Saturn; Jupiter in Gemini 'feeding' across the Gemini ascendant down to his Pluto in Gemini; natal Sun square "dissociating" Uranus. In 1930, when (with James Whale) he directed his WWI fighter plane epic, "Hell's Angels", Saturn was challenging his dissociative Uranus by conjunction, just as it had challenged one of the rare screen goddesses that Hughes didn't bed, Greta Garbo.

Although he was crippled with OCD, Howard did appear to have some insight insofar as he oversaw the anti-heroic portrayal of womanizing "Monte" (Ben Lyon), one of the aviating brothers of "Hell's Angels". Still, there would have been a part of Howard that "identified" with the straightlaced heroic brother, "Roy" (James Hall), who would succumb to his madonna-whore Oedipal confusion in respect of his belle, "Helen" (Jean Harlow). That Howard's father (not his mother) was the philanderer doesn't have much bearing on the archetypal imperatives of the first years of a boy's life... and, as we see in the first scene of Marting Scorsese's "The Aviator", Howard's erotic attachment to his mother rolled straight through his "latent" phase. Howard's "identification" with his father's philandering shut off his chance to understand that his father was also responding to phantasies of an unfaithful mother... and, so it goes, all the way back through the paternal line. The film's Cain-Abel ending tells us that, somewhere in his unconscious, Howard did have a desire to put a stop to it all.

HEROES OF DIRECTION 9: CLINT EASTWOOD



Although Stanley Kubrick made no westerns and Clint Eastwood made no sci-fi's, the fact that they (i) both have Scorpio on the ascendant, and (ii) were born only two years apart encourages the astrologer to make comparisons, the most obvious of which was that they were both frustrated with the Hollywood system enough to form their own film production companies. Nonetheless, Clint's frustration differed from Stanley's insofar as Clint cared more about Hollywood's budgetary indulgences than any lack of creative controls. Hence, "Malpaso"'s first production, "Hang 'em High" (1968), not directed by Clint, was more focused on distribution. Eventually, Malpaso would get a reputation for "coming in" well under budget. In astrological words, we would translate this as, "Clint was more Saturn-in-the-2nd-house than Stanley". This may be because Clint's Saturn is placed in its own sign, Capricorn.

Still, the fact remains that Clint's eye had fixed on the director's chair a decade earlier than his formation of Malpaso... having secured the role of "Rowdy Yates" in TV's "Rawhide" through his 1st Saturn return, he would make unsuccessful requests to direct some episodes. Thus, we compare Solar placements... Clint's Sun in Gemini in the 7th house points to a need to form a sibling-ish partnership to get his Sun going whereas Stanley's Sun in Leo in the 9th house points to a more direct 'line' to his own intuitive 'source'. Insofar as the "Man with No Name" and, then, "Dirty Harry" are the anti-heroic, dark 'other halves' of Rowdy Yates, an astrologer could say that they were as much Clint's 7th house partners as were Sergio Leone, the creator of "Fistful of Dollars" that had made Clint and his no-name character famous (Freud saw anal retentiveness as a kind of fist), Irving Leonard, the co-founder of Malpaso, and Don Siegel, the director of many of his more 'urban' films of the 1970's.

Also, Clint and Stanley shared an interest in commenting on the philosophical-political context of war. If there is a difference to be seen here, it is in the astrological

timing of their most trenchant war films... Stanley's "Paths of Glory" (1957) & "Full Metal Jacket" (1987) coincide with his 1st & 2nd Saturn returns, whereas Clint's "The Outlaw Josey Wales" (1976) & "Letters from Iwo Jima/Flags of our Fathers" (2006) coincide with his 2nd & 3rd transits of Saturn across his M.C.. Well, at least they were both timed in accordance with '10-10'.

At this point some might scratch their heads that a film about an outlaw might be made when Saturn is transiting to one of the horoscope's most conservative places but, if we keep looking, we note that Clint's I.C., directly opposite his M.C., is placed in the outlaw sign, Aquarius. And, so, with the part of "Josey" being played by Clint, we can assume that he is trying to "identify" with his I.C.-father, just as he had done 9 years earlier in the civil war backdrop of "The Good, the Bad & the Ugly" (noting that, (i) this film's director, Sergio Leone, had natal Sun in Aquarius, and (ii) rather than responding to a political ideal, Josey is radicalized as a result of the destruction of his 'I.C.-home/family'). Thus, we recall a point made in relation to Scorpio-on-the-ascendant Freud (see, 'Interactionology: Introduction') that those who have Scorpio (and Libra/Sagittarius) on the ascendant can become 'entangled' by virtue of having the 'collective' signs mixed up in their (respective) 'personal' 4th and 5th houses... just as the astrologer can become 'entangled' when s/he goes about interpreting them.

The irony of "The Outlaw Josey Wales"' title character of is that, by the end of the narrative, he is not really an outlaw in the sense that he has become the leader of the flotsam and jetsam he picks up along the way. Indeed, we begin to see the outline of Clint's self-sacrificial Neptune on the M.C. in Josey's willingness to hand over his fate to the local Indian chief, "Two Bears" (Will Sampson), for the sake of his troop, the very opposite of what Josey had done at the film's beginning. Because acting has so much to do with the ascendant, we should add here that Clint's Scorpio ascendant is also on show in this scene i.e. his emotionally intense, classic "clenched teeth" style of acting. When outlaw Uranus transited his ascendant in 1979, this style reached its peak in "Escape from Alcatraz"... when asked about his childhood, Clint's character gave the monosyllabic reply, "short".

Other than the fact that Stanley's creativity seemed to stall in the 1990's when Clint's seemed to take off (indeed, Stanley died in 1999, a decade before Clint would stamp himself as a great director), Clint differed from Stanley insofar as the former got directly involved in politics. This difference can also be traced to their respective natal Sun placements. Not only is Clint's 7th housed Sun more worldly than Stanley's 9th housed Sun, Clint, like many a Gemini, isn't/wasn't worried about the paradoxes involved in being a political "libertarian" i.e. like Ronald Reagan, Clint thought that it was OK adding oneself to the government to reduce the government.

With this difference, we enter the question of what a psychoanalyst (or, indeed, a Freudastrologer), might do in the face of his/her clients' paradoxes. If, for example, a particular psychoanalyst had more than his/her quota of Geminian analysands, we would interpret this as an analyst's timely "projection" i.e. the analyst is now 'ready' to look at this issue more closely. Because psychoanalysts know that Jung rejoiced in paradoxes, some will consider referring Geminian analysands to Jungians... wherein they will be encouraged not to 'solve' the paradox but allow it to be a kind of mental 'ground' out of which subtler things can be discovered in the same way that Werner Heisenberg thought that nuclear physics' "uncertainty principle" is the 'ground' out

of which further wave vs. particle explorations can be made. Nonetheless, Jung went on to warn his proteges how easy it is to abuse the paradox to justify (what he called) “humbug” and, as a result, Jungian analysts are often placed in the reverse position of needing to refer their analysands, Geminian or not, back to Freudians so that they can first deal properly with the various “identifications” and “projections” that have 'landed' on their respective parents. It is safe to say that this reversal would apply to our world's most famous Geminian, Donald Trump... if, that is, he were to suffer the “depression” that is necessary before one can self-reflect to the point of realizing that there is much more to life than cold calculations. Meanwhile, back at the “clenched teeth” ranch, our attention can turn to the watershed years when Pluto rolled across Clint's Scorpio ascendant, Jupiter rattled through his 4th quadrant and Saturn made its way 'down' to his Aquarius I.C., 1992...

Because there was no depth psychology available to those who took off into the wild, wild West in the 19thC, the “Western” is a movie genre that allows movie-goers to sympathize with violent characters. (Texan Dubya was ever keen to paint himself as the “sheriff” in order not to be judged by today's standards). In “Unforgiven”, it isn't difficult to sympathize with “Sheriff Li'l Bill” (Gene Hackman) when he tussles with “English Bob” (Richard Harris), especially when it is revealed that, rather than offering Bob an unloaded gun, Bill offers him a loaded gun in a potential quick draw contest. We also notice Bill's 'principle of fair play' at work when he counsels whorehouse madam, “Alice” (France Fisher), against capital punishment for the non-fatal assault on one of her workers. The trouble for Bill, however, is that punishments for crimes against “the feminine (principle)” will often appear unfair on the surface but, when they are considered at the depths, they may be Truly fair. In respect of this, we note that gunslinging bounty hunter, “Bill Munny” (Clint), might have no interest in fair play – he snipes a young buck from a invisible distance – but he remains loyal to the memory of his wife/anima... the reason, it seems, that he is “lucky in the order”.

Fast forward a decade in Clint's film-direction career – when Jupiter was, once again, rolling into his 4th quadrant – and we encounter yet another “sheriff”, “Sean” (Kevin Bacon/Connor Paolo), struggling with (what primitives call) a “loss of soul”... he needs to catch a murderer while at the same time, mourning the breakdown of his marriage. Although, in comparison to “Dave” (Tim Robbins/Cameron Bowen), Sean is suffering from a milder version of P.T.S.D., he rightly points out to “Jimmy” (Sean Penn/Jason Kelly), that everyone suffers from it (until proven otherwise). This takes us back to Clint's interest in the psychological cost of war... for us, “Letters from Iwo Jima” (2006) ranks alongside other great war films – “Apocalypse Now”, “The Thin Red Line”, “La Grande Illusion”, “Saving Private Ryan” – in the way that it reveals P.T.S.D. as the root cause of its suicidal insanity. The conscripted “Saigo” (Kazunari Ninomiya) might not clench his teeth, but he does demonstrate Clint's heroic Sun in Gemini in the way that he bounces back and forth from the deep unconscious to the high supraconscious to, eventually, return to a “middle earth” where crazy 'honour' has passed its 'use-by' date. All of Clint's films of the naughties are worth seeing, but the movie that most satisfies for both how one might circuit-break P.T.S.D. “circuit” and how one might complete the cycle that began with “Dirty Harry” cycle is “Gran Torino”, “go ahead, make my terminal condition meaningful”.

CLINT EASTWOOD'S (PSYCHOLOGICAL) "TOP 10"

1: UNFORGIVEN (1992:3) 🍌🍌🍌🍌

A useful comparison can be made between the opening of the great crime film, "The Godfather", and one of the greatest "Westerns"... they both deal with the issue of a knife assault on the "feminine (principle)". Unlike "Vito", however, "Bill" (Clint Eastwood) is OK with answering the assault with capital punishments. The fact that he then goes on to enact similar punishments on his superego, now "projected" onto "Li'l Bill Daggert" (Gene Hackman), points to Bill being an 'angel' of the Left Hand of the Self. Li'l Bill might complain that he doesn't deserve his fate but, had he been in analysis (OK, Freud was an ocean away), he could have discovered that superegos have 'use-by' dates... "deserve's got nuthin' to do with the superego's survival".

2: MYSTIC RIVER (2003:6) 🍌🍌🍌🍌

It doesn't occur to religious authority that the 'running' ('fortifying') instinct is as much 'entangled' in sexual aberration and crime as are the 'hunting' and 'mating' instincts. Even when the organ of fortification, the superego, is working adequately – as it is for the detective, "Sean" (Kevin Bacon) – this film tells us how ineffective it is when the time comes to 'disentangle' and understand the instincts. Hence, Sean says to dysfunctional-superego "Jimmy" (Sean Penn/Jason Kelly), "I think all three of us got into that car that morning". The only very minor flaw in this exquisitely written, acted, scored & directed masterpiece is that "Dave" (Tim Robbins, Cameron Bowen) would be highly motivated to show Jimmy his victim's body, but he doesn't do so.

3: LETTERS FROM IWO JIMA (2006:10) 🍌🍌🍌🍌

With the symbolic connections of (i) the mountain to the 10th archetype and (ii) the cave to the unconscious and, with Freud's understanding that the superego has a large unconscious fraction, Iwo Jima's cavernous mountain, Suribachi, is the perfect setting for this story's hero, "Saigo" (Kazunari Ninomiya), who's quest involves both a descent and an ascent into his (and the collective) unconscious. In turn, we can see why Freud's "ego ideal" – "Lieutenant Nishi" (Tsuyoshi Iihara) owns a horse called "Uranus" – can be deemed to be part of a 'supraconscious'. On the surface, it seems to be a tale about Japanese culture – to avoid the shame of a physical imprisonment, her soldiers become psychologically imprisoned in 'honour' – but it is universal.

4: GRAN TORINO (2008) 🍌🍌🍌

With its themes of prejudice, parental redemption and clashes with the clergy, this one works best as a double bill with "Million Dollar Baby" (see below)... but, the viewer will also need some familiarity with "Dirty Harry" to 'get' Clint's subversion of character. The key psychoanalytic issue here is that everyone has a fear-generated "shadow" and, therefore, everyone has prejudicial thoughts and, given that the basic rule of psychoanalysis is to say everything that comes into the mind, however trivial, nonsensical, irrelevant or shameful, reactionary political correctness has no place.

5: AMERICAN SNIPER (2014) 🍌🍌🍌

One gets the feeling here that Clint saw "The Hurt Locker" and thought that it could have taken the psychological issues further. And, so, in the early scenes, we see

how “Chris Kyle” (Bradley Cooper/Cole Konis), a subject of 'entangled' fear & love for an authoritarian father, shifts seamlessly from an “identification” with him to an “identification” with his nation. We can also note how the father's dinner table speech about “3 kinds of people in the world” brings up the Jungian issue of “where is the 4th?” In this case, the 4th is more psychological than religious or philosophical.

6: MILLION DOLLAR BABY (2004) ☹☹

If you can handle women punching each others' lights out and a melodramatic twist or three, this one speaks to the difficult trades that 'unlucky' individuals corner themselves into making. It is left to the audience to decide whether “Frankie” (Clint Eastwood) is truly unlucky or paying a karmic debt. Priest, “Father Horvak” (Brian O'Byrne), warns him that he will be lost if he euthenases 'foster daughter', “Maggie” (Hilary Swank), but he first needed to address Frankie's sense of already being lost.

7: HIGH PLAINS DRIFTER (1973) ☹☹

For some, the Faustian pact symbolism may be a bit too heavy handed. Yet, for FA, the fact that this devil 'descends' from the high plains points to the psychological organ (that we call), the 'supra-ego', from which mythology also draws the figure of Lucifer. Again, it is never simply a matter of instincts 'rising' from hell... for instincts to become devil-ish, something also has to 'fall' from heaven to meet it. The drifter's supraego, therefore, is pitted more against the townfolks' superegos than their ids.

8: THE CHANGELING (2008) ☹☹

The 'double up 10' theme is featured here insofar as we see Chronos eating his children twice over i.e. not only is this a tale about the Winneville chicken coop child murderer it is also about a police force that, in order to look good, is prepared to eat any dissenting 'children' such as “Christine Collins” (Angelina Jolie), the mother of one of the victims. Given the absurd lengths that the police force go to, Clint realized that he would have to preface it all with, “this is a true (stranger than fiction) story”.

9: THE OUTLAW JOSEY WALES (1976) ☹☹

Jung made the point that a good way to become familiar with the archetypes of the collective unconscious – the “shadow”, the “anima/animus”, the “wise old man”, the “helpful animal (instinct)”, the “self” – is to study fairy tales. What you don't get very often in fairy tales, however, is the comical aspect of the archetypes... something that is nicely included here. There is a strong sense of Pluto at work here because, in order for “Josey” (Clint) to make his deal successful, he needs to have lost all hope.

10: THE BRIDGES OF MADISON COUNTY (1995) ☹☹

The black sheep of Clint's film family, it points to Clint's Neptune on the M.C. even more than “Josey Wales” insofar as it is a story about a mother who, probably, was not unlike Clint's, sacrifices an offer for adventure and happiness to remain the dutiful matriarch. A psychologist could criticize “Francesca” (Meryl Streep) for her lack of honesty with her husband (who is none the wiser) but she can mount the fair, “A Few Good Men”-ish defense that her husband couldn't handle the truth.