

THE '5-11 INTERACTION'

On 26/4/2020, the Sun-(Earth axis), making its yearly journey through Taurus-(Scorpio), will conjunct-(oppose) Uranus. This can be seen as the first day of the next Sun-Uranus cycle just as much as it can be seen as the conclusion of the prior Sun-Uranus cycle. Indeed, to the extent that Sun in Aquarius is the same as Sun in aspect to Uranus, we can state that waning square of the prior cycle – the Sun transiting (i) through Aquarius & (ii) square Uranus (22/1/2020), a 'double up' '5-11 interaction' – makes 26/4/2020's Sun-conjunct-Uranus 'single' interaction look a somewhat meagre 'exclamation point' on a '5-11 sentence' that had been written in January.

Then again, perhaps 26/4/2020's '5-11' is better conceived as a 'question mark'! And, for the answer, it might also be better to wait another 3 months (= 90°), because the Sun-(Earth axis), now transiting Leo-(Aquarius) and forming its waxing square to Uranus on 2/8/2020, will be 'doubling itself' as much as it will be 'doubling 11' (see our opening paragraph). In turn, we can expect a stronger sense of 'centrality' as the Sun-(Earth axis) intuits the nature of '11', the archetype of, if you will, 'eccentricity'. From '5 Leo', the '5 Sun' is in a good position to consider '11's associations, “sudden change”, “(raw) animus”, “idealism”, “group think” and “revolution”.

This '5-centric'-vs-'11-eccentric' issue can be considered further when the Sun-(Earth axis) rolls another 90° around to Scorpio-(Taurus) to form its opposing aspect to Uranus in Taurus. As noted in our intro, this is an opportune time to flesh out any summer 'answer' because the Saturn-Uranus square of 17/2/2021 is looming.

Now, whereas '10 Saturn' is typically intolerant of '11 Uranus' (e.g. “stop being idealistic!”), the '5 Sun' looks to '11 Uranus' to see if there is something about it that can be “integrated”. Indeed, this is a 'central' theme of Freudastrology itself... in our horoscope, our natal Sun is (widely) conjunct our natal Uranus and this conjunction is 120°-trine our natal Saturn e.g. our Saturnian side recoils from the 'exploded' view of a 'birth' – to the uninitiated, the birth chart looks like a dog's breakfast – whereas our Solar side notices that each of the dozens of interactions in the birth chart can be taken as pieces in a jigsaw puzzle that require 84± cycles of virtuous, Solar 'patience' (recall, here, that 1 Uranus cycle = 84 heroic Solar cycles) to 'solve'.

If there is something that both our Sun and our Saturn can agree on, however, it is that the Uranian impulse is “dissociative”, realizing all along that “dissociation” is the taking of “differentiation” to pathological places. To put it in planetary terms, whereas Mercury differentiates experience and language so that communication can work better, Uranus will devalue one side of the differentiation e.g. Uranian idealists not only differentiate themselves from Saturnian pragmatists but go the step further of reducing their value, often to the point of planning their destruction. This is where the heroic Sun needs step in and 'interact' (if necessary 84± times) with Uranus and urge for reflection because, after all, it is impossible to overthrow an archetype, and, therefore, the only constructive course is gradual integration...

Now, as we become more aware of Uranus' pathogenic flaw, we do well to keep in mind that the Solar hero is not without his flaw. Usually, the hero makes too much of his talent and becomes over-confident e.g. the Sun in Aquarius individual believes that he can retain his individuality (& “individuation”!) as he goes about integrating '11's “group think” aspect. It is precisely because he is better than “average Joe” at

this that he over-rates himself, ignoring the fact that he is now too close to the “God” side of the “God-man” ledger. And, so, he becomes “inflated” (we return to this issue in our next section). Hence, with Uranus presently transiting Taurus, the student of mythic heroes would do well to study the Greek's myth of Daedalus, a descendant of the royal house of Athens and the builder of the labyrinth that holds the child-eating Minotaur. As s/he does so, s/he could make a comparison with the child-rejector god, Uranus, who stuffs children back into the womb.

As we move from mythology to humanity, we don't have to spend more than a minute or two searching for an example... not only did Freud have a prominent '5-11 interaction' in his natal chart – Sun conjunct Uranus – but also this conjunction was in Taurus. This means, of course, that Uranus is just about to complete two cycles of the zodiac since Freud's birth, 164 years ago. On the Uranian side, we notice that not only did he differentiate science from religion, he also devalued religion (although he knew that he could do little about religion's destruction). Although we might expect, at first, an individual with a natal Uranus placed in earthy Taurus being more likely to take science's 'side' in the 'science vs. religion' debate, we need to remember that the Bull has more to do with a material “reality” that can be sensed than it does with 'science', per se, and, given that many religious devotees are materialistic about their religion, we need to be cautious with initial expectations.

Meanwhile, on the Solar side of Freud's '5-11 conjunction-(1)', we note that his talent for the material world – his was a fine anatomist – turned him into something of a Daedalus insofar as he was building a labyrinth that would allow him to remain clear of dealing with the public. When it comes to Freud's Solar 'flaw', we begin with his lack of talent for hypnosis and note the irony that it was precisely this 'flaw' that was behind so many of his discoveries i.e. “resistance”. In other words, no individual (scientifically) “reduces” to one mythic character... Freud was not only Daedalus but also the Minotaur, King Minos and the hero, Theseus. Another of Freud's 'flaws' was his concretistic view of sexuality i.e. going on the flood of incestuous 'memories' that were pouring out of his clients, it appeared as if Vienna was putting Ancient Corinth and Thebes to shame. It was very Thesean of him to admit his 'flaw' and, thereafter, underplay the material brain in favour of the mind and unconscious “phantasy”.

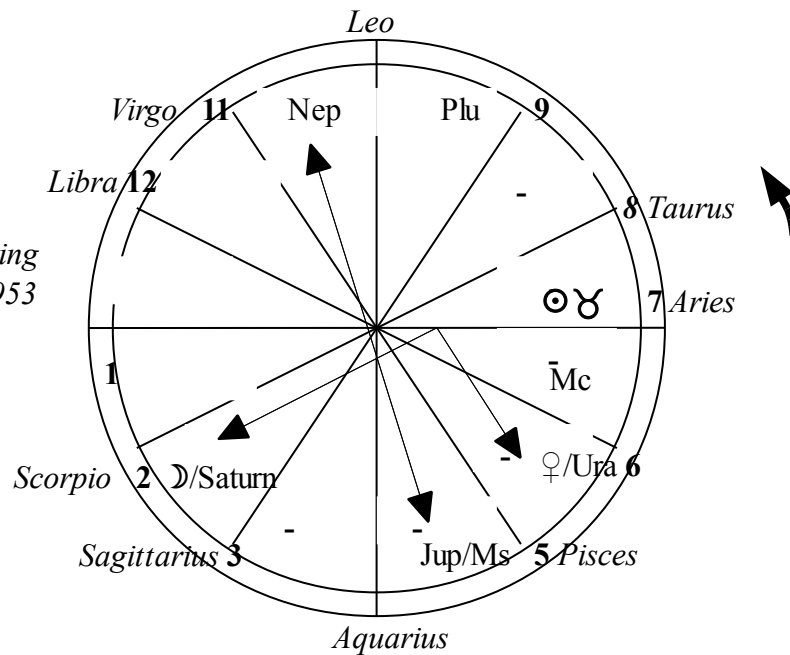
Although it goes without saying that Freud is FA's 'hero', longstanding readers know that we don't get carried away... Freud could have been more Thesean with his undeveloped (= Minotaurean) function, intuition, and, if he had done so, his Uranian urge to devalue spirituality would have lost enough of its sharp edge to repair his rift with Jung. If we go on to compare Freud's Sun-Uranus to FA's Sun-Uranus, we note that, with ours in a water sign, Pisces, we need to be as “conscious” as possible about our undeveloped thinking... even if we are 'protected' by the proximity of Mercury.

With the Uranus' cycle having a duration of $84\pm$ yrs, we realize that it, at some point over the prior $84\pm$ yrs, Uranus would have occupied Leo for $7\pm$ yrs. This longer run of '5-11' may not be long enough to 'make' a generation but we do get something of a generational 'flavour' within this span. The 20thC's 'mini-generation' of Uranus in Leo ran from 1955-1962; over this span, a number of films were made that pitted a heroic lawyer against “Twelve (emotional) Persons”. One of these was drawn from a Pulitzer Prize winning book, contemporaneously written by...

RELEVANT BOOKS/IMAGES IV: TO KILL A MOCKINGBIRD (1960)

HARPER LEE
28/4/1926
Alabama U.S.A.

... transiting
Saturn 1953
asc. Libra

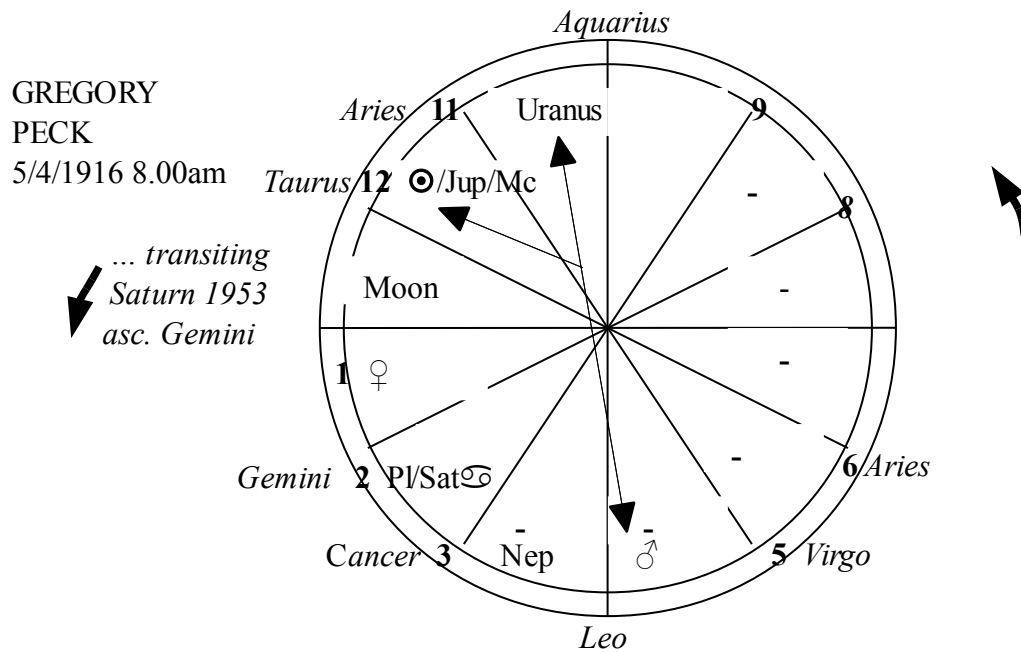


... many writers write because they have no choice but to write. Harper wasn't one of these. Up until the year of her death, she only wrote one book. The winning of the Pulitzer Prize in 1961 put her in the 'only-way-to-go-now-is-down' mode and, so, post-1961, she would remain silent, also turning her back on would-be interviewers.

All this places extra interest in the book that Harper did write and, as happens so often for first-time authors, "To Kill a Mockingbird" was very autobiographical... her father was, indeed, a lawyer who defended a black man accused of assault. And, when we look to her birth-chart, we see the "legal Zeusian eagle" in her paternal 4th house i.e. Jupiter-Mars in Aquarius. This 'air' is emphasized, of course, in her Libra ascendant and her chart ruler, Venus, placed in her creative 5th house that makes her Uranus in the 5th house, her '5-11', also significant. Harper's alter-ego, "Scout", who was frightened of "Boo Radley", can be seen in the Moon/Saturn conjunction in her 2nd house. In overcoming her fear of Boo, Scout is then able to counsel her counsellor father, "Atticus Finch" (another bird reference; by "progression", Harper's Sun had rolled into Gemini with Mercury catching up; Jupiter in Leo was soon to oppose her natal Jupiter-Mars), by reminding him that it would be a sin to put mockingbird-ish Boo through the kangaroo court system that Atticus is over-rating... because, we can guess, his talent as a lawyer has led success that has blinded him to what a court can and can't do. Indeed, given that reason is opposed to feeling, a court that held higher standards may have been no less damaging to Boo's mental health because to refrain from killing a mockingbird is an act of feeling. Recall, from mythology that Venus is a 'daughter' of the loins of castrated Uranus out of the Piscean sea and, in turn, note Harper's Venus-Uranus in Pisces.

Because Harper's book dealt so much with a child's "inner life", making a film of the book was considered unlikely. But, then, a famous actor got the ball rolling...

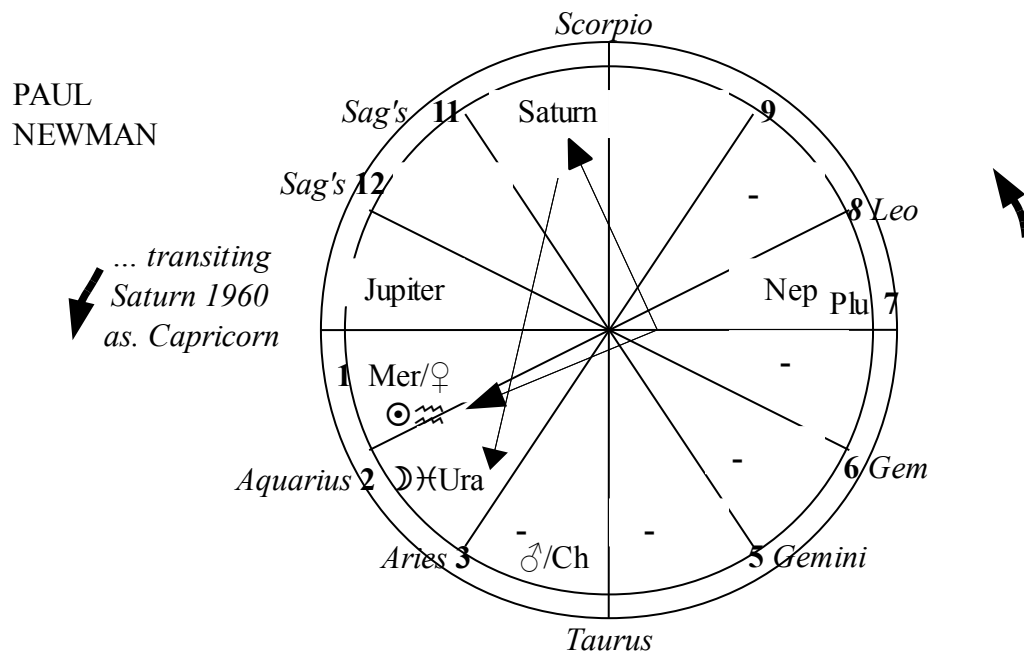
RELEVANT FILMS 4A: THE GUNS OF NAVARONE (1961:☉☉☉)



... the reasons why Gregory spent a large part of 1961 trying to get “To Kill a Mockingbird” made into a (☉☉☉) film can be seen in his natal horoscope. First, we notice that he has an Aquarius-Leo 'vertical axis' (5-11//10-4), his Aquarius M.C. is conjunct his natal Uranus opposing his 'Sun-ruling' natal Mars conjunct his I.C.; all this is sextile/trine his natal Sun in Aries in the 11th house (another '5-11' interaction) and this Sun is conjunct his Jupiter and 'chart-ruling' Mercury. During 1961, for the 4th time in Gregory's life, Jupiter was transiting Aquarius (i.e. his M.C.)... but it was only the 1st time in anyone's life of the 20thC that Jupiter would transit Aquarius and, at the same time, oppose Uranus in Leo. In 1961, and in a word, “expansion” was on Gregory's side. Reluctant studio bosses were now paying attention.

There is something very 'masculine' about Gregory's horoscope Sun-Jupiter in Aries and Mars in Leo etc.. As he prepared Harper Lee's adaptation, Gregory would make one of the more entertaining 'boys'-own-adventure' movies of the 1960's, “The Guns of Navarone”. It is no surprise that it is a story about a group of men trying to blow up guns that are buried in a '10 mountain'. As it struggles toward its objective, the astrologer can almost see Gregory's heroic character, “Mallory”, setting off from his Aries in the 11th house and, after crossing the '12 sea' and beaching himself on his '1 ascendant' (i.e. Navarone's cliff face), dealing with his troubled (what FA calls the) 'narcissistic-sadistic' 1st quadrant i.e. he confronts his (i) 2nd house Saturn-conjunct-Pluto through a character, “Andrea” (Anthony Quinn), who has determined to enact vengeance for the loss of his family (Saturn-Pluto is in Cancer) on Mallory after the mission is accomplished, (ii) Neptune in the 3rd through his betraying anima, “Anna” (Gia Scala) and (iii) Mars in his 4th house through his argumentative father, “Miller” (David Niven), who disputes Mallory's cold calculation regarding whether it is worth sacrificing one – another father, “Franklin” (Tony Quayle) – to save many brothers.

RELEVANT FILMS 4B: THE HUSTLER (1961:☉☿☿)



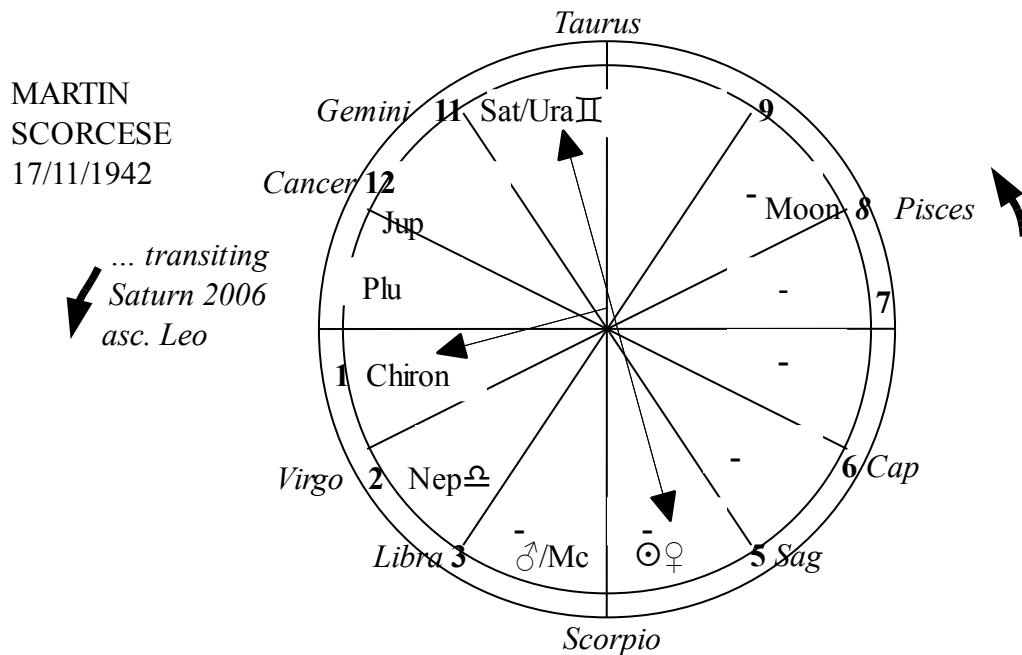
Unlike Gregory Peck, Paul Newman was one of the many successful film actors who had directorial ambitions... with his chart-ruling Saturn on the M.C., Paul may have felt a 'karmic' attraction to taking responsibility for the “final cut”. Actors can do no more than hope that the director does the right thing by them. With, however, Jupiter, Mercury, Venus and the Sun near the ascendant, an astrologer would likely have advised a 20-something Paul that acting would be his easiest path to success.

After some pre-Saturn return successes on the stage, Paul would go on to find film success after his 1956 Saturn return e.g. “Cat on a Hot Tin Roof” (see our essay on '9-8'). The director of “The Hustler”, Robert Rossen, was well able to do the right thing by Paul, a thing comes as no astrological surprise because, in 1961, Jupiter was rolling over his '5-11' in the 1st house. Paul's character's name, “'fast' Eddie Felson”, nicely describes the Sun-Aquarian genius of the pool player who rushes from shot to shot, calculating his snooker angles at a glance... and coming up against “Minnesota Fats” (Jackie Gleason) who has the passage of time (= experience) on his side.

I have often wondered how conscious a director is, when the scene of the action shifts from the loft/first floor to the ground floor to the basement (“The Hustler” and “Cat on a Hot Tin Roof” are not the only ones), of the basement=id=emotional truth metaphor. Nonetheless, in this story that critiques a young man's lack of feeling that can go so far as 'kill off' contact with his “anima” (thereby, giving him no chance of “differentiating his anima”), we see Eddie descending into a basement of yet another hustler to discover his grim emotional truth too late. Although a young man needs to 'tear' himself clear of his unconscious, he doesn't need to be as ruthless as Eddie.

25 years after “The Hustler”, Paul thought it a good idea to redeem Eddie a bit and, unsurprisingly, he found a director who had a bit of '11-5' about him to help...

HEROES OF DIRECTION IV: MARTIN SCORSESE



As Martin's birth-time is more certain than Alfred Hitchcock's, this mini-essay will be written with more confidence about (directors with) Leo on the ascendant. If there is a problem with comparing Martin to Alfred it is that, whereas Hitch's natal Venus is placed on his ascendant (and Sun in Leo in his 1st house), Marty has Chiron placed on the ascendant. If, however, we view Marty's examination of schizophrenia in "Taxi Driver" as his Chiron-wounded variation-combination of Hitch's "Psycho" and "Vertigo", the problem is no longer a problem.

With Marty's psychological view that everyone (= the world) is mad in fantasy and, therefore, the line that separates everyone from those who are identifiably mad, such as "Travis Bickle" (Robert de Niro), is "acting out", we soon realize that Marty is taking up a kind of Buddhistic "middle way" i.e. movies are, after all, "acting out" in fantasy. Creative Marty sees further than destructive Travis, however, because he knows that the story of paranoid schizophrenia can spill off in very ironic directions e.g. instead of being diagnosed a paranoid schizophrenic, Travis is hailed a hero.

Given that paranoia is the '8 intensification' of '10 fear', our first port(s) of call in Marty's horoscope is(are) any '10-8 interaction/s'. And, indeed, not only do we see a Saturn-Pluto 60°-sextile in Marty's horoscope we also see that, during the year that "Taxi Driver" was made, (i) transiting Saturn was rolling over his natal Pluto, & (ii) transiting Pluto had formed a 120°-trine to his natal Saturn-(Uranus conjunction) in Gemini in his 10th house. With all this, we can add his Chiron-ascendant conjunction because, by squaring both his 10th house Uranus and his 4th house Sun, it generates a T-cross configuration that sharpens the clockwise/anti-clockwise question. And, even if a Sun in Scorpio has its difficulties, we take Marty's Sun to be "good" insofar as it 'attracts' his left hemispheric activity and, in doing so, makes anti-clockwise heroism more likely. Moreover, this Sun provides a good 'base' for any ego developments 'up-

into' his right hemisphere. Whenever the development reaches through his 6th house, the FA-er would expect a degree of healing of the childhood asthma that, because his Saturn and Uranus are in the sign that rules the lungs, Gemini, FA-ers would trace all the way back to his 10th house, even if the first place that they would usually look for the source of psychosomatic illness is the 12th house.

Marty made his most autobiographical film in 1973 (i.e. on the heels of his first Saturn return). He tells us that he often saw his father trying to deal with delinquent youths in the neighbourhood with compassion and fairness... and, in "Mean Streets", we see his lead character, "Charlie" (Harvey Keitel), mediating when money-lender, "Michael" (Richard Romanus), threatens dire consequences for delinquent "Johnny Boy" (Robert de Niro) if he doesn't make his payments. In trying to redeem himself in the face of God, however, Charlie begins to make the mistake of playing God. God became a bigger issue for Marty 14 years later with "The Last Temptation of Christ" being made on the heels of Saturn's midlife opposition and, in keeping with Saturn's tendency for frustration, he would have defend his film against those whom Charlie had criticized in "Mean Streets" i.e. those who use "just words". 4 years later, father would become a 'deeper' issue for Marty because, as his 'Sun-ruler', Pluto, transited his nadir/I.C.-Sun conjunction in Scorpio, his father, Charles ("Charlie"), passed on.

The film that Martin dedicated to his father, "The Age of Innocence", appears, on the surface, very far from autobiography. Then again, if we note, (i) its portrayal of a (not-yet)-father-as-a-young man, "Newland" (Daniel Day Lewis), going through the fire of (what Jungians call) the "differentiation of the anima", (ii) the mixture of endogamous and exogamous imperatives that we see with '4-8 interactions' (Scorpio on the I.C.), (iii) the fact that, like Charlie of "Mean Streets", Newland operates as a mediator, and (iv) the involvement of Newland's son, "Ted" (Robert Sean Leonard), when Newland-as-an-old-man has a new opportunity to redeem his idealized anima, "Ellen" (Michelle Pfeiffer), we begin to get a sense of Marty's "parental complex".

For the son, the psychological issue symbolized by his father's death is that the time has come for the son to become a father himself. Because, by 1993, Marty was a father of both outer children and inner (= movie) children, he may have complained to a depth astrologer that he didn't need his father to die for him to become a father himself. This is a fair complaint but the becoming of a father, especially for someone who has natal Sun in Scorpio, is to shed father-skin after father-skin in order to find the deepest levels of exogamous fatherhood. When we turn to outer life, we often see this play out as the Sun-in-Scorpio individual's father being so neat a "hook" for his "projection" of father that he takes his father as the snake-skin shedder rather than himself... and, in order to retrieve the "projection", the father may need to withdraw to a (let's say) 'spiritual distance' from his son.

Now, if Marty were to point out to the (theoretical) analyst that he saw himself more the snake-skin shedder than his father, the analyst wouldn't have to disagree... s/he only needs to keep the question alive e.g. "let's not give up looking for a 'corner' of your psyche that might not be so keen on change". And, if Marty were in analysis in 1993, s/he might look to see how Marty's dream of 1993, "The Age of Innocence", might be providing some clues...

First, Newland's mother, "Mrs Archer" (Sian Phillips), is attached to Newland and wants him to hold fast to his conservatism. Even though Newland didn't kill his

father, a Freudian would still call this an Oedipal victory (“if there is anything worse than Oedipal defeat it is Oedipal victory”). There is a sense, therefore, in which Mrs. Archer has (inwardly) 'married' her son. Newland's semi-solution to freeing himself from his psychological marriage is to marry an 'echo' of his mother, “May” (Winona Ryder). The author of “Age of Innocence”, Edith Wharton, demonstrates her proto-Freudian insight with some nice phrases, “there were moments where he felt that he was being buried alive under his future” and “there was no use trying to emancipate a wife who was without the dimmest notion that she was not free” tells of Newland's “projection” of his own conservatism. “Projection” is the “defense mechanism” that allows Newland to remain unconscious of the fact that he is (...errr) “projecting”.

Note, dear reader, our use of the term 'semi-solution' in the paragraph above. The fact that the marriage is physically consummated is a detriment but it is 'closer' to exogamy than the a-ogamous (Piscean) phantasy marriage that was also going on with “Ellen”. We can conclude, therefore, that Newland did decide to journey along the snake-skin-shedding path of fatherhood. And, having completed his commitment to 'physical' fatherhood in (to be sure, very late) midlife, Newland's son presents him with a chance to “differentiate his anima” in a more complete way.

Another notable fact that is pertinent to Marty's '8-(5)-4 interaction' is Pluto's 'slowness'... post-1993, it would take another decade or so for his Sun-ruling Pluto to leave his 4th house behind and move into his 5th house. Prior to this move, in 1996, his Pluto transit through his 4th house, having entered Sagittarius, formed an opposition to natal Uranus in Gemini in the 10th house. In keeping with the Geminian theme, he would not only make a movie about Buddhism, “Kundun”, but he would also search about for someone to finance his movie adaptation of a book published 29yrs earlier, “Silence” (1966), that dealt with Christianity's 'clash' with its 'sibling' Buddhism. At this time, Saturn was transiting his Moon in Pisces on the cusp of the 8th house... and, over the next 20yrs, Saturn would transit from this very watery Moon, 'across' to his watery Jupiter and 'down' to his watery Sun i.e. his Moon, Jupiter and Sun form an equilateral-triangle “grand trine”. For the Jungastrologer, “Silence” speaks volumes about the need for “individuation” and “transformation”... psychodynamics that are 'meant' to become “conscious” in the 'rise' of '4-5-6-7-8-9'. The proselytizing priests, “Father Rodrigues” (Andrew Garfield) and “Father Garupe” (Adam Driver), don't have the self-knowledge that would have informed them whether (or not) they were 'meant' to spread the Gospel. Although it is easy forgive 'pre-Jungian era' priests for insufficient self-knowledge, we still wonder why their seniors had not educated them better in respect of the 3rd Commandment. In the 'post-Jungian' era, we can now say that the 3rd Commandment has become something of a running joke.

It seems that directing is easier than it used to be... many of the great directors of yesteryear – we will be looking at John Ford and Ingmar Bergman later this year – retired from movie-making long before their deaths. So far as we can tell, Marty is going to throw up a few more in the 2020s. The film that he makes as Saturn crosses his Pisces Moon for the 3rd time, in 2024, might turn out to be something that brings the East-West religious divide a creative “integration”. Either way, it will at least be another grand step along Marty's kaleidoscopic path of “acting out” in fantasy. Out of his Buddhistic middle-way madness, sanity is sure to spring.

MARTIN SCORCESE'S (PSYCHOLOGICAL) "TOP 10"

1. RAGING BULL (1980:1) 🐻🐻🐻🐻

Freud realized that human instincts are "alloyed" together. He didn't go so far, however, as to "alloy" narcissism and masochism but, if "Jake la Motta" (Robert De Niro) had landed on his couch, he may have done so. Such widening of theory, in any case, would not have been any help to Jake i.e. on the one hand, masochism presents the analyst with a profound "economic" puzzle and, on the other hand, narcissism is a contraindication for psychotherapy (i.e. the analyst needs a level of "transference" to proceed). Then again, Jake's wife, "Vickie" (Cathy Moriarty), although she is just as masochistic as Jake, does have potential for transference and, so, all Vickie would need to find would be an analyst whom was conscious of his/her own masochism.

2. TAXI DRIVER (1976:6) 🐻🐻🐻🐻

Because "Norman Bates" is already past the point of no return, he emphasizes the fact that psychotherapy is of no use in psychosis. When, however, we see "Travis Bickle" (Robert De Niro) teeter at the point of no return during the first and second acts, we see a more (what could be called) 'human' face of psychosis and we are able to wonder if Travis might have had an ear for depth psychological advice. Indeed, he seeks out some advice from that taxi driving "Wizard" (Peter Boyle), "a man takes a job and... you know... that job becomes what he is" and, a few scenes on, he is given a 'geometric' (= astrological) diagnosis courtesy of the fairy tale (= archetypal) maiden held in a tower and guarded by a monster, "Iris" (Jodie Foster), "you're square!".

3. GOODFELLAS (1990:10) 🐻🐻🐻🐻

Marty's natal Pluto in the 12th house forms a square aspect to his natal Mars in the 3rd house. In light of the fact that, prior to Pluto's discovery, Mars ruled Scorpio, the astrologer might take extra interest in the goings on when Pluto transits Mars in Scorpio e.g. (in the 3rd house) "power and aggression amongst siblings". Although this transit occurred a few years prior to the filming of "Goodfellas", we note that Marty wrote the script at this early time and, like Hitchcock, he confessed to being annoyed because, by 1989-90, he was already thinking about his next film. In a sense, "Henry Hill" (Ray Liotta) admiring the gangsters from his bedroom window is like a marine with a huge "compensation" (a 'bulletproof vest') admiring his next beach landing.

4. THE DEPARTED (2006) 🐻🐻🐻🐻

"I don't want to be a product of my environment; I want my environment to be a product of me!" says gangland boss, "Frank Costello" (Jack Nicholson). By saying so, Frank reveals that he has no idea that, irrespective of how powerful or willful the individual may be, s/he produces his/her environment courtesy of his/her "minimal self" i.e. his/her ascendant. It is worth noting that Marty created this one as Saturn transited his ascendant... Saturn isn't only the planet of the "cop" it is also the planet of "cops" who are happy to "appear to be a cop". Saturn always has a 'use-by' date.

5. THE IRISHMAN (2019) 🐻🐻🐻🐻

Our marine-contemplating-a-beach-landing metaphor (see "Goodfellas") gains traction when we notice that, in 1990, Saturn in Capricorn was transiting the cusp of

Marty's 6th house and, in doing so, it had formed an opposition to Marty's Jupiter in Cancer on the cusp of his "oceanic" 12th house i.e. "who wants the '10 frustration' of a '6 job' when Jupiter is altogether too busy desiring the fruits of the 1st quadrant?" And, so, with Marty returning to the gangster genre 29 years later, we can, therefore, compare these two to generate a better understanding of Saturn-opposite-Jupiter.

6. MEAN STREETS (1973) ☹☹

Criminal "Charlie" (Harvey Keitel) is a useful example of the various levels of hypocrisy in religious life i.e. although he knows, as so many can't/won't, that action speaks so much louder than words, Charlie would likely have never realized that his role model, St. Francis of Assisi, "didn't run numbers" without the say-so of his anima-girlfriend, "Teresa" (Amy Robinson). God may be 'happy' when He sees individuals helping each other, but He won't be 'happy' if the helping individual "plays God".

7. THE KING OF COMEDY (1983) ☹☹

The seeking out of the father via a kidnapping might not be as identifiably mad as parricide (or matricide) but, in terms of the degree of "repression/compensation" in their respective psyches, there's little that separates "Rupert Pupkin" (Robert De Niro) from "Norman Bates" or "Travis Bickle". If, on his tonight show, Rupert were to interview Norman or Travis Bickle, the ratings would no doubt burst through the roof i.e. to that place where TV's "collective supra-conscious" has already gone.

8. THE AGE OF INNOCENCE (1993) ☹☹

For many, an analytic interpretation of a novel/film such as this is like using a hammer to thread a needle. Nonetheless, from an analytic psychological (= Jungian) perspective, the decision made by the elder, post-fatherhood "Newland" (Daniel Day Lewis) to not visit the embodiment of his 'raw', idealized "anima", "Ellen" (Michelle Pfeiffer), is a mistake. Although it is possible for a man to "differentiate his anima" without the presence of an actual woman, it is unlikely. It was the 19thC, after all.

9. THE AVIATOR (2004) ☹☹

The excessively divided, incestuous feeling that Howard Hughes (Leonardo Di Caprio) had towards his mother is straightforwardly depicted in HH's horoscope by Saturn in Aquarius on the M.C. opposite Venus in Leo on the I.C.. We can compare this to Marty's Saturn in Gemini in the 10th house and Venus in Scorpio on the I.C.. HH's '10-10-11' points as much to aviation ambitions as it does to success being a hindrance to mental health. Marty's great talent is sympathy for the unsympathetic.

10. THE WOLF OF WALL STREET (2013) ☹☹

OK, so how about empathy for the unempathetic? This film reveals how much more difficult this can be. It is no surprise that Marty brought this one out when the planet of opportunity and expansion, Jupiter, transited his Taurus M.C. and quickly moved over to his Gemini Uranus-Saturn. In economics, there are always two valid arguments. As "Jordan Beaufort" (Leonardo di Caprio) says it, "the way I looked at it, their money was better off in my pocket... I knew how to spend it better".