

THE '8-9-INTERACTION'

In our 'January 2020' essay, we took the view that the best way to consider the '8-10 interaction' is through the intuitive fire of Jupiter. Although Jupiter's intuition is always employable, it 'peaks' when it makes a significant aspect to interactions of interest. In terms of January 2020's '8-10 interaction', we note that (faster orbiting) Jupiter will 'catch up' to (slower orbiting) Pluto in Capricorn on the 5/4/2020 but, by then, Saturn will have already moved into Aquarius. Jupiter will have to 'wait' until 2020's winter solstice before it 'catches up' to form a (planetary) '9-10 interaction' in Aquarius ('9-10-11'). While 'waiting', Jupiterians will have to satisfy themselves with an 8 month long reflection on what had occurred (or happened) to them on (the days leading up to) the '8-9-(10) interaction' of 5/4/2020...

We use the term 'Jupiterians' to describe those who have faith that intuition is a useful function. Jung described the intuition as the function that 'rises' from one's unconscious to tell him/her where the thing that has been sensed, thought about and emoted upon is "going". Because intuition 'rises' from the home of emotion-(feeling), the unconscious, to the home of thinking-(logic), consciousness, it can also "connect" these "rational" functions in a 'meta-feeling' & 'meta-logical' way. This is important when it comes to astrology because it is easy to think that Jupiter-Pluto will connect the individual to his/her unconscious but, if s/he has an overly narrow view of it, s/he might not be able to 'read' the clues that appear near 5/4/2020. 'Logical' thinking is always at risk of morphing into the proverbial ant living on the proverbial elephant assuming that it can run all over it and work out what an elephant looks like.

Nonetheless, we can 'think' a few things... for example, no intuition is required to know that the house placement of the Jupiter-Pluto conjunction will tell us where to 'apply' our intuitions. To take a specific example, with the conjunction forming in Alfred Hitchcock's 6th house of "mind-body connection", AH (if he were alive) would have gained insight into his psychosomatic complaints... provided, of course, that he had been able to acknowledge that physical symptoms are connected to his mind. If, alternatively, Alfred had decided that health was nothing more than a case of chance and DNA-necessity, the transit would have slipped silently by and, therefore, with no insight into his mind-body connection, any neurotic suffering would continue. Yet...

Jung countered Freud with the idea that, at a 'deeper' level, the individual may 'need' his/her neurosis insofar as any flare ups of the symptom carries the advantage of 'reminding' him/her to respect the 'other side' i.e. the opposite point of view is not something to be 'cured' but something to be gestated within. If, further, we reflect on how mythic Zeus dared not interfere with Hades' edicts, we can see that the transit of Jupiter to Pluto requires this kind of 'deeper', subtler interpretation. There is always something about the unconscious that appears to 'oppose' the conscious attitude but, at a 'deeper' level, offers the chance for fertilization of, as Jung would say, the "third thing" that leads to a thriving re-birth. This would also apply, of course, to Jupiter's transit through Scorpio (1958, 1970, 1982, 1994, 2006, 2018) and/or the 8th house.

OK, so what about Pluto transiting Sagittarius and/or the 9th house? We peruse the ephemeris to discover that, on 17/1/1995, after a break of 250 years (and 6 weeks after the Jupiter-Pluto conjunction in Scorpio; '9-8-8'), Pluto dipped into Sagittarius and, after a retrograde phase in which it returned to Scorpio, it began a decade long

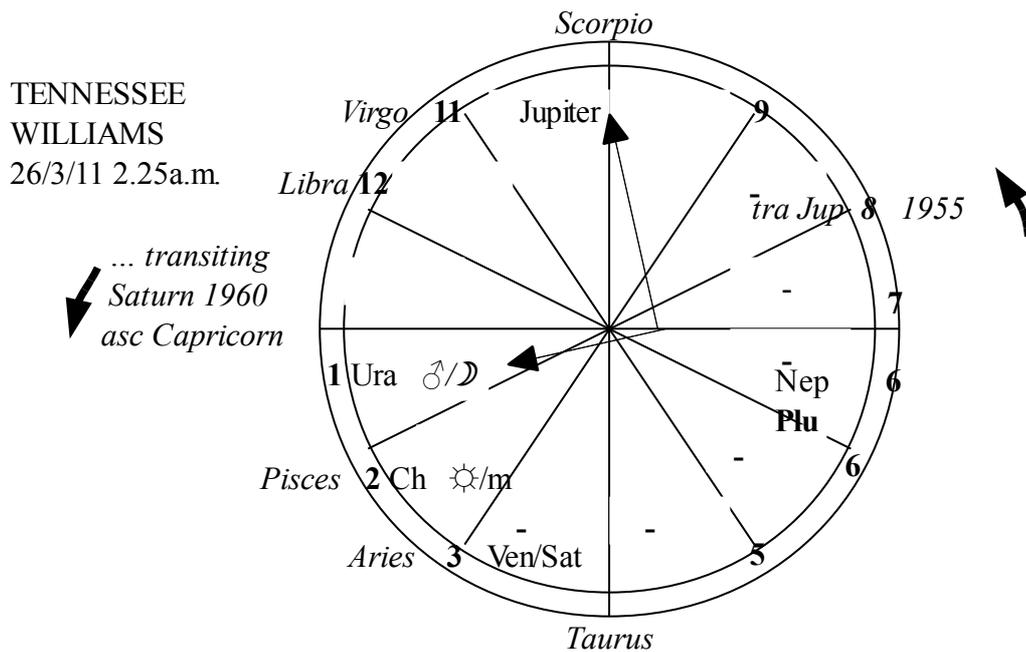
transit through Sagittarius from 11/11/95. This transit ended on 26/11/2008, the year of the “GFC” and the day of the attack on the Hotel Mumbai, events that astrologers might describe as deathly “stings in Pluto's tail” and Freudastrologers would view as a reminder that, although the shift from '8' to '9' offers transcendence, the shift from '9' to '10' indicates that offer's 'expiry' i.e. a 'reincarnation' is now required. Indeed, with Jupiter recently transiting from Sagittarius to Capricorn on 3/12/2019, there is a sense in which this 'expiry' has now been 'doubled up'.

This is the point at which the Freudastrologer needs to adjust Jung's definition of the “collective unconscious”: in his 1934/1954 essay, “Archetypes of the Collective Unconscious”, Jung explains, “the more or less superficial layer of the unconscious is undoubtedly personal. I call it the 'personal unconscious'. But this unconscious rests on a deeper layer which isn't derived from personal experience and is not a personal acquisition but is inborn. This deeper layer I call the 'collective unconscious'. I have chosen the term 'collective' because this part of the unconscious is not individual but universal; in contrast to the personal psyche, it has contents and modes of behaviour that are more or less the same everywhere and in all individuals”. We don't disagree with Jung's statement insofar as he is referring to '11/12' but, the physical placement of '8 Pluto' in the trans-Saturnian outer reaches of our solar system (i.e. in the realm of '11 Uranus' and '12 Neptune') means that he should have left open the question of whether there might be, after all, a 'personal' factor in the deeper layer. No prize for guessing that FA sees Pluto as the dynamic expression of the 'plumb line' that 'drops' from personally developable '4 id' into the impersonally undevelopable '12 collective unconscious'. The degree to which the individual can 'develop' expressions of his/her '8' in 'this life' is uncertain. Rather, '8' seems to have more to do with bringing about a 'fresh start' for the 'Freudian' development of '1-2-3-4-5-6-7'. Yet...

As for 'Freud vs. Freudastrology', '8-9' is a point of difference... whereas Freud had no '8-9 interactions' in his natal chart, FA has Pluto in Sagittarius. And, as noted in our earlier astro-diary entries, with the current teenage-to-young-adult (12-25yrs) generation having natal Pluto in Sagittarius, the '8-9' interaction is more important now than it was in Freud's time. Perhaps it is for this reason that we feel the need to 'Jupiterianly' expand Freud's essay, “Our Attitude Towards Death” (1915), in which he discusses the ambivalent emotions that emerge when we repress finality. We have three expansions: (i) as noted above, Freud was too athiestic to be worried about the 'barriers' that separate Eastern and Western religion (symbolized, post-1947, by the India-Pakistan border; notwithstanding Bangladesh and the pockets of monotheistic Islam in India, Myanmar and Malaysia), (ii) having Pluto (& Sun) in Taurus, Freud was too concretistic to discuss 'immaterial (e.g. “psychological”) death', although we do admit that Freud had dealt with it implicitly when discussing the losses of infancy i.e. reactions to losses of womb, breast, phallus etc. have much to tell analysts about how analysands will deal with all later losses in life, including the loss of life itself, & (iii) although Freud admired Darwin, he 'forgot' to point out life's reductive 'reason' for physical death i.e. offspring improve survival chances if there is less competition, from outdated genetic sequences, for resources.

Meanwhile, cosmologist, Stephen Hawking, realized that, after all, “black holes ain't so black” i.e. “Hawking radiation” is the cosmological version of '8-9'.

RELEVANT BOOKS/PLAYS III: CAT ON A HOT TIN ROOF (1955/58)

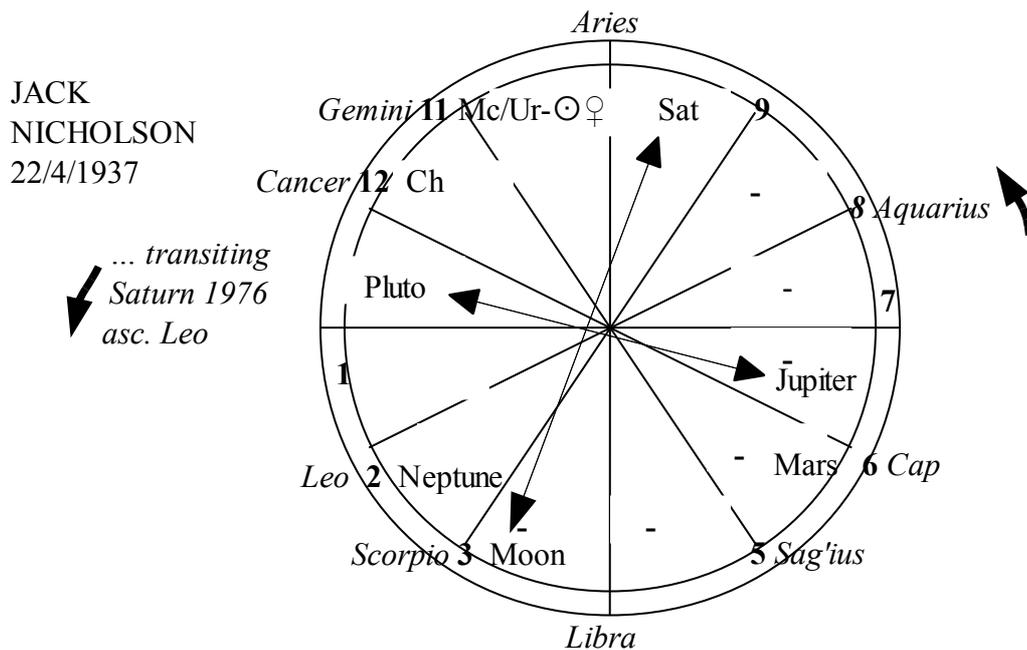


Ambivalent emotions about death were rife in the work of Tennessee Williams. Not only did Tennessee have natal Jupiter in Scorpio closely conjunct the M.C., but Jupiter would also transit his 8th house in Virgo when the stage version of “Cat on a Hot Tin Roof” opened on-Broadway to rave reviews. 3 years later, for the 4th time, Jupiter “culminated” to his M.C. and the rest of the world would get to see the toned down movie version featuring Elizabeth Taylor and Paul Newman.

Although Tennessee hated the movie version because of the way it whitewashed the homosexual aspects of “Brick” (Paul Newman), it still retains plenty of Freudian insight with regards the “attitude to death” i.e. through the play's first act, “Brick”'s father, “Big Daddy” (Burl Ives), having swallowed his doctor's lie that he isn't about to die from cancer, allows his Zeus-defying, unconscious phantasies of immortality to spill out all over the place. Then, in the second act, Big Daddy finally faces the truth, revealed by a Freudian slip of Brick's tongue (telling us that Brick's Oedipus fantasy is mostly in his unconscious). Thus, to bring it 'up', Brick is in need of his intuition...

Thereupon, in the third act – appropriately set in the id-basement (for the most part) – we see Big Daddy coming to the connection between Darwinian selection and Freudian insight when he says to his son, “I've got the guts to die; the thing I want to know is: have you got the guts to live?” Tennessee's use of gut symbolism is accurate insofar as this is the site of Big Daddy's cancer but, just as Brick's broken leg speaks to another anatomical 'leg' that is broken, so does Big Daddy's gut speak to another anatomical 'gut' that has become terminal. If he can win his wife back after she has weaned her son, a father will save his son from any ongoing “identity/identification” (see our essay, “Identification” in “Basics”) with his mother. If a father fails to do so, the mother over-eroticizes her son by (unconsciously) using him for her solace.

RELEVANT FILMS 3A: FIVE EASY PIECES (1970:☉☿)

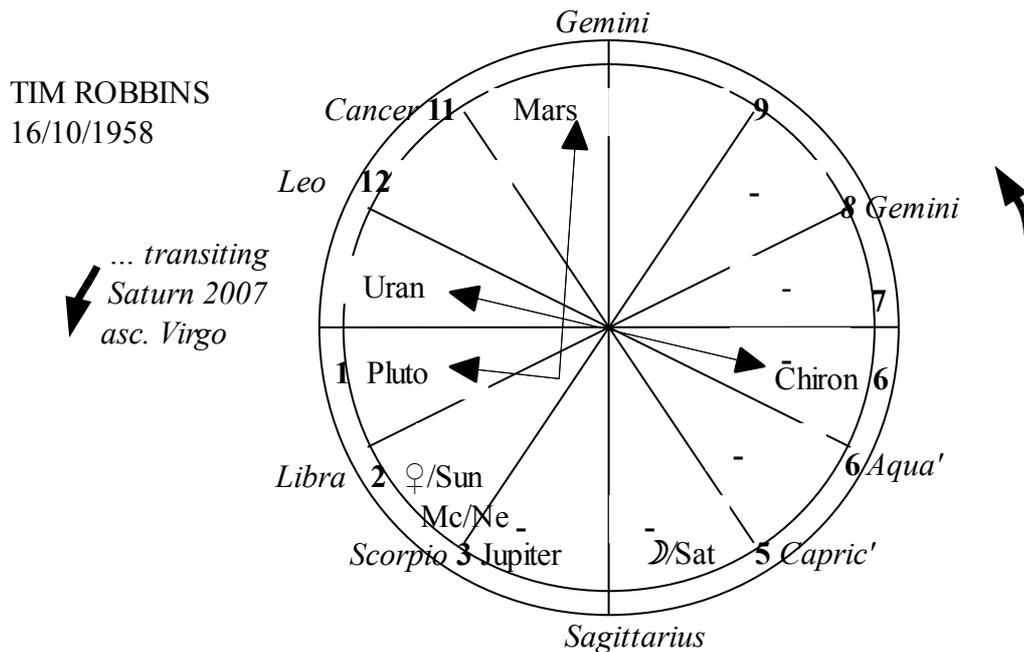


... if, from the film version of “Cat on a Hot Tin Roof”, we advance 12 years to 1970, we arrive at another passage of Jupiter through Scorpio and another film that deals with the demise of the father, “Five Easy Pieces”. Although he took his hand to direction a few times, Jack Nicholson will be best remembered for his ability to make angry men entertaining... film buffs have long celebrated his “here’s Johnny!!!” and “Robert”’s spray at a poor waitress in his breakout performance. Astrologers would likely have noticed Jack’s Jupiterian-Zeusian thunderbolt aspect.

Although no astrologer would put Jack’s talent for making anger entertaining all down to his Jupiter-Pluto opposition, we can say that, because (i) he is something of a “method” actor, (ii) in 1970, Jupiter was transiting his 3rd house & I.C., and (iii) “Five Easy Pieces” depicts “Robert”’s anger at his siblings and the father’s inability to give spiritual guidance to him, Jupiter-Pluto is a big part part of his anger (by the way, the film’s director, Bob Rafelson, has the ‘softer’ 60° sextile of Jupiter-Pluto). In noting these points, we don’t deny that the first place we would identify Jack’s talent for ‘creative’ anger is his Mars in Sagittarius in the 5th house. And, although his close Moon-Saturn opposition is more about frustration than anger, the direct connection from frustration to anger leads us to see significance there also.

This leads us to the general problem of trying to ‘locate’ particular emotions in the horoscope. Although it may be worthwhile from an ‘astrological workshop’ point of view, emotions are so intermingled (e.g. wherever we notice a desire we will notice a fear that the desire may be thwarted) that, ultimately, it is smarter to ‘Jupiterianly’ connect, rather than ‘Saturnianly’ delimit, emotions. Indeed, the ‘quality’ of emotion is less important than its ‘quantity’ because the more intense an emotion is the more it is signalling the individual that it is high time to retrieve a “projection”.

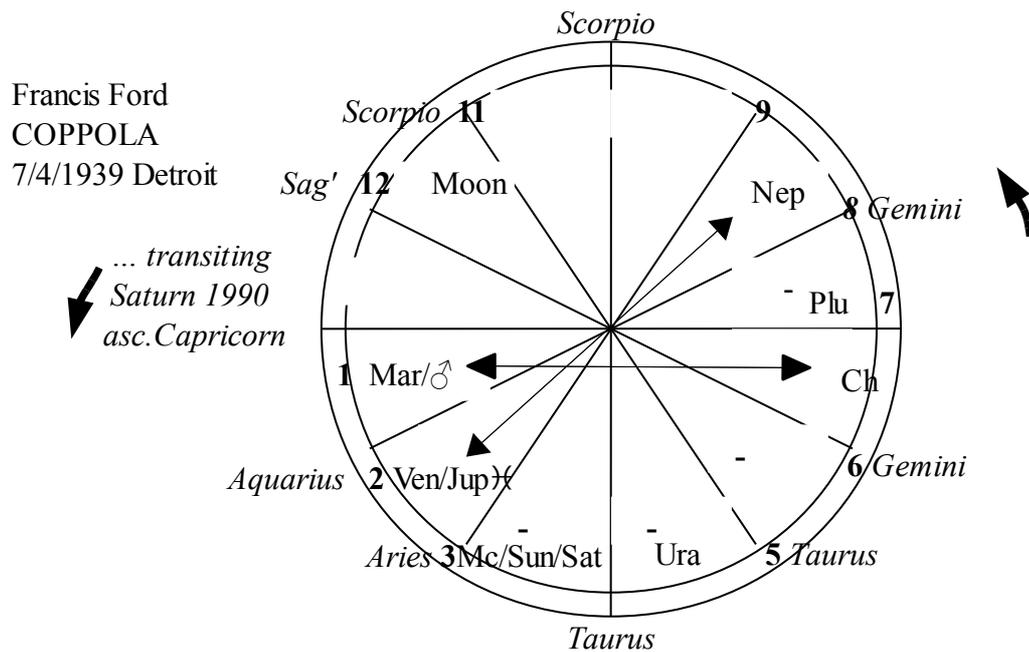
RELEVANT FILMS 3B: THE SHAWSHANK REDEMPTION (1994:☉☉☉)



... rather than roll things forward another 12 years, let's roll forward (12x2=) 24 years to 1994 and compare Jack Nicholson to another actor-director who took his hand to direction a few times but made a deeper mark playing men with suppressed anger. The obvious comparison is the '1 masks' that each actor had built up over the decades before being cast i.e. Jack's showy Leo, Tim's quieter Virgo. When the time comes to consider the 'inner life' that, at least for the “method” actor, had 'qualified' their respective '1 masks', we note Jack's Moon in Scorpio in the 3rd house and Tim's intuitive Jupiter in Scorpio the 3rd house. The key to the success of “The Shawshank Redemption” was Tim's capacity to let his Jupiter in Scorpio 'feed' his mask i.e. the prison inmate, “Andy Dufresne”, had to keep a secret from his inmate 'brothers'. If, for alternative example, Tim had Saturn in the 3rd house, he might have been able to show what “compensatory” hope looks like (hope is, after all, a spinoff of intuition's capacity to know that which is sensed, thought on and emoted about is “going”) but, when, during a meal, he tells his 'brothers' about the importance of hope (i.e. “black holes ain't so black”), there is no smell of “compensation” about it. Hence, we accept our discovery at story's end that Andy had resisted being institutionalized. He leaves his institution in the same way that a priest who has uncovered the sins of his church leaves his institution... he may find himself defrocked, but he will have made himself ready for new spiritual developments.

This comparison of institutions leads us to Tim's other telling portrayal of (less suppressed than) “repressed” anger in “Mystic River”. Although this film coincided with Jupiter transiting Tim's ascendant+Pluto, it has too many depth psychological points of interest to discuss here. We will discuss it more expansively when, later this year, we look at Scorpio-rising Clint Eastwood. First, let's look at Scorpio-M.C.-ed...

HEROES OF DIRECTION III: FRANCIS FORD COPPOLA



After the introduction of television in the 1950's, Hollywood's big studios began to suffer... their most famous disaster being “Cleopatra” (1963). By this time, Stanley Kubrick had already left Hollywood, formed his own production company and made “Lolita” (1962) and “Dr. Strangelove” (1964). A number of up-and-coming directors had taken notice, not the least being Francis Ford Coppola who, at that time, was in the midst of directing his first feature, “Dementia 13”. Along with George Lucas, he would form American Zoetrope in 1969, during his 1st Saturn return. As you can see in Francis' birth chart, his Sun (+ his chart ruler, Saturn) in his 3rd house points to his capacity to 'shine' in sibling settings. In addition to psychological siblings such as George, Francis also has an elder brother, Augusto, and a young sister, Talia, whom he cast as “Michael Corleone”'s (Al Pacino) sister, “Connie”, in “The Godfather Saga”, “Pt. 1” of which was set in the years of Francis' youth, 1945-1955.

It is psychologically interesting that Francis did not want to direct (what would eventually be lauded as) the greatest film of all time. He did such a good job that the depth psychologist would be forced to conclude that Francis' conscious attitude was a “compensatory” reaction to his unconscious... and, astrologically, we see a number of indicators for “compensation”: (i) Capricorn rising often points to a reluctance to enter the lower hemispheric 1st person ego development but Mars in Capricorn very near this ascendant would likely turn the Goat inside out and push him aggressively 'down' toward his 3rd house (Saturn in Aries and Mars in Capricorn are in “mutual reception”); (ii) Sun in Aries in the 3rd house is like a 2nd ascendant, an after-burner, that, in any case, is conjunct Saturn and, as noted above, (iii) Saturn would roll from Francis' 3rd house through his 4th house and across Saturn's mythic 'enemy', Uranus, as he struggled through the making of the family saga, and (iv) Francis' M.C. is in a sign, Scorpio, that doesn't necessarily indicate “compensation” but it will “intensify”

any “compensation” that swirls around the exercise of his authority. We should note, here, that, around this time, Francis had won an Oscar for the screenplay for one of best films about authority, “Patton” (progressed Sun to Uranus in the 3rd house) and, so, the 10th archetype was career-defining in more ways than one.

It is also worth noting that Saturn's subsequent transit across Francis' 'angles' synchronize his forays into organized (authoritarian) crime: “The Godfather Pt.II” across his descendant, “The Cotton Club” (a kind of “The Godfather Pt.1½”) across his M.C., “The Godfather Pt.III” across his ascendant (again). With the exception of “The Godfather Pt.II”, the other three movies were beset with the kind of difficulties that, ironically, are set out in “The Godfather Pt.II” i.e. how will the individual react to his/her poverty in the capitalist system that operates with a 'you-need-money-and-power-to-get-money-and-power' system? Specifically, Francis had neither the money nor the influence to get American Zoetrope studios off the ground (although they did do Lucas' “THX1138” in 1970)... so, would he have to use violence to get it? With his daily confrontations with the 'do-it-my-way-or-take-the-highway' Paramount Studio executives, it sounds as if there was an 'emotional violence' that paralleled the young “Vito”'s (Robert De Niro) decision to gun down the local hood. Francis may not have been risking his life but he was risking the life of his career = the welfare of his three children. Freud made the key point that any attempt to 'fast-track' psychoanalysis is suspicious to the point that any 'successes' would have to be deemed to be part of the “transference” and, without a subsequent analysis of the “transference”, they would need to be deemed fake successes. We can say the same for the capitalist system that was frustrating Vito and Francis... as the old “Vito” (Marlon Brando) laments to his son, “there was not enough time, Michael; not enough time”. Vito, of course, doesn't live to see the extent of the mess he has made for his children. When things move too rapidly, thousands of years of post-Abraham developments, with escalating rapidity, can be wiped out in less than a generation. Back to Cain and Abel we go.

Because Vito, however unconsciously, makes a mess of things, we could cast the studio executives in his role and cast Francis as Michael, who has inherited the battle between Hollywood and television. In this way, “Sonny” (James Caan), becomes that part of the film industry that was worried that television was getting the upper hand (who can deny that TV is heroin-ishly addictive?) and, therefore, that something had to be done. As Jung tells us, “extraverted intuition” (for Freudastrologers, '1 Aries') is the archetype of business venturing. The fateful problem for Sonny, of course, was that he openly admitted it... and, in capitalism, you don't openly admit anything.

Jung is the best reference point for the problem that cast the biggest shadow on the 20thC, 'capitalism vs. socialism' i.e. a dichotomy screaming out for, as Jung would say it, its “integrative third”. Longstanding readers will know that we link socialism (and national socialism) to the 4th quadrant... and, recalling our additional view that this quadrant operates in the manner of two 'layers' – (grand)-parenting/gestational – it follows that socialists see themselves as grandparents and capitalists see socialists as foetuses. But, of course, all this begs the question of where in the zodiac round one might find capitalism... and, as hinted above – businessmen use extraverted intuition ('1') to gain material resources ('2') and keep secrets ('3') so that they can keep their (respective) '4 families' safe – it becomes clear that capitalism is an 'infantile' system. Some might say that capitalism extends into '5' and '6' but these archetypes have too

much live-and-let-live about them to fit in with the cannablist attitude of capitalism. This means that Jung's "integrative third" would, most likely, be found in the 'child-to-adult' 2nd & 3rd quadrants. To find a name for this "third" we borrow from Jung's "individuation" and Plato's "(intellectual) aristocracy" to arrive at 'individuational aristocracy' as the political system that would provide the best context for its citizens to achieve their (respective) meaning(s) and fulfilment(s).

Jung realized that all collectivism exude a "shadow" of individualism and vice versa. The mutual "projection" of these "shadows" brings out the worst in 'neotenic' (womby) Homo sapiens. By contrast, an individual aristocracy would have naught to do with populist elections and elective oligarchies... rather, the self-knowledge that is availed via "individuation" would make it clear to a citizen whether (i) s/he needs to join the ranks of law-making/policing and, if s/he so needs, (ii) the kind of office that would aid his/her individuation e.g. if s/he were to feel, say, pride if s/he were to take up a particular office, this would be a good reason not to take it up... psychologically, this would be a mess-making "compensation" against his/her neoteny. Office holders are supposed to 're-presenting' to the collective that it is and they are 'foetal'. All this leads us to Francis' other famous creation...

The question of whether or not "Apocalypse Now" is the best of all war movies fades under the thought that it is less a war movie and more a 'river movie'. In turn, we can wonder whether heading upriver is more a metaphor for anti-developmental "regression" or for development. Our first choice would be for the latter because the developmental struggle for consciousness is experienced as a struggle against "going with the flow". But, can we claim that "Willard" (Martin Sheen), the anti-hero of the story, is developing his consciousness when, after all, he is an anti-hero? Answer; yes, insofar as his development is Saturnian rather than Solar i.e. although it is known as a "malefic" planet, the fact remains that Saturn is the same as "benefic" planets like Venus insofar as it too cycles in an anti-clockwise direction. Although the Sun passes through the transformative 8th house 29x more frequently than Saturn, the fact also remains that, sooner or later, it will pass through the 8th house (if the individual lives long enough) more than once.

Turning to Francis' horoscope, we notice that transiting Saturn entered his 8th house in 1977, on its way to 'catching up' to transiting Pluto that, itself, had recently completed its transit through the 8th house. It is interesting that FFC's wife, Eleanor, the key figure of Francis' emotional sharing, decided to document the making of this film and, for a title, borrowed from the source novel, "Heart of Darkness" by Joseph Conrad. Just as Willard doesn't have any idea what he will do when he arrives at his destination, we see, from Eleanor's documentary, that Francis was also short of ideas about whether his investment of his (now sizeable) fortune would bear any fruit. The press were having a field day with "Francis' folly in the Phillipines". It is interesting that, at editing, Francis got rid of the "French plantation scene" that would have put the story into the realm of political explanation... the "domino principle" is the same principle that the Mafia uses i.e. eliminate the opposition before they get too strong.

In the end, Francis went for a more psychological ending i.e. the only hope for ending a war for the participants to be fed up with horror. The key question for the nuclear age is, however, how to prevent wars from beginning.

FRANCIS FORD COPPOLA'S (PSYCHOLOGICAL) "TOP 10"

1. THE GODFATHER (1972:1) 🍌🍌🍌🍌

"I believe in nation-states and capitalism". The parallels between nation-states and organized crime is implicit throughout Francis' and the 70's best movie. Unlike politicians and their constituencies, however, crime bosses need to look further into the future than the next election. Although "Sonny" (James Caan) knows this better than "Michael" (Al Pacino), he has insufficient insight into the art of secrecy that is central to capitalism. Michael has both the insight and the art but, via FFC's classic final shot of the door shutting out Michael's wife-anima, "Kaye" (Diane Keaton), we can see that Michael is keeping secrets from himself e.g. his "identification" with his father, "Vito" (Marlon Brando), is the dynamic that has led him to his "loss of soul".

2. APOCALYPSE NOW (1979:4) 🍌🍌🍌🍌

From "All Quiet on the Western Front" (1930) to today, opinions will be likely be forever divided to which is the greatest war film. This one looked as if it might be eclipsed by "Saving Private Ryan" until the proponents of the 2nd Iraq War justified their "shock & awe" approach (there is but a struck match between "shock & awe" and "the horror, the horror"). Whereas Steven's film marches into the philosophy of military sacrifice – thereby garnering comparisons to Kubrick's "Paths of Glory" – Francis' film may ultimately be viewed more as a psychological march, along Pluto's 'plumb line' (see our opening section), from the personal unconscious to the (largely) collective unconscious. Why didn't FFC go for a shortened French plantation scene?

3. THE GODFATHER Pt.II (1974:9) 🍌🍌🍌🍌

The capitalist's art of secrecy also haunts Michael's relationship with his elder brother, "Fredo" (John Cazale). Had Michael understood the spiritual significance of siblings and the benefits of open, non-secretive discussion, he could have avoided being "possessed" by the 'Cain' archetype. Michael's "disappointment" with Fredo's and "Connie"'s (Talia Shire) flaws blinds him to his own flaw e.g. he doesn't see that Fredo's attitude is a symptom of his "identification" with his father... the only way to gain respect is to start at the bottom. There is a psychological sense in which Kaye is also Michael's sibling. Kayw trips over her racial prejudice as she laments Michael's "family romance" as a "Sicilian thing". Freud knew it to be a "Homo sapiens thing".

4. THE COTTON CLUB (1984) 🍌🍌🍌🍌

"The Godfather Pt.I" covered the WWII-to-mid-20thC period; "The Godfather Pt.II" covered the first two decades of the 20thC into the "roaring 20's". It must have crossed Mario Puzo's mind that his epic saga didn't cover the late 20's into the early 30's i.e. when the prohibition of alcohol gave organized crime its huge boost. Rather than recruit De Niro for another Vito/Michael Italian comparison, Francis went for De Niro lookalike, Joe Dallesandro, and shifted focus away from Italian infighting to Harlem's Jewish/African-American tension. No shift from sibling conflicts, however.

5. THE GODFATHER Pt.III (1990) 🍌🍌🍌🍌

Returning to the Italian-American milieu, we agree with the critics that it was a terrible shame that Francis did not cut a deal with Robert Duvall ("Tom Hagen"),

the one remaining 'brother' of Michael... this would have allowed the story to switch between the illegitimate 'bloodline' of the incestuous cousins and the involvement of Tom's son – a legitimate 'non-bloodline' – as a further adversary. Either way, this film drives home the Jungian idea that, if, in the second half of one's life, the individual is beholden to his “superego”, he will keep finding himself being “dragged back in”.

6. THE CONVERSATION (1974) ☹☹

The (i) linking of accidents to the 3rd house and (ii) location of natal Mercury in Francis' 3rd house would lead most astrologers to wonder about Francis' interest in accidents of communication. S/he wouldn't need to interview him because this movie is all about mis-hearing (mis-recording, actually). If the lead character, professional eavesdropper, “Harry Caul” (Gene Hackman), had entered analysis, he would have been encouraged to recall his parents' pillow talk and what he may have mis-heard.

7. RUMBLEFISH (1983) ☹☹

Francis' 1969 dream to leave Hollywood and 'go European' finally came of age with this Fellini-esque dream piece (it is one of his personal favourites). All the same, “The Godfather” comes to mind through his (re)-examination of sibling rivalry and the many strange forms that the Mother archetype can take as troubled siblings look for their respective 'inner father(s)'. “Rumbling” gangs that male teenagers join may appear patriarchal but their embracing nature tells us that they are matriarchal.

8. (BRAM STOKER'S) DRACULA (1992) ☹☹

Whereas Freudians would view Dracula as a metaphor for the 'entanglement' of the three basic instincts (running, hunting and mating), Jungians would view him as a metaphor for the abandonment of the ego's transformation. Blood points to life's 4-part definition: (i) self-recognition (ii) metabolism (iii) reproduction, and (iv) entropic death. Because vicarious Dracula is “undead' and can't bear the light of '1-2-3-4-5-6' ego development, we realize him to be a creature of '12-11-10' regression.

9. PEGGY SUE GOT MARRIED (1986) ☹☹

The cyclic nature of the zodiac means that reincarnation is archetypal and this one reminds us that we don't have to wait for physical death for another chance at a having a happy childhood to a fulfilled life. With its highlighting of mother issues, we can assume that the relevant cycle in this comedy is the “progressed Moon” (27yrs), despite the fact that “Peggy Sue” (Kathleen Turner) has only rolled back 25yrs. Full “integration” of the “anima/animus” may, however, take from 50yrs to 250yrs.

10. THE RAINMAKER (1997) ☹☹

Francis' 2nd Saturn return movie recalls “The Godfather” insofar as it compels us to sympathize and, then, empathize with reprehensible characters i.e. ambulance-chasing lawyers such as “Bruiser Stone” (Mickey Rourke) are heroes in comparison to corporate sharks such as “Leo Drummond” (Jon Voight). The twist-and-turn plot is yet another reminder that, in addition to Sun-Saturn, Francis' natal chart also has Mercury in the 3rd house. Here, the 7th house of justice is way off in the distance.

