

1: FROM SCORPIO TO SAGITTARIUS

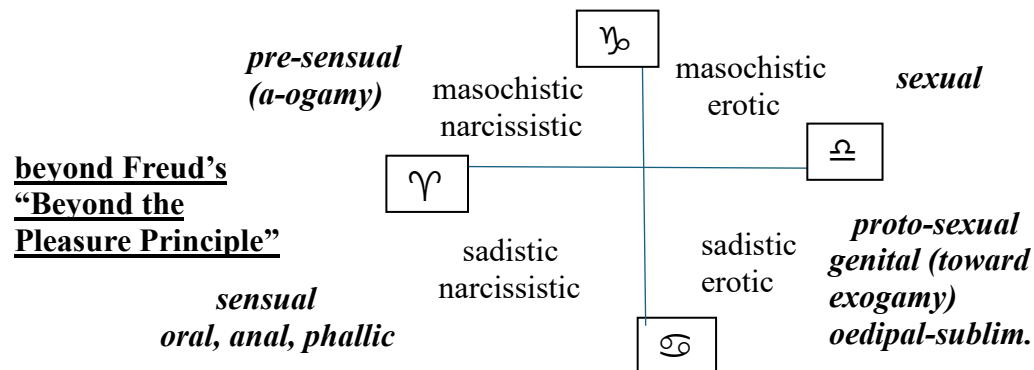
On 19/11/2025, there will be a new Moon-(☉) in ‘8 Scorpio’. Noting the zodiac’s “immaterial-standing-wave, (set of) sub-Planck, superimposed possibilities”, one can, at this point in time’s flow, “collapse the arc-wave function” in the direction of science & ponder the 3rd “type” of “time”, the “thermodynamic line” that correlates increases of entropy e.g. an egg un-breaking is a gazillion to one possibility. For Freudastrology, the key psychological idea to be uploaded before ‘8 Scorpio’, the 8th house & Pluto are considered is “sufficient development” i.e. if an individual is (... errr) “f/Falling short” of full “ego-stability” into “centroverted” ‘5-6-7 (♁-♁-♁)’, s/he will be susceptible to the “downsides” of ‘8’... cynicism, egg destructiveness & the proverbial “because that is my nature” explanation given by the scorpion to the frog (upon whom the scorpion sits in order to cross a river). Because one needs to receive enough love in order to give love, not having “sufficient (enough) centroversion” means that one has yet to receive enough love. FA’s longstanding readers will recall that we have repeatedly expressed sympathy for those who have expressions of ‘8’ in their left &/or lower hemispheres because it is upsetting to have to deal with ‘8’s “intangibles” in ‘hemis’ that, overall, need to focus on embodying-incarnating “tangibles”. In other words, ‘8-10’, ‘8-11’, ‘8-12’, ‘8-1’, ‘8-2’, ‘8-3’, ‘8-4’, ‘8-5’ (& ‘8-8’) interactions are “complex” and, to be dealt with well, a mature attitude that ranks de-construction over destruction is its ticket...

There is a sense in which the epitome of de-construction is the meiotic (halving) division of the cell that occurs in sexual organisms (as opposed to the mitotic doubling that occurs in viruses & the like). Even in the case of the black widow spider, we notice that the male is not so much destroyed (into something useless) as de-constructed into useful food for the pregnant mother. In humans, of course, there is a connected series from matriarchal civilization (= the males are mere sperm donors... spending the rest of rest of their days as dependent sons) to patriarchal civilization (= the males struggle, without “compensating”, for equality with the females). FA’s longstanding readers are aware that we are at odds with the mountain of “scholarly” publication that assumes that our civilization is patriarchal... for the FA-er, if ‘10-11-12-(1-2-3)’ dominates the psyche of a civilization – by now, we hope that we have established that this is the case in ours – it is matriarchal. This is why we have a bunch of “over-compensating mama’s boys” fighting for power without having the foggiest idea of what they are doing. This is another way of saying that, if ‘2-3-4-5-6-7’ have not yet been lived through (to a “full incarnation”), ‘8’ is ‘mis’-understood in ways that lead to cynicism & destruction.

FA’s longstanding readers are also aware that ‘6’ is the key developmental step in the right hemisphere’s “process into centroversion” because it is well placed to see the distinction between the block of hypnotic ‘12 time’ and the cycle of developmental ‘4 time’. If there is a problem ‘at 6’, it appears to be that ‘6’s interest in ‘12’ & ‘4’ (& ‘2’... by virtue of a lingering maternal attachment e.g. ‘2 Demeter’ & ‘6 Persephone’), renders it a little “blind” to ‘8’. It is usual, then, that a development ‘through 7’ needs to be optimized to relieve some of this “blindness”. Thus, we have another angle from which we can consider the value of maintaining “physical virginity” until ‘7’ has filled out enough for the betrothed to “feel” that s/he is genuinely ‘7 choosing’ his/her spouse rather than “feel” as if s/he is being primarily driven by physical instinct. Recall, here, that, in FA, ‘1’ might have its share of “will” but ‘1’ is also somewhat short of “free”... it is only

when ‘5’ is sufficiently established that “will” & “free” are positioned to hook up. Moreover, ‘at 5’, because of the priority that is given to the individual’s growth to ‘6’ & ‘7’, a full ‘8 valuation’ of “centroversion” won’t be available until the individual has “integrated” the following distinction that Freud (& the post-Freudians) did not...

FA’s longstanding readers are aware that we view Freud’s “Eros-vs.-Thanatos” as “over-reduced”. In other words, this dyad is better understood when it is expanded to a quaternion that helps to explain how, in the individual, (apparently) “erotic” sex is, in fact, “Thanatotic”, whereas, in the collective, sex is “Erotic”. With this schema...

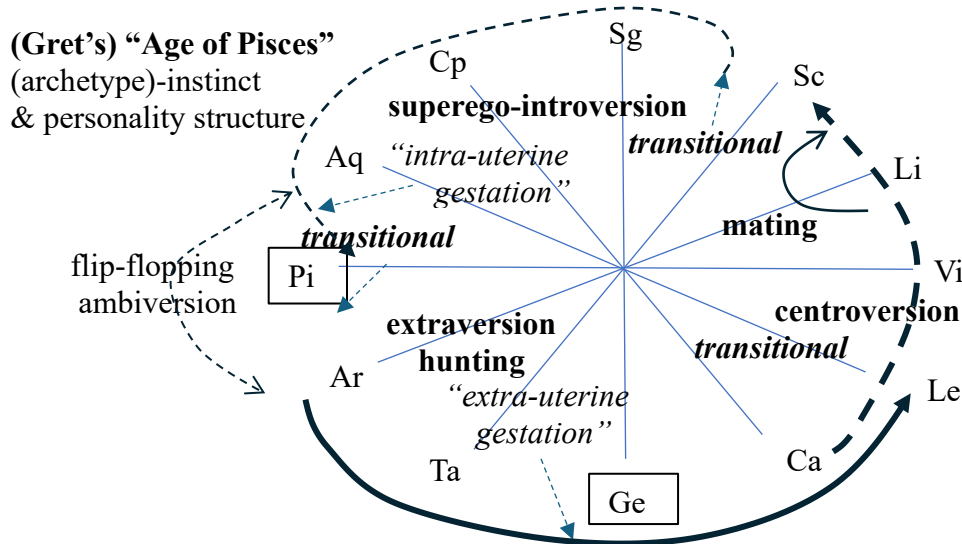


... it can be realized that looking for a Jungian “3rd” is insufficient. Eros needs to be paired (not with “thanatos”, but) with “narcissism” in its non-pathological sense; and “masochism” pairs “sadism”. The “D.S.M.” of “surface psychology” may be OK for one “surface psychologist” to talk to another “surface psychologist”, but labelling ‘X’ as “a narcissist” is unhelpful because, to our degrees, we are all “narcissistic”. The wiser path, therefore, is to identify what the “narcissistic aspects” of ‘X’'s psyche are doing e.g. after “time”, are they “flowing” or are they “stuck”? is “sadistic narcissism” to be tolerated (as a “bridge”) because of a present need to leave “masochism” behind?

The most problematic aspect of “surface psychology”, however, is its silence in respect of the “immaterial-ness” of the “psyche-(soul)”. FA’s longstanding readers are aware that, in our view, “overall psychology” needs “surface psychologists” to desist calling themselves “psychologists”. One useful and suitable alternative would be “high level neurologist”. Whatever that case, the astrologer who is resolved to take interest in “how” his/her “individual soul” might “integrate (or relate to)” the “collective soul” is faced with making coherent sense of all aspects of his/her 8th archetype. Let’s note, here, that physical Pluto continues to exist because it has avoided the fate that most of the rocks of the outer Solar system have suffered (gobbled up by Neptune). One of the most critical distinctions to be made in all of astrology is that between the immaterial realms, the archetypal & the transcendent i.e. only approach the former when one has “integrated” the term, “Deo concedente” (e.g. God does not like “prediction”). ‘8’ has the important preparatory role for any “judgment” that is forthcoming in Sagittarius. It isn’t sufficient for a “soul” to reach the Pearly Gates and claim, “I got along good with the collective soul!”. No, no, no, Aretha Franklin & Marvin Gaye have not been sent to Hell... it is, of course, far more subtle than that. To avoid overdoses of “pride” (you know where that gets you), a better idea is to aim for ‘2 breadth’ of “wisdom”...

THE JUPITER IN SCORPIO OPPORTUNITY OF 2029-2030

From 24/9/2029-22/10/2030, after a break of 11yrs, Jupiter will transit Scorpio. 12 months, of course, is rarely enough time to get to the bottom of anything, let alone ‘8’, but, as we have elsewhere noted, when Jupiter is transiting the sign that straddles “the (cusp of the) 9th house of the Age” (as devised by Jung’s daughter, Gret Baumann-Jung), it is worth considering the “Age”’s ‘9 big picture’; and, then, consider its ‘mis’-understandings in respect of the ‘(9)-10-(11) superego’. OK, to Gret’s “Age chart”...



... we note that the 9th house, the house of the “higher court”, is obfuscated by the most mysterious aspect of “the unconscious”, ‘8’. Moreover, the least mysterious aspect of “the unconscious”, ‘12’ (you won’t need a tertiary education to ‘get’ the links from ‘12 hypnosis’ to “mob psychology”) is on the ascendant. These placements point to why the philosophers of the “Age of Pisces”, in order to become “intelligible”, were in serious need of establishing “fundamentals” in depth psychology, not vice versa.

When we recall that a “right hemispheric” house (if one has developed into it) has a useful, diametric-geometric perspective of a “left hemispheric” house, ‘8-into-2 interest’ will turn to the “Age of Pisces” having ‘2 Taurus’ on the cusp of the 3rd house. And, so, we can anti-clockwisely rotate our focus from ‘12-1 Pisces rising’ to ‘2 Taurus’ and criticize its “fixed” “tendency” to get “stuck” in ‘3 intellectual’, infantile, “(over)-reductive” “physicalism” and then, if there are additional “regressive” streaks, to hole up in ‘11-10 eliminative physicalism’ (e.g. atheism). Atheism is (as atheist Freud would have said... if he had applied his own depth psychology to it) “sealed on the other side” by “projection” of its own “belief” (“non-belief” is “belief”) onto religious “believers”.

In short, the key issue in the proverbial “science vs. religion” debate is (neither “science” nor “religion” but) “belief”. Although “the greatest trick that the Devil ever pulled is that he doesn’t exist” is always worth re-quoting (e.g. “privatio boni”), the depth psychologist would want to add, “the 2nd greatest trick that the Devil ever pulled is that the unconscious doesn’t exist” because it is in “the unconscious” that “bestly” superegos gestate and, hijacked by fear & pride, adopt “paranoid-schizoid positions”. 2029’s winter solstice features a Jupiter in Scorpio “opposing” Saturn in Taurus.

1923: JUPITER IN SCORPIO (INTO-♏) Part 1 + FA's preferred soundtracks

The year of Jupiter transiting Freud's Scorpio ascendant (for the 6th time) was an expansive year for Freud insofar as it saw the publication of "The Ego & the Id". With it, he had given the "superego" (posited in 1921) a richer interpretative context...

1: LA ROUE (THE WHEEL) (Abel Gance) ☹☹☹ *Debussy: solo piano compl.*

To compile FA's "top 100" (☹☹☹☹) films, we picked our favourite from every year... 1923-2023. Then again, noticing that (i) some second-favourite films just had to be in our "top 100" & (ii) one viewing was enough for some films (i.e. not ☹☹☹☹), we went to adjust our list. Gance's "La Roue" is very, very good... but also it is very, very, very long and, so, one viewing was enough. Although it could have been shorter, this film is one of the 'most Freudastrological' of all time in the way that it delves the ramifications of a "physical-psychological-endogamy-exogamy square" in action. The story: a widower, "Sisif" (Severin Mars), rescues an orphan, "Norma" (Ivy Close), & raises her without educating her about her true parentage. Sisif's son, "Elie" (Gabriel de Gravone) and Norma believe that they are natural siblings. With Sisif having the knowledge that Norma would be a physically exogamous mate leads him into a deeper struggle with his Oedipal feelings & Elie's ignorance leads to resentments towards his father. Abel's natal horoscope reveals a Scorpio Sun & Moon in the 8th & 9th houses.

2: OUR HOSPITALITY (Buster Keaton) ☹☹☹ *Dvorak: Symph. New World*

Across the pond to the Mississippi, we have another version of the problem that (perhaps not often physically but always psychologically) confronts every individual, "endogamy vs. exogamy". Here, with the '3 bonus' of "Willie" (Buster) appearing as if he will suffer at the hands of his intended's brothers-(in-law), Freudians ponder the degree to which Willie has unrecognized psychological endogamous urges in need of further development. The fact, however, of Willie being (... errr) willing to risk the ire of these relations speaks to a capacity for heroic development that is greater than that of his ancestors... in other words, Willie has '1 intentions' not only to develop himself but also to tap his '5 Solar gifts and, if only semi-consciously, heal his "family curse".

3: A WOMAN OF PARIS (Charlie Chaplin) ☹☹ *Chopin: Nocturnes*

As it was for Sigmund, Charlie also had Jupiter transiting his ascendant as he tried to "transcend" his persona by not acting in this film. There was, nonetheless, no "transcending" of psychological truths e.g. "unhappy parents are fuel for one's fate".

4: SAFETY LAST (Harold Lloyd) ☹☹ *Django Reinhart: St. L Blues*

If Charlie is the Beatles and Buster is the Rolling Stones, then Harold, we might guess, is the Yardbirds... "the boy" (Harold) realizes that he needs to leave the realm of "the mothers" but, after his departure, he finds that his "mothers" are multiplying

5: THE THREE AGES (Buster Keaton) ☹☹ *Jelly Roll Morton: 1 Hour With*

This is the film that features Buster's astonishing "base jump" from high rise to high rise... it is worth seeing for this alone. Before & after it, the psychologist can't fail to notice the importance of brides being '5 free' to '7 choose' prior to '8 union'.

1935: JUPITER IN SCORPIO (INTO ♏) Part 2

One of the most damaged (& damaging) superegos ever to be re-born had made its way to the world's stage by the mid-1930s. Films of the 2nd half of the 1930s were pointing to the need for “mob mental health” but, as history tells it, it was all too late.

1: THE BRIDE OF FRANKENSTEIN (James Whale) ☹☹☹

The sequel to “Frankenstein” is commonly held to be one of the few sequels in cinema history that is better than the original, “the “Godfather II” of horror movies”. Well, at the very least, it is funnier than the original... a quality that may not be what the makers were intending. Mel Brooks took notice. One of the more ‘8-into-9’ aspects of this film is the “re-birth” of the monster (Karloff) out of a watery-fiery ‘womb’ – ‘8 Scorpio’ is the “fiery” water sign (‘12 Pisces’ is “airy”; & ‘4 Cancer’ is “earthy”). ‘10’ & ‘11’ become recognizable when the monster is swatting away all those who “reflect” its “compensatory” nature... and, then, ‘12’ becomes recognizable when we watch the monster befriend the compassionate, blind violin player (O. P. Heggie). Unfortunately, the possible re-birth & ‘2-3-4-5-6-7’ development’ of the monster is PTSD-ed by a pair of “regressives” who believe in shooting first and asking questions later. “It’s ali-i-i-i-ve” morphs into “it’s de-a-a-d” when the monster realizes that “death is sacred too”.

2: TOP HAT (Fred & Ginger: Mark Sandrich) ☹☹☹

The dancing here isn’t quite as memorable as that of “Swing Time” but this is, for us, the funniest of the Fred & Gingers. We also spot a sense of ‘8-into-9’ (re)-birth when we watch “Dale” (Ginger Rogers) being robbed of her ‘9-10-11-12 sleep’ because free & easy (= ‘9 Sagittarian’) bachelor, “Jerry” (Fred Astaire), is practicing his dance moves over her head. Dale’s over-reaction to her ‘mis’-conclusion points to a problem with her “animus” “projected” onto Jerry... who now has to endure the consequences of her mild “animus possession”. In order to unravel the ‘mis’-take, Dale & Jerry need to undergo “corrective” lower hemispheric developments. For Dale, this means almost marrying father-substitute, “Alberto” (Erik Rhodes). For Jerry, this means avoiding conclusions until he has ‘tapped into’ a rounded understanding of what is going on.

3: A NIGHT AT THE OPERA (Marx Bros: Sam Wood) ☹☹☹

As we have done for Freud (& Charlie Chaplin), we notice Groucho’s Scorpio ascendant and puzzle over why this sign might “tend” toward “bracketing” the world with a comedic tint (recall, here, that Freud puzzled over “Jokes & their Relationship to the Unconscious”). The obvious move is to ask those who (i) have Scorpio rising, & (ii) view existence as an absurd joke, “why?”. The FA-er won’t expect any unanimous answer, but we might discover that the common thread had something to do with the absurdity of (i) being “born into death”, (ii) (relatively soon after ‘(i)’) the “tendency” to have intuitions of ‘9 transcendence’ at the time of ‘descent’ into ‘2 embodiment’ & (iii) (soon after ‘(ii)’) the silliness of ‘10’ when it insists that ‘1 side’ of a ‘2-sided’ issue is “t/True”. Both Groucho & Margaret Dumont ‘got’ the funny side of matriarchy.

4: CAPTAIN BLOOD (Michael Curtiz) ☹☹☹

Many go through their lives with the belief that the most important thing is to be responsible for something or other – for Dr. Blood (Errol Flynn), it is the health of his

community – only to learn that this is a ticket to extremely unfair treatment at the hands of those whom, so it would seem, are more deserving of the treatment that they are dishing out on the responsible one. For the depth psychologist, however, it is likely that “being responsible” can be “used” as a psychological “cover” that, in turn, hides the “soul’s task” that Jung dubbed, “differentiating the anima”. Thus, Dr. Blood may be someone who ignored the challenges that were put in front of him as a planet – say, Jupiter – transited his 2nd quadrant... and, thereupon, when the planet moved up into his 8th house, the “superego gestation” issue was less about solidifying his ‘10 status’ and more about looking further down-forward to his re-visitation of his 2nd quadrant.

5: MUTINY ON THE BOUNTY (Frank Lloyd) ☹☹

Over the decades, by & large, “Oscars for Best Picture” have gone to films with big budgets. This was the case in 1935 but, as you can see above, we prefer the smaller budgeted “Captain Blood” primarily because it is centred upon its romance, whereas “The Mutiny...”’s romance is perfunctory. Both films, however, deal perceptively with the point at which the superego’s “heathy stopgap” aspect crosses its “event horizon” and implodes. Yes, “a taut hand is better than a slack hand”... but, “tensile strength”?

6: THE 39 STEPS (Alfred Hitchcock) ☹☹

Jupiter in Scorpio could be interpreted as, “luck in life & death situations”. If so, this movie would be its standard-bearer. The fact that “Richard Hannay” (Robert Donat) repeatedly eludes his nemeses with such absurdity – most of all, a bullet headed for his heart stopped by a Psalm – borders on annoying but it does add to the comedy.

7: A TALE OF TWO CITIES (David O. Selznick prod.: Jack Conway) ☹☹

If we use the (disputed) Virgo rising Dickens chart, we could use it as the go-to example of wide ‘zodiac-horoscope-phase-shift’ (Scorpio & Sagittarius near the I.C.), because his novels often give us characters who don’t really want to have anything to do with a ridiculous world... but they learn that “want” & “actuality” are not the same.

8: ANNA KARENINA (Clarence Brown) ☹☹

Greta Garbo had ‘9 Jupiter’ on a Gemini ascendant ‘feeding down’ to ‘8 Pluto’ on the 2nd house cusp... two useful placements for any actress who might want to play the role of a woman in two minds and, with them, bee-line her self-destruction. Would Anna have made her fateful decision if she had lived in the depth psychological era?

9: THE INFORMER (John Ford) ☹☹

“I came in with the fog, I will leave with the fog & there will be none the wiser”, recalls the phrase, “the fog of war”. No-one innocent, scapegoats everywhere. “Gypo” (Victor McLaglan) needs help... but it would only be gasoline on his self-destruct fire.

10: THE GHOST GOES WEST (Rene Clair) ☹☹

The title of the film – a story about a ghost going west from Scotland to Florida – give us a nice twist on the Freudastrological perspective that the “transmigrating” soul’s journey is one that goes from the west (-ern horizon) to the east (-ern horizon)

1947: JUPITER IN SCORPIO (INTO ♏) Part 3

Jupiter's "beneficent" aspect influencing Scorpio in this early post-WWII year may have been that a "hot war" did not break out between India & Pakistan because, in seeing Saturn conjunct Pluto, predictive astrologers would have shortened the odds.

1: GREAT EXPECTATIONS (David Lean) ☹☹☹☹ 23rd (of 100... see below)

In this case, we have used the release year in the U.S. because Dickens' "great" story points so well to the "expecting" (a colloquial word for "pregnancy/gestation") of a new layer of '9-10-11 superego' in '8'. "Miss Haversham" (Martita Hunt) may not live in a "mansion on the hill" but she at least lives on her mansion's upper floor and, there, she reveals herself as a woman "stuck" in grief over being left at the altar. There was no therapy in the 19thC and, so, she is an eminently forgivable character (one can say so for all Dickens' characters). If Miss Haversham had been in therapy, her dream life would have pointed to the need for a new 'level' of "inner marriage" to take place. If the psyche can see no further than its "outer marriage", the odds will bend in favour of "choosing/being chosen-by" an unreliable fiancé/spouse and becoming embittered. Psychoanalytic healing is based in "re-mem-bering rather than re-living" but, in Miss Haversham's case, we notice that she is "defended" against any "re-living" of her loss (Scorpio often aligns with "emotional pride") and, with it, intends to avenge her loss. The "great" problem of the superego is its tendency to jump to conclusions based on "outer" evidence alone. Every "emotionally proud" scientist who is-living (will-ever-live) would do well to take this (and, for that matter, all) Dickens' story(ies) to heart.

2: BLACK NARCISSUS (Michael Powell & Emeric Pressburger) ☹☹☹

Psychoanalysts, one can assume, would not be able to resist a film that features the word, "narcissus", in its title. "Sister Clodagh" (Deborah Kerr), "holed up" in her '10-11 windy (= "animus possessing") convent', would surely benefit from a period of psychoanalysis because, like "Miss Haversham", she has been left at the altar with a mind neither to "re-live" nor "re-member" her experience i.e. a mind that is not in the best position to become a nun. No surprises, then, that Sister Clodagh has to deal with her circumstance through "projections"... on one side, she meets her nemesis, "Sister Ruth" (Kathleen Byron), who is keen to see her "f/Fall" and, on the other side, a man, "Mr. Dean" (David Farrar) to whom Sister Clodagh does not want to be attracted to but, nonetheless, is. There is, of course, nothing wrong with marrying the perfect God-man but to do so as a "reaction" against acts of a flawed man-man is to jump the gun. Every time a woman goes for "perfection", she puts herself at risk of "possession" by her "animus". If the typologist is keen for some typology, this is a nice film to see how the "type" might play out in a nunnery... check the activities of the three other nuns.

3: THE LADY FROM SHANGHAI (Orson Welles) ☹☹☹

One of the first post-WWII films that highlighted the possibility of nuclear war annihilation (see above: Saturn-Pluto conjunct) is celebrated for Welles' use of a "hall of mirrors" to highlight the psychological complexes that had been ruining everyone's lives up until this climax. Although, in this film, we don't have a repeat of the "left-at-the-altar" theme of the two films above, we do have a repeat of the "vengeance against both husbands & would-be bridegrooms of the world" theme when we are wizened to the

scheming of “Rosalie” (Rita Hayworth) who, in her “awareness” (& in league with her husband’s partner, “George” (Glen Anders)), is looking to kill two birds with one stone. In her “unconscious”, Rosalie intends to kill three or more birds with one stone.

4: MONSIEUR VERDOUX (Charlie Chaplin) ☹☹☹

24 years after “A Woman of Paris”, Charlie would, once more, try to ditch what had come to be expected of him by playing a “Blue-beard”, “Monsieur Verdoux”, who is very much the polar-opposite of his “Little Tramp”. Charlie’s chief post-WWII issue was the public perception of him being a communist sympathizer (& many fans were not happy about the age-gaps of his love life) and, expectably, despite the film’s darkly wry, darkly dry & remarkably astute “Jungian” view of evil, he had a box-office flop on his hands. In this case, then, psychological astrologers might prefer to put Charlie’s ascendant to one side and, instead, inspect Pluto, his “chart ruler”, and its proximity to both transiting & natal Saturn in his 9th house in 1947. Was his Sun in Aries enough to intuit that this year was going to have a significant psychological death & rebirth?

5: NIGHTMARE ALLEY (Edmund Goulding) ☹☹

No doubt about it, 1947 was one of the great “film noir” years. This one, call it “the Taxi Driver of the 1940s”, has “mentalist” “Stan” (Tyrone Power), revealing that he is just as bad at “depth psychology” as he had been good at “surface psychology”.

6: ODD MAN OUT (Carol Reed) ☹☹

Not a few directors (e.g. Roman Polanski) declare this film a favourite. For FA, the main thing that stays in the memory is its “nightmarish” invocation & portrayal of “the unconscious”. There is nothing like a nightmare to “trigger” an interpretation.

7: BODY & SOUL (Robert Rossen) ☹☹

For “Raging Bull” lovers, here’s another film essay that ponders the sport that, in its extraverted aspect, is “above the belt” but, in its backroom aspect, is “below the belt”. Whatever the fight, the sooner the fighter ‘gets’ “reaction formation” the better.

8: GENTLEMAN’S AGREEMENT (Elia Kazan) ☹☹

Anti-Semitism was a hot topic in 1947 and, with every disagreement since 1948, the water continues to bubble. For Kleinians, there are too many moving parts in the “psychology of envy & gratitude” for a 2-hour movie to engineer them satisfactorily.

9: OUT OF THE PAST (Jacques Tourneur) ☹☹

Like “Miss Haversham” (see above), criminal “Jeff” (Robert Mitchum) jumps into the future under the belief that he can jump from an undifferentiated “(projected) anima” to a differentiated “anima” without stepping through the intermediate steps

10: BRIGHTON ROCK (John Boulting; script Graham Greene) ☹☹

The “film noirs” of the 1940s were not limited to Hollywood. This one is a good match for Tinseltown, because of (i) Grahame Greene’s Shakespeare-admiring script, & (ii) making the self-destructiveness of the gangster more explicit... the “death pact”.

FOR THOSE WHO ARE INTERESTED IN THESE THINGS...

👁👁👁👁: multiple viewings✓ 👁👁👁: “must sees” for buffs 👁👁: fine by no cigar

As the Northern Hemisphere moves toward the winter (summer) solstice, most evenings are cool and, often, cool enough to not want to go out. We expect that many of our readers have yet to see some of the films that we have seen more than once (or, in the next decade – if I/we get there – will re-watch) and, on cold evenings, when the “new releases” are not very attractive, there may be an interest in checking out one or two of the “old releases” that have stood (may stand) the test of “psychological” time.

As noted in our mini-review of “La Roue”, we compiled our own “top 100” by picking our favourite from each year (1923-2024)... but, then, found ourselves being unwilling to exclude some of our runners-up. Indeed, there are a couple of years where we have included three films. Overall, however, we have spread our favourites across the full feature-length historical palette and, with mood having much to do with what might take one’s interest on a chosen evening, we have included a genre classification e.g. science fiction, fantasy, adventure, musical, comedy, psychological (drama), crime (organized, individual), historical, biographical, war; western... admitting that many overlap and, as we have presented herein, are each, in their own way, “psychological”

One rainy day, we will re-type this list with an index that will direct readers to our earlier mini-reviews of these films... maybe we will do so after we discuss the films below that we have seen but not yet explained why we think & feel (= judge) that they highlight some of FA’s more salient points. If, dear reader, you dislike the majority of (or, even, some of) our favs, we would be very surprised that you have read this far...

1-to-50	👁👁👁👁	51-to-100	👁👁👁👁
2001: A Space Odyssey	1968 sc-fi	Taxi Driver	1976 psy
Vertigo	1958 psy	Gladiator	2000 adv
The Godfather I	1972 cri-or	It’s A Wonderful Life	1946 fan
Groundhog Day	1993 com	Amadeus	1984 bio
The Wizard of Oz	1939 mus	Schindler’s List	1993 bio
Lord of the Rings III	2003 fan	Swing Time	1937 mus
Raging Bull	1980 bio	Belle de Jour	1967 psy
Citizen Kane	1942 bio	Inside Out	2015 fan
Tree of Life	2011 psy	The Searchers	1956 wes
Soul	2020 fan	Sherlock Jr.	1924 com
The Seventh Seal	1957 his	Inception	2010 sci-fi
Mulholland Drive	2001 psy	Se7en	1995 cri-in
Once Upon... in the West	1968 wes	The Conformist	1970 his
Star Wars IV: A New Hope	1977 sci-fi	Jules & Jim	1962 psy
Saving Private Ryan	1998 war	Fanny and Alexander	1982 bio

The Grapes of Wrath	1941	his	Mystic River	2003	cri-or
Wings Of Desire	1987	fan	La Strada	1954	adv
City Lights	1931	com	Adventures of Robin Hood	1938	adv
Whiplash	2014	mus	The Treasure of Sierra Madre	1948	adv
Passion of Joan d’Arc	1928	bio	The Gold Rush	1926	adv
Life of Brian	1979	com	Dr. Strangelove... or, How...	1964	com
Eight & Half	1963	au-bio	The Big Short	2015	cri-or
Great Expectations	1945	his	Gosford Park	2001	his
Shrek	2001	fan	The Insider	1999	cri-or
Sunset Boulevard	1950	psy	Cabaret	1971	mus
Unforgiven	1992	wes	Singin’ in the Rain	1954	mus
The Shining	1980	psy	M	1931	cri-in
Interstellar	2014	sc-fi	Once Upon a Time... America	1983	cri-or
Gone With the Wind	1939	his	The Best Years of Our Lives	1946	psy
Dune II	2024	sci-fi	Dune I	2021	sci-fi
The Thin Red Line	1993	war	Spellbound	1945	psy
Blade Runner	1984	sci-fi	Blue Velvet	1986	psy
Lawrence of Arabia	1962	adv/bi	Persona	1966	psy
Apocalypse Now	1979	war	Goodfellas	1990	cri-or
The Seven Samurai	1954	adv	Chinatown	1974	cri-in
The Social Network	2010	bio	Bringing Up Baby	1938	com
It Happened One Night	1934	com	Tokyo Story	1953	psy
Crouch Tiger, Hidden D...	2000	fan	Star Wars III: Revenge...	2005	sci-fi
Hamlet	1948	his	Django Unchained	2016	wes
The Tragedy of McBeth	2021	his	The Kid/Modern Times	21/35	com
Psycho	1960	psy	Rules of the Game	1939	com
Pulp Fiction	1994	cri-or	JFK	1991	his
Godfather II	1974	cri-or	E.T.: the Extraterrestrial	1982	fan
Casablanca	1943	psy	Annie Hall	1977	com
No Country for Old Men	2008	cri-or	Satyricon	1969	fan
Ran	1986	his	Letters From Iwo Jima	2006	war
La Grande Illusion	1938	war	My Darling Clementine	1946	wes
Life of Pi	2012	fan	The Town	2010	cri-or
Some Like it Hot	1959	com	A Touch of Evil	1958	cri-or
Metropolis	1927	sci-fi	Avatar II: the Way of Water	2022	sci-fi

