

THE '2-11 INTERACTION'

The astrologer who, after FA, takes human neoteny seriously won't ignore the fact that the mid-winter Chinese New Year overlaps the West's new Moon in Aquarius because it reminds him/her of neoteny's 'short-circuit' that can occur from Aries, the 'pagan' NY, back to Aquarius. Even if a newborn can't articulate his/her predicament, (i) s/he is born with a close 'connection' to large-scale spatial pattern & (ii) large-scale pattern is easily (re)-'born' into his/her neoteny's psyche. This is the best explanation for why all cultures, whether "ancient" or "modern", generate an astrology. (The fact that the Christianization of the world had pushed the new year back a month or more speaks to the emphasis that Christianity places on "resisting" astrology because, in its view, its focus on 'outer macro-patterning' detracts from a focus on 'upper Heaven').

The West's connection to the Chinese outlook is valuable because the Taiji, the yin-yang "diagram of the supreme ultimate" that promotes 4-way consideration, helps Westerners not to get 'stuck' in monisms, dualisms or 'trinitisms' (this is, in our view, such an important reminder that we have written a companion article for this March 2024 article, "A Short Course in Mandala-ology"). In other words, the 'short circuit' that we outlined in our prior paragraph often dazzles the individual into 'stuck-ness', as if the "fixed signs" of the left hemisphere, Aquarius & Taurus, have a 'book-ending' effect that goes on to 'trap' the psyche in not-(so)-"fixed" Pisces & Aries. In terms of the Taiji, Freudastrologers see something "benefic" in '1 Mars' that, in time, is capable of growing beyond its "malefic" reputation... and, reciprocally, FA-ers see something "malefic" in '2 Venus' that, in time, is capable of engulfing Venus' reputation for being "benefic". (In an upcoming article, we will have more to say about '1's potential to '1 fight' for '5 Solar' things and desist from "malefic" '1 fighting for fighting's sake'). To be sure, because, unlike Mars, Venus is a 'Sun-hugger' (<45° away), its "malefic" side may not always be overt (call it, '2 beauty-for-beauty's-sake') but, when '11' is mixed up in the brew, we can at least think in terms of the left hemispheric 'short-circuit'.

For a specific example, consider the individual with (a well-aspected) Venus in his/her 11th house. Although many astrologers would set out with ideas about how easy it is for the individual to function in group settings, the psychological astrologer would also want to know if this ease might be supporting a lazy attitude to the personal tasks symbolized & outlined in the lower hemisphere. If the ego-developmental half of the horoscope looks 'difficult', the FA-er might refer the client to the Taiji image.

If the yin-yang diagram speaking to quaternity is not the Western astrologer's cup of tea, s/he would do well to attend to Ancient Greek mythology because the story of the birth of Venus-Aphrodite points not only to the 'short circuit' between Aries & Aquarius but, as Taurus' "ruler", Venus' 'circuitry' plugs into Taurus. In other words, '2 Taurus' can be seen as the 'subjective feminine half' of the birthing process insofar as the baby may not experience him/herself as 'born' prior to the experience of his/her first & foremost '2 possession', his/her body, a possession that, through the 'short-ish circuit' to Aquarius, s/he would like to be "cosm-(et)-ically" proportioned. Hence, the big issue in these cell-phone days of apps that can adjust "selfies" however one wishes and, in their way, have the effect of de-acknowledging that which had first picked up its Venusian steam in the first few pre-verbal, irrational months after birth. Later, into his/her Virgoan phase, the individual will be considering the 'feminine half' of his/her

full incarnation; recognition of one's own soma is not recognition of one's incarnation; incarnation is an altogether new level of physical self-recognition where 'outer' beauty fast fades behind the issue of one's psycho-somatic (\pm 'purely somatic') '6 health'.

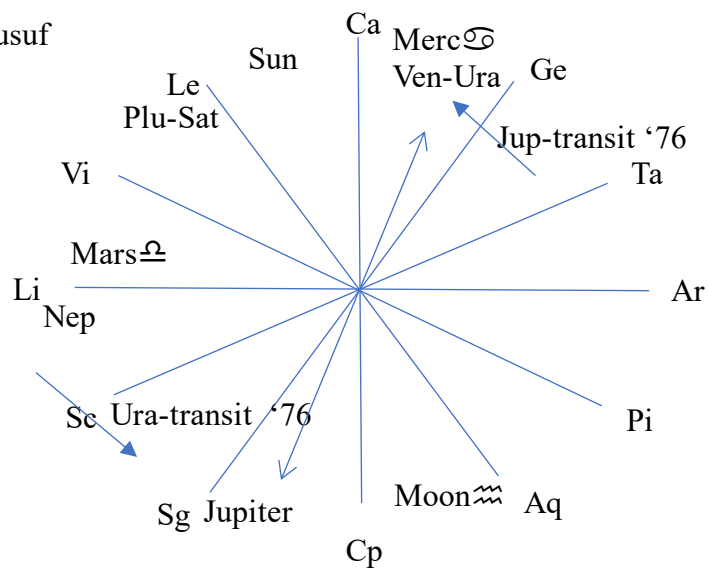
If, dear reader, you are following our reasoning here, you will realize that we place a lot of importance on the transit of Venus from Taurus into Gemini because this is the time when any 'stuck-in-Taurus' dualisms are afforded the opportunity of being '3 triangulated' with Geminian mutability and, in turn, psychological things can get moving again. What, then, might we say about the March 2024 sky that has Venus still transiting Aquarius and, therefore, has months to pass before it reaches Gemini? FA's answer: there is nothing, during these months, that would prevent an astrologer from musing on possible meaning(s) of '(1)-2 Venus-Aphrodite's' birth out of the '12 ocean' that had been 'fertilized' by '11 Ouranos' severed loins. Case in point: there is a hint of Venus' "malefic" underbelly to be found in myth... along with fun-loving Venus, we discover that the not-so-fun ("malefic") Furies are also '(1)-2 somatically born'.

The simplest interpretation of the birth of Venus-Aphrodite would focus on her lack of 'human-ish parenting'. We have no sense of Venus being contained in a womb or in a nuclear family. Indeed, when the time comes for Venus herself to marry, she is unable to take it seriously... she cheats on Hephaestus frequently. Christian moralists would deem this a "bad" situation... but, before bashing a Bible, the Jungian would want to know if there was something in the infidelity (or, at least, the urge to infidelity) that is speaking to "individuation". For example, is there something in one's marriage or 'committed partnership' that has put the brakes on self-understanding and, in turn, the psyche is forced to fantasize about an alternative partnership that would put the pedal to the metal? Is part of the problem that the individual can't even discuss his/her attractions beyond the partnership with the partner? And, so, again, we find ourselves returning to Taurus' capacity to draw the individual out of his/her too-collective '9-10-11-12 womb' into life because, even if the individual subsequently becomes "stuck" in '2 Taurus' and her focus on "superficial" beauty and adornments, s/he will at least be closer to '5' than the '11 ideologue' is. Individuals who (i) care for their respective "individuations" and (ii) have transits &/or "progressions" involving Venus, may need to find a psychotherapist to discuss things without the threat of judgement during '2's transits &/or "progressions", especially in these (not roaring 1920s, but) crazy 2020s...

So, what then are we to say about the most recent half-decade or so of Uranus transiting Taurus? For FA, the answer would be to double up the advice given in our prior paragraph because ideas about beauty are crazy-enough already, let alone when they are blown about by Uranus. Although Uranus was in Leo when the contraceptive pill was introduced (1960), we still see a Taurean connection insofar as the first group to make use of it were the Uranus-in-Taurus WWII babies-into-1960s-flower-children. Being able to have sexual relations without worrying about shotgun weddings and the like has been, like everything else Uranian, a double-edged sword. If Freud had been alive (he had Uranus in Taurus), his thoughts would likely have gone back to Charcot's view that (Marvin Gaye notwithstanding) neurosis can be "sexually healed". There is no need to have decades of depth psychological practice to realize that "relationship" stands to suffer when sex becomes too easy. The Buddha, if he had been given a chance, would have spoken of a middle way between too hard & too easy. So, what about? ...

EXAMPLE BOOK/IMAGE: AN UNUSUAL CONVERSION

Cat-(Stevens)-to-Yusuf
21/7/1948 12.00pm
London, U.K.



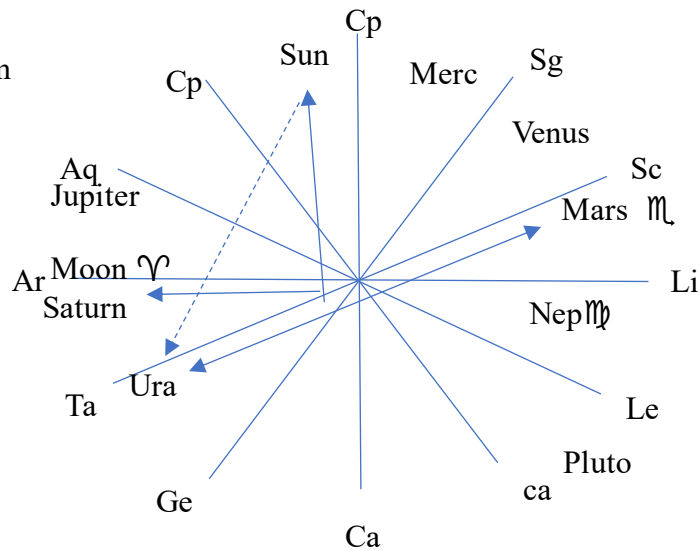
One of the oft-heard catchphrases in the (post)-modern secular West, “I’m not religious... I’m spiritual”, didn’t apply to the writer of the seemingly ‘spiritual’ songs, “On the Road to Find Out” & “Father & Son”. Although a perusal of Cat’s birth chart won’t tell us why he broke from his father’s Greek Orthodox inheritance to become a Muslim, it will give us a few clues as to why he felt the need to be “more religious than spiritual”. Specifically, the FA-er would look to any (if this is the word) ‘impinging’ of collectivizing archetypes on personal archetypes and, in Cat’s case, we do notice that his “chart ruler”, Venus, is closely conjunct Uranus in his 9th house & opposite Jupiter in his 3rd house. With transiting Uranus opposite transiting Jupiter in early ‘76 across his 2nd-8th house cusp, Cat may have been ‘primed’. Either way, we do know from his interviews that his key life-event was a “near drowning experience” during which he prayed to God that he would dedicate his life to Him if He decided to save him. Having been saved, re-readings of the Koran over the next 18 months sealed the religious deal.

A lot of Cat’s early success can be traced to the Neptune on his Libra ascendant, ‘charged up’ by Mars in Libra in the latter degrees of his 12th house. Throughout the 1970-71 span, Uranus rattled across his ascendant & Jupiter rolled down to its second “return”, re-emphasizing the natal Venus-Uranus-(Jupiter) contact. Saturn transiting Cat’s 8th house would, no doubt, have added to his religious/spiritual dissatisfactions insofar as this symbolizes ‘8-10 cynicism’ toward (music) industrial power-tripping.

If Cat had entered Jungian analysis in the early 70s, his analyst would not have been discouraging of his interest in Islam. Jung thought that religions, although they are problematic when they become nothing more than creeds, are equipped to buffer the psyche against chaotic inrushes from the collective psyche. By contrast, the (post)-modern West, full of D.I.Y. secular whimsy, is particularly ill equipped. Therefore, the case of a potential analysand being ‘against religion’ presents the Jungian analyst with the challenge of encouraging him/her to stick with the Jungian process all the way to its conclusion, lest s/he becomes as destructive as the creed(s) that s/he ‘is against’.

EXAMPLE FILM 22A: RUNAWAY TRAIN (1985) ☉☉☉

John Voight
29/12/1938 11.50am
Yonkers, New York



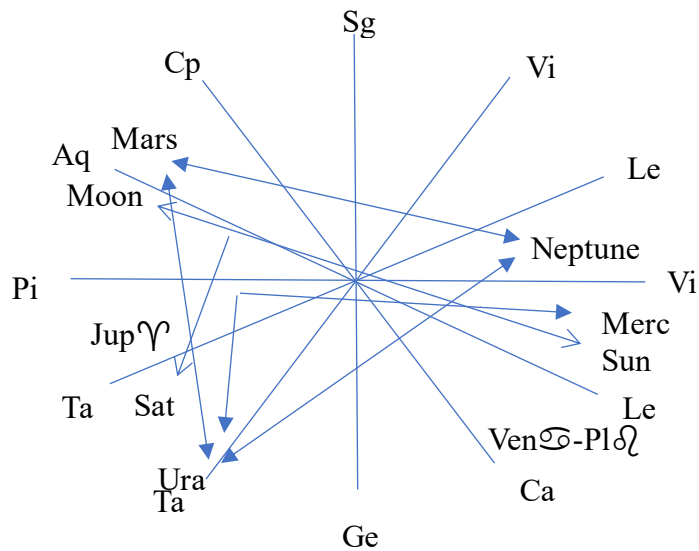
Astrologers usually begin at the beginning and, therefore, the first interaction that is registered is the sign on the ascendant. And, when it comes to considering the horoscopes of those who are relying on their respective masks-selves for employment, they have more reason to begin at the beginning. Nonetheless, the first post-beginning step, considering the “chart ruler”, adds worthwhile information. For example, if Jon Voight had seen an astrologer near his 1st Saturn return and spoken of his frustrations about getting work, the astrologer might have noticed his Mars opposite Uranus and advised him that he may get a “break” (an ‘11-ish’ word right there, Jim) when Jupiter & Uranus begin to rattle his descendant and, in doing so, oppose his natal Moon and, then, roll up to his Mars. As it turned out, he got his “break” before this – “Joe Buck” in “Midnight Cowboy” – a role that, in any case, wasn’t very Mars-Uranus.

Fast forward 15 years, however, with Saturn making its way into an opposition to natal Uranus in Taurus on the 2nd house cusp and we do see Jon in a role – “Manny”, a crazy-violent prison escapee – that gives us a sense of his ‘contact’ with his rebellious Uranus encountering the Martial “open enemy”. It isn’t easy to find a better metaphor for the double-edged sword and technology-gone-wrong than a runaway train... upon which Manny hopes to be re-born from an ‘11 freezing’ Alaskan winter and return to a world of permanent ‘2 springtime’ only to find that the “Furies” have taken hold.

Perhaps the most notable aspect of Jon’s horoscope is that his Sun in Capricorn on his M.C. is both square Saturn and trine Uranus. It seems that this has something to do with his political (what C.G. Jung calls) “enantiodromia”. As a young successful actor, Jon would campaign against the Vietnam war (he won his Oscar for his role as a paralyzed Vietnam vet) but, years later, he would not only become arch-conservative but also be keen to express it. As Jung pointed out (and, as we have noted with regards to Yusuf-Cat), politics lacks the “psychological hygiene” factor that provides religion with its upside. The “Catch 22” of politics – Jon played “Milo Minderbinder” – is that no-one can de-rail a runaway political train without becoming a politician oneself.

EXAMPLE FILM 22B: PAPER MOON (1973) ☾☽

Peter Bogdanovich
30/7/1939 9.50pm
Kingston, NY

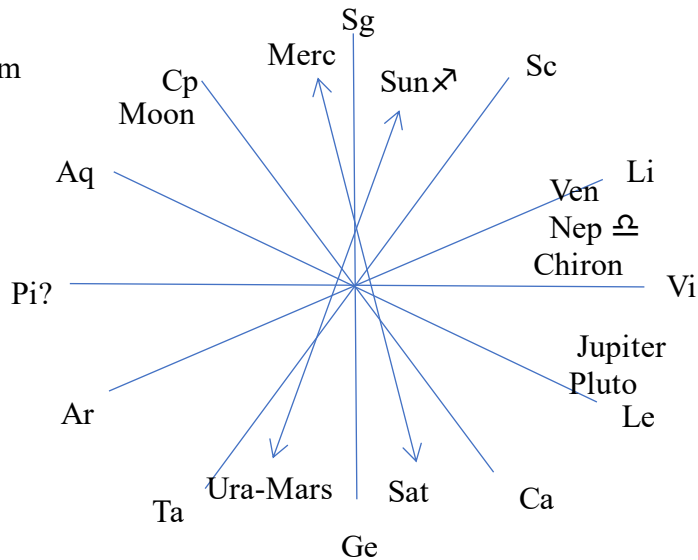


The director of “The Last Picture Show” (1971:☾☽☽) and “What’s up, Doc?” (1972:☾☽), Peter Bogdanovich, has one of those, “hmmm, there’s a lot going on here” birth horoscopes. The first port of call for most psychological astrologers would likely be his T-cross configuration made up of a Mars-Moon conjunction straddling the cusp of the 12th house, a Venus-Pluto-Sun conjunction straddling the cusp of the 6th house and Saturn in Taurus on the cusp of the 2nd house. In its way, this “complex” competes with his grand trine configuration that is made up of the abovementioned Mars-Moon conjunction, Uranus in Taurus in the 2nd house (‘2-2-11’) and Neptune in the 7th house. When it comes to the issue of “tricking” people out of their hard-earned cash, we note that, with his Saturn & Uranus natal placements, Peter would have taken an interest. It isn’t a great surprise, then, that many take the view that “Paper Moon” is his best. The “tricking” idea is emphasized further when we notice that the “family romance” of “Paper Moon” has the quality of a father-daughter relationship bouncing back-‘n’-forth into-from a brother-sister relationship, nicely symbolized through Mercury, the “ruler” of the Gemini I.C., forming a tight square to Uranus. We get a sense that, with Jupiter transiting Aquarius in 1973, Peter had let the big “benefic” carry his interest away from his difficult T-cross & toward something more comic than the fading West.

OK, so what might happen when we introduce ‘8’? At Peter’s midlife Uranus-in-Scorpio-in-the-8th-house-opposing-Uranus-in-Taurus-in-the-2nd-house (‘11-2-2-11-8-8’), his lover at the time, Dorothy Stratton, was murdered by her ex-boyfriend, Paul Snider. It is ironic that, 20yrs on, Peter went on to play the role of “Dr. Melfi”’s analyst in “The Sopranos” because his ‘plenty-going-on’ horoscope tells us that he would have been an ideal candidate for midlife psychotherapy. If his analyst had some sympathy for astrology, s/he would have had much sympathy for Peter (analysts are sympathetic even without astrology) because after struggling, year-in-year-out, through his lower hemisphere, he winds up dealing with “confusing” Neptune on his descendant. Peter’s analyst, therefore, would need to have helped him to step through his 7th house.

HEROES OF DIRECTION XXII: TERRENCE MALICK

Terrence Malick
30/11/1943 ??1.30pm
Ottawa, Illinois



Film history distinguishes between films that feature children and, in their way, are made for children and films that feature children and, in their way, are made for adults. For example, Steven Spielberg's "E.T.: the Extraterrestrial" might place in the "for children" group and Francois Truffaut's "The 400 Blows" might place in the "for adults" group. Firmly in Truffaut's category is Terrence Malick's "The Tree of Life", his meditation on the lot of "baby boomers" who were raised 1950s middle America. Knowing that Terrence was part of this generation, we can take this film as his most biographical. Anyone who had (i) seen his earlier movies, (ii) been super-impressed by his unique (= "individuating") style, and (iii) become super-interested in how he might had forged a style that is immediately recognizable as 'his', would want to see it.

Terrence's art is more than unique, however. It is the epitome of cinema insofar as his films, rather than having that familiar feeling of an adapted stage play or novel, have the unusual feeling of an adapted poem or a song lyric. There is a sense in which his inspiration is the music video... this isn't obvious at first because, at first, "MTV" had come out of "A Hard Day's Night" and the throwaway pop-rock of the 1980s but, if music video had begun in Wagner's day, Terrence might have been right at home & earning top dollar as the go-to director for 'visualizing' slow-building symphonies.

In keeping with his Sagittarian Sun, Terrence likes to fill his 'music videos' with philosophical questioning. Every now & zen, he includes some answers. For example, in "The Tree of Life", voice-over mother, "Mrs. Obrien" (Jessica Chastain), educates her sons, not only telepathically but also by 'outer' example, "a man's heart has heard two ways through life... the way of nature and the way of grace (nurture); you have to choose which one to follow; grace does not try to please itself; accepts being slighted, forgotten, disliked; it accepts insults and injuries...; (the way of) nature only wants to please itself; to have its own way; finds reasons to be unhappy; when all the world is shining around it & love is smiling through all things... they taught us that no-one who loves the way of grace ever comes to a bad end; I will be true to you, whatever comes". Later in the story, her eldest son, "Jack" (Terrence; Hunter McKracken, Sean

Penn), chooses (or does he?) the “way of nature” when he confesses to his ‘Darwinian’ father, “Mr. O’Brien” (Brad Pitt), “I’m more like you than her”. With this confession having the ring of a difficult transition from mother-love to father-love, our first guess at Terrence’s ascendant, ‘12 Pisces’, is an ascendant that places difficult Saturn in his 4th house. Pisces is, in any case, a pretty good fit for his ‘classical MTV’ style; and the positioning of ‘11 Uranus’ conjunct ‘1-Mars’ (e.g. aggression with electricity) in his 3rd house of the sibling fits with what we see on the screen. Irrespective of the astrology...

From a narrow Freudian perspective, the timing of Jack’s “I’m more like you than her” confession is instructive insofar as it comes on the heels of his exclamations, “she loves me more than you!” (= “I love her more than you”), & “you (dad) want to kill me” (= “I want to kill you”). In other words, Jack’s pre-Oedipal psyche solves the problem of wanting to kill his father via a “passive identification” with his father that, in turn, leads to the semi-resolution of his Oedipus complex. We use the term, “semi-(resolution)”, because, in the not-too-distant future, Jack will need to “dis-identify” from father, irrespective of how loving or tyrannical he happens-(ed) to be, so that he can embark on the search for the purpose of his existence. In the horoscope, this “dis-identification” process begins in the 5th house... but, if there has been difficulty in the 4th (or for that matter, any of the left hemispheric) houses, this process will not get off to anything like a straightforward start. To assist his/her embarkation, the astrologer will “call”-on (or, be “called”-by) his/her Sun, lunation cycle and/or 30° of Leo. The non-astrologer doesn’t have access to astrology’s plain-speaking symbolism, but this doesn’t mean that s/he can’t “individuate”, Terrence being a case in point. Other ways to individuate would be to engage ‘inner’ techniques, such as meditation or entering Jungian therapy, that have a Solar effect. Although watching a movie is not an ‘inner’ technique like meditation, a film like “The Tree of Life” puts the non-astrologer in the mood for it. Terrence exemplifies ‘anti-meditation’ with his first film about a ‘Charles Starkweather-ish’ serial killer, “Badlands” (1973). In it, the Sagittarian-philosophical question that presses for attention is the degree to which the serial killer won’t or can’t stop killing. The tersest filmization of this question is Sagittarian Fritz Lang’s “M”.

Terrence’s Sun in Sagittarius tells us that, even if he didn’t focus on philosophy, he would have a passing interest in it. In his case, his interest was more than a passing one... he studied philosophy at Oxford, translating Martin Heidegger’s “The Essence of Reasons”, and, no doubt, had been steeped in “dualistic” Plato before doing so. This is reflected in “The Tree of Life” in the scenes that feature the now-grown Jack, having made himself the success in earthly life that his father didn’t achieve, struggling with the deeper meaning of his achievement and his (going on the looks on faces) wasteland marriage. Terrence’s issues in relation to the meaning of marriage are explored in his follow up to “The Tree of Life”, “To the Wonder”... it is no wonder that Terrence has natal Venus in Libra square to the Moon in Capricorn and trine to Saturn in Gemini.

Because Sagittarius follows on from Scorpio, Terrence’s Sun in Sagittarius also has an interest in man’s multi-millennia struggle with the awareness of mortality and finality. Indeed, after Mrs. O’Brien begins to wonder whether the sudden death of her son, Jack’s 19yrs old brother, is a punishment for not being as ‘true’ as she had hoped that she was, Terrence breaks into a “2001: a Space Odyssey”-like rumination on the evolution of the universe. Take it from me, dear reader – I am a Mars in Scorpio and Sun-Saturn-Mercury in Sagittarius – if you want to know what the 8th-archetype-into-

the-9th archetypal journey is all about, you might as well start here. More than “2001: a Space Odyssey”, perhaps, is the influence of the cinema’s most famous ‘N.D.E.-after-growing-up-in-the-American-mid-west’ film, Frank Capra’s “It’s a Wonderful Life”.

5 years after “The Tree of Life”, Terrence gave us a kind of “Tree of Life II”, a ‘9 expanded’ rumination of the abovementioned ‘2001-ish’ “Tree of Life” mid-section, titling it, “Voyage of Time”. This title is revealing insofar as, rather than take interest in things unfolding through time, he looks at time itself unfolding through (I suppose it would have to be called) ‘meta-time’. Longstanding readers will already know that this rumination helps the philosopher to grasp the contrasts amongst the three ‘types’ of natural time, cycle, line, eternal. Fittingly, there is plenty of water imagery – crabs scuttling through shallow water – and references to the (feminine)-maternal nature of time. It appears that Terrence concurs with Einstein that the ‘feeling’ of flowing time, whether it be in extropically ordering or entropically disordering, is an illusion.

If passing time is ‘truly’ an illusion, what is the individual to do about the fact that s/he is “locked in a moving box”, unable to share this ‘truth’ with others? This is the question that sits on the tip of the tongue of “Sgt. Welsh” (Sean Penn) in Terrence’s second must-see, “The Thin Red Line” (1998), a story about a pair of soldier-brothers in the Pacific theatre of WWII. Yep, the passage of time might be an illusion, but “Pvt. Witt” (Jim Caviezel) adopts the illusion so that he might reach the psychological state of being as accepting of death as his mother seemed to have accepted it when her time had come. The trouble for the soldier, of course, is that, typically, he won’t reach his mother’s ripe old age when his time arrives. This puts a kind of spiritual urgency into a soldier that, ironically, carries him to the fate that his training had intended for him to avoid. This is the opposite of General Patton’s idea that heroism is about trying to stay alive and have the enemy soldier die for his country (Clint Eastwood explores this conundrum from the Japanese side in his not dis-similar “Letters from Iwo Jima”).

From his voiceover reflection, “people talk about immortality, but I ain’t seen it”, we realize that Pvt. Witt suffers from insufficient Platonic education. His spiritual advisors hadn’t explained to him that we aren’t supposed to see immortality because, if we did, our eyes would be taken off our ‘in life’ (e.g. scientific, psychological) tasks to the degree that we cease to care about their completion. FA’s longstanding readers know that complete incarnation means embodying the horoscope’s lower hemisphere, both physically & psychologically. Although, in theory, such a completion could occur prior to enlisting in a marine core, it is usually the case that it won’t be psychologically complete. Although Terrence has not natal placements in Aries, FA deems it significant that his & Steven Spielberg’s “Saving Private Ryan”, movies that both feature a beach landing from the ocean, appeared on screens near us as Saturn was transiting (out of oceanic Pisces) into Aries. It is not uninteresting to us that, 7yrs after “The Thin Red Line” (Saturn now in Cancer), Terrence gave us another beach-landing in “The New World”, his meditation on how (what eventually became Sun-in-Cancer & Saturn in Libra) Europeanized America would set itself up without ‘5 Leo-nic’ royalty... to wind up “regressing” from Cancer back to a Gemini descendant... whereon it realizes that, being a psychologically un-embodied nation, it has to deal with “open enemies”.

Going on Hollywood scuttlebutt in respect of Terrence & Mel Gibson, it looks as if they will be inter-referenced through 2024... they’re both making Biblical movies.

TERRENCE MALICK'S (PSYCHOLOGICAL) "TOP 5"

If we include Terrence's 'documentary' film, "Voyage of Time", we could have compiled a "top 10". The question remains, however, as to whether he journeyed too far down into the MTV-poetry rabbit hole in his twenty-teen films. "To the Wonder", for example, is an important film for those who want to know more about his romantic struggles, but they sometimes have the feeling of being made by a Malick-imitator.

1: THE TREE OF LIFE (2011:1) 🌟🌟🌟🌟

One of the reasons for our ranking of this film as the "best of the teenies" is the '9 broad' interpretations that it invites, especially in respect of the concluding scenes of "Jack" (Sean Penn) reuniting with the "souls" that had been significant in his life. Terrence didn't have to worry about "Benjamin Button"-type make-ups because the reports of individuals who have had "N.D.E.s" (longstanding readers know that we at FA prefer 'near transcendence experiences') suggest that the f/Forces above & beyond us 'comfort' our respective post-death environments by showing familiar faces as they appeared to us in life's prime. It appears as if the forces that are greater than us want to make our transitions as easy as possible... if, at least, we deserve it (the % of N.D.E.s that are hell-ish is still uncertain because these are less likely to be reported). This film is an example of (in our view) justified non-linearity (we don't always like it) because it highlights how Jack had grown from the natural nature of his 'Darwinian' father to the architecturally hard-edged nature of his adult professional environment. After all, when we notice the film's middle-section that covers 14,000,000,000yrs, we can make a claim that this film has the most non-linear narrative ever put to screen. FA, for one, is keenly waiting for the sequel, "The Tree of Good & Evil". Its prequel might be...

2: THE THIN RED LINE (1998:5) 🌟🌟🌟🌟

The royal Solar road to "integrative pluralism" begins with acknowledgment of duality but, in saying this, the emphasis is on the word 'begins'... otherwise, all day is wasted worrying about Descartes and not caring about the middle of the story and the values that come to its centre-stage, "one man looks at a dying bird & sees nothing but unanswered pain; death has got the final word... it is laughing at him; another man sees that same bird and feels the glory... feels something smiling through it". The end of this Solar road transcends the duality e.g. a bird that is dying (but doesn't know that it is dying) may not be in as much pain as other experiences in its life and, indeed, it may be focused on the novelty of its experience; the being that knows that its death is certain, even if s/he survives early threats to his/her life, such as "Sgt. Welsh" (Sean Penn), has the challenge of making him/herself into a receiver of immaterial signals. In the same way that a brain scientist looks on with amusement at a "primitive" who looks inside a radio and expects to see a miniature orchestra, so do others look on with amusement at a brain scientist who looks inside a "moving box" for his/her answers.

3: DAYS OF HEAVEN (1978) 🌟🌟🌟

Right at the outset of his journey to uniqueness, Terrence realized the value of the voice-over as the way to '9 bridge' motivation & behaviour. We note, however, that his earlier films have some psychological distance insofar as the events are 'explained' by a relatively peripheral character. Oftentimes, in the "family romance", one sibling

is submerged inside it and the other sibling floats above it. Here, the floating sibling is the physical sibling, “Linda” (Linda Manz) and, although she tells us that her brother, “Bill” (Richard Gere), and de facto sister-in-law, “Abby” (Brooke Adams), are posing as a physical brother-sister pair, her ‘explanation’ is unsatisfactory, especially in light of the fights that Bill is getting into as a result. Meanwhile, the psychoanalyst assumes until proven otherwise that Bill & Abby are taking part in a psychologically incestuous relationship. This means that “the farmer” (Sam Shepard) is the potential exogamous healer of Bill’s & Addy’s mutual arrested development... and, for a while, he is. In the background, however, is the social landscape. “Some need more than they got; some got more than they need; all we need is to find a way to get them together”.

4: THE NEW WORLD (2005) 🍷🍷🍷

Criticism of Ridley Scott’s “1492: Conquest of Paradise” looked more justified after Terrence’s tragic (1607-1617) tale of Pocahontas (Q’orianka Kilcher) was put to the screen. Historians tell us that there was no romantic relationship between John Smith (Colin Farrell) & Pocahontas but, for FA, Terrence’s fiddling about with history is justified insofar as it illustrates the challenges of establishing a level of psychological exogamy that matches the level of physical exogamy. By rights, it was the task of John Smith to ingratiate the “naturals” well enough that they would accept him as husband of their princess. If he had done so, relations between England & the New World might have gone down a very different path... but, of course, Smith was still too attached to Mother England. As Terrence portrays it, Pocahontas arrives at her understanding of the subtle and not-so-subtle role that mothers can play through the wise actions of her accepting (and ‘historically accepted’) husband, John Rolfe (Christian Bale).

5: A HIDDEN LIFE (2019) 🍷🍷

The comparisons to Mel Gibson’s “Hacksaw Ridge”, released only a couple of years prior to Terry’s own meditation on conscientious objection are inevitable. Franz Jagerstatter (August Diehl) was given a chance to serve the Nazis in a non-combatant capacity, but he refused. Acceptance would have, if imperceptibly, prolonged the war. By comparison, the issue of prolonging a war was not part of Desmond Doss’ concern, at least as Mel portrayed it... but, with this movie, we could ask how might Desmond’s legacy have panned out if his inspiring heroism led to deeper entrenchment and, then, a ‘war of attrition’ with much greater suffering? This question is in the same ball-park as questions about how better or worse off the West might have been without 2,000yrs of Christianity e.g. to what extent can we say that Christ had erred in not explaining the psycho-dynamic of “secondary gain”? did Christ explain it without being heard?

6: BADLANDS (1973) TO THE WONDER (2012) KNIGHT OF CUPS (2015) VOYAGE OF TIME (2016) SONG TO SONG (2017) 🍷🍷/🍷

Those who don’t care for Mother Nature & the ‘meta-philosophy’ of time won’t miss much if they miss “Voyage of Time”, but we do at least recommend sticking with it through to the scene of Empedocles’ 4 elements, fire-earth-air-water, putting on one big symbolic show with the steaming lava flows on the sea-shore. “Badlands” is a very good film in a genre, “serial killer flic” that, in ensuing decades, became over-worked.