

## THE '12-1 INTERACTION'

On 13/6/2020, Mars forms (what could be called) a 'double-double' interaction i.e. '1 Mars' will '1 conjunct' '12 Neptune' in '12 Pisces'. Over the day or three either side of this date, most astrologers would expect a level of “confused aggression”. Yet, when we also consider the fact that, in the hours prior to this conjunction, the Moon will, (a) transit these two planets and, then, (b) form its waning square to the Sun in Gemini, we could also argue that it could pick up the 'emotional flavour' of the '12-1 interaction' and 'deliver' it to a Sun that, over the prior month, has been 'heroizing' Gemini's thinking. For the mature psyche, this Lunar overlay symbolizes the chance to “integrate” part of this 'difficult' interaction. Then again, this interaction is better described as 'doubly difficult' because, when '1' and '12' are considered during times when they are not in aspect, they are each considered to be 'difficult'.

Back in the days of “traditional” astrologers, Mars was described as “malefic”. In these “modern” astrological days, this term is no longer accepted. All the same, it would be going too far to describe Mars as “benefic” and, so, the best compromise is to go no further than describe Mars as 'neutral'... and only when it is able to express initiative without generating aggressive and self-defeating opposition, an occurrence that is common when Mars fights for fighting's sake rather than fighting for a better expression of the Sun. So, when we consider Mars in aspect to Neptune, we first look to see if Mars has lost sight of the Sun for which it is supposed to fight. If Mars loses its Sun-sight, we don't have to wait long before fights turn into wars.

Thus, one of the tasks of a psychoanalysis is to work out the difference between fighting for the Sun and fighting for fighting's sake. This isn't easy because any fight that 'surfaces' will have already been going on unconsciously for some time and part of this unconscious fight will have its Solar component. This means that there will be something valuable to find when an analysand is “acting out” his/her aggression. An almost perfect metaphor for this something would be “don't throw the Martial baby out with the Neptunian, amniotic bathwater!”.

One subtle way in which aggression is “acted out”, even if the analysand would wince at his/her analyst's use of the word “aggression”, is the “idealized lust” that is more commonly known as “falling in love” (and, let's face it, s/he would not warm to the term “idealized lust” either). As a result, many psychotherapists will, when faced with an analysand in the throes of this 'predatory' phase of “love”, leave these stark descriptions aside and look to the possible Solar component that may lead the lovers into something t/True but, even then, they would need to remind themselves that the animal level of the Sun is the predatory lion... in other words, the Sun might require even more “transformation” than Mars already requires for these two fiery 'planets' to work together (this is a significant part of our first example, “Carol”, below, even if it is a part that could only have been answered in “Carol II: the Relationship”).

Having already discussed the '8-9 interaction' (March 2020), we here point out that the '12-1 interaction' is similar insofar as they both draw on adjacent water-fire sequences of the zodiac cycle (as does '4-5'; see July 2020). In comparing the two, we note that '8-9' and '12-1', although they both point to the 'overlap' of watery 'death' (astrologers usually prefer the term, “endings”) and fiery '(re)-birth' (“beginnings”), '8-9' places more emphasis on the '8 death' side of the 'death/re-birth' ledger (i.e. '9'

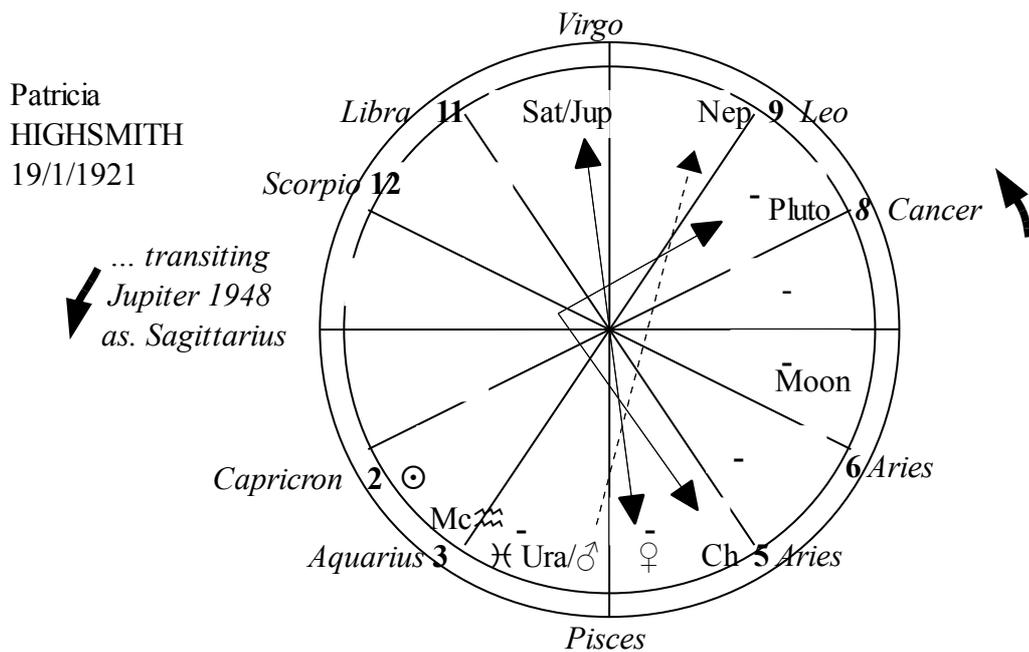
spends half of its time looking at how (re)-birth might be avoided via transcendence) whereas '12-1' places more emphasis on the '1 (re)-birth' side of the 'death/re-birth' ledger (i.e. '12's alignment with non-flowing “eternity” leads it to discount the 'loss' that occurs along a changeful, entropic timeline). This note is another way of saying that the “cardinal” ('1'-'4'-'7'-'10') and “fixed” ('2'-'5'-'8'-'11') archetypes tend to be more emphatic than the “mutable” ('3'-'6'-'9'-'12') archetypes.

Freudastrology goes a step further with the emphasis on (re)-birth in respect of '12' to '1'... it also constitutes the shift from (narcissistic) masochism to (narcissistic) sadism. And, so, when '12' is in aspect to '1', we might expect a level of entanglement of these two instincts and, in turn, we come upon one of the archetypal 'formulas' for “sado-masochism”. As Freud would discover, this is the entanglement that lays at the base of many psychoanalytic 'failures' i.e. deeper down than his/her impulses to heal, the analysand 'likes' his/her suffering more. Although it is the day-in-day-out task of the analyst to explain the analysand's symptoms to him/her, when the analyst tries to explain this one, the analysand can 'incorporate' his/her “sado-masochism” to reject the explanation. For example, the analysand 'likes' the fact that s/he does not believe the explanation. Further, this disbelief can be used as a 'reason' to leave the analysis i.e. the analysand can sadistically punish his/her analyst for his/her wholly incredible diagnosis by leaving treatment and, in doing so, s/he serves a masochistic “secondary gain” of punishing him/herself by closing off the avenue to healing (Freud called this “sealing the pathology on both sides”).

Now, to what extent can we say that sado-masochism is restricted to those who have significant '12-1 interactions' in their natal charts? FA's longstanding readers will know that, because we take stock in the fact that Homo sapiens is a “neotenous”, birth-occurs-in-a-womby-state species, we would answer “to a very limited extent”. This 200,000±yr-long biological evolution has been recently underlined by a 2,000yr-long cultural evolution (symbolized by the precession of the spring equinox from '1 Aries' into '12 Pisces'). In other words, there is a sense in which everyone has Pisces on the ascendant. In turn, we would conclude that individuals who have birth charts with Pisces on the ascendant have 'double Pisces' ascendants (presently, we could go so far as to say 'triple Pisces', given that Neptune is transiting its own sign).

From this idea it is possible to conclude that the '12-1' inclination for war is not restricted to individuals who have significant '12-1 interactions' in their (respective) birth charts. We are all keen on war. It would be fair, however, to see war-mongering as something that is more expectable in these individuals. One of the more worrying aspects of war-mongering, however, might belong to the '11-1 interaction', something to which we will return to when our focus turns to it but, here, we will point out that '11's intellectual species of idealism carries the problem of disguising the instinctual satisfaction that war-mongering provides. For example, prior to the 2<sup>nd</sup> Iraq War, we didn't hear any rhetoric to the effect of, “boy-o-boy!! do I love the smell of napalm in the morning!” Rather, we heard a lot of stuff about fighting for democracy (because, it seems to the democrat, the will of a mob-majority serves the world better than the will of a leader). When we pair this with our explanation above that sadism is itself a disguise for masochism, then we realize that the Age of Aquarius will feature 'double disguises'. The dark road of disguised motivation was something that interested...

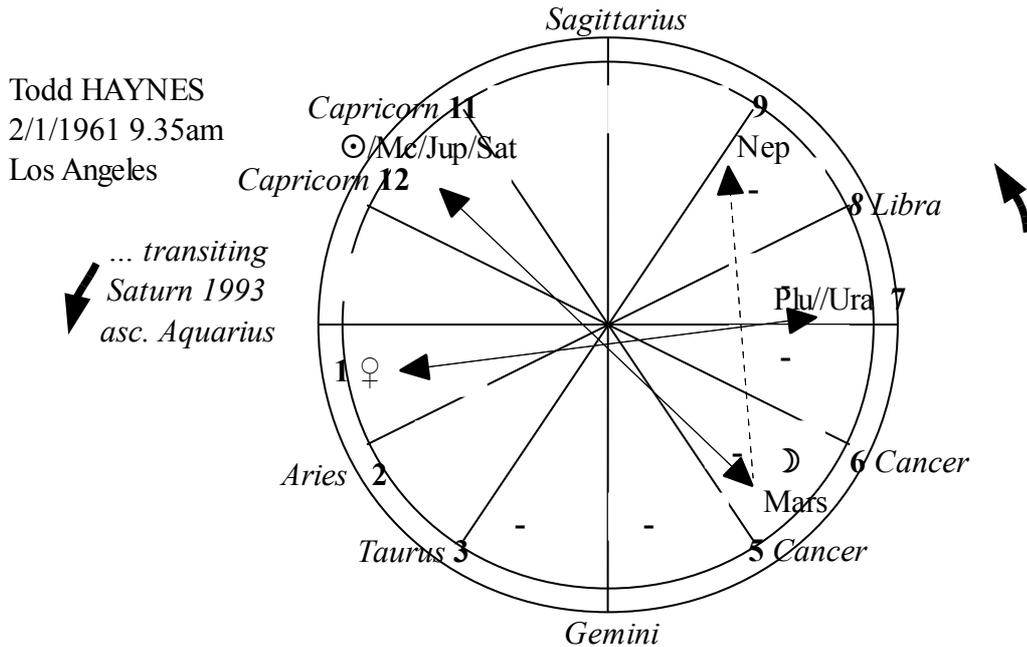
**RELEVANT BOOKS/IMAGES VI: THE TALENTED MR. RIPLEY (1955)**



Most of those who have Sagittarius on the ascendant will have Pisces on their (respective) I.C.'s. Only 1/12<sup>th</sup> of these, however, will have Mars in Pisces. Fewer still will have Mars in aspect to Neptune (and Uranus/Venus). If the individual happened to be an author, we wouldn't be surprised if s/he invented a character who combined the opportunism of the Sagittarius ascendant with an ocean of desire residing behind it. And, so it happened, Patricia Highsmith came up with "talented" "Tom Ripley".

Rather than trace Tom's "talent", a gift for mimicry, to Patricia's natal Sun in Capricorn, it makes more sense to see it in her natal Mercury in the 2<sup>nd</sup> house that is looking to the cusp of her 3<sup>rd</sup> house by virtue of it being in the sign that sits on the 3<sup>rd</sup> house cusp, Aquarius (i.e. Mercury's conjunction to the Sun 'talentizes' it). Although Mercury isn't conjunct Uranus-Mars-Venus, we can at least say that Mercury 'feeds' this 'complex' because Mercury resides in the sign that Uranus rules. When Jupiter transited from her ascendant down-to/through this 'complex' in late 1940's, Patricia authored her first successful novel, "Strangers on a Train", that also told the story of a calculating 'brother' but her chart ruler needed to have completed its journey over her natal Neptune in her 9<sup>th</sup> house before she would introduce the world to her most celebrated character. This makes sense insofar as Ripley brings up the philosophical question that Marxists disdain but Jungians embrace i.e. is it better to live poor and be rich in self-knowledge or live high on the hog in the glamorous fast-lane and be poor in self-knowledge? The big problem for Tom is that "Dickie", the 'brother' with whom Tom has "identified" with a level of "consciousness" (or, at least, "sentience") rarely seen in a therapeutic context, is no less '12-1' confused and desirous than Tom and, as a result, he is unable to help Tom answer the question. The role that sexuality plays in all this is comes further to the fore in...

RELEVANT FILMS 6A: CAROL (2015:☾☾)

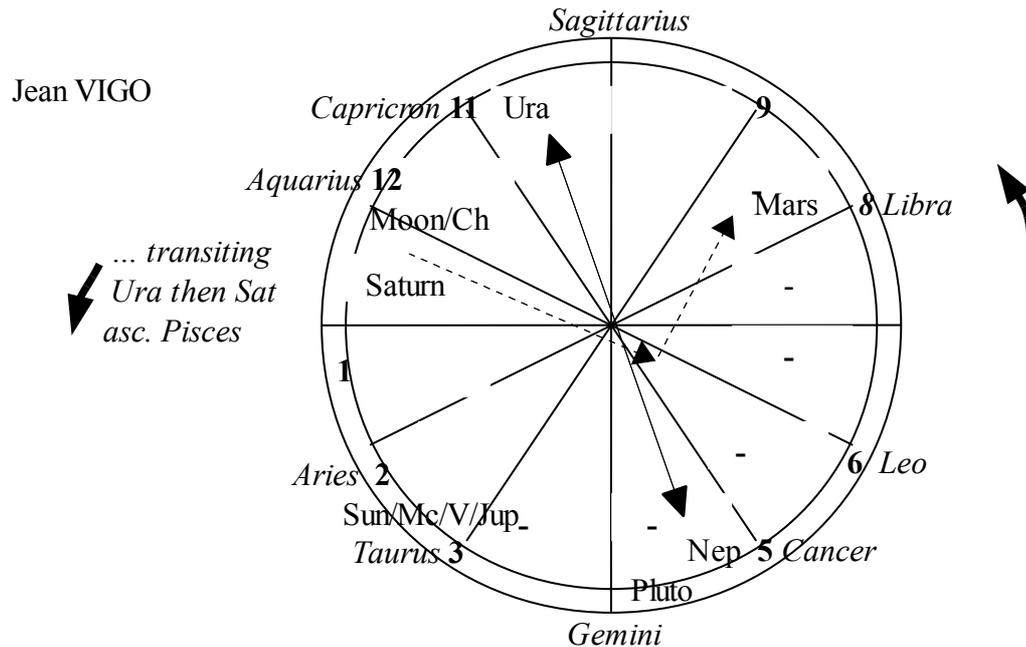


Patricia's follow up to "Strangers on a Train" was "The Price of Salt" that was turned into a film in 2015 by a director who had become famous for dealing with gay and lesbian themes, Todd Haynes. Although Todd doesn't have Patricia's natal Mars in Pisces, he does have Mars in a water sign trine Neptune in a water sign, so we can assume that he resonates with the issue of "idealized lust" discussed above, especially when we add the grand trine that eventuated when Neptune in Pisces rolled down to Mars' degree in 2015. It is also reasonable to assume that when, in 2013, Todd's Sun-ruler, Saturn, transited natal Neptune in the latter degrees of his 8<sup>th</sup> house, he would have wanted to 'concretize' his feelings through celluloid. That the critics lauded his finished product may have something to do with the "culmination" of this Sun-ruler to his M.C. (we will look more closely at '10-10' later this year).

Although the "meet-cute" of "Carol" (Cate Blanchett) and "Therese" (Rooney Mara) occurs in a fancy department store, it is easy to re-imagine the looks that they give each other as those of a lion and a gazelle on the Serengeti. The hunger for love leads Carol into risking a relationship with her biological daughter but, here, Freud would have added that Carol and Therese are re-creating a different kind of mother-daughter relationship that, at the "teleological" Jungian level, affords them a chance to transform mother-daughter re-living into mother-daughter remembering.

Now, we should note here that Freud objected to Jung's view that the "Oedipus complex" of the male has a counterpart in the "Electra complex" ("daddy's girl") of the female. Freud took the view that a woman's first love, her mother, will always be more intense and will gazump any daddy with whom she might, later in life, "fall in love". This is the hard fact that Carol's husband, "Harge" (Kyle Chandler), needs to digest as he goes through his divorce. Like Patricia had done in the late 1940's, Carol would enter therapy in the early 1950's but, as that familiar lightbulb joke goes...

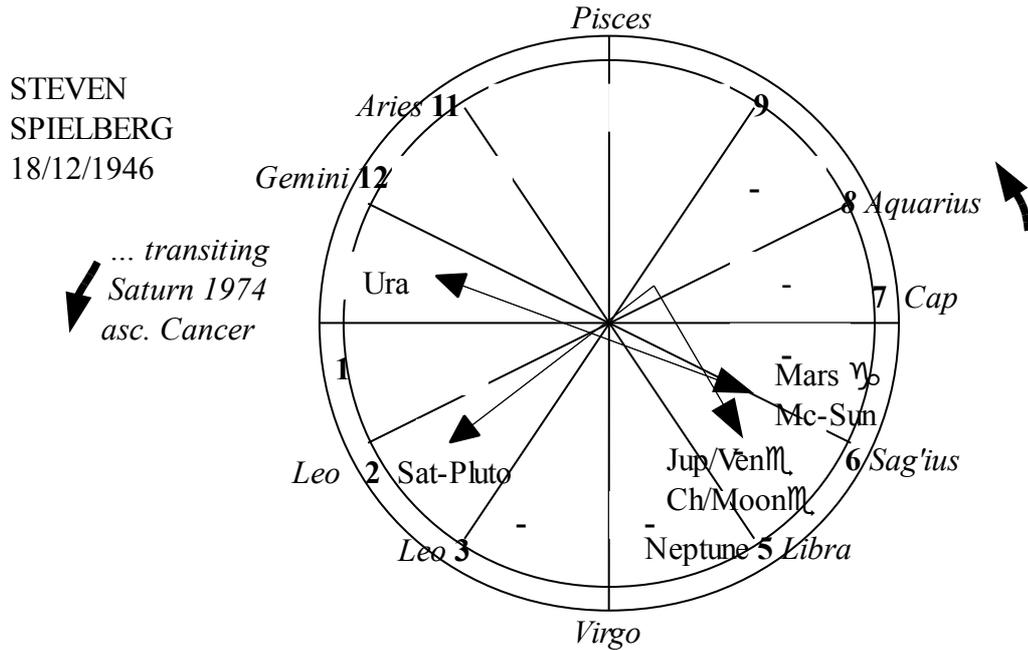
RELEVANT FILMS 6B: L'ATALANTE (1934:☹☹☹)



Very much like “Citizen Kane”, “L'Atalante” failed to stir much fanfare when it was released but, after fresh appraisals by the directors of the “Nouvelle Vague”, such as Francois Truffaut, it has taken on the mantle of France's greatest ever movie (FA, however, remains partial to “La Grande Illusion”). It was certainly Jean Vigo's greatest ever movie because it was his only (feature) movie... as it was being readied for release, he died of TB at that very Saturnian age, 29rs. Yet, rather than his death being only about a Saturn return, a survey of Jean's natal chart shows that it was as much about Saturn's passage through Jean's 12<sup>th</sup> house squaring Mars in Scorpio at the end of his 8<sup>th</sup> house. And, when we notice the funeral-like procession that follows the newlyweds, “Jean” (Jean Daste) and “Juliette” (Dita Parlo), we get a sense of the 8<sup>th</sup> house's “death union” as much as we get a sense of married life being a long and winding river journey to the ocean, replete with a midlife crisis in gay Paris.

Although Jean's horoscope does have a minor Neptune-Mars contact (135°), we note that his foremost '12-1 interaction' is Pisces on his ascendant. This ascendant is known for giving the individual a sense that 'this' earthly incarnation isn't so earthy after all. Yet, as explained in our essays on the ascendant, this sense is 11/12<sup>th</sup>s wrong and, therefore, the individual needs the lower hemispheric development to bring the other 11/12<sup>th</sup>s into view. With so many ego-building planets in his 2<sup>nd</sup> house, we might have expected Jean to have '1 fought' harder for an earthier perspective each spring but, then again, we also see his chart-ruler re-submerging things at the cusp of his 5<sup>th</sup> house. Then, at the top of his chart, we note Uranus' close opposition to Jean's natal Neptune. This is the relevant context to Jean's death because, his biographers tell us that his anarchistic father was murdered when transiting Uranus rolled into his 12<sup>th</sup> house and squared his natal 8<sup>th</sup> house Mars i.e. what Saturn had done when he died. This speaks of an “identification” not only with his father but also with his grief.

## HEROES OF DIRECTION VI: STEVEN SPIELBERG



Although it doesn't necessarily follow that cinema's most financially successful director is also cinema's most psychologically interesting director, few would dismiss Steven, especially when the focus turns to the question of 'D.I.Y.-therapy' i.e. to what extent did Steven heal his own childhood wounds by making movies that featured (if not children, then) a wide array of "inner children"? Jung's answer would have been that all directors are doing what Steven does... and he called it "active imagination".

The fact remains, however, that Steven's horoscope has an extremely 'busy' 2<sup>nd</sup> quadrant that points to the emphasis on childhood, when compared to gestation and infancy, being an 'achievement'. In astrological terms, we would say that, each July, when the Sun shines on his Cancerian sense of initiative, Steven has had the capacity to look 'beyond' his rather daunting natal Saturn-Pluto conjunction in Leo across to his natal Sun in Sagittarius. Then, each Solar return 'achievement' would have gone on to not only fuel the following July's initiative but it also would have given him the 10<sup>th</sup> house authority to hit this upcoming Cancerian ground running. Although many astrologers would see Steven's career primarily in terms of his Piscean M.C. (Pisces-Neptune is taken to 'rule' the film business), we see Steven's directing more in his 6<sup>th</sup> house and his producing more in his 10<sup>th</sup> house... with his 6<sup>th</sup> house Sun and his M.C. coming together when his Sun-ruler, Jupiter transits his M.C., as it did in 1973 when his '5 talent' for '6 refining' the (... errr) talent born in the 5<sup>th</sup> house were noticed by the producers of "Jaws", Richard Zanuck & David Brown, whom had seen Steven's about-to-be-released "The Sugarland Express" (1974), his first theatrical release.

Indeed, we can take the transit of Steven's Sun-ruler further... after all, "Jaws" is a story about a group of (almost) '11 friends' chasing after a '12 monster' trying to '1/2 eat' people and, through to 1975, Jupiter would transit from Steven's '12 M.C.' through to his '1 Aries-cusped' 11<sup>th</sup> house. From the Freudian-Jungian perspective, it is interesting that Steven chose to delete the Oedipal subplot that is featured in Peter

Benchley's novel because (i) from the Freudian perspective, Jupiter had yet to reach Cancer, & (ii) from the Jungian perspective, we notice the three (almost) '11 friends' personifying the leading function – airy intellectual marine biologist “Matt Hooper” (Richard Dreyfuss) – supported by its two auxiliary functions – earthy Capricornian “Police Chief Brody” (Roy Scheider) & angry-fiery maverick shark hunter, “Quint” (Robert Shaw) – being haunted by the fourth undeveloped opposite function, watery dead-eyed “Bruce (the shark)”. Jung would have hastened to add that this movie has a resonance with the whole “Age of Pisces” insofar as the devotees of the Trinity had no idea about how to deal with the Fourth. Yet...

Upon reading about the many day-in-day-out difficulties that Steven had with “Jaws”, however, one will realize that Jupiter was probably a secondary astrological consideration... the film had more to do with his upcoming (1<sup>st</sup>) Saturn return in Leo in his 2<sup>nd</sup> house (noting that, as for Pakistan, Steven also has Saturn-conjunct-Pluto). In turn, like Francis Ford Coppola, Steven would have felt the furnace of the “you'll never work in this town again!” Hollywood threat as the film gobbled up three times its original budget. His reason for this blowout was (is?!) his perfectionism, a quality that we wouldn't easily apply to Saturn-Pluto. Freudastrologically, then, we explain Steven's reasoning on his Uranus-Sun opposition, recalling that Saturn had recently '12 haunted' this opposition by its own conjunction-opposition and, by 1975, Uranus, after transiting itself by trine, would roll 'up' into Steven's creative 5<sup>th</sup> house to jostle his natal ☉/♁ conjunction by sextile. Uranus' opposition to the Sun-as-father-symbol makes sense when we wonder whether Steven's father, Arnold, an electrical engineer, may have informed his son that he prefers 'scientific' fiction. Whatever that case, it's clear that, when Steven began to “transfer” his inner father image, a large portion of it would land on Sun-Saturn-Uranus grand-trined Stanley Kubrick...

Steven's parents, Arnold & Leah, divorced when Steven was in high school but, having Cancer on the ascendant, the chart-ruling natal Moon conjunct Chiron in the 5<sup>th</sup> house and Neptune in the 4<sup>th</sup> house of the “family (romance)”, he would probably had felt their marriage's end looming long before the papers were signed. There is a sense, then, in which the three children of “E.T.: the Extra-Terrestrial” – “Michael” (Robert MacNaughton), “Elliott” (Henry Thomas) and “Gertie” (Drew Barrymore); even if, in real life, Steven does have a younger sister – are representative of the ages at which his perception of his parents' dissolving marriage underwent another shift... he would admit that, with “E.T.”, he was at his most self-therapeutic. Further, seven Saturnian years on from “Jaws”, Steven would 'flip' the narrative of three 'hunters' of the fourth (function) to three 'protectors' of the fourth (function)... “E.T.” was the upside of '12 collective feeling' inasmuch as “Bruce (the shark)” was its downside. As Jung reminded us, the philosophical “problem of '3' becoming '4'” is not restricted to Christians. If they hang around the outpouring of their respective “unconscious” for long enough, athiests, Jews, Jedis and God-knows-what-elses will find themselves coming up with their own narratives. However his Jewish-ness comes to the fore, his Sun points him in 'Jungian' rather than 'Freudian' directions.

If there's something 'Freudian' about Steven's chart, it's his “family romantic” personal unconscious-orientated Cancer on the ascendant. If, in turn, an FA-er were to recommend an opportune time to explore the personal unconscious, s/he would do well to recommend the period when his chart-ruling Moon “progresses” through his

4<sup>th</sup> house... at least up until the time when the Moon “progresses” into a conjunction with Neptune in the latter half of the 4<sup>th</sup> house i.e. before the Moon 'drops' to the raw anima level of the collective unconscious. The trouble with the first “progression” of the Moon over the “progressed” I.C. is that it occurred when Steven was busy, as we have already described, with his Sun i.e. 1973. And, so, with the Moon “progressing” from Neptune across to the cusp of 5<sup>th</sup> house of “romance”, it came as no surprise to find Steven falling in love and, then, finding that living happily ever after is not easy even for director-heroes. The off-again-on-again romance with Amy Irving became a family 10 years later with the Moon now “progressing” through Steven's 8<sup>th</sup> house, a time when the Sun was about to begin its own 7 years “progression”, by opposition, through Saturn-Pluto. Having made his second popcorny “Indiana Jones” flick and, in doing so, meeting his future wife, Kate Capshaw (more chances, therefore, for the Freudian therapist to help Steven with the odd “taboo thought”), he would set about making a slew of “darker” films.

Steven's Solar “progression” entered perfectionistic Aquarius in the late 1970's but 12yrs would pass before the Sun “progressed” to Pluto-in-Leo's degree (i.e. 12)... a time when Steven was looking at the problem, as Yeats would say it, “the head of a man and a body of a lion”. Jung, of course, had more than his share of premonitions of the horror story that was about to unfold in Europe and after their realization, he, like so many Jews, would go back “Job” to look for deeper answer than, say, crappy treaties at French palaces, for what had happened. If “Bruce (the shark)” symbolizes the madness coming up from below then “Amon Goeth” (Ralph Fiennes) symbolizes the madness coming down from above. Because, in “Schindler's List”, we see a story that puts overall explanations or solutions of mass madness aside, we could say that Steven had here side-stepped his philosophical Sagittarian-ness... he leaves it to each member of his audience to 'answer “Job”' in his/her own way.

As if to redress this side-step, Steven's next step would be to launch into a slew of “(dark-ish) philosophical” films. After “Saving Private Ryan”'s (1998) query into whether sacrificing many to save the few (one!) is justifiable, Steven looked way into a future where genocide is but a blip in history books i.e. “AI: Artificial Intelligence” (2001, of course), a kind of “2001: A Space Odyssey” meets “E.T.” extravaganza, is a worthy successor to the films out of which it sprang. Once again, we witness Steven's tendency toward self-therapy for the “inner child” as “David” (Haly Joel Osmont) is rejected by his parents and, even though it is only a program that has been uploaded into his psyche, he is faced with 'answering “Job”' in his own way. You don't need to be Einstein to see the recurring theme of persecution of a minority that, because it is a minority, manages to become more human than the majority, even if it takes a full Age of Aquarius to prove it.

One good thing about having a long career – and, given how old his father is, it is likely to be an extremely long career – is that astrologers can compare movies that are 29-30yrs apart. For example, in “War of the Worlds” (2005), Steven made a new version of 'three-against-a-monster in a New England-ish setting'. Indeed, it looks as if Steven is going to give his audience a chance to compare movies 59-60yrs apart in 2020-21 when, rather than remake one of his own, he will remake “West Side Story”, another song about the troubles that brew when no-one knows who or what s/he is.

## **STEVEN SPIELBERG'S (PSYCHOLOGICAL) "TOP 10"**

### **1: SAVING PRIVATE RYAN (1998:2) ☹☹☹☹**

The 'f/Fall' through the left hemisphere of the zodiac-horoscope is also the shift from collectivism to individualism. The marine beach landing is a perfect metaphor for the transition from metallic-womby-amniotic-oceanic '12 Pisces' to (aggression)-war-is-Hell '1 Aries'. "Captain Miller" (Tom Hanks) is the spokesman for the bigger '11-12-1-2-3' philosophical picture when he wonders if sacrifice of the many to save the few (or, indeed, one '3 brother') can be justified... "this Ryan better go home and cure some disease or make a longer lasting light bulb!" A lot of pressure for anyone, let alone someone who knows of his sacrifice. Still, Jung tells us that no-one needs to cure cancer... just grow beyond '1-2-3 individualism' to '4-5-6-(7-8-9) individuation'.

### **2: SCHINDLER'S LIST (1993:6) ☹☹☹☹**

Before this story about narcissistic-sadism (i.e. how 1<sup>st</sup> quadrant capitalism can 'trump' 4<sup>th</sup> quadrant nationalism, imperialism and racism), Steven restricted himself to narratives that split into two simple groups, (i) malefic influences ascending from 'below' (e.g. 'Darwinian' "Jaws"; 'Freudian/incestuous' "The Colour Purple") & (ii) benefic influences descending from 'above' ("E.T." and "Close Encounters of the 3<sup>rd</sup> kind" are both 'Freudian' insofar as they speak to the wish for a loving father). Over 1993's Saturn-into-his-9<sup>th</sup>-house), however, Steven widened his philosophical horizon to malefic influences descending from 'above', (i) "Amon Goeth" (Ralph Fiennes) as the personification of crazy collectivism & (ii) the mad scientism of "Jurassic Park".

### **3: E.T.:THE EXTRATERRESTRIAL (1982:10) ☹☹☹☹**

With 1982 being Steven's Neptune-transiting-to-natal-Sun year, no-one needs a prize for guessing that Steven's symbol for the Self, "E.T.", will enter into a "passive identification" with Steven's symbol for the ego, "Elliott" (Henry Thomas). 1982 was also a Saturn-conjunct-Pluto-sextile-Neptune year (i.e. Saturn-conjunct-Pluto-sextile Steven's natal Sun year) and, so, no more prizes for guessing that Steven would have the Self symbol undergo a death-&-resurrection. As Jung explained, from first-hand experience, the problems that confront the ego when the Self appears to it – ridicule; inflation; feelings of isolation – are also good reasons why the Self is 'wise' to keep its distance in childhood. Could the Self employ cinema to apologize for Its distance?

### **4: JAWS (1975) ☹☹☹**

The much bigger boat that "Chief Brody" (Roy Scheider) needs after he swims back to shore, of course, is one that can withstand the corruption that is inevitable in capitalist systems. Freud would have taken notice, as we do, of the fact that the first blockbuster films, "The Exorcist" & "Jaws", were horror films because it highlights the fact that instincts have a tendency to "alloy" i.e. fear and enjoyment might arise from distinct and separated archetypes but that fact doesn't preclude their eventual mixture. Out of Bernard Herrman's high strings to John Williams' low basses.

### **5: CLOSE ENCOUNTERS OF THE 3<sup>RD</sup> KIND (1977) ☹☹☹**

The leading characters of Steven's classic 1970's films were played by Richard Dreyfuss, an actor who would eventually be diagnosed with bipolar disorder. Movie

buffs with sharp 'psychological' eyes might be able to see that Richard may not have been acting, after all. It is likely that Steven was able to see his own “puer aeternus”, Sagittarian over-enthusiasm in Richard. It is easy for astrologers to enjoy this movie because, to many, a horoscope looks like a blob of shaving cream. Search all you like through quantum physics and Einstein's equations for 'meaning'. Lots of luck.

#### **6: AI: ARTIFICIAL INTELLIGENCE (2001) ☹☹**

If “2001: A Space Odyssey” is a useful hero myth for the Age of Aquarius, then this Kubrick-Spielberg co-production is a useful reincarnation myth for not only the Age of Aquarius but also for the transition to the circa 4,000CE Age of Capricorn i.e. the unimaginative aliens value robot-boy, “David” (Haley Joel Osment), because he is a 'fossil' of the (now extinct) human species as it was negotiating the transition from the Age of Pisces to the Age of Aquarius. Human imagination has its destructive side.

#### **7: EMPIRE OF THE SUN (1987) ☹☹**

The movie that '9 bridged' Steven's “E.T.” childhood to his “Schindler's List” adulthood works as a double bill with Bertolucci's “The Last Emperor” of the same Jupiter from Pisces-into-Aries year. That author, J.G. Ballard (in the film, “James”; Christian Bale), remembers his concentration camp experience as enjoyable makes one wonder the extent of God's Childish aspect. Steven seems to have always known that returning (advancing!!) to one's childhood heals political narrow-mindedness.

#### **8: MUNICH (2005) ☹☹**

Building on the philosophical musings of “Saving Private Ryan” (and, looking to provide a wider context for the following political handwringings of 9/11), Steven took a turn (this and the two films below) toward political philosophy e.g. is nation more important than religion? When a nation is built on a religion, the philosophical questions are, of course, sharper. And, so, being placed in the 'post-nationalist' realm of “intersecting secrecies”, capitalist “Papa” (Michael Lonsdale) becomes the pivot.

#### **9: LINCOLN (2012) ☹☹**

In concentrating on the month of January 1865, this story has something to say about the heroic Sun's transit from Capricorn to Aquarius... to Lincoln's own Solar return. With Freud only being a schoolboy in 1865, it is unfair to point out Lincoln's masochistic narcissism. Indeed, it transits Capricorn-Aquarius-Pisces, the Sun is yet to gain the perspective to solve the puzzle of masochism... and, so, we realize why the anti-slavery bill didn't end the war until the Sun had been 'crucified' in Pisces-Aries.

#### **10: THE POST (2017) ☹☹**

With the 20<sup>th</sup>C-into-21<sup>st</sup>C nuclear threat, politicians have been given the chance to argue that the truth is too dangerous to tell. Steven reveals his 'Sagittarian', what-the-hell-tell-it-either-way side with this historical “to publish, or not to publish, that it is the question!” story. The 'bad guy', Robert McNamara (Bruce Greenwood), has since become the world's poster boy for “ambiguity aversion” i.e. a human will take odds that are known over odds that are unknown, even if the knows odds are low.