



the zodiac-horoscope diameter from '3' to '9' to, thereby, bypass the meat and potatoes of the right hemisphere? Because an activated '3' is often brings the issue of siblings to the surface, we re-reference "Star Wars" here and admit that this is something that heroic "Luke" (Mark Hamill) does in "The Empire Strikes Back"... by it, he discovers that "father-Darth" (James L. Jones), is just another sterile, '4-less', '11-(back)-to-10 tyrant'. Although (what FA calls) the 'diametric leap' is the '(psychodynamic) sibling' of "regression", there is also a sense in which the 'diametric leap' is not as pathogenic as '3-2-1-12-11-10 regression' because, if one has learned to 'leap up', one can learn to 'leap (back) down'... or, as it is for devastated Luke, 'drop (back) down'. So, even if it seems that Luke's 'leaping' is a vain diversion, one could also argue that his 'leaping' had given him a stronger grasp of the irreducibility of opposites... whereas Darth has no grasp at all. Let's note that the mutable quadruplicity, especially its '3-9 masculine half', is predisposed to grasp opposites. The problem with '3-9', however, is its lean to the masculine.... there may be too much lean. If there is, those who have a '3-9 aspects' are at risk of dumping the '(12)-4-8 soul journey' for a '3-9 spiritual short-cut'...

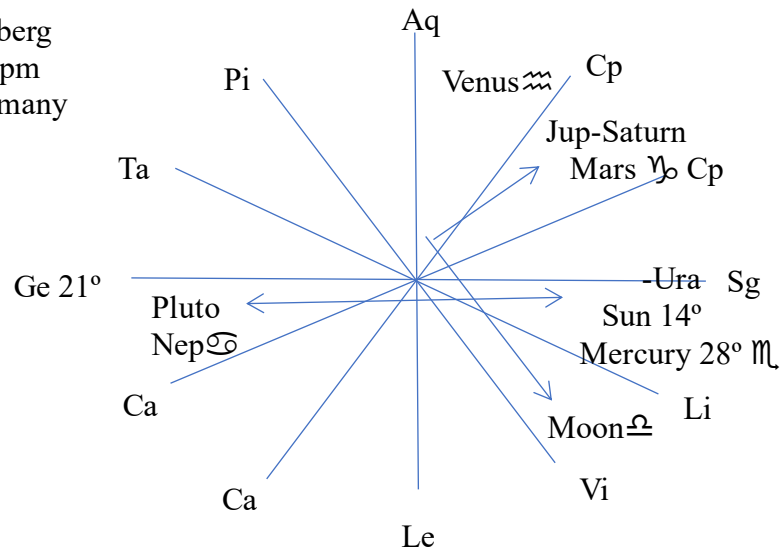
So, as widely despised as the 3<sup>rd</sup> (post-George) trilogy of "Star Wars" is, we do spot the outline of '4-(6)-8' taken up by "Rey" (Daisy Ridley), hassling doomy-gloomy "Uncle Luke" against his view that be-(com)-ing a Jedi knight is just another 'spiritual short-cut'. Later, we learn that Luke had come close to murdering his nephew, "Kylo" (Adam Driver), because he had concluded that Jedi power is altogether too seductive to be worth pursuing in the greater journey of spiritual growth. This, by the way, is a view held by many Freudians in respect of Jung's therapy... or, at least, in respect of Jungian therapy that neglects "full differentiation of the personal anima". And, so...

As FA's longstanding readers will recall (e.g. "Plato's Republic & the Zodiac"), developing one's capacity to 'expand' from duality to trinity is fine but isn't enough to spot "trinity's duality" i.e. to one side, "dissociation" from feeling; to the other side, "association" to feeling. In short, there is no point 'leaping up' to an objective vantage point via "dissociation". Applying this to November 2024's Jupiter in Gemini sky, one could 'climb aboard' the 23/5/24 full Moon in Sagittarius and 'ride' it 'back (around) down' to the (new) Moon in (Gemini)-Cancer. To be sure, this is no, strictly speaking, 'leap (back) down', but the Moon transits rapidly enough that it will have the feeling of descent and, more importantly, it highlights '4's 'value' as the link from '3' to '5'.

In our view, mere-duality-to-trinity is a problem that haunts many astrologers. Although all astrologers are acquainted to the fact of archetypes being two-sided, only a tiny fraction of astrologers 'square' their respective views of an archetype (let's note here, in the cookbooks, 'Mercury in the 9<sup>th</sup> house' says "astrologer"). In "Star Wars", Leia does appear to have enough yin-in-her-yang to assist the masculine psychological siblings, Luke & Han, as they sort through their adolescent-into-adult tasks... even if, as we see in the 3<sup>rd</sup> trilogy, not as sorted through as it could have been. After all, after Han learns that his psychological sibling, Luke, is a physical sibling of Leia, he is given too much of a saloon passage toward securing Leia as his mate. To put all this another way, if Luke had remained longer in the race for Leia, Han may have gained a deeper insight into psychological siblinghood and, thereafter, raised Kylo in a different way. Indeed, for FA, if '(feminine) 6' brings better balance to '3-9', then the archetype into which '6' descends, '(feminine) 8', makes an even more important contribution...

**EXAMPLE BOOK/PRINCIPLE: UNCERTAINTY (IN SCIENCE) (1927)**

Werner Heisenberg  
5/12/1901 4.45pm  
Wurzburg, Germany



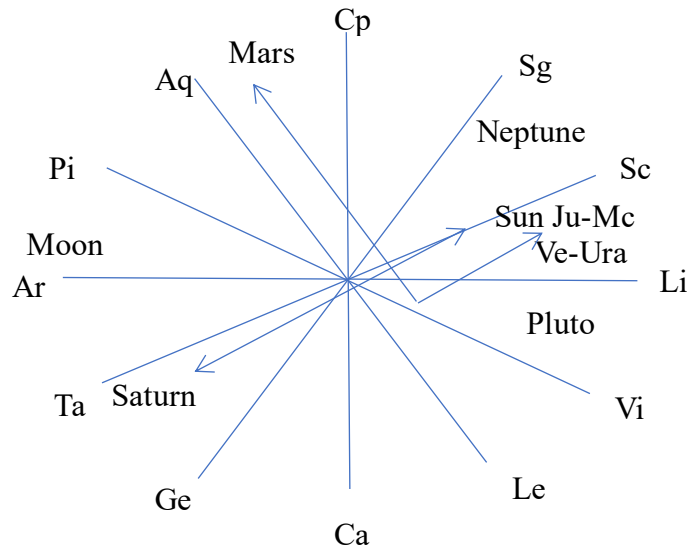
As revealed in his Gemini ascendant, Werner did have a predisposition to spot the “Principle of Uncertainty” that, mythologically, translates to “the more one knows about Castor, the less one knows about Pollux”. For FA, Werner was uber-predisposed because, in addition to ‘5-Sun-11-Uranus’ intelligence & ‘3-(1)-9-(7)’ ascendant-Sun opposition, there are ‘8 intensifications’ of both his ascendant & natal Mercury that, in his 2<sup>nd</sup> year of life, was “progressing” into early Sagittarius, heading to his Sun.

One of the key questions that would tumble out of his “principle” was whether “uncertainty” applied only to flawed human “observers” or to the “world itself”. The current consensus is the “world itself” and, therefore, adding a flawed human has the result of ‘doubling up’ physical “uncertainty”. Either way, the physicalist certainty of Marquis de Laplace – a mind or Mind, if it came to know all the positions & velocities of all a system’s particles, would be able to predict this system’s future – was no longer a valid statement. As all followers of science’s history are aware, Einstein wasn’t a fan of quantum physics, “(my deistic, not theistic) God doesn’t play dice!”. This antipathy, over the last bunch of decades, has morphed into the incompatibility of the micro- & macro- physical theories... micro-dynamism & macro-structure are not yet “crossed”.

As all followers of depth psychology are aware, Werner’s “Principle” parallels (i) Freud’s insight that the more one runs to “(supra)-awareness”, the more one runs from “the unconscious” & (ii) Jung’s insight that the more one runs after, say, his/her ‘thinking’ and/or ‘introversion’, the more s/he runs away from his/her ‘feeling’ and/or ‘extraversion’. In short, humanity’s sterile moral cowardice just keeps on doubling & doubling. While there’s nothing especially wrong with spending a few hours from time to time pondering irreducible opposites such as “non-dualism vs. dualism” (NB\* science is dualistic insofar as it has both subjects & objects) “material vs. immaterial” and “fate vs. free will”, the ponderer does well to avoid coming down hard on one side of an “oppositorum” because, sooner or later, the opposite, “the Empire strikes back” from below. It is Michael Palin-time, “see the violence inherent in the system!!!”

EXAMPLE FILM 30A: HER (2013) ☹☹☹

Spike Jonze  
22/10/1969  
Rockville,

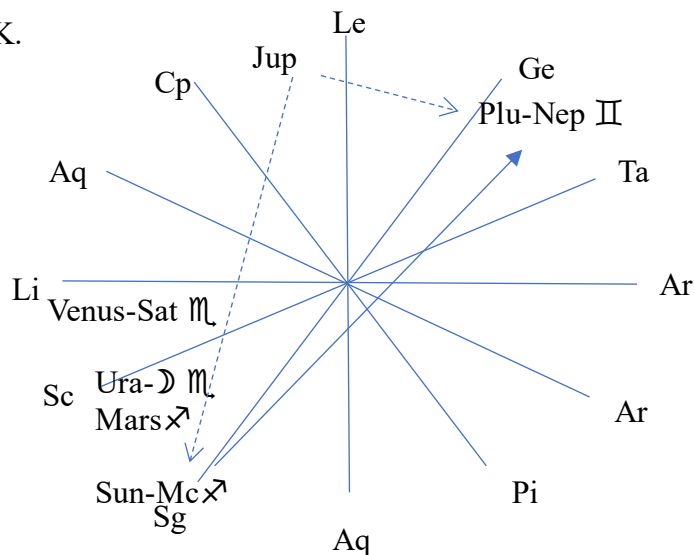


In the language of the developmental zodiac, the “differentiation of the anima” could be characterized in terms of the journey from Taurus to Scorpio. Although there is not a lot of “anima differentiation” to be had in Taurus, differentiators have to start somewhere and, at least in Taurus, there is a step toward a relationship with a flesh-&-blood woman. As you can see above, Spike Jonze has the somewhat difficult journey from Lunar comfort in Pisces (yes, the degree to which a Moon is comfortable in Pisces is a debate ongoing) being ‘blocked’ by Saturn’s “resistance” to Taurean flesh. As you can also see by the dates of Spike’s birth and his movie, “Her”, this was made during his midlife... a time when, for the second time, Saturn rolled through his many planets in Libra, opposed itself (from Scorpio) & applied to his Neptune in Scorpio. Spike’s Libra is “busy”... he has Venus-conjunct-Uranus (= relationship aided by technology) and Jupiter-conjunct-Mercury (= an urge to ‘short-cut’ one’s spiritual growth). Mars in Capricorn square to “busy” Libra was hilariously depicted by Rooney Mara (as ex-spouse, “Catherine”) when she discovers that her ex-husband, “Theodore”, (Joaquin Phoenix) is in a “relationship” with “Samantha” (Scarlett Johanssen), a ‘H.A.L.-like’ A.I. computer “operating system” that has intuitions & emotions. Direct comparisons can be made, therefore, to Stanley’s-Sтивен’s “A.I.: Artificial Intelligence” (2001) but, whereas Stanley’s-Sтивен’s movie is sci-fiction, Spike’s movie is, well, science-fiction.

At their cores, both Stanley’s-Sтивен’s & Spike’s films are about making grief into a “process”. To some degree, we can say that, without their computer interactions, the mother of “A.I.” and the ex-spouse of “Her” may have been more “stuck” in their respective “processes” than they would have been. The psychoanalyst, of course, will be able to criticize both films insofar as the program doesn’t confront the “processor” with his/her “family romance”... and, one fine day in the future, psychoanalysts will be forced to take up a position in respect of an “O.S.” that will be programmed to do just that. If such a system proved to be a genuine ‘stepping-stone’ into psychotherapy with a human psychotherapist, would this be enough to declare A.I. a “good thing”?

**EXAMPLE FILM 23B: THE KING'S SPEECH (2010) ☺☺**

George VI of the U.K.  
14/12/1895 3.05am  
Sandringham, U.K,



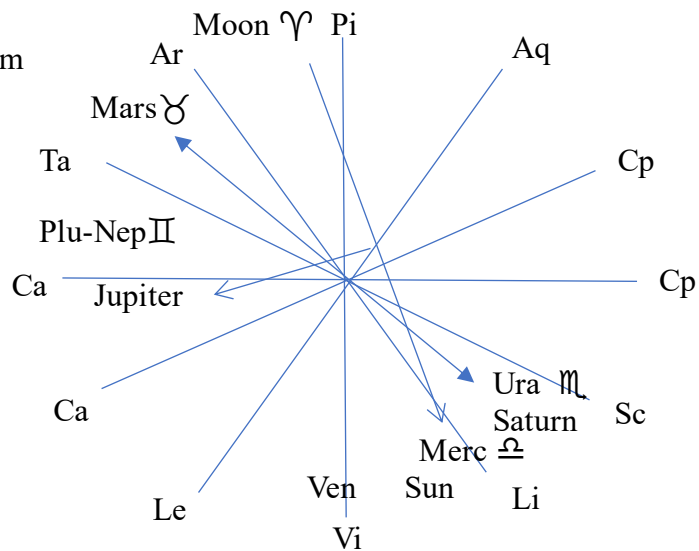
When a natal Mercury-Sun conjunction in Sagittarius is pressing forward onto the 3<sup>rd</sup> house's cusp, it would be easy to go to your local astrological "cookbook" and assume that George VI would have been a free & easy communicator. Scratch a little deeper, however, and one notices (i) his natal Mercury-Sun conjunction is in aspect to (ia) Jupiter on the M.C. (by trine) & (ib) Pluto-Neptune in the 8<sup>th</sup> house (by opposition; there a sense of Jupiter & Pluto-Neptune 'competing' for Sun-Mercury's attention), & (ii) a difficult neonatal journey from the ascendant through Saturn-Uranus-Mars.

With "Bertie" not being alive to comment, we have to take his confessions with a grain of salt... but, for the FA-er, it is telling when "Bertie" (Colin Firth) confesses to his speech therapist, "Lionel" (Geoffrey Rush), that his father was cold – George V wanted his children to fear him as he had feared his father – and that the environment of the family was too cold to identify and correct his controlling mean nanny, because we see Aquarius on the I.C. and the "ruler" of this house conjunct his Moon in Scorpio at the end of the 1<sup>st</sup> house. Later, when we hear Bertie letting go with every expletive that he can muster, we get a sense of his angry Mars in Sagittarius, a Mars that, in the developmental sense, interposes the Uranus-Moon and the under-siege Mercury-Sun. There is strong impression, therefore, that Bertie's stammering was an expression of his fear of his own anger... let's not forget that Saturn is also interposed between his Libra ascendant (Libra tends to be put off by raw anger) and Uranus-Moon/Mars.

Working as an unqualified speech therapist in the mid-1930s, Lionel would not have known about the depth psychological work of Melanie Klein... her influence in the U.K. was still a decade away. What Lionel was aware of, in any case, was that some raging infants have more of a sense of the consequences of their rage than do others and, so, the rage-to-consequence (let's call it) 'semi-awareness' can work as a kind of psychological 'short circuit'... hence, Lionel breaks the 'short-circuit' by using noisy headphones. Later, Bertie's semi-awareness tilts toward 'consciousness' as he watches a 'fluent' raging infant with zero sense of the consequences of his rage, Adolf Hitler.

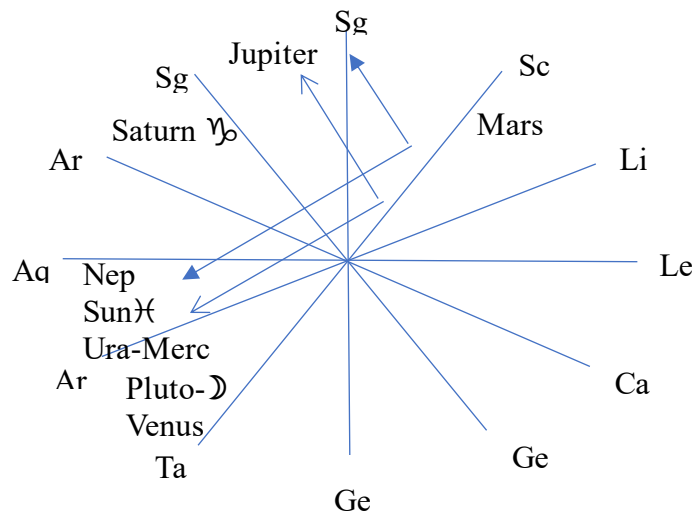
## HEROES OF DIRECTION 30: JEAN RENOIR

Jean Renoir  
15/9/1894 11.00pm  
Paris, France



**With Jean Renoir being the son of one of history’s most famous artists, it would be remiss of us not to consider father-son horoscopic “synastry”. And, so, let’s add...**

Auguste Renoir  
25/2/1841 6.00am  
Limoges, France



**... and, in turn, we put forward our view that ‘12 Neptune’ is the initial go-to when the time arrives to consider “impressionistic (... errr) expressions”...**

**The astrologer gets off to a flyer in respect of Auguste’s emphasis in ‘12’... not only did he have a Sun in Pisces in the first house but also this Sun was being ‘fed’ by Neptune sitting on his ascendant. Both Auguste’s Sun & Neptune have square aspects to his expansive ‘9-9-10’ Jupiter in Sagittarius in the 10<sup>th</sup> house and this is reflected in the biographical fact of Auguste becoming successful during his life – this is often not the case in the art world! – and, in turn, Auguste being able to afford to send Jean to reputable schools. Jean’s mixing with the French well-to-do would lead to his interest in class divisions, the theme of his (arguably) best films. It is a theme that also brought**

trouble. Yet, wait on!... on what basis are we connecting the Impressionist phase of art – a phase that had its heyday in the 2<sup>nd</sup> half of the 19<sup>th</sup>C – to ‘12’? Could it be the case that ‘12’ covers all artistic valuations that are made by collectives and, therefore, could we also connect the Realism of the 1<sup>st</sup> half of the 19<sup>th</sup>C and, later, the Expressionism & Surrealism of the early 20<sup>th</sup>C to ‘12’? To answer these questions, we could go to the word the root of “impression” & “expression”, “-pressure”, and, in doing so, bring in Freud’s term, “repression”, and, then, psychiatry’s term, “depression”, and pose the question: if “depression” & “repression” link to ‘10’, is there a “-pression” for ‘11’?

Going back to the Realism that the collective saw as valuable in the early 19<sup>th</sup>C, we notice that, although ‘12’ was involved, ‘12’ was not alone. The fact that the Realists and admirers of Realism were (... errr) “impressed” by photocopy-like representation tells us that it was influenced by ‘11’'s idealism. If Realists were to use the language of photography, they would have complained that Impressionists had no control of their ‘cameras’ and, so, they were in need of securing some (fixing) ‘tripods’ in order to gain an accurate representation of what they were ‘seeing’. In respect of Auguste’s Virgoan son, Jean, it is easy to assume that he had noticed that photography was (invented &) developed in tandem with the (invention? &) development of Impressionism through the 19<sup>th</sup>C’s 2<sup>nd</sup> half, as if they were respective (... errr) “expressions” of the opposingly faced fish of ‘12 Pisces’. For the psychologist, the fact that Impressionism was gaining ground over Realism was a pointer the fact that the “subject-(ive)” was becoming as (more?) important as (than) the “object-(ive)”. We could say that Impressionism was the ‘womb’ out of which “Expressionism” (the “subject-ive” now more important than the “object-ive”) would be ‘born’. The birth of Expressionism was coincident with the birth of depth psychology... but science would have to wait a couple of decades before Heisenberg revealed the importance of the “subjective” side of “scientific objectivity”. Not only depth psychologists but also Expressionists were decades ahead of science. It is FA’s view that, into the 21<sup>st</sup>C, this is still the case. Being ahead of one’s time was one of Jean’s problems too... in 1939, he would find that his films would be derided as much by the French as his they would be by the invading Germans. Putting his midlife transiting Saturn-opposite-natal-Saturn in the rear-view mirror, Jean was on the way to realizing that the best thing for him to do was to flee to the United States.

A couple of years prior to his trans-Atlantic move, Jean had made the film that had most to do with his Piscean father, “La Grande Illusion”. Our statement that “La Grande Illusion” speaks directly to father-son ‘12 resonances’ is not only seen in this film’s title – ‘12’ has a lot to do with “illusion” – but is also seen in the fact that 1937 was the year of transiting Saturn in Pisces coming into opposition to Jean’s natal Sun in Virgo in the (father-ly) 4<sup>th</sup> house and Neptune’s transit in Virgo through Jean’s 4<sup>th</sup> house coming into conjunction to Jean’s natal Sun. Although, for a long while, we had ranked Stanley Kubrick’s “Paths of Glory” as the best of the WWI films, upon seeing Jean’s WWI film that focused on the sheer strangeness of WWI (how was it that, after the trenches became immovable lines, the two supposedly “civilized” sides couldn’t bring themselves to a truce years prior to 1918?), we place it above Stanley’s insofar as Stanley’s theme of empty pride can be applied to any war at any stage of history.

Perhaps the main reason for the must-see status of “La Grande Illusion” is the exquisite timing of its release. By 1937, it had become clear how “illusory” H.G. Wells’ famous phrase, “the war to end all wars”, was (still is)... Jean probably knew that he

could do nothing about what was coming but, nonetheless, he would do what he could and, so, he would make a movie that was good enough that many might see it. Another reason for its must-see-ness – at least for Freudians – is the way in which it brought in Freud's discussions of "Thanatos"... one of the heroic '(psychological) sibs', "Captain Boeldieu" (Pierre Fresnay), self-destructive streak doesn't trace to the usual sentiment "war is hell, let me out of here". Rather, Boeldieu's "thanatos" traces to his view that the world is heading in a direction that will render him discard-able. In psychological words, Boeldieu was in the grip of the '10 psychodynamic' that could be dubbed, "the pre-emptive strike" wherein, rather than suffer a "depression", the French officer sees the "way out" of martyring himself. This '10 psychodynamic' is not only very capable of possessing individuals... it is also entirely capable of possessing national groups.

Another of Jean's films that highlight Freudian psychodynamics and often gets the vote for "greatest French movie ever made", "The Rules of the Game", came out in 1939, the year of the world about to reap what it had sewn at the armistice of 1918. Although this one straightforwardly slots into the movie genre "upstairs-downstairs" (it peaked with Robert Altman's "Gosford Park"), it is now remembered as one of the great "tragi-comedies" that foreshadows the 20-20-hindsight view that WWII was the farce that came in the wake of WWI's tragedy. Jean wanted to depict the ruling class as full of sentiment without feeling... so we have a 'psychologically ungrounded' hero, "Andre" (Roland Toutain), trying to impress married "Christine" (Nora Gregor) with his record-breaking flight over the Atlantic, only to find that her attraction to him had merely been fleeting pseudo-Platonic fancy and, so, he may as well not have bothered. Christine, typical of the idle rich, is (if subconsciously) stimulated by intrigue... hence, Andre's heroics did nothing but drive home her view that he was "too sincere". Later, however, having confirmed her suspicions that her husband, "Robert" (Marcel Dalio), was having an affair, sentimentality kicks in and she hopes for Andre to run away with her in that classic "on the rebound" fashion. Christine's subsequent "rebound" is with her childhood friend, "Octave" (Jean), but, by this point in the plot, Christine becomes 'mis'-identified as her maid, "Lisette" (Paulette Dubost), by Lisette's jealous husband, "Schumacher" (Gaston Modot). Schumacker can't resist his (textbook) Oedipal urges and, overcome by them, he doesn't care to consider if he might be "displacing".

This is where Melanie Klein's psychology kicks in because Lisette is much less interested in extramarital affairs than she is in staying loyal to Christine. Recall, here, that Freud too didn't care for the idea of an "Electra Complex" because he had also realized the importance of the mother (archetype) to both little boys & little girls. And, of course, if the imaginative movie-buff is alert to the collective, s/he will see parallels here from Christine to mother-Europe... and, the way to prevent war from breaking out is for mothers to be in a good relationship to fathers so that their children-(nations) can walk the path from the "matriarchate" to the "patriarchate". This is not possible in a bed-hopping, unreal & over-sentimental psychological context. The impossibility is "sealed on the other side" when, in the wake of Andre's death (the "puer aeternus" now 'grounded') at the hands of Lisette's jealous husband – who had 'mis'-identified Andre as Octave and 'mis'-identified Octave as Lisette's lover (following all this, dear reader?) – Robert informs everyone that the death-dealing was all an innocent 'mis'-take. Thus, we can say the Robert is 'truthful' with a 'mis'-truth. It is Zeno time.



## JEAN RENOIR'S (PSYCHOLOGICAL) TOP 5

Like Hitchcock, Chaplin, Curtiz & Lang, Jean Renoir crossed the pond looking for bigger & better things. Most critics would come to the view, however, that, unlike Hitchcock & Curtiz, Jean's best films had already been made. We tend to agree... but, with Scorsese, we like "The River". The other post-WWII films are loved by the group of France's "Nouvelle Vague" directors who cared about forefathers e.g. Carne, Clair.

### 1: LA GRANDE ILLUSION (1937:5) 🍷🍷🍷🍷

Birth horoscope readings have an onion skin quality. FA's usual first 'layer' of reading involves considering the ascendant & the 'steps-down' to the I.C.. For Cancer on the ascendant Jean, we can say that, all things being equal, '1' desires a 'step-down' to the house that Cancer (naturally) "rules", the 4<sup>th</sup> house... and, because Jupiter & Venus are involved, we might guess that Jean didn't have much trouble 'stepping'. Heading to the second 'layer' of reading, however, we can begin to worry about the 'back-story' of the '1 desire' of the ascendant because (i) the "ruler" of Jean's horoscope, the Moon, is found in his 10<sup>th</sup> house (= maternal & matriarchal may be in need of differentiation), (ii) natal Mars in his 11<sup>th</sup> house opposes natal Uranus in his 5<sup>th</sup> house (= "masculine" urges frightened of castration), and (iii) the Pluto-Neptune conjunction in Gemini (he shares this one with his generation) is in the 12<sup>th</sup> house, the house, among other things, of "(haunting) ancestral-family curses". All three of these (2<sup>nd</sup>) onion-skins can be said to be mixed up in "La Grand Illusion". The "problem" with the 12<sup>th</sup> house – its "deep" historical vastness – is, in one sense, the "good thing" about the 12<sup>th</sup> house i.e. because "impersonal karma" is so difficult to "process", the individual realizes that is it wiser to look forward to his/her 4<sup>th</sup> house wherein s/he has "family romance" stuff that is processable. Agreed, this doesn't resolve the "problem" with the 12<sup>th</sup> house i.e. a planet's, if dim, "lighting" of the 12<sup>th</sup> house leads, sooner or later, to the psyche being "haunted" by it. When Pluto & Neptune are the "haunters", there will be "awareness" that may not become "conscious". Mostly, 12<sup>th</sup> house planets "react" in "knee jerk" ways... an interpretation that applies not only to martyr-philic, "Captain Boldieu" (Pierre Fresnay), but also to 'between-wars' Europe... WW1½.

### 2: RULES OF THE GAME (1939:10) 🍷🍷🍷🍷

"La Grande Illusion" might have been set during WWI but, in its way, it is set in the early 19<sup>th</sup>C wake of the French Revolution. Similarly, there is a sense in which "La Regle du Jeu", set in contemporary pre-WWII France, is also set in the wake of the French Revolution. We can also draw a parallel of this film to Frank Capra's "Lost Horizon" insofar as it is a film "about WWII" that was made before WWII. In other words, it covers a lot of modern European history. Both of the nouns in the film's title, "rules" & "game", are important to psychologists. "Rules", as we know, source to the superego and, in Jean's natal chart, we notice that his breezy 'step-down' into his 4<sup>th</sup> house stands in sharp contrast to his not-so-breezy 'step-forward-up' to his Capricorn descendant e.g. the "ruler" of the descendant is located (along with Uranus) in Scorpio in the 5<sup>th</sup> house and, so, in more ways than one, Saturn brings a sense of 10<sup>th</sup> archetypal "ruling" to a house that is 'meant' to be creative (Uranus also likes rules insofar as it can "react" against them, but the degree to which Uranus "reacts" creatively remains an open question). As for the second noun, "game", it can be sourced to (what we call)

the “pre-ego formation”, the arc of the horoscope that is ‘centred’ (if that is the word) in the 3<sup>rd</sup> house wherein the child deals with dyads... in the case of “games”, the initial dyad is likely to be “chance vs. outsmarting”. Even the cleverest “gamer” loses when the chance side of the ledger is significant. If there is a game that is without any chance factor (it is, therefore, all about outsmarting), it is chess and, so, it is worth noting that one of the posters for “The Rule of the Game” features a chess board. Another “gamer dyad” is “open-ness vs. secrecy” and, here, the child learns that, even if the child won’t ‘directly’ know a chess-opponent’s strategy, s/he can still discover the strategy with a careful study of the moves that the opponent is making. The problem is, however, that clever winners of a chanceless game miss out on the psychological ‘meaning’ of playing games... one needs to learn how to lose because, without loss, there is no soul growth.

### 3: A DAY IN THE COUNTRY (1936) ☹☹☹

It is arguable that this film ranks high on most Renoir fans’ lists because, being ‘incomplete’ (it was patched together a decade later), it had left its story of fornication ‘open’ to post-screening musings. There is nothing to muse, however, for Bible bashers who insist that pre-marital sex is off the table, especially when pre-marital sex is not with one’s fiancé. (The Commandment against adultery could be applied if ‘betrothal’ is deemed to be part of marriage). By contrast, the anthropologist notices intertwining mating & hunting instincts “repressed” by “compensating” men who intend to know who their sons are. In the midst of all this is Freud’s “connected series” from sex-that-doesn’t-mean-anything-(more-than-a-“feeding-experience”) over to sex-that-brings-‘knowing-ness’-(to-the-Godhead’s-gender-divide). It is, of course, entirely possible for a married couple to be lifelong faithful without caring a zot for what is going on in the Godhead... this includes many marriages that have been contracted within a religion. Most everyone lolls about somewhere along Freud’s “connected series” line. One can muse that “Henriette” (Sylvia Bataille) thinks much upon her lolling about... so much that she thinks about “Henri”’s (Georges Saint-saens) lolling. A good conclusion: it is less about where on the line one is & more about the direction one is taking along it.

### 4: BOUDO SAVED FROM DROWNING (1932) ☹☹

If there is only one question that the depth (indeed, any) psychologist is allowed to ask, it would have to be: what is the motivation? The impulse to “socialize” – in this case, give a bum a better chance – seems innocuous enough yet, when the impulse rises out of a power complex, there is no point. Power always proves that it is ‘worse’ than “social improvement” and, unfortunately, the bulk of the archetypical power complex is “buried” in the unconscious and can only be spotted in “projection” e.g. onto a bum.

### 5: THE RIVER (1951) ☹☹

This movie could hardly be a better illustration of Saturn in Virgo insofar as it features three ‘6 maidens’, “Harriet” (Patricia Walters), “Melanie” (Rahda Burnier) & “Valerie” (Adrienne Corri) vying for the attention of a not-really-eligible bachelor, “John” (Thomas E. Breen) and, so, being ‘10 frustrated’ by their “compensated” view of him. If there is a Virgoan ‘maiden’ in this tale, it would be not-yet-teenager, “Bogey” (Richard R. Foster), who finds himself dragged down into the coils of the underworld.