

THE '6-11 INTERACTION'

The 'zo-o-diac' is a 'fauna-mandala' but, here & there, humanity pokes its head through. For FA, the 'most-human' sign is '6 Virgo' but other astrologers will look to the 'thinking signs', human-phile-Promethean '11 Aquarius' &/or '3 Gemini'. If air is characteristically human, we could still nominate '6 Virgo' as the 'most-human' of the remaining 9 signs (e.g. '6 Virgo' as the 'airiest' of the earth signs). Here, some readers will recall our earlier points (i) '6 Virgo's "ruler", Mercury, also "rules" airy Gemini, & (ii) there is an 'airiness', if subtle, about the 'mutable 3-6-9-12' quadruplicity. If the astrologer can also accept that there is an, if subtle, 'earthiness' about the "cardinal" '1-4-7-10' quadruplicity, s/he will understand why we bring earthy Virgo & airy Libra together under the banner of 'post-5-quintessential' 'teleo-science'. With these ideas, the first questions in respect of the '11-6 interaction' could be: to what extent is '11-6' an indication of 'teleo-science'? do we need a new science, 'teleo-anthropology'?...

From "mutable" Virgo's perspective, '11 water-bearing' for gods holds the risk of becoming 'too high' (= "godlike" in a "fixed" kind of way). OK, so rather than lead us to inspect the Freudian line between humanity and animality, the '11-6 interaction' leads us to inspect the line between humanity & "godlikeness". Jung noted that, when we shift focus from animal to human, we need to shift our definition of "individuation" e.g. lions will always "individuate" into a lion, but a human may "un-individuate" into a lion if s/he goes for his/her Sun quality without giving proper due to the Lunar-into-Solar contributions rising from the "sub-conscious". From '11', of course, additional due needs to be given to that which lies under the "sub-(un)-conscious", the "collective unconscious" that is nicely 'observed' from '6'. This means that there is more to 'like' about '11' being mixed up with '6' than '11' being mixed up with '12' (review our essay on '11-12') e.g. Uranus in the 6th house is likely to be 'more objective' about the 12th house than, say, Uranus in the 12th house. If there is an issue when Uranus is in the 6th house or (as per our 1st example) when Aquarius straddles the cusp of the 6th house, it is that it may not be so objective about the 6th house's association with psycho-somatics insofar as '11' tends to cut "psycho-" away from "-somatics" ('11' is often averse to "soul"; "bearing water" could indicate that "soul-ness" is a burden). In further turn, there may be a tendency to brush over the distinctions between the '4 personal' & the '12 collective' level of "unconscious". As the anthropological history of science informs us, academic psychology rejected "the unconscious" for as long as it could (yes, it has exceptions e.g. Freudian "neuropsychologist" Mark Solms). Little does the academic psychologist realize that s/he is beholden to the organ that s/he believes does not exist, the superego, and, therefore, s/he 'is' the hugest part of the problem (not the solution).

Psychologists who take the "collective unconscious" seriously are compelled to be syncretistic about religion. For example, Judeo-Christianity's "Fall" is expected to have a 'parallel' episode in Greek mythology... and expectations are satisfied with the myth of Prometheus & Epimetheus, the Titans who were involved in the creation and then, in short order, the punishment of humanity. Many psychologists are aware that Zeus & Prometheus were enemies, but this isn't quite accurate... because Prometheus & Epimetheus did fight on the side of the Olympians in the Titan-Olympian war, Zeus had a better opinion of them than he had of his father, Cronos. We can say, then, that Judeo-Christianity's Story 'parallels' the earlier phase of Zeus-Prometheus relations,

with Prometheus ‘paralleling’ that feature of the Judeo-Christian God... caring for humans enough to ponder the consequences of giving them some intuitive ‘fire’. Thus, we see Zeus reacting in Yahweh’s Old Testament way i.e. Pandora’s box has ‘parallels’ to the shenanigans that, over the thousands of years, unfurled “East of Eden”.

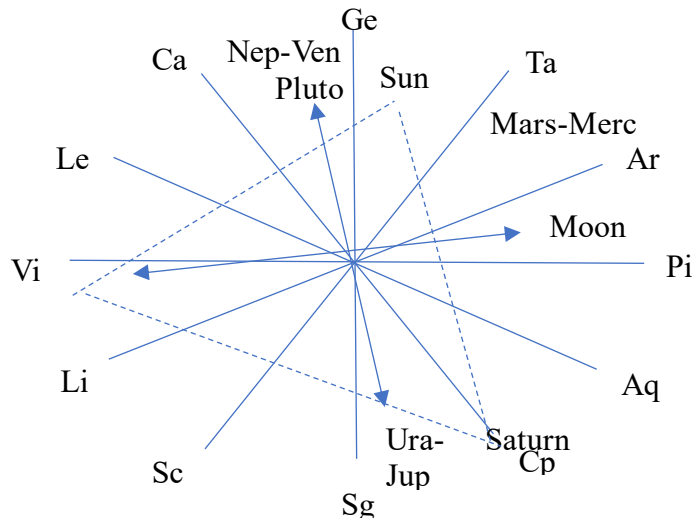
Pandora, for the ancient Greek, was an “Eve”, the first human woman created (not by Prometheus, but) by Hephaestus, one of the 12 Olympians, born of Hera and may or may not have been sired by Zeus (= a possibility of fatherless-ness). Instead of eating forbidden fruit, Pandora opened a forbidden box that, upon spilling its ‘fruit’, would make your local ancient Greek feel as “Fallen” as your local Judeo-Christian. So, although, Prometheus had been set up as a (kind of) “Christ” who was interested in human salvation, he would find himself ‘chained-alive’-to-a-rock, whereas “Christ” wound up ‘free-dead’-in-Heaven. The hoped-for return of Christ (let’s note, here, that hope was the “good” item of Pandora’s box) resonates the myth of Chiron, the centaur who, by exchanging places with Prometheus, sets the latter ‘free’ (to help the salvation of mankind?). Chiron, the “wounded healer” (to his extent, a ‘parallel’ of the Judeo-Christian “sinner”), was himself fostered by Solar Apollo and his sister, Artemis, and, unlike the other centaurs, he was peaceable, wise and, through self-reflection upon his own wound, a health-dealer. In astrology, Chiron, to an extent, can be seen as a “ruler” of Virgo (with Mercury), the sign that (i) in the anti-clockwise sense, is ‘informed by’ ‘5 Solar’ Leo, (ii) is linked to health-dealing, and (iii) has a sufficient mythological link to ‘11-ish’ Prometheus to make him relevant to what FA dubs the ‘11-6 interaction’.

For FA, therefore, a placement such as Uranus in Virgo &/or the 6th house will ‘resonate’ with Prometheus-Chiron mythology and, in doing so, confront individuals who have this placement with the issue of how ‘11’ might be given the circumspection that, in the long run and if it is to be redeemed, it needs. At this point, mythologically literate astrologers might ‘complain’ that the centaur, irrespective of whether it might be wild & destructive or tame & wise, speaks more of Sagittarius than it does of Virgo and, therefore, we’re barking up the wrong tree. This is a fair criticism and astrologers who have looked at Chiron closely (e.g. Melanie Reinhardt) like to spread out Chiron’s “rulership” to a ‘sweep’ of the signs of the right hemisphere because, after all, Chiron is wounded by an inadvertent scratch of ‘5 Heracles’ arrow that had been pulled from the ‘8 Hydra’. For the FA-er, this brings us back to the key development of (what FA calls) ‘Jung’s omission’ in his description of psychological ‘attitude’... controversion. It also brings us to the complex ‘tension’ between necessary and unnecessary suffering insofar as ‘8’ has something to do with a human’s (if not impossible, then) difficult-to-alter D.N.A. “fate” and his/her alterable ‘psycho-somatic’ predicament that falls into the realm of “free will”. The complexity of the ‘tension’ is directly attributable to the subtlety of the ‘line’ – the ‘zone’? the ‘cloud’? – where necessary suffering stops and unnecessary suffering starts. It is the task of the psychoanalyst to keep an open mind when the analysand jumps to the conclusion that a physical ailment is a D.N.A.-fate.

The individual who has Virgo on the cusp of the 11th house needs to be careful that s/he doesn’t take the map for the territory. S/he might know that ‘10 implantation (in the womb)’ isn’t the same as ‘2 embodiment’, ‘4 ensoulment’ or ‘6 incarnation’ but s/he may not be nearly as embodied, ensouled and incarnated as s/he believes. If s/he has, like Freud, Scorpio on the ascendant, s/he may be keen to ‘deepen’ ‘2’, ‘4’ & ‘6’.

EXAMPLE SCIENTIST: “PSYCHOLOGY & RELIGION” (Jung) Pt.1

Wolfgang Pauli
25/4/1900 1.43pm
Vienna, Austria



There are countless people who pump copious amounts of archetypal material up from our/their “unconscious/es”. A significant fraction of this countless are devoted to a tangible science. A significant fraction of this fraction of scientists has the capacity to cohere the tangible & the archetypal but only a very much smaller fraction will act on it. Only a smaller fraction still seeks the guidance of a Jungian analyst... Wolfgang Pauli, the celebrated nuclear physicist, did. Wolfgang’s “cruel leash”, neurosis, had strapped him to his analysis... conducted, at first, by one of Jung’s proteges but, later, by Jung himself and, later still, it would be recorded in his “Psychology & Religion”.

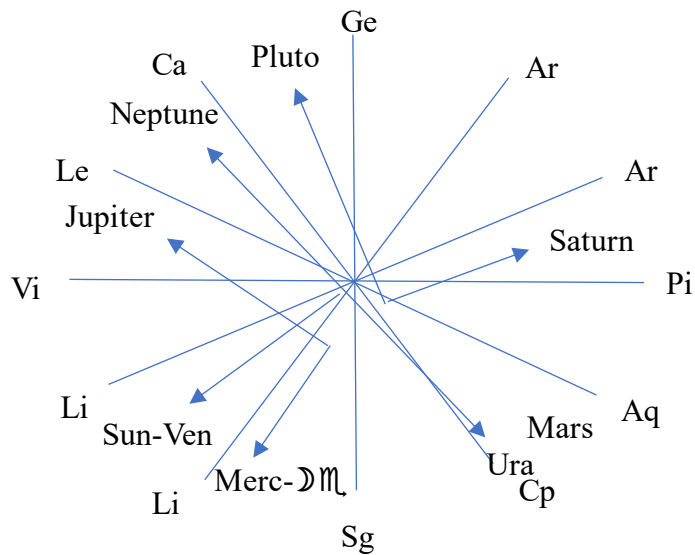
A large part of Wolfgang’s illness was mixed up in the illness of the collective’s conscious (aware, actually) attitude. To show how old this illness is, Jung would often quote Plato’s, “one, two, three... but where is the fourth?”. In other words, whatever post-2,400BC century Wolfgang had live his life in, he was part of a collective that was being asked to connect three to four. An inspection of Wolfgang’s chart reveals this ‘3-into-4 problem’... as for the ‘3’, we notice a grand trine from his ascendant to his Sun to his Saturn in earth signs, pointing to his success with ‘tangibles’; and, moving along to ‘4’, we notice a grand cross involving the heavy-duty outer planets and his Moon in Pisces opposite his Virgo ascendant... these point to his archetypal outpourings.

FA’s longstanding readers know of our view that, all other things being equal, the individual who has Virgo on his/her ascendant will want to develop down-around-through his/her lower hemisphere to his/her 6th house (wherein s/he will typically deal with Aquarius on its cusp). All the same, note our qualification, “all other things being equal”; and, upon noticing that the ruler of the 6th house, Uranus, in Wolfgang’s case, is tricking the ‘home’ of the personal “soul”, the FA-er assumes until proven otherwise that the sufferer needs to gain a fertile sense of the high archetypal realm if s/he wants to experience his/her 6th house as a (self)-serviceable locus of psychosomatic healing.

Eventually, Wolfgang had a dream that provided him with redemptive feelings of relief & connection, a “world clock” with 3 temporal rhythms & 4 spatial divisions. We will pick up this ‘3-combines-4’ thread (“pt.II”) in 2025 but, now, back to film...

EXAMPLE FILM 31A: JOUR DE FETE (1949) ☹☹

Jacques Tati
 9/10/1907 3.00am
 Le Pecq, France

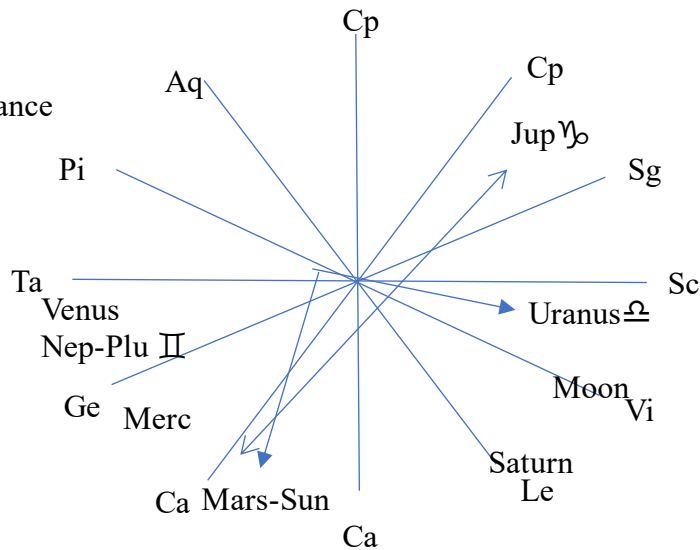


Although the director of the Chaplin-esque “*Jour de Fete*”, Jacques Tati, had a problematic natal square of Saturn to Pluto there is a sense of his natal chart being a bit more comfortable than Wolfgang Pauli’s. In any case, it would not be until Pluto & Saturn had completed their transit of his natal Jupiter in Jacques’ 12th house (and, then, Saturn transiting his ascendant) that he broke through his various frustrations to make his first film. Later, with Pluto & Uranus having transited his ascendant, and running up to an opposition to his 2nd “Saturn return”, he would release “*Playtime*” (1967: ☹☹☹) what many movie critics deem to be his best. Both “*Jour de Fete*” and “*Playtime*” deal with the themes of ‘11 modernity’, ‘6 ritual efficiency’ (“ergonomics”) and the question of whether these deliver the “progress” that they appear to promise.

If, dear reader, you are in your early 30s and, therefore, your 1st Saturn return is behind you and your 2nd waxing Saturn square is looming, you might find this film funnier than others do. Folks in their early 30s may be able to relate to those who were born in the middle of the 20thC’s noughties (e.g. 1903-07) as both age groups have the challenge of Neptune’s aspect to Uranus in Capricorn. Jacques’ ‘11-12 opposition’ is further challenged by the fact that it forms a T-square to his Sun-Venus in Libra. This returns us to one of the favourite astrological questions: “what does it mean if a house is empty”? Answer: play down this emptiness by shifting attention to the position of the “ruler” of the cusp – here, Uranus in Capricorn is in the 5th house (therefore, it is ‘feeding up’, through Mars, to the 6th house. In FA’s view, ‘filling out’ a (seemingly) ‘empty’ house by examining its “ruler” supports the developmental approach. When it comes to developmental continuity/discontinuity, the best initial approach is to treat it as an irreducible pair because energy won’t be wasted that could be better employed toward the ‘bridging’ 3rd (&/or 4th ...). Yes, the “ruler” of the point of discontinuity, the cusp, is sometimes placed on a cusp but, most of the time, it will be found lolling about the belly of a house to give astrologers a sense of the Jungian ‘3rd’ that links the two, even before the continuity of transiting transition enters the hermeneutic frame.

EXAMPLE FILM 31B: BEAUTY & THE BEAST (1946) ☉☿☿

Jean Cocteau
5/7/1889 1.00am
Maisons Lafitte, France



When we focus on the etymological linkage between the words, “cosmesis” and “cosmos”, it becomes clear that Venus is not the only planet to consider when “beauty” is under astrological consideration... the planetary god of (the beautiful symmetry of) the “cosmos”, ‘11 O/Uranus’, also comes into view. When we go to Ouranos’ myth, we notice affirmingly that Ouranos’ dislike of ugliness leads him to stuff his children back (up) into his wife’s, Gaea’s, womb. Uranus’ reputation for “disruption” has something to do with its rejection of “beastly” ugliness. It is as if Ouranos has the idea that the Chaos from which he had sprung is behind him and, so, when he sires ugly children, especially Saturn, he resolves not to put up with ugliness ahead of him. In this respect, we can say that the position of Uranus in the horoscope could use a dose of ‘continuity’ (via, say, an infra-Saturnian planetary transit) so that development can re-commence. We don’t know why Jean Cocteau’s father committed suicide because, in the end, no-one ever knows... but we can identify his act as a source of discontinuity in Jean’s life.

“Beauty & the Beast” is a 3-century old fairytale that enriches the astrological intuition that ‘11’ rejects (perceived) ugliness in problematic ways. It is worth noting that, during the years when Jean Cocteau was filming his version, Jupiter was playing the role of ‘continuity adviser’ to Jean’s Saturn in Leo (up to his Scorpio descendant). Longstanding readers of FA know that the house in which we see Jean’s natal Uranus, the 6th, is a house that suffers from discontinuity. If the 5th house has something to do with “romance” and the 7th house has something to do with “marriage”, there will be something about the 6th house that has to do with “betrothal”... a time to be ‘virginal’ in a way that leads to better understanding of the “other side” of the fiancé (that, for a psychoanalyst, includes the “other side” of oneself) prior to the pair’s commitment. In the case of a prospective bride, better understanding will have something to do with the attachment to the father-(image). Jean’s earlier films – especially “Blood of a Poet” (1930: ☉☿) – proved his sensitivity to the unconscious and, so, it is no surprise that his “Beauty & the Beast” stands the test of time, as do many films of his contemporary...

Pictures, Carl Laemmle, and on good enough terms with Carl to convince him to take William with him, from William's European home and father, and, having crossed the '12 Atlantic pond' (Pisces on the I.C.) give him a chance at Hollywood '6 employment'. It only took a couple of years... William, still in his early 20s, was given the director's chair for a bunch of Universal's "(silent) two reelers". From there, he would build into directing "feature lengths" and, as he approached midlife, the accolades would begin to flow... usually from movie stars back onto him, most notably Bette Davis. And, yes, no big surprises with Bette... she too had Scorpio rising. Hollywood was (is & always will be) the kind of place that would favour those with intense survival instincts.

It makes astrological sense that William's best films would point to his natal 8th archetypal emphasis. Note that, in addition to Scorpio rising, William also had natal Sun (in Cancer) in his 8th house (conjunct Neptune). Most movie fans, when thinking of Bette Davis, go to her "bumpy night" envious smouldering in "All About Eve", but fans of the 1930s know that she hit her own Scorpio peak with 1938's "Jezebel" that, for FA, is her best film. In one sense, "Julie" (Bette) is a "Jezebel" insofar as she causes so much trouble in the social set of pre-civil war New Orleans, but, in the other sense of her belonging to a social set that was walling itself against "exogamous" diplomatic relations with the Union, "Julie" was not a "Jezebel" at all (recalling that the Biblical Jezebel was an exogamous mate of King Ahab). In other words, the Biblical Jezebel of the movie, "Jezebel", is "Amy" (Margaret Lindsay), the New Yorker bride of Julie's "love object", "Preston" (Henry Fonda). Despite this, it is clear that this film deals less with the coming civil war and much more with how "love" is best defined. In the early scenes, we see Julie "conflating" power & love so that both are concealed in the other. After Preston leaves her, Julie begins her journey to humility, but her initial steps are taken with an unconscious bargain... she is trading her humility for Preston's love & attention. By the end, with a nod to the yet-to-be-famous Elizabeth Kubler-Ross, Julie forces herself through Scorpio's fire to learn that "true Love" demands no bargains.

The bargaining that goes on in young love was also the centre of William's next film, "Wuthering Heights". And, once again, it is no big surprises to discover that the author of the novel, Emily Bronte, had Scorpio rising (and, as in the case of William, Uranus in Sagittarius in the 1st house!). And, once again, we see a (as Freud would call it) "return of the repressed" plotline of young lovers being separated and, year(s) later, confronting each other with their (if patchy) respective maturations. The problem for "Heathcliff" (Laurence Olivier) is his double whammy of being made parentless twice, first insofar as he was adopted and second insofar as his adoptive father dies too soon. With, as we learn from Aristotle, "nature abhorring a vacuum", Heathcliff's parental images have nowhere else to "manifest" but onto his adoptive siblings, "Catherine" (Merle Oberon) and "Hindley" (Hugh Williams), and the usual Oedipal shenanigans play themselves out... all the way to their (not really?) supernatural 'conclusions'.

Now, if we return to William's horoscope, we notice that the 1938-39 span was, astrologically, the span of Pluto's transit through his 8th house now forming a sextile (sextiles are significant when Pluto is involved) to his natal Venus in Gemini in the 7th house. This astrological pattern brings us to very common questions asked about love triangles: do they always have to be "Oedipal"? is it not possible for a love triangle to form that is "adult"? The Freudastrologer's answer has to be: yes, it is possible for a love triangle to be "adult"... in a way, we can say that William Wyler's intense interest

in Emily Bronte's triangular story (for the sake of accuracy, we should point out that the plot is quadrangular... Catherine marries "Edgar" (David Niven)), is an "adult"'s perspective insofar as it doesn't flinch from childhood happenings. The psychoanalyst would add that all triangles are a lumpy mixture of "childhood Oedipal" and "adult" vectors... and, so, the best way to discover the proportions is to, first up, thoroughly investigate the childhood vectors so that they can be sifted out. This 'panning for gold' image leads to '5 confidence' when thoughts and feelings turn to the adult vectors. As we have noted, with William's "chart ruler" making its way through his 8th house, he had every right to focus on Emily's supernatural 'conclusion'... "Wuthering Heights II", if it had been made, would have needed a shift from haunting to reincarnation.

One reason for our focus on William's late 1930s "women's pictures" is that it was an important time in his life in respect of women in his private life. After William's first short-ish marriage ended in 1936, he married a 'keeper', Margaret Tallichet, in 1938. With her, he would father 5 children, 3 girls & 2 boys. Notice that the "ruler" of the 5th house of children, Mars, is conjunct his "chart ruler", Pluto, in the 7th house of partnership & marriage. In around his family life, biographers note that Margaret had much to do with William's work... as Wikipedia notes, she was his script-reading "gatekeeper". Unsurprisingly, they agreed to make a film or two about the challenges of parenthood, the most compelling of which is "The Heiress", a celebrated film that speaks to a psychodynamic that is always deserving of scrutiny, "idealization"...

The parental challenge of "The Heiress" is about how to deal with "truth in the family". Yes, it was likely "true" that the heiress, "Catherine" (Olivia de Havilland), lacked the charms of her deceased mother, but the father, "Dr. Austin Sloper" (Ralph Richardson), cut off from his feeling, was keen to keep this "truth" alive in everyone's mind irrespective of the damage this is doing to his daughter. Olivia was a good casting for this role because movie audiences know her for her charm (recall our notes on the flics with Erol Flynn) and, so, it is even clearer that Dr. Austin has crushed Catherine's feminine development and forced her into social awkwardness. If Dr. Austin had seen the problems that his "idealization" had caused (Freud's "ego ideal" that FA links to '11' & '12'), he would have seen that he was to blame for Catherine painting a target on her head for fortune hunting opportunists, such as "Morris" (Montgomery Clift). Therefore, Dr. Austin, only sees the "surface level" of a "truth". William & Margaret had three daughters and perhaps they had named their eldest Catherine as a reminder that they needed to take care with her as she became a woman. The greatest difficulty for a successful parent is the shadow that success casts on other family members and, with William having so much success – he won more Oscars than any other director – "The Heiress" may well be his most personal film. But what is his best film?...

William was one of a group of American directors, along with George Stevens & John Huston (we will look at their careers in upcoming articles), who would address the change that had come over the world in 1939. William's psychological focus would lead him away from blood & guts to the effect of war on "normal life". The fact that all three abovenamed directors would make "Bible movies" in the years that followed WWII can be traced to their respective concerns that the "inner man" was a casualty of the 20thC and, thereupon, to their respective hopes that Nietzsche's diagnosis, while correct, might not have been a prognosis. Without Spirit, ghosts will haunt forever.

WILLIAM WYLER'S (PSYCHOLOGICAL) 'TOP 10'

1: THE BEST YEARS OF OUR LIVES (1946:6) 🌟🌟🌟🌟

Films that are made about war during wartime have trouble resisting the urge to “flagwave”. With this film being made in the year after WWII, William didn't have to deal with this urge... indeed, on the contrary, he pointed out the problems that were looming for the U.S. in the years & decades ahead e.g. his scenes of a far right winger who complains that the U.S. fought the wrong foe; and the flawed father figure, “Sgt. Al Stephenson” (Frederic March), foreshadowing the irresponsible banking practices that came thick and fast in the wake of Reagan's deregulations. With Harold Russell (who played physically disabled “Homer”), not being a professional actor, we see this film less as a “war film” and more as a “docudrama”, an innovative genre for its time.

2: BEN HUR (1959) 🌟🌟🌟

The chariot race not only holds up very well today but the background thought that there is no CGI (yeah, we know, they slowed the camera down to make everything look very fast, but this doesn't lead to numbing effect that CGI tends to) heightens it. The film's pace would surely have annoyed snappy dialoguers such as Howard Hawks (yep, it does drag) but it is worth re-visiting beyond its chariot race because it reminds us that a man's (“positively projected”) “anima” plays a critical role in his conversion. “Esther” is fully rational when she informs “Ben Hur” (Charlton Heston), her lover, that, in defeating a nemesis, one becomes this nemesis. Feeling is rational, after all.

3: THE HEIRESS (1949) 🌟🌟🌟

It is worth noting that the (to its extent, ‘artificial’) time that Saturn resides in a sign is 2½ years, a span that many ‘older heads’ would advise all young lovers to ‘10 endure’ in betrothal before tying marital knots. When Saturn transits ‘6 Virgo’, as it did through 1949-51 (recall, here, our notes on Renoir's “The River”), the advice will be coming from within as much as from without... but, of course, the young lovers in question would need have an understanding grip on the “projection” dynamic to see how what looks to be without is, in fact, an expression of within. Astrologically literate lovers will have a much better chance of realizing why they had bought their tickets.

4: JEZEBEL (1938) 🌟🌟🌟

The need for endurance a characteristic aspect of the 10th archetype (as per our note on “The Heiress”) but ‘10’ doesn't have exclusive rights. Those who have a natal emphasis in ‘8’ – Scorpio rising, Pluto in aspect to luminaries, planets+ in the 8th house etc. – are more likely to want to distinguish between ‘10 endurance’ & ‘8 endurance’... the former involves the establishment (&/or stiffening) of a ‘perimeter’ so that lessons can be learned inside it; whereas the latter involves ‘burning’ at/near one's ‘centre’ so that the soul can be freed from ‘perimeters’ to grow in a new direction. This film points to the latter when, with the final frames, a fire is burning into a dark background.

5: THE LETTER (1940) 🌟🌟

Some like this Bette Davis more than the Bette Davis of “Jezebel” which is fair enough given that, here, she isn't merely threatened by Scorpio's ‘stinging-oneself-to-death’ psychodynamic... yep, Bette chases it down to its actuality. Along with “Leslie”

(Bette), the audience realizes that, when there is only one person who matters to you in life, you need to go wherever s/he has gone, especially when that person is your only chance of redemption. Yeah, yeah, “Leslie” could have stayed on “this side” and taken a hard analytic psychology look at her “animus”... but, then again, Jung was not well known in Malaysia. Who really knows what is or isn’t possible on the “other side”?

6: WUTHERING HEIGHTS (1939) ☹☹

From “Casablanca” on down, there are many stories about lovers re-appearing to haunt each other over earlier parapraxes. Freud was more focused on “repression”, leading him to think in terms of “the return of the repressed”... but, if Jung had hung around for long enough, Freud might have given “dissociation” more ‘air’ and, then, paired “the return of the repressed” with “the re-association of dissociation”. Emily’s adaptation has a feeling of a “repressed” Heathcliff and a “dissociated” Catherine.

7: MRS. MINIVER (1942) ☹☹

Although there were bombing raids by aircraft into enemy territory in WWI, we today think more of WWII as the war that instigated massive destruction from the air onto civilian populations, especially in light of the conclusion of the Pacific theatre. It seems that William was sensitive to this military novelty as his WWII film, that had begun production prior to Pearl Harbour, focused on troubles behind enemy lines... in a comparable way that psychoanalysts were focusing on troubles falling from high.

8: ROMAN HOLIDAY (1953) ☹☹

Frank Capra could have complained about plagiarizing his rom.com flagship idea of a newspaper reporter stumbling onto the “princess gossip” scoop of the year... only to fall in love with her and sacrifice his lucky break. Then again, this one has the novelty of examining the “shadow”: “Princess Ann”’s (Audrey Hepburn) “persona”, built on responsible behaviour, casts the shadow of irresponsibility & “Joe Bradley”’s (Gregory Peck) “persona”, built on irresponsibility, casts the shadow of responsibility.

9: DODSWORTH (1936) ☹☹

The 7yrs lapse between the publication and filmization of the novel suggests that this is a Saturnian tale about “father (if artificial) time”... indeed, this is the case. Wealthy retiree, “Sam Dodsworth” (Walter Huston), is forced to realize that his young wife, “Fran” (Ruth Chatterton), not only wants time to stop but also wants it to rewind to the fancy free pre-marital years that she never had. Thus, the issue for “Dodsworth II”, is whether Sam can realize, by marrying Fran in the first place, he wants the same.

10: FRIENDLY PERSUASION (1956) ☹☹

Astrologers who take close interest Saturn’s 29½ yr cycle might double bill this excursion into the world of the Quakers with Peter Weir’s “Witness” (1985), another film that looks at how “fringe Christianity” deals with violence and its related ‘10-ish’ question: do ends justify means? The answer is mixed up in that very ‘10-ish’ dynamic, “compensation”, and, so, the film buff might as well roll forward another 30years to Mel’s “Hacksaw Ridge” (2016)... his “persuasions”, however, are very “unfriendly”.

