

THE '1-2 INTERACTION'

(Back) in 2024, Venus formed its yearly conjunction with the Sun on the 4th of June. Since then, Venus has been 'running ahead' of the Sun cycle... so far ahead that it will enter Aries, on 4/2/2025, with the Sun and Mercury still 'back' in mid-Aquarius. With this 'reflective space', we can consider Aries in Venusian terms in an uncluttered way (OK, Chiron's ongoing transit across Aries does clutter things a tad). Then, when the Sun (+Mercury) enter Aries at (near) the spring equinox, they might enter a more 'beautiful' Aries than they are used to. Because Aries is a horizontal sign, there is extra need to think of it in a balanced way because, somewhere within Aries' "self-centred" forthrightness, a '1 desire' for fair play will be found. Yes, Aries does want to win and, so, it often paints the "hypocrite!!" target on its head... but a '2-1 beautiful Aries' that is 'positive in the right way' will salute those with whom it has been competing.

OK, so what do we mean by "positive in the right way"? Answer: yep, that old record-is-stuck warhorse, development 'away' from collective, 'towards' the personal. Aries is generally at its worst when it is proselytizing (it doesn't matter what for). FA's go-to example for useless proselytism is U.S. Senator Joe McCarthy, who was ridden by the ideology that one collectivism can conquer another collectivism (Saturn in the 12th house in Aries 'feeding down' to Aries rising). If Aries comes to realize that all it needs to do for a collective is exemplify departure from it, it has done enough. FA's go to example for "collective departure", Linda Goodman (see below; Sun-Venus in Aries 'feeding onto' Aries on her ascendant), author of "Sun Signs", embodied the greatest thing about astrology... that everyone is looking out of a different qualitative window and, therefore, collectivism's statistical approaches stand upon Hell's precipice. To be a statistician, the (err...) individual is ever tempted to dismiss individuality, dismissive enough to remove him/her from chances to see the "individuation" that resides beyond "individuality". As Nietzsche would agree, "statistical man" is the "God-shaped black hole" into which the 20thC 'Fell'... and, in the hole, began to kill & die for "policies".

Like Linda Goodman (unlike Senator Joe), Sigmund Freud had the 'fortune' of Venus in Aries. It is FA's view that this placement was a factor in his realization that statistical approaches are not suited to the dis/affirmation of psychoanalytic theories. We can say, therefore, that Freud's Venus in Aries 'fed forward-(up)' to his Pluto-Sun-Uranus-Mercury in Taurus & Moon in Gemini... and, eventually, to his Cancer on the cusp of the 9th house, whereon he began to see the big picture of the "family romance". As we have discussed throughout these articles, Freud could-would not admit that he was a key figure in the restoration of the emphasis on the individual that had been lost after Nietzsche's declaration... but Jung caught the baton that Freud was juggling.

Like Linda Goodman (unlike Senator Joe), Melanie Klein had the 'fortune' of Venus in Aries (conjunct Sun). With Melanie also having her difficult Saturn-Neptune conjunction placed one sign ahead in Taurus, astrologers can see why Melanie might have needed Freud's 'Taurean-ness' as a 'stepping-stone'. Either way, it is fascinating to FA that Melanie combined '1' & '2' in the (seemingly paradoxical) psychodynamic, "projective identification". What is the (seeming) paradox? A: whereas "projection" implies something thrown out of the infant psyche, "identification" implies something drawn into the infant psyche. For example, the infant "projects" hunger for milk into his/her mother and, then, upon feeding, the infant will "actively identify" with mother

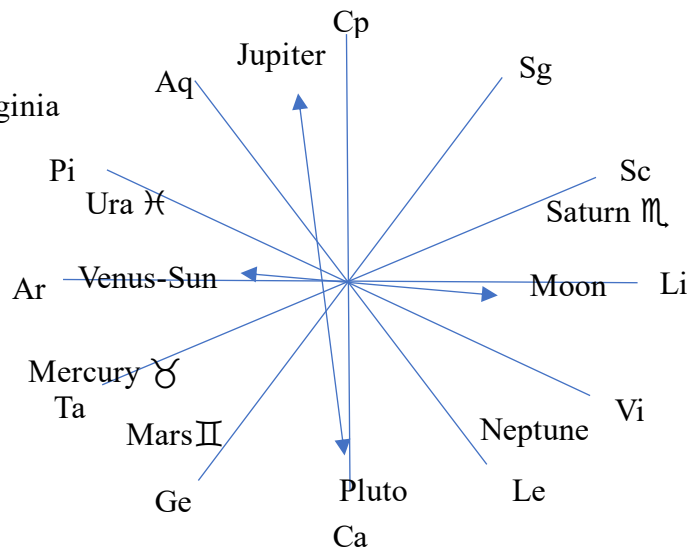
because mother is now proving herself to be the source of satiety. And, so, the infant, not yet able to 'word-think', is faced with a question that it has great difficulty asking: "what to do about the fact that I both love & hate this Goddess who is me?" A Jungian might rush to the question: "what is the link between Klein's psychodynamic combo & Jung's dyad, "extraversion-introversion"?" Answer: the infant is extraverted when both "projecting" & "identifying" and, therefore, Jung's distinction does not apply to Melanie's combo of '1' & '2'. If, however, the Jungian is also a Freudastrologer, s/he will ask: "what about the infant who has an introverted sign on his/her ascendant?" Answer: eventually, some sort of Kleinian-Jungian "integration" is required... before "integrating", however, there needs to be an appraisal of the "complex opposition" of Erich Neumann & Michael Fordham in need of a James A. Hall-ian Jungian '3rd'.

Now that we have raised the issue of the '1 ascendant', we can look to examples that highlight '2 Taurus' on the '1 ascendant'. As always with the ascendant, the 'first pass' interpretation may be simple enough – e.g. a Bull rising individual will orientate him/herself toward the world with his/her 5 senses – but, when this is couched within the left-hemisphere-as-a-whole (from M.C. to I.C.), the 'second pass' will require some interpretative subtlety. Take, for example, famous S.E.T.I. scientist Carl Sagan... like most scientists, he valued what his eyes, ears, touch etc. could do and this carried him forward to his 2nd house and, once in his 2nd house (Gemini), he was disposed to think about his sense experiences and, in the same way that his 'Taurean-ness' 'pushed' him into his 2nd house, so did his 2nd house 'Geminian-ness' push him along to his 3rd house, wherein he learned to write & communicate. So far, so good. In his 3rd house, however, we notice his Sun "ruler", Pluto... a point at which a depth astrologer would propose that, if Carl was unable to grasp the fertilizing potential of the unconscious mind, his "intense" communications would begin to sting themselves to death-without-rebirth. 'Unfortunately', all this was 'haunted' by '11 ideological' factors – Saturn in Aquarius in his 10th house, Uranus in his 12th house – that led him to his barren deism (compare Carl's "theistic negation" to George Lucas' archetypally informed "Force"). Moving along to another 'pop scientist', Jordan Peterson, we notice that, once again, he valued what his eyes, ears, touch etc. could do and this valuing 'pushed' him into his 2nd house and, once in his 2nd house (Gemini), he was keen to bring thinking to his sensed 'data' and, in turn, this 'pushed' him into his 3rd house, wherein the urge to communicate it all would flower. Then, Venus in Cancer waiting for him at his I.C. would 'call' him to psychology in an "open" way that permitted interest in Freud & Jung. Although, like Carl (was), Jordan is haunted by Saturn in Aquarius, his chart "ruling" Venus on the I.C. has proven to be more of a 'basis' for his popularity than is his "negating" Saturn.

OK, so what about the archetypally similar Aries on the cusp of the 2nd house? Answer: yes, there isn't much difference at the 2nd house because it will be 'energized' by Aries on the cusp and, so, what the senses provide will be valued to the degree that a lifelong interest in science would result. Then again, many who have Aries on the 2nd house cusp will have Aquarius or Pisces on their respective ascendants... so, now, the 'second pass' interpretation requires a good deal of subtlety even before the appraisal of the left-hemisphere-as-a-whole. If the individual is "identified" with his/her rising sign, s/he may downplay science and, even if the 1st quadrant reveals helpful 'stepping stones' down to his/her I.C., things may falter to the point of "becoming a Jungian"...

EXAMPLE BOOK/IMAGE: SUN SIGNS (1968)

Linda Goodman
9/1/1925 6.05am
Morgantown, W Virginia



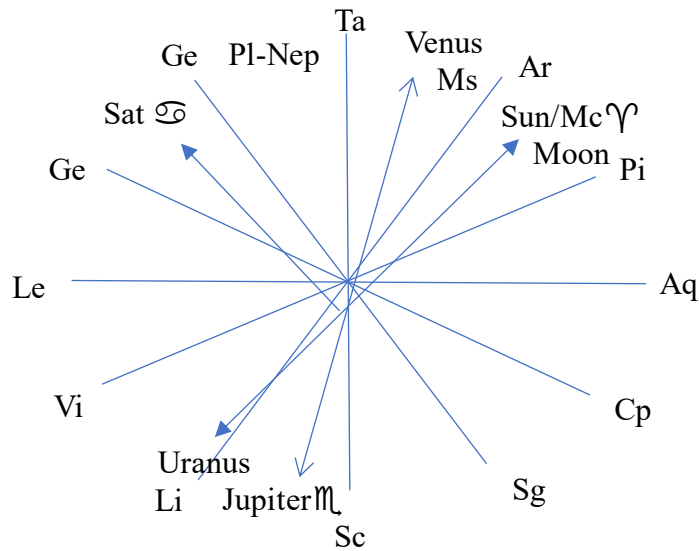
There is a question with (hugely) popular astrology books: to what extent have they hurt “serious astrology”. Two answers crop up: (i) Linda’s public success had led to envious feelings in “serious psychologists” who would act upon their feelings with derision of everything astrological, however “serious”, and warn proto-psychologists away from any kind of Platonic-Jungian, soul-based approach (e.g. Jordan Peterson was told his tenure was under threat)... (ii) Linda’s exposure brought many unenvious proto-psychologists to astrology and, even if only a minority of her readers are (were) ‘Jordan Peterson-y’ enough to be “serious”, it is (was) still enough to make up for ‘(i)’. Yes, dear reader, Linda’s was the first astrology book that I read... it was a bit like hearing a new exciting band that had an uncanny knack for penning catchy melodies, uncanny & catchy enough to want to know about ‘melody theory’ e.g. “Mary’s room”. When Liz Greene’s “music (of the psychological spheres) theory” books came into my orbit, I “identified” with the Monty Python’s cheese addict, “aww well, you know... it all began with a bit of cheddar... but it wasn’t long before I was eating camembert”.

Longstanding readers know of our (my) reservations about astrology... there are so many moving parts that it is easy to get lost in minutiae. Astrological statements about minutiae might be ‘true’ but astrology is much less about ‘truth’ and much more ‘avoiding irony’. For example, the envy of an academic psychologist is ironic because it tells us that s/he has yet to “tap” the qualities of his/her “Sun sign”. The key minutiae as to why this blocked access is to be found ‘beyond Linda’... in Klein, Freud & Jung.

Linda’s is one of those natal charts that are easy to ‘get’ and, therefore, would do well in an ‘Astrology 101’ class. To be sure, some subtlety would be required to get to the bottom of her Uranus, Pluto & Saturn placements but these are all ‘second pass’ considerations... at ‘first pass’, we can see that Linda was ‘5 talented’ & ‘7 balanced’ when she ‘1 intuitively’ (for want of a better word) “proselytized” for “individuality”. It is easy to intuit an individual who has Mercury on his/her 2nd house cusp ‘stepping lively down’ to a “Sun/chart ruler” near the 3rd house cusp. Copious communications.

EXAMPLE FILM 33A: MONKEY BUSINESS (1931) ☺☺☺

Chico Marx
22/3/1887 2.45pm
New York, NY

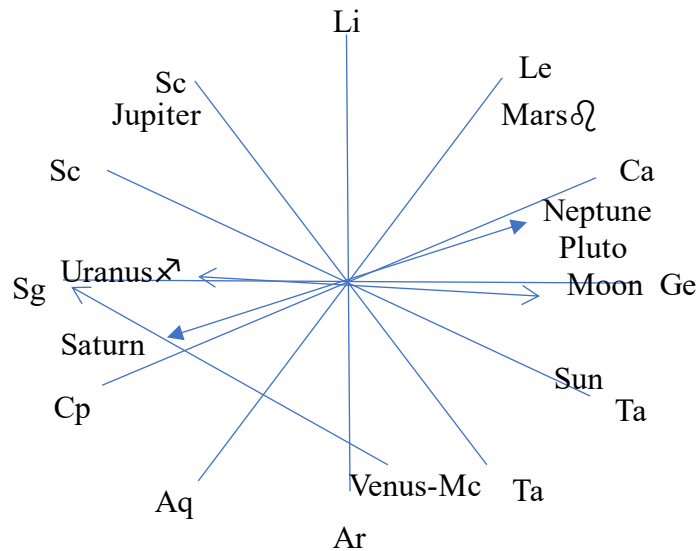


Having commented on Harpo's & Groucho's natal charts, it is well worthwhile making a few comments on Chico, not the least because his Ram Venus says something about the philosophical background of the Marx Brothers' 'brand' of comedy. Across the pond, a philosophy was growing in France that came to be called "existentialism" and, with its label, it would gather pithy phrases like, "existence is absurd", "freedom (the exercise of free will) is damnation", "if there is a God, then the cosmos is His joke". Freud said that "philosophers" are not worth worrying about because, in comprising only a tiny fraction of a population, they have no influence on the "religion vs. science" debate that, in the long run, will be the anvil over which mankind will decide his fate. We agree with Freud... up to a point. Yes, those who call themselves "existentialists" do have negligible influence... there is, however, a significant percentage who, if they were to become philosophically literate, would call themselves "existentialists". Chico, Groucho & Harpo have very good credentials for being counted amongst this group. Perhaps the most "existentially absurd" aspect of Chico's comedy was his joke-laden solo piano pieces... "monkeying up" the hopes &/or expectations of musical beauty.

It is worth noting that all three brothers had Jupiter in the 3rd house. Chico's chart goes on step further in having a ('out-of-sign') opposition of Venus to Jupiter in Jupiter's house. Therefore, if the three brothers were to achieve philosophical literacy, Chico would have been the first to confess. (We don't know Zeppo's birthtime but, in noting that he has a natal Jupiter-Saturn conjunction, he would likely have been the last to confess). Going further into the natal Venuses of the brothers, we also note that Chico was the only one with an aspect to Jupiter and this sits nicely with the fact that he was a foil for both for Groucho and Harpo... many of Groucho-Harpo's scenes are solos whereas Chico usually appears with one or both brothers. It would be going too far, however, to describe Chico as their "straight man". The 8th house (Chico's Sun, Moon & Mercury) is a place where "existentialists" become cynical so we can say that Chico '9 benefitted' greatly by having his Venus call him 'up' out of any '8 cynicism'.

EXAMPLE FILM 33B: TOP HAT (1935) ☺☺☺

Fred Astaire
10/5/1899m9.15pm
Omaha, N

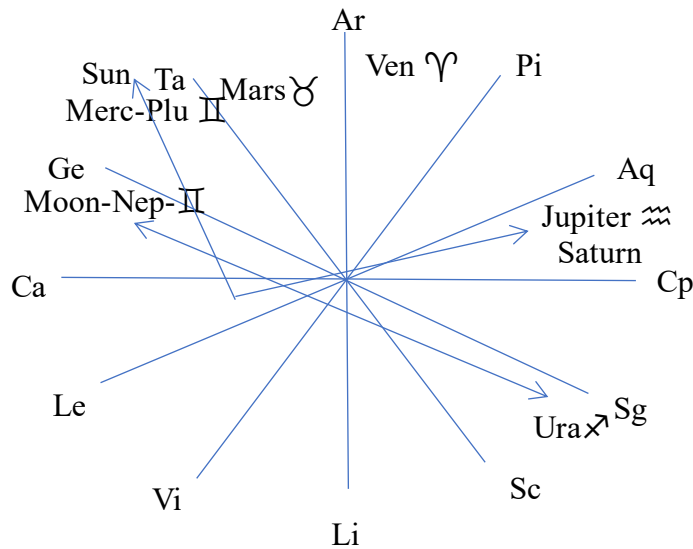


Unlike the contemporary Venus in Aries comedian, Chico Marx, Fred Astaire's Venus in Aries is found in the 'key' developmental hemisphere of the horoscope. With his natal Venus aspecting '9' by trine (i.e. to his Sag' rising), we would not expect Fred to approach life with a sense of "existential absurdity"... yet, with Uranus and Saturn surrounding his ascendant, he might have confessed to a bit of "existential angst", especially when, after conquering Broadway, Hollywood dismissed him. Fred's screen test was buried, so the story goes, with complaints about his receding hairline... but, at the 11th hour, his stillborn career would be revived by Hollywood's most 'observant' producers, David O. Selznick, the subject of our next longer essay (see below); another of David O.'s protégés, Katherine Hepburn, saw the 'greater-than-sum-of-parts' when she opined, "Fred gives Ginger class... and Ginger gives Fred sex appeal". Although "Top Hat" might not be as classy as "Swing Time", class was the front & centre theme of this piece of movie-fluff (mostly set in a 'Venusian' Venice) that (not Fred but) Freud would have recognized as a story build on the parapraxis, 'mis'-seeing, that was mixed up in Hollywood's initial assessment of him. Call it, "Ginger personifies Hollywood".

With the unfolding of 2 millennia of religious "collective shadowing" (and ½ a millennium of scientific "collective shadowing") prior to the 20thC, it had become clear that "h/Heroes" who galvanized collectives without, first, addressing the elephant in the room of "collective shadowing", would be better called "anti-h/Heroes". Thus, the 20thC gave us the "existentialist" critique. Did the 20thC have any heroes? These days, many dismiss Fred-'n'-Ginger as the epitome of Hollywood 'superficiality' but Fred's fans counter that he deserves to be viewed as a "hero" because the "true hero" declares himself by his willingness to be different... beyond skill, Fred's dancing is recognized as "different" and his discovering of his "differences" required 'deep' dedication. We agree... not only did Uranus on Fred's ascendant set him up to be him "different", his Moon opposite Uranus, his Sun in Taurus in the 6th house and his Sun "ruler" in his 4th house called him to 'deepen' his "difference". OK, so what about Fred's "angel"...

HEROES (?) OF PRODUCTION-(direction) 33: DAVID O. SELZNICK

David O. Selznick
10/5/1902 10.00am
Pittsburgh, Pen



In our surveys of movie directors (e.g. Ridley Scott, Laurence Olivier), we have pointed out that movie producers, 10th archetypal “limiters”, pit their anticipations of box office returns against directors’ 5th archetypal urges for innovation & artistry. In Hollywood of the 1930s, the box office reigned and, as a result, the sacking of directors was a commonplace & into the respective directing chairs, “Mr. Fixits” were installed. One go-to “Mr. Fixit” was Victor Fleming... he went on to receive the directing credits for the two standout films of that standout year, “The Wizard of Oz” & “Gone With the Wind” (☉☉☉☉:3). Although Victor was not sacked from “Gone With the Wind”, the film’s producer, David O. Selznick, would “rest” him for “exhaustion” and, in his place, he plucked Sam Wood from the interchange bench to make his contribution.

Longstanding readers will know that we have a soft spot for David O. Selznick because he was the first producer to green light a psychoanalysis movie, “Spellbound” (see our essay on Alfred Hitchcock). FA’s soft spot does harden up, however, when we look closer at his biography... although he was certainly not alone, David would earn the reputation for partaking in the “casting couch” power trip. We, of course, are too far from this “couch” to know how far David went with it, but we do get a sense of his “anima image” when we turn to his Venus in Aries (out of sign) square Moon-Neptune in Gemini. Neptune, by virtue of its placement in the 12th house, has that ‘doubled up’ quality that would have made the porous boundaries ‘up’ to Venus more porous still. And, with Venus’ “ruler” straddling his I.C., we can wonder the extent to which David was copying fatherly attitudes that he had learned at home. Biographers tell us that David’s father, Lewis, a movie producer himself, was a wanderer. Whatever that case, we do know that, as Saturn transited David’s through I.C. and into his 4th house, Lewis filed for bankruptcy and, so, David’s anticipation of taking over his father’s business would be ‘10 frustrated’. As he closed in on his 1st Saturn return, David landed a job at MGM as an assistant script editor... but, with a Sun in Taurus, we can assume that he would have had a talent for the ins & outs of financing. Indeed, it didn’t take long for his talent to surface... by the time of his Saturn return, David had moved to R.K.O.

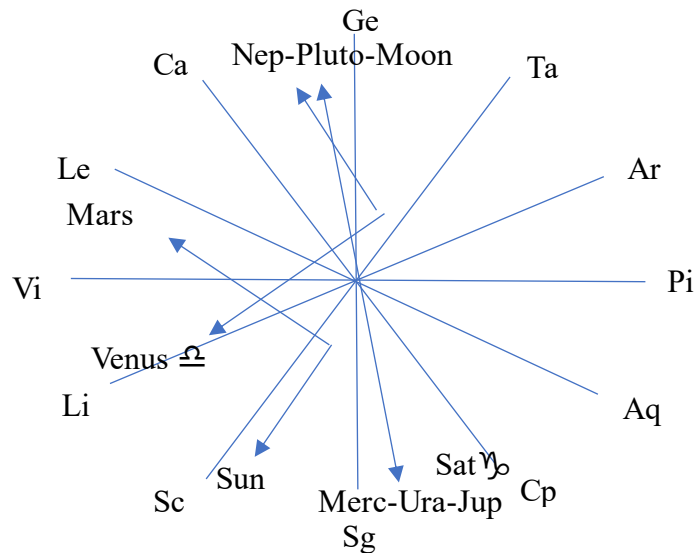
and, once there, upstaged his predecessors by making many movies that were twice as good for half the price. One of the upstaging ideas was to recognize and encourage the individuality of directors. This was the “good” aspect of his natal Venus near his M.C.

The most famous example of David’s recognition & encouragement at R.K.O. is the film that took on Universal’s monopoly on monster films... “King Kong” (1933: ☉☉☉) is a landmark film that went on to inspire generations of special effects teams. Longstanding readers know that we “intuit” significant psychological meaning to the “regressive” ‘12-11-10’ 4th quadrant sequence... and, in our view, this is illustrated by “Dracula” as ‘12’ (e.g. his mesmeric stare), “Frankenstein” as ‘11’ (e.g. the mad doctor steals the fire of animation) and “King Kong” as ‘10’ (e.g. Kong’s rage is kept in check behind a “wall of repression”). Some readers might object to our alignments by citing Saturn’s anti-clockwise transit of the 4th quadrant in the ‘30s and, then, by suggesting that, if we were correct, “King Kong” would have been made with Saturn transiting Capricorn (this was when “Frankenstein” was made) and “Frankenstein” would have been made with Saturn transiting Aquarius (this was when “King Kong” was made). Fair enough, but, if we look closer at “King Kong”, there is a sense that ‘11 technology’ was a significant aspect of the plot... as King Kong’s capturer “Carl Denham” (Robert Armstrong) hilariously reassures his (correctly) fearful audience, “don’t worry ladies & gentleman, these chains are made of chro-o-ome ste-e-el!”. Later, Kong is shot down by flying human technology... although Denham doesn’t let the story conclude until he explains that, deep down, it was Kong’s absent “emotional boundary” that was the real cause of his death. Having noted David’s Venus-Neptune, we are forced to wonder, at the second round of horoscopic inspection, if his 4th quadrant involvement in his 7th house – not only Saturn in Capricorn but also Jupiter in Aquarius – had a role to play in the Venus-Neptune shenanigans. In 1930, David married Irene Mayer, the daughter of movie mogul, Louis. B Mayer, and suspicions about the motives for his choice would have been a constant ‘10 frustration’. We might guess that these frustrations had their role to play in David’s interest in (and eventual entry into) psychoanalysis.

In the year of the release of “King Kong”, David returned to M.G.M. wherein his rising career continued its rise. It may or may not be a synchronicity, but the theme of social climbing was strong in his first success, “Dinner at Eight”, as were the themes of bankruptcy, marital frustrations and the despair that occurs in those who have yet to construct strong-yet-flexible (= not superegoic, but egoic) emotional boundaries. In the next couple of years, David produced films that were discussed in our essay on the ‘11-8 interaction’, “Viva Villa” & “A Tale of Two Cities”, wherein we had made note of David’s own ‘11-8 interaction’, Pluto in the 11th house, that would have pointed him in the direction of a lifelong ‘8 intense’ interest in ‘11 revolution’. And, so, it is no great surprise to learn that when “Gone With the Wind” was published in 1936, David was keen to secure its movie option. Yeah, yeah, yeah, the American Civil War was not the American Revolution against the U.K., but your definition of “revolution” would have to be narrow not to see some “revolutionary” motives in the American Civil War that, as shown in the ephemeris, began with a Mars-Uranus conjunction in Gemini. Before we head off into the controversies that have sprung up around “Gone With the Wind”, it might be worthwhile to inspect Margaret Mitchell’s natal horoscope to see if she too had an ‘8-11 interaction’. The answer is “well, yes, but this was one amongst many”...

Upon inspecting Margaret’s natal chart...

Margaret Mitchell
 8/11/1900 2.12am
 Atlanta, Georgia



... it may be that, with a ‘first pass’ reading, most astrologers might not be very fussed with Pluto opposite Uranus... even if they would pick it up when noticing that the chart “ruler”, Mercury conjunct Uranus in Sagittarius near the I.C.. Rather, our guess it that, for a ‘first pass’, attention would be paid to the aestheticized 2nd house... Margaret had ‘2/7 Venus’ in ‘7 Libra’ (square another planet, Neptune, that is ‘tuned’ to beauty). This attention to ‘2/7’ is even more expectable in the 21stC because “Gone With the Wind” has been “cancelled”, in large part because of its over-aestheticization of the American Civil War. For FA, however, “Gone With the Wind” is one of cinema’s most fascinating examples of the 20thC dealing with the 19thC... the horror, the horror of WWI led 20thC-ers to wish for a ‘horror-less’, beautiful future – something that was fairly doable in the 1920s – or, failing that (the 1930s ushered in the Great Depression), WWI led 20thC-ers to wish for a ‘horror-less’, beautiful past (at least relative to WWI).

“Gone With the Wind” tends to be picked on... a great chunk of Hollywood’s 1930s output can be criticized for over-aestheticizing just about everything it touched. To criticize the urge to beautify, however, tends to succumb to that which it criticizes, because to criticize “superficiality” is to “be superficial”. For starters, astrologers can see ‘types’ of beauty that do well to be itemized before criticism of ‘beauty, per se’ gets going. We begin with the “abstract” ‘type’ of beauty that is seen in perfect structures (morphologies) that, for FA, is linked to ‘11 Aquarius’. Many cosmologists are wedded to their science because of the cosmic “beauty” that, for them, is in no way superficial. Indeed, the ‘deeper’ (we prefer, ‘higher’) the cosmologist goes, the more beautiful the cosmic order becomes (note the etymological link to *cosmesis*). If there is “superficial” beauty, then it would have more to do with ‘2 sensation’... but, if the individual agrees with FA that the initiating task of life is to leave behind one’s 4th quadrant ‘womb’ and value the fleshy world, then the valuing of “physical-(supposedly superficial) beauty” ‘above’ “abstract-(relatively hidden) beauty” means that a ‘deep-ish’ appreciation of the zodiac cycle needs to be in place. As longstanding readers know so well, problems with the 1st quadrant (& the 2nd house in particular) only appear when the individual

“sticks” him/herself to (philosophical) “physicalism”. In other words, the 1st quadrant task is to become a “mobile physicalist” and, therefore, if enjoying the beautiful visage of Vivien Leigh, “Scarlett”’s beautiful dresses &/or the beautiful slave plantation that is hosting parties for the (South’s) “beautiful people” help your “mobility”, you might be dealing with beauty in a ‘deeper’ way than your “critic” might be concluding. The developmental astrologer bypasses criticism of ‘2’ to step down to the 3rd house cusp.

The problem, therefore, with “cancelling” it that it tends to “cancel” the chance of a ‘second pass’ and, when one is undertaken, we run straight into the dichotomy of beautiful settings and human faces and not-so-beautiful characters who are occupying the settings and sitting behind the faces. Yes, there is one beautiful soul in “G.W.T.W.”, “Melanie” (Olivia de Havilland), who, to her extent, personifies Margaret’s Venus in Libra, but we only have to take the next anticlockwise step to find Margaret’s Sun in Scorpio in the information gathering 3rd house (‘haunted’ by a square to Mars in Leo in her 12th house) to get a sense of the meddlesome psychological siblings, “Scarlett” (Vivien Leigh), and “Rhett” (Clark Gable). There is no great surprise to be had when we learn that Vivien Leigh had natal Sun in Scorpio. The story begins with gossiping... Scarlett hearing that Melanie is engaged to Scarlett’s love interest, “Ashleigh” (Leslie Howard), by a pair of psychological twins. Scarlett’s subsequent anger, in its way, has the effect of “conjuring up” a focus of “displacement”, Rhett, who, up until the point of “not giving a damn (anymore)”, is the kind of man who is attracted to angry women. The task that post-Ashleigh life sets for Scarlett (+Rhett) is to ‘deliver’ her (+their) ‘3 relationship’ from the 3rd house to the 5th & 7th houses where “true romance” & “true marriage” become distinct possibilities. With a ‘third pass’ of Margaret’s horoscope, then, we see her Uranus-Pluto & Saturn in the 4th house, planets that stood in the way of Margaret (= Scarlett & Rhett) as they stood in the way of the U.S.A.’s inner peace.

As morally questionable as Scarlett & Rhett are, they do have the upside of not being suckered by the South’s blindness to their actual situation... Rhett tries to warn his Southern ‘brothers’, but he is wisecrack enough to cut it all short before subjected to terminal scapegoating. In terms of the horoscope, we can say that at least Scarlett & Rhett have made their way into their respective 1st quadrants whereas the Southern collective remained unborn. This recalls a Star Trek episode that featured a couple of warring planets but, rather than manifest war, their respective technocrats displayed their firepower and, after each made cool, reciprocal assessments, the planet with the inferior weaponry accepted defeat without a rocket being fired so that its population would retain its infrastructure. (Yep, this would never have worked in WWII because of the genocidal intent, but it was a theoretical possibility for the American Civil War). The point in all this, however, is that Rhett didn’t have to be a Bible scholar to know that Southern pride was going before its fall (Scarlett’s rebound marriage to a doomed soldier can be taken as a ‘sibling’ of Rhett’s wheeling-dealing) and Southern Margaret romanticizes that, if the South had been populated by more Scarlett’s & Rhett’s (= if the South had been more like Margaret’s psyche), it might not have been blown away by Uranian revolutionary winds. To put it in Freudastrological words, a natal Sun in Scorpio in the 3rd house, if sufficiently developed, symbolizes an “integrative” ego that could provide the momentum to not become “stuck” in the 4th house and make its way into the 5th & 6th houses. “Tara” was always way too endogamous for Scarlett’s good.

DAVID O. SELZNICK'S (PSYCHOLOGICAL) TOP 10

Most of David's production credits are listed elsewhere: he enticed Hitchcock across the pond ("Rebecca" & "Spellbound"); he produced Jack Conway's revolution films ("Viva Villa" & "The Tale of Two Cities"); he produced Merian C. Cooper's & Ernest B. Shoedsack's "King Kong" & George Cukor's/Victor Fleming's/Sam Wood's "Gone With the Wind"; poor old George Cukor – he was sacked – but he did direct...

7: A BILL OF DIVORCEMENT (1932) ☹☹

The film that introduced Katherine Hepburn is an early indication of David's interest in psychological malady (that peaked with "Spellbound" and, to its extent, "A Portrait of Jennie"). Rather than "maladies of the sane" ("Spellbound"), this one deals in "maladies of the insane"... and the fact of psychiatry coming to the conclusion that, at their core, insanity is "in the blood". The pendulum had swung from psychological to physical but there is still plenty of psychology in the father-daughter relationship.

8: DINNER AT EIGHT (1933) ☹☹

This film's psychological credentials are affirmed when "Kitty" (Jean Harlow) informs her husband, "Dan" (Wallace Beery), that the reason that they are not getting along is because she is an introvert, and he is an extravert. (C.G. Jung's "Psychological Types" published a decade+ before). Kitty could have taken this further by telling Dan that she was a social climbing sensing introvert (Ψ) and he was a competitive intuitive extravert (Υ). Psychological eyes are now attuned: in respect of feeling, FA can affirm its view of Pisces being "dual-transitional enough" to align to 2 characters, the (more extraverted) boozing ex-actor, "Larry" (John Barrymore), and the (more introverted) masochistic, long suffering wife, "Lucy" (Karen Morley), of philandering "Dr Wayne" (Edmund Lowe); the doctor, therefore, is the extraverted thinker – philandering is an expression of "dissociation" from feeling – and the '11 cosmetically attuned' "Carlotta Vance" (Marie Dressler) is the introverted thinker; introverted intuition goes to manic depressive wife, "Millicent" (Billie Burke), of bankrupt "Oliver" (Lionel Barrymore).

9: THE PRISONER OF ZENDA (1937) ☹☹

Movies about impersonation are naturally "psychological" because everyone, to some degree, "identifies" with his/her "self" and, later, at some point in life, "feels" as if s/he has been "impersonating him/herself". This is a common trigger for initiating psychoanalysis. The irony of psychoanalysis is that from "impersonating oneself", one soon falls into the trap of "impersonating one's parents" and the labyrinth is born. No wonder so many 'superficial' types are keen to tell us that psychoanalysis is rubbish.

10: PORTRAIT OF JENNIE (1947) ☹☹

One doesn't have to go much further than David's Moon conjunct Neptune in the 12th house to understand why he would shift his attention from historical films to supernatural films as Saturn transited his 12th house. Having groomed Sun in Pisces Jennifer Jones for stardom in the early 40s, David began an affair with her that, a few years later, led to wedlock. They may have been 'meant' for each other insofar as both were more than curious about where psychological malady stops and health begins.

