

## THE '2-12 INTERACTION'

'2-(7) Venus' conjuncts '12 Neptune' in '12 Pisces' on 2/2/25. Noting that Venus "rules" the signs that 'bookend' the ego-developmental '2-4-5-6-7 lower hemisphere', Taurus & Libra, there is a sense in which Venus in Pisces is a Venus that looks forward to 'returning home'. A useful mythic image would be Venus (having been sired by '11 Uranus') gestating in a '12 ocean' and born across '1'. With Venus' esoteric link to '12 Pisces', some will ask: could Venus feel equally 'at home' in Pisces as it does in Taurus? Well, yes, Venus & Pisces share an interest in the feminine ideal, but the FA-er notices that '2 Venus' won't be happy about the masochistic urges of '12 Pisces'. Either way, Venus cycles the zodiac at a much quicker clip than Neptune and, so, she never has to wait very long before she gets a new opportunity to (re)-access her "individual" tastes. If there is a problem, therefore, it is more for the individual who has a natal '2-(7)-12 aspect' (= a lifelong struggle with '2-12'). The standout example for depth astrologers is C.G. Jung – he might have had natal Venus in Cancer, but he had Pisces straddling his '2 (2<sup>nd</sup> house) cusp' – and, so, we will examine his chart yet again in this chapter.

Similarly, the '2-12 interaction' can be thought of as the bookends of '1'. In this context, we can recall that, (i) '12' is paired to '11' (they symbolize the highest-deepest levels of "un/consciousness" that invoke Plato's 'further inner', 'non-1<sup>st</sup> person', 'raw' archetypal realm) & (ii) '2' is paired to '1' (they symbolize perceptions of the 'outer', instinctual realm). C.G. Jung's contribution to the interaction of '(11)-12' & '(1)-2' is that "archetype" and "instinct" – terms that, across the decades, have been proven to be not at all easy to define – are the poles of a continuous spectrum. The FA-er quickly adds the fact that, in the zodiac, the 'central' phase of this spectrum is located at '(5)-6-7-(8)' and, because the developmental zodiac is spiral, the archetypal pole is 'meant' to meet the instinctual pole 'around the back'. 'At the front', however, there is a 'short circuiting' tendency from archetype to instinct (& vice versa) that comes to the fore in the (already essayed) '11-1', '11-2', '12-1' & (here) '12-2'. Jung liked to apply the term, "godlikeness", to a psyche that has yet to adequately "integrate" the "human-making" archetype of uncertainty, '3'. In turn, when the FA-er considers Venus in Pisces, s/he looks forward to the day when Venus is transiting (or "progressing") into Gemini and, having entered Gemini, is thinking upon the centre-making arc of "human-likeness", '5-6-7-8', from where '(11)-12-(1)-2 inflations' can be spotted and "deflated".

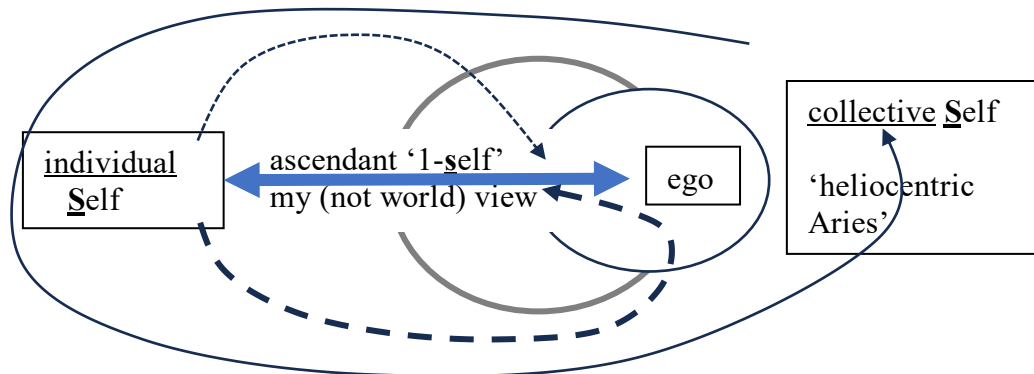
To illustrate these ideas, the first mythological port of call is, "Amor & Psyche", a story of "Venusian godlikeness". This myth points to a 'short circuit' insofar as the 1<sup>st</sup> act has both (i) a human woman, Psyche, born not only a princess but also the most beautiful of all maidens... so beautiful, indeed, that the goddess of beauty, Aphrodite-Venus, is envious, and (ii) a king, Psyche's father, being forced to sacrifice his daughter to a '12 sea monster' to stave off Aphrodite's ire-born-of-envy upon his kingdom (no-one envying Psyche now). As Psyche waits for her grim fate, the wind Zephyr rescues her by sweeping her 'up' and depositing her in a garden of delights. This new situation is too Eden-like for soul growth, so there is a sense that death is waiting for Psyche at the hands of Aphrodite-Venus' son, Amor-Eros. Eros, however, pricks himself with his arrow, falls in love with Psyche and marries her. The problem now is that Eros doesn't want human Psyche to see that she has married a god. The problem of "godlikeness" that aroused Venus is still '12 haunting' Psyche and it is still haunting her at night (i.e.

“unconsciously”). The problem with Venus in Pisces, Venus in aspect to Neptune &/or Pisces on the 2<sup>nd</sup> house cusp is that, if there is no ‘rounded’ understanding of zodiacal ‘short circuiting’, “unconsciousness” & “confusion” run the show. Psyche, however, is sufficiently desirous of “consciousness” that she dislikes not knowing who her flying “animus-spouse” truly is and, so, she decides to risk (not Venus’, but now) Eros’ ire to find out more. Eros doesn’t want her to find out this ‘more’ (i) not only his “god-(not-like)-ness” but also (ii) his monstrous, life-betraying “mother-tie”... and so he flees.

Psyche’s redemption involves tasks. First, service to ‘2’<sup>s</sup> ‘alternative goddess’, Demeter... last, a journey to Hades, the domicile of Demeter’s daughter, Persephone. As is the case for most Greek heroes & heroines, Psyche is ushered along her way with the help of other Olympian deities. For example, Zeus’ eagle rescues Psyche after she mimics Pandora and opens a not-to-be-opened “box of beauty” as she re-ascends from Hades. That Psyche was willing to enter the realm of “lose hope, all ye who enter ‘8’” seems to be the reason that Zeus is willing to risk, for her, the ire of Hades onto him.

Given FA’s fondness for geometric objective viewpoints (e.g. ‘1’ is best viewed & assessed from ‘7’), our favourite ego-redemptive act in the myth, “Amor & Psyche”, is Psyche’s success in securing some golden wool from Helios’ violent sheep (= “anima-possessed” rams). Rather than forced to engage in ‘close up’ violent struggle, Psyche has the fortune of finding that these sheep have brushed against some thicket and shed their wool... so all she has to do is gather it up. Aries, after all, is “heliocentric Libra”.

There is a tendency in the psyche (& Psyche?) to assess the ‘1 persona-self’ with ‘2-3 reductive science’ &/or some kind of ‘10-11 eliminative ideology’ but, for FA, the expressions of ‘1’ are best assessed from ‘6-7 teleo-science’. This, in our view, is what C.G. Jung was doing when he saw how the ‘1-self’ (& the archetypes either side of it, ‘12’ & ‘2’) feed “godlikeness”. (Recall, here, FA’s view that the ascendant’s worldview is ‘11/12<sup>th</sup>s wrong’ and is slated for correction by right hemispheric ego-development). There is an opportunity here to overlay Jung’s ‘geometric’ representation of the “ego-Self axis” over the natal horoscope by placing the Self on both sides of the ascendant, like so...

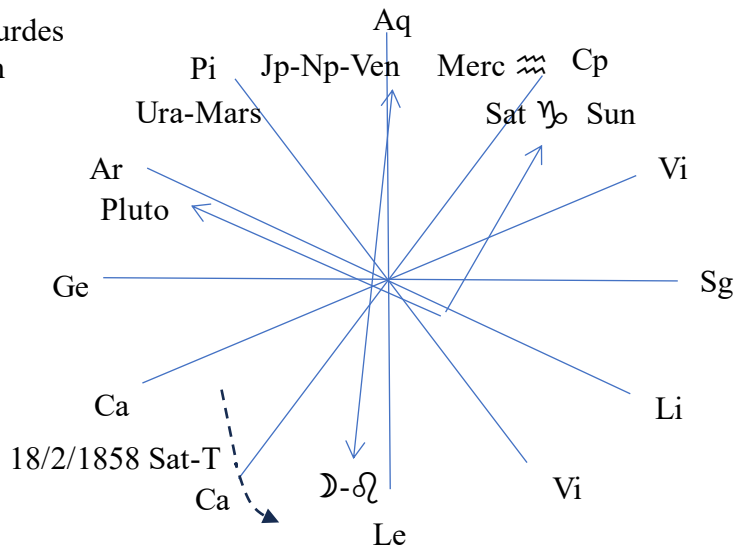


... with the solid double arrow symbolizing the Self-(self)-ego-Self axis (Jung made the distinction between the Self’s individual & collective aspects; FA adds a meta-Milky Way aspect). Thus, we have a geometric representation of how, from its ‘individual Self’, the ‘1 ascendant-self’ can succumb to “godlikeness”. If this happens, the individual loses his/her path to ‘collectivation’ (= the meta-Milky way). So, onto...



**EXAMPLE FILM 32A: THE SONG OF BERNADETTE (1943) ☉☉**

Bernadette of Lourdes  
7/1//1844 2.00pm  
Lourdes

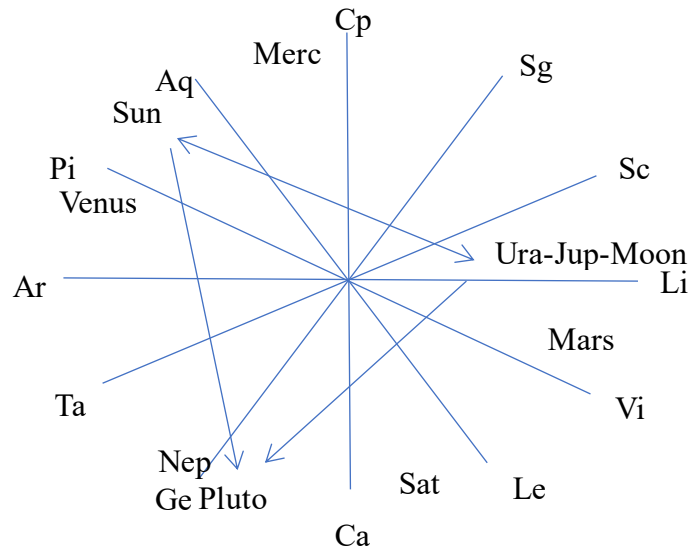


At the outset of Henry King’s film adaptation of the central event of Bernadette of Lourdes, we read Thomas Aquinas’ quote, “to one who has faith, no explanation is necessary; to one without faith, no explanation is possible”. This is the kind of quote that Jung tended to view see as a sterile dyad that needed a fertilizing “3<sup>rd</sup>” thing that resides in the personal, collective &/or both personal & collective unconscious. If Jung had seen this film, his attention would likely have been drawn to the mother-daughter dynamic (Jennifer Jones–Anne Revere). Attracted to the number ‘4’ as Jung was, Jung saw 4 variations of mother-daughter relationships, one of which was the “empty vessel maiden” who seems to be surviving through a perpetual “transfusion” of the mother’s psyche into her daughter. Jung noticed that this version of girl would usually do rather well in the marriage market because “emptiness” allows suitors to “project” whatever fantasy they like onto her without worrying about womanly reality “bouncing back”.

As shown in Bernadette’s natal chart, the chances of “inert identity” with the M.C.-mother image were significant... Jupiter and, especially Venus-Neptune would have ‘resonated’ with Jung’s “transfusion” image. And, Pluto square the Sun-Saturn conjunction straddling the 9<sup>th</sup> house cusp would have added a religious flavour to this “transfusion” dynamic. Bernadette’s visions of the Holy Mother occurred with Saturn entering her 3<sup>rd</sup> house... where we do find Bernadette’s natal Moon in Leo (although we can assume that it was a Moon that was not a little “confused” by its opposition to the matriarchal Venus-Neptune). For the FA-er, personal natal planets placed in the 4<sup>th</sup> quadrant point to (i) open-ness to the archetypal (and, by extension, transcendent) realms, & (ii) a naivete about the task of “ensoulment” (we like the scene of Bernadette being encouraged by the local priest, “Abott Peyramale” (Charles Bickford), to focus on her future marriage and motherhood that occasions Bernadette’s empty recitation of words that, in an earlier scene, her mother had “transfused” into her). There is also a nice reference to St. John of the Cross’ lesson regarding “secret spiritual pride” (e.g. proudly humble) in the climactic scenes that points to Christianity’s ‘12 masochism’.

**EXAMPLE FILM 32B: IN OLD CHICAGO (1937) ☾☽**

Henry King  
24/1/1886  
Christiansberg, VA

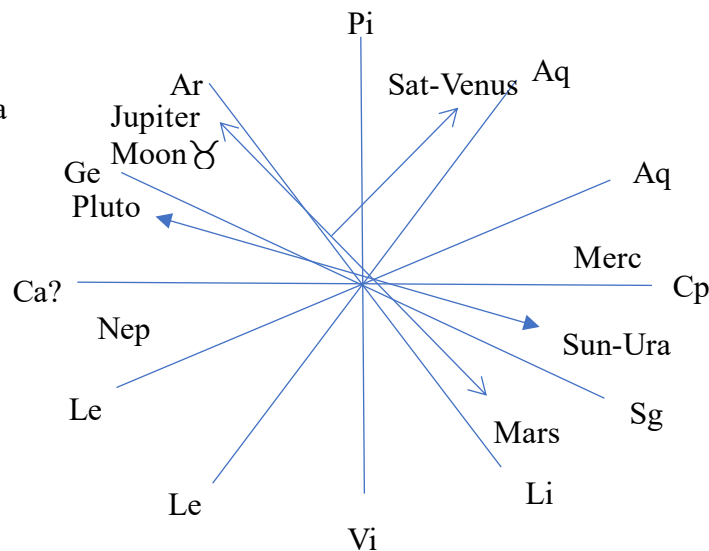


Henry King, the director of the film adaptation of “The Song of Bernadette”, had a natal chart that emphasized ‘12-2’, (i) Neptune in Taurus & (ii) Venus in Pisces, but this didn’t mean that he would be restricted to religion-themed films. Indeed, his career has one of the most varied filmographies ever. In addition to his biopics, Henry skillfully filmed musicals, such as “Alexander’s Ragtime Band” (1938: ☾☽), westerns, such as “The Gunfighter” & uber-expensive disaster epics, such as “In Old Chicago”. The latter was the “Titanic” of the 1930s... we watch a romance blossoming between corrupt, fiery, king-maker businessman “Dion O’Leary” (Tyrone Power) & immature showgirl, “Belle Fawcett” (Alice Fay), as the city of Chicago lurches toward its fire of October 1871... for which it was entirely unprepared. In the sky, we see the archetypes of uncontained fire, ‘1’ & ‘9’, coming together with Mars in Sagittarius... but the key symbolic shift of this time may have been Uranus’ entry into fiery Leo. As you can see in our non-birth-timed (0° Aries) birth chart, Henry had the fortune of Venus in Pisces that was still separating from his Sun in Aquarius, meaning that, as Saturn’s transits to his Sun would have worked as a kind of ‘prep’ for Saturn’s transits to his Venus.

We make comparison to “Titanic” because James Cameron’s film was released 60yrs after Henry’s and, so, we don’t need an ephemeris to link them to Saturn ‘born’ out of Pisces. They differ, however, insofar as the 1997 film had a ship that was deemed “unsinkable” & the 1937 film was about a city that had been deemed very “burnable” but it couldn’t muster political will to deal with the vulnerability. The fuller narrative will appeal to archetypalists insofar as it is a variation of that very archetypal tale, “A King and his 3 sons”, that reminds us of the importance of the redemption of the weak psychological function. The variation here is that the redemption of Chicago and the O’Leary family is left for “In New Chicago” (don’t look for it on the net, it was never made) because we can guess that Dion is fated to have 3 sons of his own (one of whom he will despise) because, as a young colt, he had failed to adequately “differentiate his anima”. How will Dion’s 3<sup>rd</sup> son deal with his feeling values? Generate a family curse?

## HEROES OF DIRECTION XXXII: GEORGE STEVENS

George Stevens  
18/12/1904 ??  
Oakland, California



There is a tendency for movie-buffs to group the 1930s, 1940s & 1950s together under the banner of “(Hollywood) studio system classics”. Although these decades can be easily grouped together, the fact remains that WWII had the effect of “splitting” it into pre-WWII & post-WWII. The director who most personifies this “split” is George Stevens. After achieving his directing “break” just after his (1<sup>st</sup>) Saturn return, George would have success with “light comedies” – “Swing Time” (1936) has the reputation as the greatest of the “Fred & Ginger” pics – but, after confronting Dachau at the end of WWII – George’s interest turned to human psychological shortcomings & the value of resilience in the face of them – “A Place in the Sun” (1951) & “The Diary of Anne Frank” (1959). With (i) both George’s & Steven Spielberg’s charts featuring natal Sun in Sagittarius in aspect to Uranus & (ii) both George’s & Steven’s careers featuring a shift from light-ish entertainment – “1941” (1979) – to heavy reflections on WWII – “Schindler’s List” & “Saving Private Ryan” – our first guess for George’s ascendant is Steven’s, Cancer, but, as is the case for all our guesses, we won’t mind if it turns out to be another sign because we will learn something about our own psychology. In this, we draw on our interest in science... science never proves, only affirms; thus, the most ‘learning-ful’ experiences to be had in science are to be had via disaffirmations.

Because we are psychologists first and movie-buffs second, we have an impulse to bypass the first era of George’s creativity. Soon enough, however, we put the brakes on this impulse because, as Freud reminds us (e.g. “Jokes & their Relationship to the Unconscious”), comedy isn’t as psychologically throwaway as it first seems. Our case in point is the Fred & Ginger pics that feature the usual “boy-gets-girl-boy-loses-girl-boy-gets-girl” plotlines that, on the surface, seem to be perfunctory insertions between the peerless dancing and stellar tunes, penned by luminaries such as George Gershwin & Jerome Kern... yet, further down, one sees a bit more going on. Taking the much-loved “Swing Time”, we notice a nice variation of Oedipal dynamics... “Lucky” (Fred Astaire) resolves to give up dancing for marriage, but Lucky’s dance-troupe-siblings are determined to trick him out of his resolution and, so, the psychologist in us looks

for Lucky's need to take some more steps into "anima differentiation". Our looking is justified in the next scene when we see Lucky's future father-in-law, "Judge Watson" (Landers Stevens), refusing to allow his daughter, "Margaret" (Betty Furness) to wed Lucky until Lucky can show that he has 'grown up'. That Lucky accepts the judge's challenge tells us that Lucky is "(passively) identifying" with the judge and, therefore, we realize that Lucky is "displacing" his father-image from its earlier "identification" (onto his biological father) onto his father-in-law-to-be. His "displaced identification" becomes a 'bridge' from his meddling siblings to his creativity and, in turn, possible future "♪ fine romances ♪" in the Big Apple-Eden, where, of course, "Penny" (Ginger Rogers) is waiting. The fact that his "fine romance" has "no kisses" goes to the bond that Lucky (imagines that he) has with his "displaced nuclear family ties". As a result, 'boy-loses-girl' but, of course, this 'losing' is surely the best outcome in the longer run because it forces Lucky to re-examine his earlier resolution in a more creative way. In "Swing Time", the creativity is expressed in the dancing... the choreographer, Hermes Pan, is as much a 3<sup>rd</sup> archetypal sib (Hermes!) as he is a 6<sup>th</sup> archetypal 'understander' of betrothal... notice the contrast as Fred & Ginger step out of their funny, pratfalling 1<sup>st</sup> dance, through their collective participation of the competitive 2<sup>nd</sup> dance, and waltz ahead into their private, co-operative 3<sup>rd</sup> dance as all prior confusions are resolved.

All of the movies that George directed between "Swing Time" and WWII show off his gift for comedy, most of all those that, ostensibly, are dramas. A good example is "The Talk of the Town", a tale about a convicted arsonist on the lam that, as Steven Spielberg fans know, compares to the tragi-comic "Sugarland Express", the film that proved that Steven was heading for much bigger & better things. Yet, as we have seen, George wasn't headed for bigger & better things... soon, he would have to get his head around bigger & worse things, intuitively hinted in his last hurrah comedy, "The More the Merrier". It might be difficult to appreciate this film at times of peace because, in peacetime, the young lover has (in theory) plenty of time to assess the compatibility of potential mates. In this film, however, the movie-watcher may need to put him/herself in the shoes of those who were about to be shipped off to a war zone and, being shipped so, were staring down finality. To what extent is a 'leap' into '7 marriage' '7 justified' in this circumstance? It is easy to sympathize with a hasty marriage when death may be even hastier. For the FA-er, much of all this is archetypically 'determined' insofar as there is the sign-abuttal of '7 marriage' & '8 death'. In other words, George could have titled this one, "The More death seems probable, the Merrier will be the pursuit of marriage". It isn't the best idea to force the psychoanalytic conception of betrothal into a dogmatic straightjacket as 'outer' circumstance does have its claim. Indeed, the soul may need to ask why it had chosen to be born in a Demeter-Persephone-ish era that had pushed marriage's link to death from the psychological towards the physical. There is a link, here, to 1969s slogan, "make love, not war", in respect of the Cold War proxy – Vietnam – but, by then, the traditional marriage had fallen by the wayside.

George's contribution to the Cold War would be his epic project, "The Greatest Story Ever Told" (1965) and, through the 1950s (with, as noted above, Dachau images seared into his memory), George would leave comedy behind him to look more closely at the moral problems of the "inner man", most notably in "A Place in the Sun" (1951), a tale about, amongst other things, insufficient paternal influence. To be sure, "George Eastman" ('East-of-Eden-man', Montgomery Clift), does have father figures but, as

the story unfolds, it becomes very clear that, in her many & varied archetypal forms, “m/Mother” is running the show e.g. when George kisses “Angela” (Elizabeth Taylor), she “identifies” with mother. Thus “A Place in the (paternal) Sun”, is an ironic title.

A big part of the success of “A Place in the Sun” was that the plot unfolds in a way that allows its audience to “identify” with a murderer (= Hitchcock’s legacy). The audience, like George, is able to entertain fantasies about how to ‘short-cut’ one’s way through life but, no less relevant to this “identification” issue is the fact that audiences who care to sit through a morality play won’t be sociopathic and, with George being bothered by his murderous deeds, we see that he too is not sociopathic (yes, a sociopath could decide to watch a morality movie to learn more about how to take advantage of non-sociopaths) and, therefore, someone upon whom “identifications” can land. This dynamic undergoes further refinement when it becomes clear that George’s murder of his fiancé, “Annie” (Shelley Winters), sits uncomfortably between 1<sup>st</sup> & 2<sup>nd</sup> degree (1<sup>st</sup> degree is premeditated, 2<sup>nd</sup> degree is a result of an immoral co-incident mind) but, as we see in the final scene, the priest who gives the last rites, intending for George to be ‘conscious-enough’ of his crime to open the way to his ‘conscious-redemption’, isn’t interested in legal distinctions. Indeed, this distinction would be less critical in a world that didn’t have capital punishment because George would have had the length of his natural life to pick through what the priest would have to ‘rush through’ on the eve of his appointment with the electric chair. If George had been able to live out his natural life, he would have had the chance for therapeutic intervention that could have helped him to grasp the strength of his mother-tie... a tie strong-enough to murder his ‘father within’... Annie & George were staring down the creation of a family and George was in no frame of mind to become a father. For the non-Freudian, the idea that murdering a fiancé is an Oedipal “displacement destination” from a semi-conscious inner urge to murder one’s “inner father” will likely be difficult to entertain but, if one reflects for long enough on mother-ties, one can see this idea deserving its “place in the Sun”.

We can assume that George’s focus on the redemption of the soul at the end of “A Place in the Sun” had not a little to do with his Sagittarian Sun opposing Pluto in Gemini that, in turn, had not a little to do with his interest in the moral shortcomings running rampant in WWII. We can also assume that George knew that there is naught that can be filmed that will change a sociopath’s mind – the “narcissistic wound” of a sociopath is so deep that it opens only into the abyss (= “look away & play the game”) – but it is possible that the majority of civilians were ‘George Eastman-ish’ enough to have moral qualms about the genocide and know that it was fear that had led them to “just follow orders”. We can easily ‘see’ George Eastman’s desires, but it is also worth looking for the ‘10 fear’ that had “sealed his ‘1 desire’ on the other side”. This ‘double sealing’ is also a feature of his subsequent “Westerns”, “Shane” & “Giant”. Some may complain about our categorization of “Giant” as a “Western” but, if the film-buff can handle the sub-category “neo-Western”, s/he will be OK. Either way, these two point to George growing into his Sagittarian Sun and picking up the Sun’s conjunction with Uranus. Notice, for example, the ‘4 Hera’ figure of “Shane”, “Marian” (Jean Arthur), worries over the gunslinging ‘mold’ of “Shane” (Alan Ladd) but the latter replies that a gun is merely a technological tool. The trouble with Shane’s reply is whether a “good guy with a gun” is as easy to identify as the “(neo)-Western” might have us believe.



## GEORGE STEVENS' (PSYCHOLOGICAL) TOP 10

### 1: SWING TIME (1936:6) 🍷🍷🍷🍷

There are great movies “about” Hollywood (“Sunset Boulevard”, “Mulholland Drive”), but this one is the definitive great movie that “is” Hollywood, the tinsel-town that (... errrr) capitalized on the 1929 crash of capitalism ... when life becomes tough on the outside, the inside craves an escape all the more. The irony in this, of course, is that escapism was playing its key role in bringing about WWII... and, so, many 21<sup>st</sup>C folk now cite “Fred-‘n’-Gingers” as symptoms of a diseased civilization. Despite this, the narrative fact remains of a hero & a heroine needing to learn how to improve their steps to better avoid squashing each other’s toes. If a couple of world leaders learned how to step better, the 20<sup>th</sup>C might have recorded a good deal less squashed people.

### 2: GIANT (1956) 🍷🍷🍷

For the ‘peri-Freudian’ who is a fan of the “Electra Complex” (Freud wasn’t a fan), this movie, about early 20<sup>th</sup>C Texas shifting from cattle ranches to oil wells, could be taken as evidence for it insofar as “Luz” (Mercedes McCambridge) competes with “Leslie” (Elizabeth Taylor) for the attention of “Bick” (Rock Hudson) and, eventually, her ambition to be rid of Leslie rebounds onto herself. Fair enough... but Freud would point out that Luz might be best understood as being “identified with” father (in this case, father is a subject) rather than being “pursuing of” father (in that case, father is an object). In turn, we could view Luz as a Texan “pseudo-patriarch”, a “mama’s boy-girl” who can’t see that, underneath, lies a giant chunk of inert matriarchal identity.

### 3: A PLACE IN THE SUN (1951) 🍷🍷🍷

Longstanding readers know that we link Virgo to the developmental phase that sits between ‘5 romance’ & ‘7 marriage’. ‘6 Virgo’ symbolizes the worthwhile-ness of chastity because it makes ‘room’ for (what we call) “earthy sublimation”... being able to withstand sexual urges because, after the withstanding has withstood, the fiancé is able to form a better psychological relationship with his/her betrothed (and, if s/he is unable to do so, find another to be betrothed to). As pointed out in our consideration of Jean Renoir’s chart, 1951 was a Saturn in Virgo year and, so, it is no surprise that a couple of films about “frustrated maidenhood” & “marriages to Hades” appeared.

### 4: THE MORE THE MERRIER (1943) 🍷🍷🍷

Most movie-buffs agree that the “rom-com” kicked off with Frank Capra’s “It Happened One Night”, because it laid out the rom-com ‘formula’... future lovers are, at first, unromantically forced together but, as the plot unfolds, they begin to accept that Cupid is work. In Frank’s movie, Cupid is played by the bride-to-be’s father but, here, we have Cupid being played by a father-figure, “Mr. Dingle” (Charles Coburn), with lashings of wit & charm. The mythology of Cupid suggests that he is a youth, so it is a nice creative twist to have an old Cupid... his mother is on “the other side”.

### 5: A DAMSEL IN DISTRESS (1937) 🍷🍷

Another Fred & Ginger... but, here, no Ginger (their 1937 edition was “Shall We Dance?”). This put off some of the dance-fans but, for the Freudian, this one is the 1937 pick because it illustrates a key aspect of dream interpretation... everyone ‘talks

past' everyone else to utterly confuse everything & everyone – George Burns & Gracie Allen are especially funny – just as dreams do. Freud explains that the “(latent) dream thought” that would have allowed for a straightforward interpretation ‘drops out’ of the manifesting dream. Hence, psychology’s need for interpretation being undertaken by those who have undergone years of having their own dreams interpreted by others.

#### 6: SHANE (1953) ☹☹

In the body of our essay, we had suggested double-billing with “Giant” but, for FA, a better double-bill would be with Clint’s “High Plains Drifter” insofar as Clint’s film highlights the “problem of opposites” as it pertains to the “good gunslinger”. We see that “Shane” (Alan Ladd) has taken the side of ‘4 family values’ against, as it were, the side of ‘3 sibling cold calculation’. So, then, “what might Shane do” when a family is living too much of a psychological lie... would he find himself having to switch sides?

#### 7: THE DIARY OF ANNE FRANK (1959) ☹☹

Anne’s natal horoscope is a good Freudastrological ‘go-to’ when we are looking to re-state our view that the 4<sup>th</sup> quadrant is figuratively ‘womby’, not the least because its ‘high-ness & low-ness’ exemplifies Jung’s “problem of opposites”. In Anne’s chart, we see a ‘high-ness’ emphasis: Uranus on the M.C., diary-composing Sun-Mercury in Gemini in her 11<sup>th</sup> house; from its natal 6<sup>th</sup> house location, Saturn transited Anne’s 4<sup>th</sup> quadrant during the time that she (& her ‘group’) holed ‘up’ in an Amsterdam loft.

#### 8: THE TALK OF THE TOWN (1942) ☹☹

As in “Anne Frank”, we are again forced to consider the distinction between Freud’s term, “subconscious”, & the more generic term, “unconscious”, when “Nora” (Jean Arthur), hides her past, personified by “Leo” (Cary Grant), an escapee, in her attic. If there is a problem with substituting “supraconscious” for “unconscious” when dealing with “unconscious” contents that are not “sub-”, it is that the culture favours ‘heights’ and, in turn, the received contents may be “pseudo-integrated” as “good”.

#### 9: GUNGA DIN (1939) ☹☹

Rudyard Kipling was born in India to British parents. With Sagittarius on his I.C., Rudyard had a pretty easy time “identifying” with his long-journeying father. In turn, we are not surprised that, after being schooled in the U.K., Rudyard returned to India to pursue his career in journalism. In step with his father, Rudyard’s mind was long-journeying enough to riff on the gap between monotheistic Britain & polytheistic India but his ‘9 Archer’ side also ‘fed’ into his conservative natal Sun in Capricorn.

#### 10: THE GREATEST STORY EVER TOLD (1965) ☹☹

If there had been no WWII, “Gone With the Wind” may have triggered a slew of historical epics in the 1940s... epic buffs, however, would have to wait until the 50s & 60s... and, then, watch Hollywood collapse in on itself as budgets blew out. This one is worth seeing for the visuals, but George’s reverence for the story might have got the better of him. The Pythons, no doubt, took this view. For the Freudastrologer, the title is problematic... in the interests of accuracy, “The Most Abused Story Ever Told”.