

10: FROM LEO TO VIRGO

When Stephen Hawking, in his “Brief History of Time”, described the lay out of the Einsteinian universe, he used the image of a “hypersphere” i.e. our 4 dimensions of spacetime are like the surface of an expanding balloon... and, so, there is nowhere on/in spacetime that can be identified as the universe’s “centre”. Then again, in giving us this image, Stephen indicates that the universe does indeed have a “centre” (we can, after all, point to the “centre” of a balloon), but this “centre” “transcends” the space, time, energy & matter that earthbound humans observe. That very few 21stC folk are comfortable with the idea of a “transcendent universal centre” is, in effect, an echoing of the fact that few 16thC folk were comfortable with the idea of a “Solar centre” that, in its own way, “transcends” earthbound prejudices. No-one, in “this life”, can go to the universe’s “centre” & no human, in “this life”, can go to the “heart of the Sun”.

Although Einstein’s description of spacetime is interesting, spacetime becomes rather more interesting when a segment of it is filled with a clump of (energy=)-matter, especially “heavy” neutrons-protons (H, He...), because, in this case, spacetime begins to curve around it. In turn, there will be a chance for this clump to form a star. (To be sure, there is also a chance that it will form a black hole... the so-called, “DCBH”). To translate this into geometry, we could say that, when stars form, linearity is subsumed by circularity and, with this formation, circularity goes on to become more “complex” than linearity. This is what happens in the zodiac when we cycle from Aquarius-Pisces, “down-through” linear Aries & clumpy Taurean matter, “(down)-across-into” Leo...

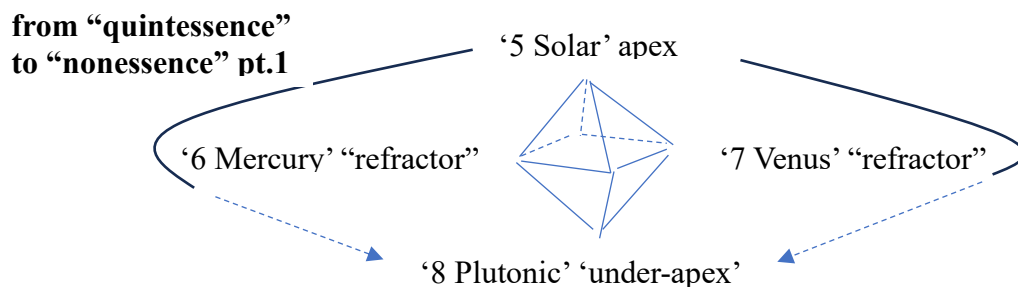
On 13/8/2026, there will be a new Moon-(Sun) in ‘5 Leo’. From this immaterial, “(meta-scientific) standing arc-wave combo”, we can “collapse its arc-wave function” toward “science” & turn towards the energy that is “central” to the meso-spatial scale, “electro-weak”. This energy sources not only to the “periphery” of atoms (= electrons shifting from a “standing wave layer” to a 2nd “standing wave layer” and, as they do so, they emit photons) but it also sources to the “periphery” of the Sun. If, thereafter, interest turns to the Sun’s “rays”, “teleo-scientists” do well to recall that this ‘5 energy’ has low entropy... telling us that it is not only meso-scalar but also it has a capacity to increase order. Thus, for physical “order-less-ness” (= chaos) to be kept in abeyance, the biosphere needs the input of Solar energy. And, for “(chaotic) unconsciousness” to be balanced by “(order-ful) consciousness”, a “hero” needs to access his “inner Sun”.

There is a sense, then, in which the Sun has two “peripheries” (a) the explosive Solar surface & (b) the inner planets (& ♃) that are “bathed” in sunlight. And, in turn, we realize that, in that “survival-of-life-(‘as we know it, Jim’)-sense”, life would need to be located at the “periphery” of “periphery (b)”. If we translate this cosmology into psychological astrology, we can begin to see why the urge to “centre oneself” upon one’s Sun placement is not necessarily a good idea. Indeed, the Freudastrologer would encourage the individual to not get hung up on interpreting his/her Sun until s/he has made solid interpretative headway in respect of his/her (aa) Moon, Mercury & Venus placements & (bb) the “foundations” of his/her (1st), 2nd, 3rd & 4th houses. This doesn’t mean to avoid the Sun (the ☉, after all, the principle generator of “teleos”) but it does mean that a “dead centre” can be as trouble-making as a “trans-periphery”...

If, like a spaceship, the Earth could escape the gravity of the Sun and float past Neptune into the “ocean” of outer space, Earthlings would still be able to visualize the

constellations=zodiac but, of course, they would lose their sense of the flow of seasons that is the basis of making good, coherent symbolic sense of the constellations=zodiac. We ‘like’ the fact that, in “esoteric astrology”, ‘2 Taurus’ is “ruled by” both Venus & Earth because (“2001: a Space Odyssey” notwithstanding) this gives emphasis to the lower hemispheric journey from ‘2 Earth’, through the ‘4 Moon’, toward the ‘5 Sun’, as opposed to a Sun-less, “regressive”, left hemispheric trip into incoherent madness.

Nonetheless, as we have pointed out in our ‘*Interlude II*’, gaining “Solar access” is not enough to protect “heroes” from “(spiritual) blindness”. Not only is it dangerous to look straight at the Sun, most of the electro-magnetic spectrum (radio-, gamma-) is invisible. In psychological words, human “heroes” may need the mediation of a divine “Hero”. For starters, this “Hero” could give an instruction to distinguish between two kinds of Venus-ian & Mercurial influence i.e. during the phase of the “soul”’s descent into matter, it might be enough to register Venusian beauty & Mercurial information with the relatively straightforward, linear “reductive” attitude of “extraversion”, but, during the phase of the “soul”’s ascent, the individual will need to register Mercurial detailing & Venusian balance with the relatively curved (indeed, cyclic) “teleological” attitude of “centroversion”. This sets up the journey through ‘6-7’ to ‘8’, as follows...



... and is a “map” that helps prevent a “Leonic man” devolving from manhood to lion-hood. The fact that lions sit at the top of the “hunting” food chain doesn’t mean that the Leonic individual should be running around killing everything below it in the chain... rather, it means that there is now no worries about being eaten which, in turn, means that the lion can now focus his/her energy in mating directions up ahead. First of all, this means ‘6 refining’ one’s ‘5 talent’ and, hopefully, this will be pre-occupying enough that the lion will be able to “sublimate” enough of his/her “libido” that s/he is able to ‘7 choose’ a mate rather than be ‘8 chosen’ by his/her unconscious (to become a father or mother before, in the “objective” sense, s/he is “truly” ready to be one).

Also, if “diametric refraction” happens across the zodiac, the subsequent full ☾ in either ‘11 Aquarius’ or ‘12 Pisces’ will morph into a time of greater understanding of the “rawer” levels of the “animus” & “anima” that reside above & below the psyche and are behind so much of the mess-making of so many “romances”. Yep, these days, “romances” are often very short and, yes, to their respective extents, some sympathy does go to “triers before they buyers” who worry over the “marry in haste, repent at leisure” conundrum. Moral edicts don’t work... dream interpretation, however, does.

Let’s not forget that, at Leo, we only know that “a gestation” is “now birthing”. Although we need to wait for Libra to “know what the gestation was”, we now have...

THE JUPITER IN LEO OPPORTUNITY OF 2026-27

From 30/6/2026 to 25/7/2027, Jupiter passes through the sign of Leo. Now, when Jupiter goes anywhere, it may not manifest in the typically straightforward way that, say, Saturn manifests. This is because Jupiter is more divided than Saturn is about the “manifest world” e.g. many “Jupiterians” hope to win the lottery or some such thing during a transit of Jupiter but, more usually, the “benefic” aspect of Jupiter manifests with much greater subtlety than the proverbial lottery win because, in most cases, the winning of a lottery leads to caring more about “this” world than the next... and, this is not really what Jupiter cares most about. Jupiter cares more about what the “soul” needs to increase its chances of “transcendence” and, in many cases, the “soul” is like the “astronomer” who never realizes that s/he is (still) alive because, yet again, Jupiter has absorbed yet another comet that was heading straight for Earth. We are reminded of the gruesome joke in “Saving Private Ryan” where the marine checks his helmet to see how it saved his brain from a bullet... but, as he checks it, things don’t go so well.

Because of its division between this world & the next, Jupiter tends to be seen through the symbolism of the “bridge” and, in turn, the signs up ahead of ‘5 Leo’, ‘6 Virgo’, ‘7 Libra’ & ‘8 Scorpio’ can be seen as “pylons”. So, when Jupiter is transiting ‘5 Leo’, and when we keep “gestation-into-birthing” in mind, we can also imagine an additional “pylon” in ‘4 Cancer’... and, in an overall right hemispheric sense, we can begin to understand that the Lunar cycle of ‘4 time’ needs to morph back into Pluto’s line of ‘8 time’. In more other words, ‘9 Jupiter’ & ‘5 Leo’ can, in their own fiery way, become auxiliaries in the process of “tangentializing” Cancer’s time-cycle... meaning that a ‘9-5 interaction’ has a chance to re-instigate “linearity” out of ‘4’s (until then) “cycling” time. In ‘5’s case, as earlier noted, ‘5 linearity’ is purposefully “extropic”.

Now, just because FA-ers notice “increasing (linear) extropy”, they don’t go so far as to insist that we have an increase in “consciousness”. Strictly speaking, all that ‘5 Solar’ creativity gives us is an increase in the “possibility of consciousness” because, with ‘5’, the “Icarus risk” is always hanging around. With 2026-2027’s Jupiter in Leo, however, there may be some ‘9 philosophizing’ about this risk e.g. is the “Icarus risk” greater than the risks that accompany Sun-less (1st person) meaninglessness? Answer: it is better to have had meaning and lost it than to have never had meaning at all (that is the case when ‘10-11-12’ are dominating). Be careful of ‘11’s “mimicry of meaning”.

We could go so far as to say that the “possibility of consciousness” increases at each change of sign &/or house in the lower hemisphere: at ‘1 Aries’, there is, at least, an increase “attention” & “focus”; at ‘2 Taurus’, we notice that, at least, there will be an increase in “awareness” of links between the 5 senses & the outer world (but, with correlation not being causation, a “full & true consciousness” is yet to be established); at ‘3 Gemini’, we encounter the “medical” conception of “consciousness” (e.g. “patient ‘x’ is alert, oriented in place & time, responds appropriately to questions etc.”) but, of course, this would not satisfy the depth psychologist... although, at ‘4 Cancer’, there is a sinking away from “awareness/consciousness”, there is also a sense in which this “siesta” is necessary for “consciousness”; at ‘5 Leo’, the individual may have to wait for ‘7’ before s/he can “reflect” well on the differences & similarities of ‘12-into-1’ & ‘4-into-5’ and, having done so, become “conscious” in the way that the psychoanalyst would define “consciousness”. We return to this when discussing ‘9-7’. Meanwhile...

1920: JUPITER IN LEO (♃-INTO-♌) Pt.I

Freud has Leo on his M.C., so the transit of Jupiter across it would be expected to see some “benefit” to his structural superego. Longstanding readers are aware that Freud’s “Beyond the Pleasure Principle” was a start... but it wasn’t his final word.

Arvo Part: Tintinnabuli

1: THE CABINET OF DR. CALIGARI (Robert Weine) ☹☹☹

Freud saw the need to divide fantasy into (i) uncreative: fantasizing leads away from achievements in the “world” (ii) creative: fantasizing leads the fantasizer into the “world”. A good example of ‘(ii)’ is the director of this movie, Robert Wiene, because, to get it made, he needed to deal successfully with things of the “world” – (in this case, especially) set designers & make-up artists, cinematographers, producers etc. – and a good example of ‘(i)’ is his lead character, “Franz” (Friedrich Feher), who fantasizes that he has insight into a serial of crimes that he was gradually mixing himself up in. “Franz” does not understand his (not lie, but) delusion but, to his observers, he does reveal that his ‘10-11-12 negative self’ had hypnotized’ his ‘1 self’... and, in order not to face this “truth”, he “projected” the shebang onto “Dr. Caligari” (Werner Krauss). Had this film been made after 1933, it is fair to assume that it would have been banned.

Paco De Lucia. Al Di Meola, John McLaughlin

2: MASK OF ZORRO (prod. Douglas Fairbanks) ☹☹

One of the most valuable “feelings” is “shame” (see our notes on Fritz Lang’s “Hara-kiri”). Although the individual tends to cover over this “feeling” to the public, psychological problems only begin when the “feeling” is covered over to him/herself because, in this case, s/he is much less likely to learn. Although, in the case of “Zorro” (Douglas Fairbanks), his ‘1 mask-persona’ does not seem to be masking his shame, we note that Zorro is likely (i) ashamed of his fortunate station & (ii) in fighting for those who are less fortunate, “(semi)-conscious” of shame. Therefore, we could propose that Zorro has developed from his ‘1 mask’ through his lower hemisphere because one can only ‘6 refine’ a ‘5 talent’ (here, for “swashbuckling”) by “sacrificing” many ritualized hours. Whereas “true” ritual leads to psychological “reality”, magic leads away from psychological “reality” to the pretense of mind-over-matter... onto “power madness”.

3: WAY DOWN EAST (D.W. Griffith) ☹☹

Doomin Kim: Mendelssohn

Elizabeth Taylor may have been Hollywood’s most beautiful actress, but Lillian Gish was Hollywood’s most adored actress. Instead of being swept away by a “Wizard of Oz” tornado, Lillian looks as if she will be swept away by a freezing river, but...

4: SPIDERS (Fritz Lang) ☹☹

Yo-yo Ma: Bach Unaccompanied Cello Suites

A straightforward connection to Jupiter in Leo here: Fritz Lang had ‘5 Sun’ in ‘9 Sagittarius’ & makes an adventure film about a Western (Californian) hero battling Sun worshippers. He battles less for Incan gold, more for an Incan princess’ freedom.

5: LAST OF THE MOHICANS (Clarence Brown) ☹☹

Dvorak: Tone Poems

A remarkably stark tragedy that speaks to the need for physical exogamy to be accompanied by psychological exogamy; dominant male, “Magua” (Wallace Beery), believes that he has won an exogamous bride... his use of force reveals his endogamy.

1932: JUPITER IN LEO (INTO ♃) Part 2

1932 saw the Great Depression beginning to bite down hard. Hollywood studios were guessing that patrons would be wanting plenty of escapism into fantasies of being in another world (e.g. “Shanghai Express”) or in another tax bracket (= or, if you live in the U.S.A., a non-tax bracket e.g. “Trouble in Paradise”). Then again, there might also be an audience for a revenge fantasy against the wealthy e.g. “Boudo saved...”

1: SHANGHAI EXPRESS (Joseph von Sternberg) ☹☹☹

If “The Blue Angel” is von Sternberg’s most psychologically valuable film, then this one is von Sternberg’s most entertaining film. It may well be the most stylish film of the decade... but it is also worth checking out for its theme of “feminine sacrifice” as a form of “hero-ine-ism”. Longstanding readers might recall our quad-division of moral “quality”, (i) looks bad, is bad, (ii) looks good, is bad, (iii) looks bad, is bad, (iv) looks bad, is good. The trouble for “Shanghai Lilly” (Marlene Dietrich) is that she has no way of having her sacrifice recognized but, if recognition of sacrifice constitutes its reward, we could not, in any case, count it as “sacrifice” (if, that is, you go along with the depth psychologists who define “sacrifice” as something given up knowing that it won’t be rewarded, either in coin or in the after-life... this is why J.C. cries, “why hast Though forsaken m/Me?”). The ‘5 romance’ is very ‘2 Jupiter’ in ‘5 Leo’ because Lilly decides that the best path forward to her ‘7 marriage’ (or not) is “faith” that prideful “Doc” (Clive Brook) will dismount his Oedipal high-horse. Lilly does “reflect” upon her ‘3 communication’ and notices her shortfalls, but she also has the gift of being able to self-forgive, a valuable gift for those who lack faith in (capital ‘S’) Self-forgiveness.

2: FREAKS ☹☹☹ (Tod Browning)

Yep, the acting is pretty creaky but, in its way, the bad acting catapults this into its almost transcendent climax of vengeance against an individual, “Cleopatra” (Olga Baclanova), whom had been “gifted” a comparative beauty from the gods, yet decided to abuse her comparative beauty for ugly gain... to find herself anti-transforming into a chicken (call it an “anti-swan”). In the midst of all that, we watch various subplots unfold, not the least of which is that of “Mother Mary-ish”, “Madam Tetrallini” (Rose Dione), mothering and protecting the microcephalic children from those who would devalue them. God, of course, values His Experience of looking through their eyes no less than He values the experience of looking through everyone else’s. Of all the movies of the 1930s that present ‘5-Leo-romance-into-6-Virgo-betrothal’, this one boggles the imagination most when we watch conjoined twins with separate-different fiancés who, because of their shared circulatory system, partake in each other’s oxytocin hits.

3: TROUBLE IN PARADISE ☹☹☹ (Ernst Lubitsch)

With 1932 being (so-called) “pre-code”, film-makers were allowed to have their criminal protagonists “get away with it”. In this case, we watch lover-thieves, “Gaston Monescu” (Herbert Marshall) & “Lily” (Miriam Hopkins), thieving the money & the purse of “Madame Colet” (Kay Francis) and, if they had not, it is likely that this film would not have worked... so, just as well that this was “pre-code”. The Freudian angle works just as well... and, from this angle, we notice that the lover-thieves “resonate” the 3rd archetype’s “endogamous sibling” theme. In “Paradise”, of course, Adam-Eve

have sons but, in Lubitsch's "paradise", Adam-Eve have a son & daughter. Whatever their gender situation, however, siblings do well to go their separate ways because this "resonates" the pressing need for exogamy to surpass endogamy. Gaston might have made some easy money... but he really should have tried harder with Madam Colet.

4: LOVE ME TONIGHT (Rouben Mamoulian) ☹☹☹

Maurice Chevalier's face is a marvel... even when he is frowning, he is smiling. All that adds to the brew of Leonie romance between his "pauper-ish" standing in life and a "princess" (Jeanette MacDonald) who decides to "test" his romantic notions by having him ride the '2 Jupiterian' horse of "solitude". Awww... the things that blokes go through to win a mate! Psychoanalysis might be hard but there are harder "tests".

5: SCARFACE (Howard Hawks) ☹☹

The prohibition of liquor in the U.S.A. lasted from 1920 to 1933. In 1932, a year of Jupiter in Leo closing in, once again, on its transition from Leo-into-Virgo, speaks to the wisdom that an external imposition of a liquor law won't work in a civilization that can't transform liquid spirit, the "shadow" of immaterial spirit. In the sky, let's note that 1932 featured Pluto square Uranus. "Freedom Now!!" even if it is negative?

6: GRAND HOTEL (Edmund Goulding) ☹☹

The catchphrase, "people coming, people going... nothing ever happens (at the Grand Hotel)", is the giveaway that those staying at the hotel have been seduced into an "archetypal identification". Having been seduced, the only way that the psyche can grow is through "events". Do events also need correct interpretation? 'A' not always.

7: BOUDO SAVED FROM DROWING (Jean Renier) ☹☹

One of the classic "go to's" for slovenly teenagers who have had enough of their parents is, "I didn't ask to be born, you know!" This "go to" has a sequel that a twice-born might "go to", "I didn't ask to be born again (let alone ask to be born the first time), you know!" Actions that (try to) alleviate guilt deserve plenty of psychoanalysis.

8: BLOOD OF A POET (Jean Cocteau) ☹☹

Is this a document of Jean's descent/ascent into madness? Maybe, but when we notice the surrealism becoming less surreal as the film goes on, we can say that the act of making this film was "self-therapy" that led him beyond his "Thanatotic" ideation.

9: VAMPYR (Carl Th. Dreyer) ☹☹

Film historians note that the release of this foray into the un-dead was delayed so that it would not clash with "Dracula" (1931). The 2 films don't really clash because this one is more focused on "reactions" of the "unconscious" to (latent) powers within.

10: BILL OF DIVORCEMENT (George Cukor; David O. Selznick prod) ☹☹

Yes, this one is a bit creaky, but it travels into psychological territory in the way that few film-makers of this era would ever consider. Its theme, "where does physical inheritance stop and psychological inheritance begin", may never be settled.

1944: JUPITER IN LEO (INTO ♌) Part 3

After 1939's "The Wizard of Oz", memorable "musicals" became a bit thin on the ground for a couple of years. Although film historians noted that it took the talents of Vincent Minnelli & Gene Kelly (+ Stanley Donen) to "resurrect" the "musical", FA-ers would add that jovial Jupiter in shining Leo had also played its archetypal part.

1: DOUBLE INDEMNITY (Billy Wilder) ☹☹☹

Although it first appears that failed Oedipus, "I didn't get the money... I didn't get the girl", "Walter Neff" (Fred MacMurray), was "dug in/stuck" in his 1st quadrant and, therefore, he exemplifies the failed "sublimation" of 2nd quadrant sexual drive, it is more accurate to say that Walter did send a few "inner scouts" into his 2nd quadrant and, having arrived, they established an uber-vulnerable foxhole. The vulnerability of Walter's "sublimation" traces to his "splitting" of his father image... although we see that Walter "loves" his father-figure, "Barton Keyes" (Edward G. Robinson), we also see that, at a lower level, Walter intends to (if not "kill", then) "beat" his father-figure by pulling off a perfect enough crime that Barton's "inner little man" (= his intuition) won't be able to figure out if a crime was (or wasn't) committed. Psychologically, then, '3 Walter' intended to kill two father-birds with one stone – Barton & "Dietrichson" (Tom Powers) – but, of course, he only kills one. There is a hint of Jupiter "bridging" Walter's "vulnerable sublimation" from Leo into Virgo through the script's repeated nods to the "fated" train-ride that ends at the cemetery i.e. Walter is a "masculinized Virgo-Persephone" train-lined to Hades by the "black widow", "Phyllis Dietrichson" (Barbara Stanwyck). His "fiery sublimation" "splits" off from "earthy sublimation". Somehow, the penultimate "shoot-out" scene doesn't satisfy us... too long, too short?

2: LAURA (Otto Preminger) ☹☹☹

This is one of those "spoiler alert" films that is difficult to comment on because plot twists are a big part of its enjoyment. Suffice to say that it covers a big chunk of psychological ground, from "Pygmalion-ish" ambition to "psychological necrophilia". One thing that is clear prior to the big reveal is that the three male characters, "Waldo Lydecker" (Clifton Webb), "Det. McPherson" (Dana Andrews) & "Shelby Carpenter" (Vincent Price), have a l-o-o-ng way to go before they could successfully claim to Jung that they had "differentiated their (respective) animas". Despite this, we can say that all three are "triangulators" insofar as they see the other two's "anima differentiation" insufficiencies. Or, to be precise, the 3 spot the other 2's respective insufficiencies more than they spot their own insufficiencies because it brings about psychological "relief" against anxiety-making ideas "pressing up" from their respective "unconscious-es".

3: TO HAVE & HAVE NOT (Howard Hawks) ☹☹☹

Hawks was in the midst of his 4th Jupiter return in Leo when he was producing & directing this Hemingway story about two '2 long journeying' & very confident '5 romancers', "Steve" (Humphrey Bogart), a boat captain who, like "Casablanca Rick", is not interested in sticking his nose out for anybody, and, "Slim" (Lauren Bacall), an escapee from something dark (she can take a slap without flinching). Individuals who have established their respective "centres" are likely to have little problem recognizing compatibility in a potential partner. Although Steve & Slim play plenty of games with

each other – after all, ‘5’ encompasses both “playing” & “romance” – there is a mutual understanding that they have both been promoted (or, relegated?) to the same league.

4: MEET ME IN ST. LOUIS (Vincent Minnelli) ☹☹☹

Yes, the songs & dances might not be up to the best of the Fred & Gingers, but we do get plenty of optimistic Jupiter in romantic Leo/5th house by way of daughters, “Esther” (Judy Garland) & “Tootie” (Margaret O’Brien), who are undaunted despite the fact of their heavily “defended” prospective mates. Also, for Freudians, there is a super laugh... “I must say that it is very difficult to have a private life in this family”.

5: GOING MY WAY (Leo McCarey) ☹☹

As story about the “gentle, loving” aspect of the Catholic Church, this is one of those “(most definitely) of its time” editions of cinema. Indeed, it is because a film such as this could not be made today that it marks itself as a bona fide “historical snapshot” of an era of “the public” hoping that WWII was, finally, “the” “war to end all wars”.

6: THE WOMAN IN THE WINDOW (Fritz Lang) ☹☹

Some movie buffs will feel cheated at this story’s end to discover (spoiler alert) that it was all a dream. Movie buffs who take the view that the psyche is “real” won’t feel cheated. Freud thought that criminals have unconscious wishes to give themselves up... therefore, detectives, even if they don’t like Freud, are, in any event, “Freudian”.

7: NATIONAL VELVET (Clarence Brown) ☹☹

Some film fans will point out that “movie feminism” started with female stars – e.g. Katherine Hepburn & Bette Davis – equaling &/or outdoing men (and, of course, plenty of “reactionary” male responses) but this is one of the first featuring a teenage girl. Horses symbolize an oxymoron... yet-to-be-“transformed” “spiritual instincts”

8: THE WAY AHEAD (Carol Reed) ☹☹

This is another one of those “(most definitely) of its time” films. We can go so far to say that it is “of its year” insofar as 1944 was a year when the warring sides had to find new recruits. In Germany, Hitler was looking at his under-agers & Britain was looking to its over-agers. We prefer the latter... after all, wars are devised by old men.

9: ARSENIC & OLD LACE (Frank Capra) ☹☹

In the land of the blind, the one-eyed man is king... and the same goes for the land of the insane. What then is “Mortimer Brewster” (Cary Grant) one-eyed about? ‘A’: he thinks that insanity is genetic and, therefore, his adoption means that he won’t end up like his relatives... but, then, we see policemen no less insane than all & sundry.

10: THIS HAPPY BREED (David Lean) ☹☹

If you want to see a very Jupiter-in-Leo character, this film is worth a visit. The character in question is “Queenie” (Kay Walsh), the daughter of a couple of humdrum English steady-as-she-goes middle-classers. To his credit, the father, “Frank” (Robert Newton), knows that Queenie will only discover her soul in the alembic of experience.