



NEWSLETTER

NOW WEEKLY! With art by Vera!
from the Astrology Center of America / AstroAmerica.com

October 1, 2013

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Nukes In the News

THERE are reasons why Fukushima is suddenly back in the news, and there are reasons why Jeffrey St. Clair recently wrote an [article](#) on the eleven nuclear weapons the US has lost since 1945, including a hydrogen bomb just outside Savannah, Georgia that has never been recovered. (Don't worry, the Russians have probably lost just as many.)

Pluto was discovered on February 18, 1930, at a little shy of 18 Cancer. At the time, Saturn was a little shy of 9 Capricorn. Fast forward to that awful day, August 6, 1945, 8:16 am local time, when a nuclear bomb was used against the innocents of Hiroshima. Pluto was a little shy of 10 Leo, the Moon and Saturn were conjunct at 18

Cancer. It was said at the time that a government used a nuclear weapon when Saturn, representing government, conjuncted Pluto's initial degree, against people in their homes (Cancer). It was a very tight symbolism.

Come now to today. Saturn and the node are both at 9 Scorpio, squaring Pluto's 1945 detonation point. Jupiter is at 18 Cancer, the degree of Pluto's discovery and also the degree the US government used to kill people in their homes. Pluto is itself now hanging around the degree Saturn had when Pluto was discovered all those many years ago.

Will another bomb be dropped? Frankly I do not think so, but we do have several hundred nuclear plants identical to Fukushima, each and every one of which is a time-bomb waiting to go off. Fukushima, which may well poison not only the Japanese islands but much of the Pacific Ocean, might not be the worst thing that's out there. There is more than one nuke power plant in a hundred mile radius of where I sit.

Will life end from nuclear poisoning? Perhaps, or at the very least take a serious hit. The Aquarian Age, which we have just begun, has in the past always ended badly. There is an old story that an uncontrolled nuclear reaction occurred long ago in the vicinity of the Ivory Coast of Africa.



Utopianism is more particularly the result of Neptunian afflictions, especially in certain signs. Such configurations tend to give rise to all sorts of extravagant and impracticable ideas, "wild-cat" schemes and "hare-brained" notions. Those who have Neptune prominent but afflicting often seem to gravitate involuntarily to involved and impossible ways of doing things and achieving ends, the imagination running away entirely from the limitations of actuality, and generally in the direction of strange and *outré* methods.

Where there are signs of humanitarian interests the Neptune action often leads to Utopianism, if Mars and Saturn are obscurely placed. In this respect Mars and Neptune represent extremes of practicality and idealism.

Utopianism may also be the result of mal-adaptation to the real surroundings of the native, who seeks to construct an ideal world in which to dwell in fancy and find relief from an uncongenial actuality.

— **Encyclopaedia of Psychological Astrology**, by C.E.O. Carter. **Buy.**

2014 MAYNARD CALENDARS

- [Celestial Influences Wall Calendar](#)
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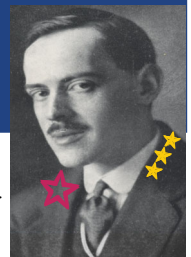
ALMANACK

for the week (all times GMT)

03	17:54	☽	✳	♀	Void
01	04:50	☽	☐	♀	Void
	18:53	☽	♈		
	21:46	♀	△	♁	
	22:17	☉	♁	♁	
02	01:26	☉	☐	♁	
	13:36	☽	♁	☉	
03	04:09	♀	♁	♂	
	14:12	☉	♂	♁	
	18:59	☽	✳	♀	Void
04	03:00	☽	♁		
	11:39	☽		☉	
05	00:35	●	11♁	57	New Moon
	20:31	♀	♁	♁	
	22:28	☽	✳	♂	Void
06	08:33	☽	♈		
07	01:56	♀	✳	♁	
	17:54	♀	♁		

Extracted from [AstroAmerica's Daily Ephemeris, 2000-2020](#). **Buy.**

Vivian Robson's STAR OF THE WEEK



CAPHIR gamma Virginis 10 \pm 20

Notes: A binary and slightly variable white star on the left arm of Virgo. Called An Atonement Offering and the Submissive One.

Influence: According to Ptolemy it is of the nature of Mercury and Venus. It gives a courteous, refined and lovable character with prophetic instincts.

With Sun: Involved in an intrigue, some difficulty of short duration leaving native in unpleasant position.

With Moon: Popular, business worries, domestic disharmony and divorce, poor health.

With Mercury: Legal troubles, criticism, many worries, business difficulties which will be overcome, ill-health, loses respect of associates.

With Venus: Unfavourable for gain, much scandal from passionate love affair.

With Mars: Loss through lawsuits . . . — *From Fixed Stars*, by Vivian Robson **Buy**

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Ivy M. Goldstein-Jacobson
1893-1990



IVY'S GEM OF THE WEEK

Ruler of the Ascendant

(here termed the “doorkeeper”)

If your doorkeeper is in the First House itself, or above the horizon in the daylight half of the chart showing awareness, you know very early in life what you want to do in the world & which doors will open for you. Below the horizon in the night half, you may be in the dark on these points in earlier years but less so in the first quadrant (houses 1, 2 & 3) because whatever is here is coming up: due to rise.

In an ANGULAR house such as the 1st, 4th, 7th, 10th you achieve more publicity by choice. In a SUCCEEDENT house (2nd, 5th, 8th, 11th) you operate privately following some publicity because these follow an open, angular house denoting publicity. In a CADENT house (3rd, 6th, 9th, 12th) you work within walls & because an angular house is just ahead of you your work, rather than you yourself achieves recognition; a service that is laborious, institutional, governmental or educational, through words either written or spoken & from within walls or behind the scenes.

If your planet is direct & in favorable aspect with the ruler of the house it is in, you will be satisfied with conditions where you are. If retrograde or in bad aspect with the planet ruling that house, and especially if Uranus is involved by aspect, you are uncomfortable there & would do well to leave (in passing, you seldom feel settled in any environment described by the house where Uranus is found.)

— In the *Beginning Astrology*, 1975. **Buy**

Alfred Hitchcock

YOU all know his work. He has lately been described as the greatest film director who ever lived, though when he was alive we were drunk on his talent and so passed him by. Much as we did with Cary Grant.

Alfred Hitchcock was born on August 13, 1899, in Leytonstone, Essex, which is now a suburb of London. The hapless **AstroDataBank**, in saying his birth time is conflicted, opts for 3:15 am, which it says it got from the late **Edith Wangemann** by means of an intermediary. Wangemann was a German **Cosmobiologist**, she used the **90° dial**. If you are curious, back in the late 1980's I once met her, briefly. She it was who told me that parishes have their own birth (baptismal) records, which can go back centuries and which sometimes include birthtimes.

Her suggested time of 3:15 am gives Alfred's Leo Sun a Leo rising, which is the one time of day which we know is not correct. Leo Sun, Leo Venus, Leo ascending, is virtually the cult of the director as all-powerful master of the universe — and there are many directors who will qualify for that.

The “cult of Hitchcock” did not begin in earnest before his self-titled television program that started in 1955, when he was 56. He said he went into TV, not to promote himself, but because, at the time, that's where all the smart money had already gone. By the mid-1950's, television was destroying the cinema. Throughout his life, Alfred Hitchcock proved himself to be a very practical and resourceful man. He had already made the transition from silent film to talkies, and then from London to Hollywood, to say nothing of the many stylistic innovations he developed over the years.

His only previous self-promotion was in his famous cameos. It began when he was short an extra and so stepped in front of the camera. It then continued as a private joke, but when his image got in the way of the content of his films, he restricted the practice to a brief glimpse at the very beginning, as if to say, now you've seen me, let's get on with the rest of the show. This is not a Leo rising.

AS to what sign Hitch might have rising, I confess I was stumped and am grateful for ADB's mention of Marc Penfield's suggestion of 8:00 pm, which ADB says is “personal.” Know that **Penfield** pro-

duced a data collection back in the 1970's (**An Astrological Who's Who**) which I once had briefly in my hands before I sold it to a willing buyer. Penfield, who is still among us, is a tireless rectifier. He does not use planetary house arrangements, as I do, but precisely timed **solar returns** to verify his opinions. In his younger days he worked as a travel agent and so has travelled widely and met many. These are two good reasons to pay attention to his work.

I cannot say that I have met him. We were both at an outdoor gathering in southern California in the mid 1990's. He saw me and remarked in passing that my round face was due to having been born under a full moon, which is true. This will give you an idea of his talent, as he knew nothing about me. I am not dropping names to impress, but to help you realize how small the astrological community is, and how approachable many are, though I believe that Mr. Penfield is retired and may not be in good health.

Penfield's 8:00 pm time for Alfred Hitchcock is a good starting point. Let's see how well it works.

I learn astrology by reading charts. Suppose I had to hide a Leo Sun, such that you would never suspect the man was a Leo. How would I do that?

Well, given that I have previously defined inconjuncts (150° aspects) as hidden or invisible, then when the Sun is in the 6th house, and perhaps when it is in the 8th as well, it will be inconjunct, or hidden, from the ascendant. If planets in the 6th do not rule the ascendant, then we will have no reason to go to that house and look at things there. We will instead be distracted by the ascendant and midheaven, which, as they are the most visible parts of the chart, we will always see. We will be further distracted by planets in the 1st and 10th, and by the house and sign of the ruler of the ascendant. None of which, in Mr. Hitchcock's 8 pm chart, fall in the 6th house. So if we put Hitchcock's Sun in his 6th, we will not know that he is a Leo, with all the baggage that Leos always carry with them.

Sun in the 6th, the man works. In Leo, he works for himself first and foremost. In Hitchcock's case, AstroDataBank cites 54 films, while Wiki lists 60. Either number is prodigious. The director is the only person in the entire process who is occupied from

continued, pg. 4

This is a serialization of Vivian Robson's **A Student's Text-Book of Astrology.**

Part 37

General Principles

continued:—

13. There is usually a link between the two houses ruled by one planet, and it is found that the native of any sign responds greatly to the house occupied by the other sign ruled by the lord of the Ascendant. Thus, natives of Virgo are greatly occupied with work and professional matters, since Gemini, the other sign ruled by Mercury, is on the 10th house.

14. When judging of any matter always look for several indications. No important characteristic is ever indicated by one position alone, and the more important the matter the greater number of testimonies will there be found.

15. Obtain a general idea of the native's character before making a detailed judgment in order to be able to see matters in the right proportion. In a strongly Saturnian map an aspect from Mars will not have the same effect as in a martial map. If there are strong indications of caution an influence tending to hastiness or impetuosity will be much modified, and similarly there will be only moderate caution if the general nature of the map is impulsive.

16. Contradictory tendencies exist side by side and operate alternately. Thus, Moon square Saturn and Moon trine Jupiter denote meanness and generosity respectively. If Saturn is elevated and stronger than Jupiter, the prevailing tendency will be towards carefulness, but the trine to Jupiter will operate at times in generosity, and in all probability the native will be generous at heart but unable to avoid saving or possibly will not possess the money necessary to practice generosity. The position of Jupiter and the houses ruled by it would show the directions in which money was spent. In all cases such as this interpret in terms of the general character. Had Jupiter been the stronger, then generosity would have been the prevailing tendency with periods of carefulness or impecuniosity. In all cases the strength of the planet will show the dominating influence. — **A Student's Text-Book of Astrology**, by Vivian Robson. **Buy**

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Saturn in Libra

A COMPLICATED position for Saturn means these folks work harder on their hang-ups; their problems are more visible to other people, and other people never let them forget it!

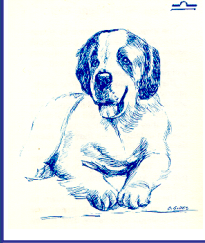
They'll be happier if they obey one simple rule: they should never marry before they're 30. If they wait a while to tie the knot, they've the best chance of all the signs to have a happy, "dream marriage" of equals, which is what they crave more than anything else in the world.

These romantics take marriage so seriously that if an early marriage bums out on them, they'll wait years to take the risk again. Many of them are perfectionists and choose not to marry at all, forever seeking an impossible mixture of closeness and "space." Being single forever is a cop-out, however, as these folks do better as married people, once they've outgrown their babyish—and outrageous—illusions as to what marriage is all about.

The mistake of marrying too young aggravates a tendency to give too much or too little in a relationship; they put their mates on pedestals and give until they're drained dry, or they're afraid to share completely, freezing their partner out completely.

Often they select unequal partnerships: the mail man who marries a movie star or the tycoon who marries a pizza waitress are common examples. It is essential that they select a relationship of *peers*. They're afraid of peer relationships. They secretly evaluate all their close ties as being "better than" or "lower than" they are. It's a cover for a terror of merging. — © **Debbi Kempton-Smith**, 1999. **Buy.**

DOG OF THE MONTH



The Libra dog is very tolerant of humans & won't hold a grudge. He will also make do with what he has. If he has no backyard to bury his bone in, he will bury his dog biscuits under the couch & then forget about them.

He is a very affectionate animal, and can be taught tricks like begging for his food. May engage in a little white lie but they are so lovable you can forgive them this human trait. Must have seen a human do it.

Gets along will with other animal species, seeming to understand that there's really not that much difference between them. You can easily build up a rapport with this one. You don't have to constantly feed him to show love. Playing with him is enough.

Just treat him fairly and he will require no extra efforts.

© **Marian Futterman**, 1976, **Your Dog and Astrology**, \$3.00. Yes, Marian, we still have copies. Some of the best sun-sign writing I ever came across. **Buy!**

The New Newsletter

Most people, most astrologers, even, have no idea how rich, how varied, astrology really is. I'm lucky. For the last nineteen years, I've lived in what amounts to a world-class astrological library, which I've been passing off as **AstroAmerica**. Every week I will serve up a slice for your amusement. 'Til next week — **Dave**

October 1:
1553 – Coronation of Mary I.
1800–Spain gives Louisiana to France.
1903–First game of first World Series.



the very first day, virtually to the moment the finished film is given to the distributors. Technicians are hired for the duration of the shoot, actors and actresses learn their lines film their scenes and are gone, film editors and sound effects men appear and disappear at stated times, but the director oversees all. Given that films became ever more complex and demanding in the 1940's and 1950's, often requiring more than a year's work for each one, creating 60 of them, over one's career, to say nothing of TV shows and other projects, is a huge output, the result of tireless work.

BUT wouldn't that be the same thing as a 6th house Mars? Well, yes, but a 6th house Mars picks fights. A 6th house Sun gets along with everyone, which is how you may distinguish the two planets. No matter how rude and demanding, a director has to get along with a lot of people, or he won't get his movies made.

Venus in the 6th, conjunct the Sun in Leo, is another indication that Hitchcock could get along with the people he worked with, that his co-workers would like him and be loyal to him.

Mercury in Virgo in the 6th, where it is quite at home, would show mastery of detail, but, retrograde, not quite the details you expect.

The famous MacGuffin, for example. The term itself may be Hitchcock's, but the concept of a plot device, which is what the term refers to, is as old as literature itself. Hitchcock finds a detail to be of interest – Mercury in Virgo – and dangles it in front of us, but, true to his retrograde Mercury, declares it to be of no importance to the audience itself. Mercury being in the 6th but not in the same sign as that on the cusp itself, MacGuffins are a secondary set of details, a sub-plot, if you will, to Hitchcock's overall Leonine filmmaking.

True to a retrograde Mercury, it is the details you do not notice that show his mastery of film. The masterful pacing in *Rear Window*, for example, a movie that is nearly static but is still compellingly watchable. As well as his many camera tricks, in *Vertigo*, in *Psycho*, in the *Birds*, etc.

We can also say that Alfred Hitchcock was a 6th house Sun because of his weight. There were three good reasons why this was so.

First, know there are two sorts of Pisces rising. One is sleek and streamlined, wasp-waisted, resembling a dolphin, as Pisces rules aquatic creatures in general. This, regrettably, was not Mr. Hitchcock.

The second Piscean type is the whale.

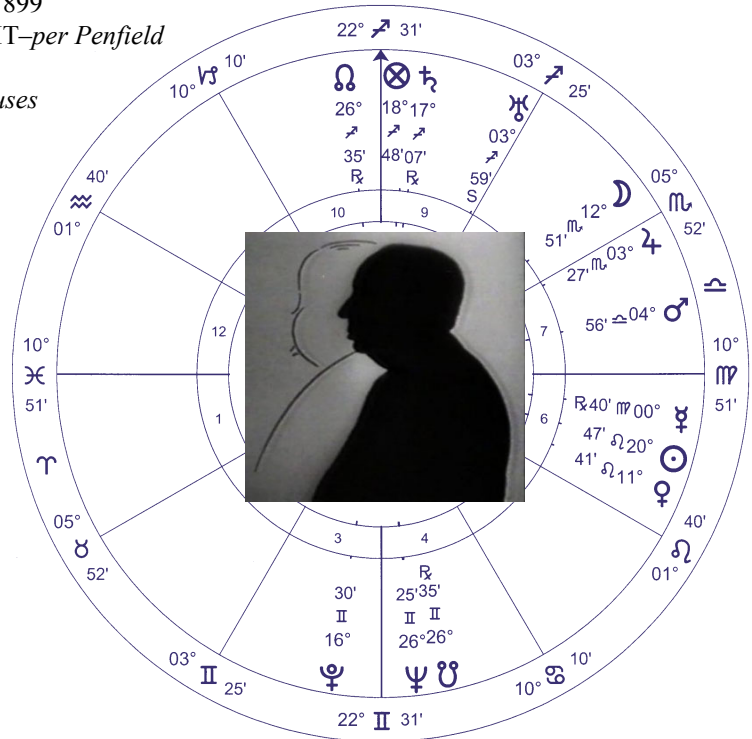
Alfred Hitchcock

August 13, 1899

8:00 pm GMT—per Penfield

London

Placidus houses
mean node



Huge masses of blubber. Which one you get will depend at least in part on the sign and aspects of the ruler, Jupiter. In this case, a water sign rising with its expansive ruler in a water sign itself, makes one, well, large and watery.

The next reason Hitchcock was large is Jupiter's proximity to the Moon, which always rules the physical body. Jupiter takes his abundant water and gives it to the Moon.

The third reason Hitchcock was large was the Sun-Venus conjunction in Leo in the 6th. The 6th house, among other things, rules food. It tells us what kinds of foods you like or dislike.

Venus in the 6th, you like food and will eat whatever its sign will let you. Which, being Leo, means a taste for rich, sumptuous, kingly foods. Foods full of expensive fats, in other words, and very likely, lots of sweets and chocolates as well. The Sun in Leo very nearby, this craving is natural and never questioned.

Both Leo and Scorpio being fixed, one's initial body type tends to be what one keeps. With reasonable care, weight can be stabilized, but one will always be heavy. Drastic weight reduction would come from illness, and the signs being fixed, such weight loss may well be permanent. Which I know a little bit about myself, with my chart ruler, Sun and Moon all in fixed signs. I have lost 30 lbs over the past year. I really want them

back, but am finding it difficult to do so. In the case of Alfred Hitchcock, his weight, which during his lifetime was unusual, was said to be from a glandular condition. Cite glands if you like. The astrology is the final factor, the only real one.

So far as, *obesity will kill you*, this, like most everything in modern medicine is half-true at best. Alfred Hitchcock died on April 29, 1980, at the age of 80. He had been ailing for several years, which would not be unusual. His weight did not shorten his life.

THE MASTER OF SUSPENSE

I USED Hitchcock's girth to confirm Penfield's birthtime. For this essential exercise you can use anything that comes to hand that you can show in the chart. I wanted to continue with "*actors are cattle*" but could not quite make it work. Here is how that would have gone:

We have established that Hitchcock identifies with the 6th house, food and work. The 6th is also the house small animals, such as dogs and cats (pets) as well as mice and rats.

The 12th house, by contrast, is the house of sheep, horses and cattle. Big animals. Charles Carter says the 12th is the home of actors. So, in the polarity of 6 and 12, we could see a dislike, a contempt, of actors. Of cattle. With Aquarius on the cusp, we are reminded that cattle come in herds, which is an Aquarian thing.

Except that the 12th, in Hitchcock's chart, is empty. Which means he never "sees" it, or what it does not have in it, due to its lack of planets. The best we can manage is to note the ruler of the 12th, Saturn, is retrograde in Sagittarius in the 9th. Of higher learning, laws, religion, dreams. In sum, the house of foreigners and beliefs.

So in tracing "actors are cattle" we have gone from the 6th to the 12th to the 9th. So what kind of actor cattle does Hitchcock have in mind? Actors are a bad dream? Actors are stupid? Hitchcock, being a Catholic in a Church of England country, thinks actors are heretics? Hitchcock thought actors were illegal immigrants? While the possibilities are amusing, the demonstration is flawed and so goes nowhere. On a rainy day you might take this to show how rulership of empty houses can produce quirky results.

In an **interview** during the production of *Topaz* (1969), Alfred Hitchcock said he was frightened of everything: "I'm the most fearful and cowardly man you'll ever meet. Every night I lock myself into my room as if there were a madman on the other side of the door, waiting to slit my throat. I'm frightened of everything: burglars, policemen, crowds, darkness, Sundays..."

But for all that, Alfred Hitchcock did not look like a frightened man, so much as a cunning and sly one. His profession, after all, was the manipulation of others for his own amusement. We could say, Pisces rising, ruling planet Jupiter in Scorpio and the 8th house of death itself, that everything (Pisces/Jupiter) *could be scary* (Scorpio/8th). But were they? Does he fib, or not?

Here is another **quote**: "When I was married I was a virgin, I promise you, and sex has never interested me much. I don't understand how people can waste so much time over sex: sex is for kids, for movies, a great bore."

Given that movies are the director's personal whim (especially once the studio system had collapsed, and true even before), Hitchcock's statement is belied by the intense, well-known sexuality of his movies. He would have been unable to sexually stimulate us if he was not first stimulated himself. Some examples:

In the **39 Steps**, a woman must take off her stockings while manacled to a man. They then find themselves sleeping in the same bed. In 1935 this was against code, and while the movie was shot in England, there was still English censorship. Why push the envelope if sex, in fact, does not interest?

The entire plot of **To Catch a Thief**

(1955) centers on the efforts of Danielle Foussard to blackmail John Robie (Cary Grant) into marrying her. Grant is then seduced by Grace Kelly. Hitchcock helps relieve the boredom of their tryst with innuendo and cuts to fireworks.

In **North by Northwest** (1959), Cary Grant flees into the waiting arms of Eva Marie Saint, who sees to it he has a bed for the night. The train in which they are riding obligingly plunges into tunnels to give us the idea. Nor are we to think this was voluntary behavior on Eva Marie's part, as she sends a plaintive note, "what do I do with him in the morning?" Which is immorality.

In **Rear Window**, Grace Kelly is determined to seduce the unwilling Jimmy Stewart, going so far as to spend the night with him ("preview of coming attractions"), which comes to the attention of one of Stewart's friends, to his embarrassment.

Marnie (1964) centers on a woman who is traumatized as a child by a scene she witnessed between her mother, a prostitute, and one of her johns. It leads to a rape scene between Tippi Hedren and Sean Connery.

Psycho (1960) concerns a woman who is stabbed to death while in the shower. **Vertigo** (1958) concerns a man who projects his fantasies upon a stranger. I should not need to go on. Hitchcock was in fact obsessed with sex, his comment is not to be taken at face value. He is manipulating the interviewer just as he manipulated his audiences.

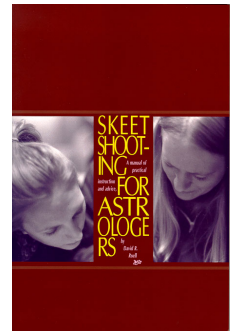
A S astrologers, we take these clues and look in the chart for an explanation. Experience tells us this sort of thing is best explained by a mal-formed aspect from one planet to another, ideally supported by sign and house placement. We are specifically looking for lunar and Mercurial aspects, and they will not be conjunctions, as conjunctions, in this case, are aspects of confusion. We are looking for oppositions, which is to say, the world is a strange place, I must be on-guard, or squares, which is to say, try as I might, things just go badly. Trines, sextiles, inconjuncts, the 45° and 135° aspects, are all too weak.

Looking in Hitchcock's chart, we see a tight Saturn-Pluto opposition, but we consider this to be generational, which is to say, that everyone Hitchcock's age had it. It is trine and sextile to Hitchcock's Sun and Venus, which is to say he was aware of it and, trine/sextile, did not find it to be a problem. He would, in fact, be disappointed if he were left out or left behind others of his same age, which was true. Hitchcock was turned down from military service in World War I because

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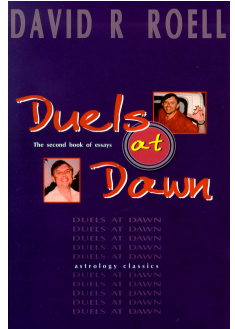
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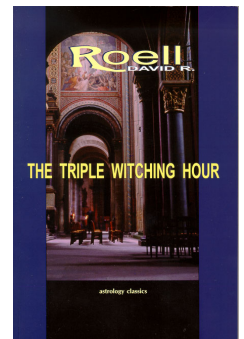
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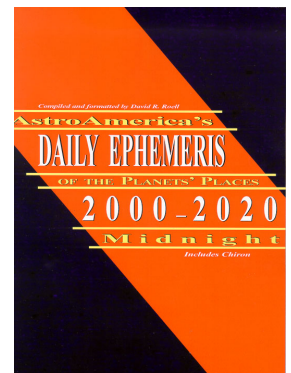
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USE MY EPHEMERIS

AstroAmerica's Daily Ephemeris, 2000-20, also for 2010-20. Daily positions, including declinations, full aspectarian. Midnight.

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he was fat, a word he despised. If he had been taken it would have almost certainly cost him his life. But Saturn-Pluto is not where we will find the solution to our truthfulness problem.

So we look for squares and find many. Squares are aspects of stress. They are itches that can never quite be scratched. Hitchcock had his Sun in Leo square to his Moon in Scorpio. Any aspect between Sun and Moon is the fundamental aspect, the one that displaces all others.

When Sun and Moon are in square, life itself is stressful. Who you want to be (Sun) never quite matches up with what makes you feel good (Moon) and there's no clear reason why this is so.

In Hitchcock's specific case, Sun in Leo in the 6th, no matter how good his work, no matter how much pride he takes in it, he never gets the credit he deserves (an Oscar), which is here the Moon in the 8th of other people's money, other people's opinion of his work. This is not the public's opinion, which would be the 10th. What Hitchcock craved was the approval of his peers, as the 8th house is always personal, the Moon in the 8th making it immediate and more so. By comparison, the 10th are fans, the 10th are sycophants, they are nameless and faceless.

The square from Moon to Venus makes it worse. Women do not like him, or like him for the wrong reasons. As both the Moon and Venus are part of his weight problem, it was easy for him to believe that women disliked him because he was fat.

I have observed that no matter what one's physical deformity may be, there will be someone, somewhere, who will adore you for it, provided your anger does not turn them away.

So with Mr. Hitchcock we have a man who is well-liked by those with whom he works (Sun-Venus in Leo in the 6th), but who is insecure and defensive around women. As with so many notable people, we have a paradox.

These squares are compounded by Venus square to Jupiter, which is a tendency to extravagance. Note that Jupiter is in one of the money houses, the 8th. The aspect is wide, but the tendency to buy favors is clear. As to whether he did or not, there is silence.

The final square to consider is the one from Mercury to Uranus. It makes for bizarre ideas.

These traits hit Tippi Hedren full in the face. Tell me otherwise, but an established director with a busy schedule does not bother with unknown talents. There is as much reason to mess with newbies as there is for the President to pick up hitchhikers. Established

directors use established stars because they have a reputation for learning their lines, showing up on time, behaving professionally and delivering the performance for which they are being paid. Let someone else risk training the inexperienced.

Which means that Hitchcock's interest in and promotion of Hedren was impulsive and very likely improper. Exactly as she herself has long said. Why did this come up late in his overall career? Because unresolved sexuality weighs ever more heavily upon the frustrated male as the years pass and youth departs.

An aging male will typically focus on much younger partners. Hedren was 30 years Hitchcock's junior, born January 19, 1930. Her Moon was most likely in Leo, where it would attract Hitchcock's Venus. As there seems to be no other significant synastric contacts between them, Hedren, strongly Capricornian (Sun, Venus, Mars, Saturn), would find Hitchcock's attention largely unwelcome. That she was an unlikely partner indicates Hitchcock's delusions.

Alfred Hitchcock used the cinema to work out his frustrations, to objectify them. Since, as they say in cinema, **no good turn goes unstoned**, Hitchcock's manipulation of his audience to satisfy his personal cravings may result in his squares turning into oppositions in his next life. While oppositions are easier to deal with than squares, oppositions are also isolating. It would be a step in the wrong direction.

WE come now to his life-long collaborator, his wife **Alma Reville Hitchcock**. Who, to my amazement, I learn was born on August 14, 1899, just one day after Alfred. Yes, her Moon was in Scorpio, like Alfred's, but critically, Mercury retrograded from Virgo in to Leo on her day of birth, around 6:30 pm GMT. My guess is that Alma had her Mercury in Leo, not Virgo as with Alfred, which is why she and Alfred found each other of interest. They were almost the same person, except they were not quite. They were time twins.

The Hitchcocks were married on December 2, 1926. They were still married 53 years later, when Alfred died. Alma passed away some 26 months later, in July, 1982.

While she was known in the trade, why do you not know of this remarkable woman? Did he suppress her? Short of locking her up in a room, how can anyone suppress anyone else? Did Bill suppress Hilary?

Read Alfred's chart and we learn that Alma was concealed twice over. First, with Virgo on Alfred's 7th house cusp, we find

the ruler of Virgo, Mercury, to be in the 12th house from the 7th, which is the 6th. This hides the partner. The partner is also hidden because Mercury, the ruler, is retrograde. She will not "speak up" on her own behalf, so to speak. The 6th being food, she cooked. In the interview I highlighted earlier, Hitchcock as much as says the way to his heart was through his stomach.

The second way in which Alma was hidden has to do with Libra intercepted in Alfred's 7th house. This would not come to our attention, or his, except that Mars is trapped inside Libra and, lacking a house cusp, has no way to directly express itself. So Mars, representing Alfred's partner, hides herself. When you marry a man and take his life as your own, you will play the role that he gives you. If this is not satisfying, you will leave. Alma stayed.

PRESUMING that creative people sometimes describe themselves in their creations, I am wondering about the character of Midge Woods, played by Barbara Bel Geddes in the movie *Vertigo*. In the movie Midge is James Stewart's ("Scottie") loyal helper and confidante, the one person he trusts and can rely upon. Neither are married and we wonder why not as they seem inseparable.

What if Midge Woods was Alma Hitchcock? What if Scottie was Alfred? A married couple long accustomed to each other's ways? What if Kim Novak's character ("Judy Barton") was, say **Tippi Hedren**?

We would then say that Alma and Alfred, identical twins, were stuck in the same bed, so to speak. Because the problem with marrying your time twin is he/she is so much like you, and you have accepted them as such, that any other partner becomes inconceivable. No one else could possibly be that close, that intimate. No one else could fill that role.

As such, if you were the male half and had a roving eye, you would feel free to take up with others, as playthings, knowing that your faithful Midge would be waiting for you, whenever you finally came home.

You would be tempted to do as Jimmy Stewart did with Kim Novak in the movie, and as Alfred Hitchcock seems to have done with Tippi Hedren in real life. To make the object of your affections into the creature you desired. To stalk. To transform. Against their will if need be.

Which, in Hitchcock terms, would make the entire movie, *Vertigo*, a MacGuffin to Hitchcock's actual life. Note that the **Birds**, the first of two Hitchcock movies that Hedren

starred in, was five years after Vertigo. This is merely a thought.

As an outlet for expression, Alfred's debilitated and intercepted Mars had the 8th house cusp, which it rules, which means that Alma was a major sexual force in Hitchcock's life. Mars debilitated in Libra, the sign of the other, means that Alfred abused that trust, or would have, had Sun-Venus in Leo not been square to the Jupiter-Moon conjunction in the 8th, thus crippling his efforts.

Which left Alfred a voyeur. A lot of movie directors are voyeurs and live vicariously through the actors in front of them. After all, the director selects the actors who will live out his fantasy script. There are no details in those scripts which the director has not personally approved. Trained as a draftsman, Hitchcock is alleged to have compulsively storyboarded every scene of every movie.

Which brings up the final consideration, the extent to which Alfred Hitchcock was living out his own personal fantasies.

Success, I think, is the great destroyer of careers. When you are a failure you will try, and keep on trying, and, as you get increasingly desperate, you will get further and further from your own home turf. If you are lucky you will develop in unknown and surprising ways.



Alma Lucy Reville, Lady Hitchcock

Once one is successful, one shifts from experiments, to internal exploration. One now dares to put his problems, his fancies before the public. One's focus narrows. One becomes self-centered.

The positions of the Sun, Moon, Venus and Mars shows Alfred Hitchcock to have been a hidden man. Alfred Hitchcock spent his life playing with shadows in a darkened room, for that is what cinema is, the study of flickering shadows on a wall.

Look again at Hitchcock's Mars, debilitated in Libra in the 7th. It wants to be in Aries in the first, where he could be open and his own man, but, Aries intercepted, that life was denied him. It is often the case that a truly great man is great because he has been forced to work out a problem for which he has no solution. Frustrated in his personal relationships and unable to do anything about it, Alfred Hitchcock set himself the goal of manipulating others, bending and shaping them to his will. His goal was not innocent entertainment, but the production of fear, one of the most basic of all emotions. There was, in the end, an odor of sadism about the man.

A year ago I did the charts of a couple of well-known scientists (no, I am not referring to Einstein) and found them to be egos of little interest

Hitchcock, on the other hand, was the real

thing. A man pursued by demons who, in struggling, achieved true greatness. All the conflicting pieces collectively add up to something greater than a mere man.

THAT STRANGE MUSIC

THE music that is associated with this man, a strange combination of bass clarinet and bassoon, is the **Funeral March of a Marionette**, by Charles Gounod. The story is that Hitchcock heard it in an early film and many years later remembered and used it for his television show. I have avidly listened to classical music stations since the early 1970's. This little piece was rarely heard before the mid-1990's, but has become increasingly popular in the years since.

As Gounod primarily wrote for the voice (operas, oratorios, masses), as well giving us much chamber music, I had long thought this work was an extract from an opera. Wiki to the rescue, I learn the Funeral March was originally written as the first movement of a suite for piano, which was abandoned. He subsequently scored it for orchestra. It would then be similar to the famous **Pavane for a Dead Princess**, by Maurice Ravel. There are literally hundreds of such charming miniatures, few of which, alas, are ever played. I always enjoy this striking and unique piece of music. I hope you do too.