



THE ASTROLOGY OF BERNARD HERRMANN

By Bill Wrobel

The Bernard Herrmann Society
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PHILOSOPHICAL STATEMENT

Allow me to prelude this analysis of Bernard Herrmann's horoscope with a philosophical statement on my approach to astrology (so that you know where I am "coming from.").

Astrology is an ancient "wisdom science" or tool of self-awareness that uses an external referent (the sky). It is meant to help you consciously know your true identity and to hopefully apply this knowledge of your inner dynamics to form a constructive present incarnation. The rationale of astrology is the so-called "Law of Correspondences," or otherwise referred to as the Hermetic phrase, "As Above, So Below." This ancient axiom (also partly phrased, "As inner, so outer") describes a major principle in astrology:

As Above = Macrocosm (Universe)

As Below = Microcosm (Man)

According to this Law of Correspondences, the planetary and stellar configurations "out there" symbolize what is "inside," within your character. The horoscope is the precise map of the sky at a given date-time-place of birth on earth. This map, when correctly discerned, is a psychological blueprint of the psyche (or "soul" with a small "s") in current incarnation. The outer personality on earth is therefore a reflection of the "Soul" (with a capital "S") or Higher Self or multidimensional entity, just as the Moon reflects the Sun (in its esoteric or allegorical symbolism). The Inner or Higher Self is the "I," in greater terms, while the outer personality is the "me," a living reflection, expression, or three-dimensional representation of its entity. Put differently, the Higher Self "sends down," so to speak, a living aspect of itself on earth, representing a set of qualities from its total bank of characteristics into incarnation. In Sanskrit, these groups of characteristics represent *skandas* ("bundles" or aggregates), attributes developed in "previous" earth lives and between-lives experiences which then constitute the new personality of the reincarnating Higher Self (entity). The horoscope symbolizes this three-dimensional pattern of the Soul in incarnation.

Just as the lowest "C" note on a piano is connected to the highest "C" note despite the differences in the *rate* of frequency, so too each physical man and woman is connected to the highest spiritual essence of its entity and of the Universe. The only difference is the degree of unfoldment or rate of frequency.

It is my belief that Man as Higher Self or Soul manifests a body as a vehicle of expression to gain necessary developmental experience or "value fulfillment." Each Higher Self is an individualized deity-in-the-becoming (Microcosm), learning the art of manifestation that the Universe (Macrocosm) displays all around us. Earth-life, in certain terms, is like a school, a training system, in which Man learns to translate his beliefs, ideas, emotions and imagination into physical experience – to create an "outer" to reflect

the “inner.” Physical reality, then, is a feedback system showing us the results of our creativity.

The personal horoscope symbolizes the present incarnation of the Higher Self. In analogy, the natal or birth chart (horoscope) represents the temporary *Role* (incarnation) of the *Immortal Actor* (Soul). It shows the overall theme of the plan, but not its details: the scene is set, but the lines aren’t written. The Higher Self relies upon the personality to choose the details and make the decisions, to which the Higher Self (through the personal subconscious) provides its inexhaustible energy and resources to manifest. Astrology does not say what you will *do* with your character because how you freely express your character becomes your personal destiny. Since the options of your free will are limited by your present knowledge and conscious awareness, it behooves you to become self-aware and “know thyself.”

On a more psychological stance, then, the purpose of astrology is to serve as a means of self-awareness, and to show alternatives on how to use your energies constructively on the path of growth, expansion, and evolution (value fulfillment). Astrology is based on the premise, as given earlier, that this is a meaningful and purposeful universe. The sky, therefore, is part of that order. It *shows* us the meaning but it doesn’t *create* the meaning, just as a clock shows time but doesn’t create it. It is a correspondence, a tool, a universal basis of reference—a *model* of reality to help simplify multidimensional reality so as to be more or less useful in understanding oneself and life.

So the planets aren’t *doing* anything to us. Those points and configurations “out there” symbolize what is “inside,” within your character. The horoscope, therefore, shows character, not specific events; it shows principles, not any of many details. The chart suggests the overall major themes of the life—talents, potentials, challenges and opportunities. Astrology does not say what you will do with your character because free will (subject to the constraints and momentum of habits) always applies. How you “freely” express your character becomes your destiny. Destiny is basically how you consciously use your energies directed by will (although, again, much of the time we are creatures of conditioning or habits. We often do not “choose” consciously because we are operating most of the time on habits). The options of free will are limited on a practical level by your knowledge and conscious awareness. The more you know yourself and become intelligently self-aware, the more you can constructively effect changes in your life and create a constructive, happier destiny.

Astrology helps because it shows the psychological dynamics of character and behavior. An astrologer helps others help themselves by offering information as a means for self-awareness. But being aware isn’t enough. You need to take practical action to change unconstructive habits (such as, say, critically lashing out at people on a daily basis). It is like a man studying a map: he won’t go anywhere until he starts the trip!

Finally, as a model of reality (there is no final truth in any model), the horoscope divides a person into twelve parts, as represented by the twelve signs and houses. Call them twelve ways of being in the world or motivational drives. All twelve sides are good and necessary to become a whole person. The issue is how we can do the complicated juggling act of life where we make a place for the various, sometimes conflicting, sides of our own nature in an integrated and constructive way. A goal is to develop “positive” character building and transmute “negative” qualities in the chart. This may or may not mean “balance” since a certain personality may incarnate with the purpose of

accentuating qualities (as a means of value fulfillment) which to many others may appear as unbalanced or offensive. For instance, a mental “airy” temperament may take offense to someone who is temperamentally “fiery” and emotional.

OBTAINING HERRMANN’S CHART

Now: The personality we knew as Bernard Herrmann played quite a colorful and dramatic role on the stage of 20th century life and music. I will be using Steven Smith’s biography, “A Heart At Fire’s Center,” as a reference text for the events and character portrayals of Bernard Herrmann. In constructing a horoscope, a difficulty exists when you do not have a verifiable timed birth, as is the case for Herrmann. It is not an insurmountable one, however. Steve Rivkin, the genealogist and a great nephew of Herrmann’s, assured me that he had a copy of Bernard’s birth certificate from the State of New York. As I expected, there was no time notated on the document stating when exactly he was born, (New York did not start adding timed births until the Forties). Steve did not have a copy of the hospital record, if it still exists.

I began to experiment on what is called *rectification* or the ascertaining of a timed birth by trying to match the events of the life with (usually) the progressed or current events symbolized as astrological aspects. The primary clue for precise timing is the current and progressed (day-for-a-year system) *angles* or sensitive intersection axis points of the chart connected to the planets. This is because action and events are associated with cardinality (houses, signs and planets). Cardinal houses (1-4-7-10) are called *angular* houses. The 1st house cusp is called the *Ascendant*, which is an important sensitive point in the chart depicting personal action and identity. The 10th house cusp is called the *Midheaven* or MC, which denotes status in the world, career, and so forth. There are also other axis points such as the auxiliary ascendants such as the *east point* and *anti-vertex*.

To rectify a chart, normally you need a number of dramatic or life-changing events that are widely spaced by years. Serious surgeries and major illnesses are particularly useful, important deaths in the family, marriage and divorce. The birth of children *may* be an important event (especially experienced by the mother), but if there are several children, then the information may not be all that useful (unless, say, it was a life threatening birth for the mother or she was very ill otherwise). Obviously, the death of the person himself would be particularly significant for you would expect it to be seen somewhat dramatically in the chart in most cases (not necessarily predicted ahead of time, but seen in hindsight). As given, secondary progressions are the best tool for rectification, using a strict 1-degree orb. Transits may be helpful, but normally one needs a wide orb (3 degrees or more) when transits are involved. With progressions you have fine-tuning because the angles are involved, which normally you do not get with transits.

The local angles and local natal chart of the person need also to be considered if he or she has moved from the place of birth. In Herrmann’s case, the natal chart would be based on New York City where he was born. Hollywood/Los Angeles area would be another important local chart, which would shift the emphasis of the chart. Indeed,

Herrmann died near Universal Studios at the Sheraton Universal very early December 25, 1975.

The best technique for rectification besides angles would be the use of the progressed Moon because it is a cardinal planet and it is the fastest planetary body, moving roughly one degree a month. So an important event which might involve the Moon (home changes, family attachments, emotional-security crisis) would need to occur within the 1-degree orb, allowing only about two months (applying-exact-separating). And when you find a general part of the day when the progressed Moon is forming aspects for the important events in the life, then that would narrow your time frame of determining the birth of the person to, say, a certain quarter of the day. Then you further narrow it down to the minute by using the natal and progressed angles, as given earlier.

I determined that Herrmann was probably born within the first six hours of the day. The latest time I was using was at 5:58 am. However, not having a rectification computer program that could assist me for this article, I decided to ask two important but very different astrologers to help me determine the exact minute of birth. The first astrologer I contacted was Jane Evans, a psychic astrologer and theosophist who lives in Ojai, California. Since I am not overtly a psychic, I felt that she might be of invaluable help in this matter. She opted to determine the time by using the pendulum (a method used to contact the unconscious wider consciousness), which apparently had worked successfully for clients in the past. The time she came up with was 1:05 am. This was encouraging to me because it fell within the time frame I had originally speculated as being correct. (Note: I did *not* tell Jane that fact until *after* she announced her timed result).

Next I contacted my most respected friend and original astrology teacher whom I have known since at least January 1970, Dr. Zipporah (“Zip”) Dobyns. There are only, in my experience, a handful of professional astrologers that I would most heartily recommend, and Zip is one of them (probably top of the list). Quick and intelligent Rob Hand (with his “Project Hindsight” research contributions into ancient Greek astrology interpretations) and Dennis Harness (Vedic astrology) are two more, amongst others (there may be many other such fine astrologers, but I have not had the opportunity of knowing them in my limited time and personal experience). Zip has a website: <http://www.ccrsdodona.org/>. If you wish to contact her for a taped reading, contact me personally (wj@pavenet.net) and I will give you her email address. She is also one of the only foremost researchers and practitioners in the use of the *asteroids* (as I’ll explain later in this text).

Zip is what you might call a “Virgo” astrologer. She is noted for her insistence on testing, testing, testing. Never assume anything as a given (as true), including psychic impressions or data. So I figured she would be a good balance for what Jane did for me (just as Jane would be a good balance for what Zip could do). Zip used, in part, her CCRS computer rectification program and came up with a new birth time for Herrmann that is about midway between Jane’s time and my latest time at 5:58 am. Zip came up with 3:29 am. I tested it almost immediately, and found out that it was unerringly a case of the hammer hitting the nail on the head. A minute later or a minute sooner would’ve lost several of the angle contacts that I discussed earlier when matched against several events in the life (Herrmann’s own death, the death of his father, his first marriage, and others).

I mentioned via email to Zip that I still found the 1:05 am time having relevant angle contacts. She substantiated that the progressed death chart for the 1:05 am chart was indeed pretty impressive. Again, there is no final truth in astrology (as there is no final answers in any model used to explain the complexity of life), especially when speculative timed charts are involved. I initially had felt that the 1:05 am chart was a very good fit because I first used two other (quite different) astrological systems to substantiate the western astrology tropical placidus chart. I converted the 1:05 am timed birth into the vedic or *jyotish* chart (Southern Indian or Box format) using the *Lahiri* standard ayanamsa (difference in degrees and minutes between the position of the planets and angles). I studied Vedic astrology and, while not an expert, I felt initially that the chart certainly seemed to fit Herrmann's life and character. I will discuss the vedic chart towards the very end of this text, and I hope by then I will get information from a vedic astrologer or two who are also fans of Herrmann. We shall see.

Then I also utilized an ancient technique described by Rob Hand of Valen's use of Ascensional Arc and Planetary Periods (which I'll go into later when I discuss Herrmann's chart) in which pivotal years of the life are determined using a table of ascensional arc of zodiacal signs. For instance, born at nearly 41 degrees north latitude, you would determine the arc of the descendant (in the 1:05 am time, Scorpio), which was roughly 38 degrees (equivalent to age 38, give or take a half a year). That would be a potential pivotal year in the area of mate/personal relationship/partnership for Herrmann, and it was. He had a terrible separation and eventual divorce from his first wife at that period. Scorpio is ruled by Mars (traditional ancient astrology before Pluto was discovered), and it is assigned to 15 years. Add 15 to that 38 arc (or age), you come up with age 53 (1964) when again Herrmann had an emotionally wrought separation leading to divorce, this time from his second wife. Of course, it does not mean that everyone will experience such a detail (traumatic divorce). In my own chart, my first descendant pivotal point occurred when I was 32 years old (when I got married to my first and only wife, Susan). It is not a foolproof system when you use all the cardinal points especially (Ascendant-Descendant-Midheaven-Nadir), but you would expect more hits than misses. In Herrmann's case, I found more hits than misses for the 1:05 am chart.

So when I found out about Zip's new rectified time, I tested it in comparison to the 1:05 am chart. While that latter chart has definite merits, I have to confess that Zip's 3:29 am chart appear more fitting to Herrmann's character and events, so I will use that here. Hopefully Kurt, with his computer expertise, will be able to insert Zip's rectified Tropical Placidus chart wheel along with the vedic version. I cannot do it directly on my Word 2000 document.

[Note: The following is written June 27: Unfortunately, the charts I snail mailed Kurt never arrived, so I am required to list chart specifics for the 3:29 a.m. chart. Ascendant (1st house cusp = 21 Gemini 55; 2nd house cusp = 12 Cancer 38; 3rd house = 3 Leo 09; IC (4th house cusp) = 27 Leo 21; 5th house = 29 Virgo 26; 6th house = 10 Scorpio 56; Descendant (7th house cusp) = 21 Sagittarius 55; 8th house = 12 Capricorn 38; 9th house = 3 Aquarius 09; MC (10th house cusp or Midheaven) = 27 Aquarius 21; 11th house = 29 Pisces 26; 12th house = 10 Taurus 56. Anti-vertex = 12 Taurus 58; East Point = 1 Gemini 43;

Pluto = 27 Gemini 40; Mercury = 0 Cancer 46; Vesta = 2 Cancer 18; Sun = 6 Cancer 29; Neptune = 20 Cancer 43; Saturn/ South node midpoint = 12 Leo; Moon = 15 Leo 41; Venus = 21 Leo 43; Juno = 9 Libra 35; Jupiter = 4 Scorpio 41 retrograde; south node of the Moon = 6 Scorpio 57; vertex = 12 Scorpio 58; Part of Death = 19 Scorpio 01; Uranus = 28 Capricorn 13 retrograde; Chiron = 6 Pisces 52 retrograde; Mars = 18 Aries 53; Pallas = 6 Taurus 42; north node = 8 Taurus 13; Saturn = 16 Taurus 44; Ceres = 17 Gemini 14.

Local (Hollywood) Ascendant = 23 Aries 12; local (Hollywood) MC = 14 Capricorn 6; 11th local cusp = 8 Aquarius 37; 12th cusp = 10 Pisces 17; local 2nd cusp = 26 Taurus 49; 3rd local cusp = 21 Gemini 29; local anti-vertex = 10 Aries 09; local east-point = 16 Aries 37]

[*the charts will be included when they arrive, -Kurt.*]

MAJOR THEMES IN HERRMANN'S CHART

One of the most important considerations in analyzing a chart is look for *themes*: messages repeated over and over again. Zip Dobyns stresses this most emphatically. Anything important in a chart is usually stated repeatedly in a variety of ways when you consider factors such as signs-houses-planets-aspects in combination together. There are several striking themes in Herrmann's chart, relatively irrespective of his timed birth. They include, among others, a fire-water emotional intensity in the nature, and the need to do a job right.

The initial theme viewed is an artist of passionate depths. Benny's deep emotional nature was expressed through his music *and* his personal volatility. Fire-water are the emotional elements in astrology, and Herrmann's chart shows preponderance in both: Sun (Fixed fire planet) is in the cardinal water sign of Cancer. Mercury (key to mind and communication) and the asteroid Vesta (key to work dedication and doing it "right") are also in Cancer, adding to the water focus. Moon (key to emotional security needs), a water planet, is in the fire sign of Leo (ruled by the Sun). The fire planet Jupiter (key to values and search for the absolute) is in the water sign of Scorpio. Jupiter is also conjunct the south node of the Moon (key to emotional ties), another water factor. Fire planet Mars (key to action and identity) is in its own fire sign of Aries (so double fire) square (90 degree stress aspect) water planet Neptune (key to faith) in the water sign of water (double water combination. So the square again repeats the theme of fire-water intensity. Mars is also trine (harmonious 120 degree aspect) to water planet Moon in Leo (again another fire-water combination).

Moreover, these fire-water factors are tied to personal action and identity, making them even more emphatic or important to the nature. Mars (natural key to identity) is in a fire sign; in fact, in Aries, ruled by Mars. If you take into consideration the time birth of 3:29 am, then Mercury, which rules his Gemini Rising (or Ascendant), is another key to identity in the water sign of Cancer. Mercury in the 1st house (a Letter One factor like Mars and Aries) accentuates the Aries nature a second time. In the sign of Cancer, it also states that "I am partly a Cancer-water type as well." by identity. Conjunct Pluto, a water

planet, as well adds to the water identity. Also, Moon rules the Cancer that is also in the 1st house of identity, and the Moon is in the sign of Leo, further adding that “I am a Leo-fire type. Sun (like Leo) is the 1st house again supports the fire-Leo identity.

So, over and over again, we have the fire-water theme, especially the Cancer-Leo mixtures as mentioned (Sun in Cancer, Moon in Leo particularly). These mixtures usually typify the warmest, most caring or sensitive people in the zodiac. But they can also be quite volatile. Fire-water creates steam, and you never quite know when the pressure cooker is going to blow the lid.

Mars in its own natural sign of Aries reinforces the Martian temperament that declares, “I want what I want right now!” (as Zip had coined, “personal, immediate self-will in action”). It is strong-willed (especially with Pluto in the 1st house), often impulsive, with a great sense of personal power to create (fire theme). Astrologically, fire is the creative element which says, “I have the right and power to go after what I want!” –a strong emotional drive to express oneself in some creative (Sun-Leo) way. Fire is energy and creativity in general, knowing what you want to do and actually *doing* it (not just talking about it). Leo-Sun fire is the urge to do something bigger that you can be proud of, that you can put your heart (directly associated with the Sun) into, which the world can acknowledge. Leo-Sun wants a response back from the world, and as we shall discuss later in another central theme of Herrmann’s basic nature, he needed to feel proud (Sun) of his productive achievement (conjunct Vesta).

Benny’s Mars in Aries and heavily occupied Aries-1st house suggests high drive in the nature, energy, initiative, creativity, courage and independence. Mars in Aries often needs to be physically active. For instance, Smith’s biography mentions in page 135 about Herrmann’s physical gyrations and energetic emotional displays as part of his very expressive conducting style. Typical fire style of conducting. Aries is naturally assertive, direct, forceful, stating, “I need to do my own thing right now!” But Aries does it because it wants to do it, not because anyone is watching or gives positive feedback. Aries-Mars is more the pioneer (“My own way!”). Aries-Mars is the need for freedom, independence, and variety. Very willful and headstrong (the Ram symbolism of Mars). His Leo-Sun nature, however, wants that audience. Moon, as ruler of the 1st, in Leo, and Mercury (as ruler of the Ascendant) conjunct the Sun, shows ego, passion, and the drive for fame or attention. Leo–Sun is creativity and dramatic outpouring. Venus (key to pleasure) in Leo supports his enjoyment of the limelight and need for applause. Herrmann was an instinctive showman and dramatist. Venus in Leo is pleasure in creative action and wanting to be noticed and appreciated for it. It is pleasure (Venus) of the limelight (Leo) or applause, attention, admiration, or simply loving and being loved. That need often demonstrates as someone who habitually dominates a conversation, or people naturally gravitate to such a fire person because he is exciting, magnetic, and controversial. Larger than life! Exaggeration potential with Leo (build something up to make it a bigger or a more important issue than perhaps it should be).

Moon (key to instinctive emotional needs and manner of expressing emotion) in Leo conjunct that Venus simply adds to his Leonine-fire nature. Lots of emotional warmth deep in his nature (but whether it can easily express as demonstrative love depends on mitigating factors or stress aspects in the chart, as I’ll discuss later). Sun in Cancer is a similar Letters Four-Five combination: usually the warmest, most caring and nurturing mixtures that really needs home and family. Home (Moon) is a source of

enjoyment (conjunct Venus). It can also be read pleasure/art (Venus) is a source of emotional security (Moon). It also can indicate that strong Fixed quality need for sensual pleasure, comfort, and security. Moon in Leo tends to display emotions, especially easily with that harmonious trine to Mars. This does not necessarily mean a harmonious expression because a trine can sometimes indicate excess (overdoing the factors involved in the trine). If the person is not getting the attention he feels he should get (wounded ego), he can be easily offended (see page 188 in the biography regarding the Brown Derby restaurant event as an example). Ideally, however, the Moon-Mars trine suggests the innate ability at least to balance closeness (Moon) with self-will and independence (Mars).

Nevertheless, with the stress aspects also involved, the challenge for Herrmann was to harmoniously blend fire and water so that it does not become quite so habitually combustible (like a firecracker) or pressure building up like a steam cooker. There is, in certain terms, a natural conflict between the two elements (both emotional elements in astrology, whereas air is the focus on mind and communication, while earth is involved with the material world and work). Fire naturally wants to be expressive, to let it out, emotions turned outward. Water, on the other hand, tends to hold emotions in so as not to threaten emotional-security needs, emotions turned inward. When combined, as in Herrmann's chart, there often is this ambivalence as to how to express emotion comfortably. Cancer water particularly can either be the dependent "Baby" side or the nurturing "Parent" side, depending on the person's internal security. Herrmann's Sun in Cancer and also keys to identity in Cancer shows that his core identity is tied to wanting to be attached, close, needing emotional ties and security. Yet the Sun in the feminine/Mother archetypal sign of Cancer is not the easiest placement for males. Most or many men cannot handle that very well, and tend to over-exaggerate male qualities in order to outwardly compensate for that strong inner feminine side of their nature. They tend to exhibit macho bluntness in behavior and speech. I believe this was a dynamic in Herrmann's case when he interacted socially and in public.

In the area of music, however, Herrmann spontaneously expressed that caring/feminine side quite easily, especially in his "Romantic" scores (as opposed to his horror/suspense mode). That is, the area of music, especially music composition, still tends to be male-dominated. Yet, music by its nature tends to be, in archetypal terms, a far more "feminine" area tied to the expression of deep feelings. I suspect that what Herrmann (and other successful male composers) had done was to "noeticize" the feminine principle in his nature, elevate or transmute feminine qualities into the area of "Nous" (spiritual/Mind/psychological plane), usually expressed as such in artistic/musical expression. Biological women can do this as well but also they naturally do the feminine qualities on a more physical, daily, practical level, whereas most Cancer type men, like Herrmann, do not or cannot (men can give birth to artistic creations, say, but not to biological children as obviously females can). Such men tend to get mundanely involved in cooking (normally a feminine role), or transmute it (elevate) into a romanticized artistic expression. They have found, therefore, excellent outlets for that part of the nature that they may (or may not) be consciously denying (or overlaying with exaggerated male characteristics because they are not identified or comfortable with that side).

Once again, with that Moon-Venus conjunction trine Mars, three personal planets are involved which can show the ability to be nurturing and yet “do his own thing in his own way” (Mars-Aries principle, and also somewhat Uranus-Aquarius since he also has the Aquarius dwad on his Ascendant degree and Mars in the Aquarius-11th house, and Mars widely square Uranus). Usually it shows a strong harmonious tie with mother, great inner warmth (soft, feminine core), charisma, and ability to easily attract the opposite sex. So a potential good balance between being assertive and receptive. But, as given, the inherent fire-water conflict is mood swings: up with fire, down or vulnerable with water; “let it out” with fire, “hold it in and don’t jeopardize security” with the water. The tendency, in Herrmann’s case, was to let it out and adversely affect his personal relationships.

Benny was affectionate and complimentary when feeling sympathetic and leonine generous, but he was also spectacular when showing displeasure! Jerry Goldsmith once remarked that Herrmann was quick to condemn, but he was also quick to praise. The problem is, granted that his bark was worse than his bite, still, most people do not wish to deal with a difficult person. No one likes to be personally attacked or put down, unless you are mature or detached enough to understand the dynamics of another person’s behavior so as not to feel so ego threatened yourself. Most people, however, do not like to be yelled at or criticized or put down or threatened because it is very uncomfortable, and such histrionics do not usually serve any *helpful* purpose. It may give immediate gratification (Mars in Aries) in releasing the pressure of reactionary frustrations projected outward to the people around you, but it is ultimately self-defeating since it alienates others and motivates some to actively sabotage your own goals (see pp. 135-6 in Smith’s book).

Herrmann was the “Raging Bull” of film music, an individualist who often conducted his own music as a martinet (a person who enforces very strict or critical discipline on those under him). As a result of his abrasive tongue, his reputation preceded him. As one music professional commented to Lyn Murray about Herrmann: “...he is a prick!” (Page 153 “Musician”). Many stories of Herrmann are almost legends about his trigger temper.

One of the major keys to understanding his explosive temper was that life-long aspect of progressed Pluto quincunx (stressful 150 degree angle) natal Uranus, and similarly, progressed Uranus quincunx natal Pluto in effect from early 1923 through the end of 1978 (already three years past his death). Progressed Uranus was already quincunx progressed Pluto starting June 1919 through 1952. Pluto and Uranus move very slowly, so such aspects are important keys to the character because they usually last until life’s end. Moreover, the theme is repeated because Pluto is in the Aries-1st house, and Uranus in is the Pluto-Scorpio-8th house. Such a Pluto-Uranus aspect tied to personal identity (1st house) suggests a strongly defiant personality, passionate, contrary, with a likely power struggle with the world. He could seem self-restrained at one moment with Pluto in the 1st, and then suddenly display a freeing explosiveness with that Uranus. His fire-water combinations simply add to that probable manifestation of behavior (conflict between expressing emotion versus holding it in). It suggests periodic upheavals in the personal associations and mate since the 8th house of intense emotional sharing is involved. It can show strong willfulness and a sense of domination or insistence on being right, quickly condemning something as being “wrong” or inferior. Two Fixed planets in

his 1st house of identity (Pluto and Sun, with Pluto aspecting the third Fixed planet of Uranus in the Fixed-8th house) shows enduring self-will. Such Fixed types will not be driven or compelled by others. They will change, but change on their own terms. Lots of drive, determination, and power. And Mars in Aries in the Fixed-11th house does not want to be told what to do either. In a sense, Herrmann was a competitive, “Warrior” composer. Especially in terms of relationships and what he said, he would act first, and then think about consequences later. Mars in Aries tends to project anger and dissatisfaction directly and quickly.

Mercury conjunct Pluto often shows an opinionated, fixed (Pluto) mind (Mercury). Mercury conjunct the asteroid Vesta (like a super-Virgo) suggests a nit-picky, critical, highly detailed mind. Very thorough, organized, grounded mind and work with the hands that showed in his neat compositional (writing) style. In the water sign of Cancer, he also had a fabulously retentive memory, great in his musical work, but problematical if that Mercury-Pluto-Vesta conjunction displays a tendency to break off a relationship suddenly (Pluto quincunx Uranus) and to hold grudges or be excessively critical and fault-finding (Vesta, as I’ll discuss soon when I focus on the major work theme in Herrmann’s chart). Normally, without mitigating factors, one would not think a Mercury in Cancer to be careless with words or speech! But Herrmann never subscribed to the belief that “Silence is golden.” Mercury is quincunx (within 3 degrees) Uranus that shows a restless mind needing lots of variety and intellectual stimulation. It accentuates the individualistic mind that may overdo the rebel, the contrary spirit (but very progressive and experimental, which supported his work in terms of being a highly original, distinctive-style composer). Uranus in the 8th aspecting the 1st shows a resistance to limits, whether mentally or in personal associations (8th house).

A central point is that if your will to do what you want (including the habit to make critical remarks) is projected out, and then relationships become disruptive. What goes around comes around, so that you will also tend to attract people who do the rejection-critical trip on you. Moreover, if you displace that critical function (great for one’s work but not useful if you’re trying to make people over) in a relationship where you should be on the same team cooperating together and helping each other (such as a marriage), then you run the great risk of alienating the mate with such fights and facing a divorce. Herrmann was divorced twice. Two failed marriages and estrangement with others suggest that learning to establish and then maintain harmony with others and with life in general (in terms of a philosophical attitude towards life) was a life lesson for Herrmann. With his strong Cancer focus, he definitely needed a nest to retreat into, but he also needed to take the time and energy from his intense preoccupation with his work (as I’ll discuss later) to invest and nurture in the home relationships. Moreover, as given, his Mercury-Vesta critical/judgmental work attitude was displaced on personal relationships where there should be relative harmony and acceptance. Also considering his fire-water emphasis, perhaps another lesson tied in with this was to learn how to express his emotions in a constructive manner rather than letting them control him or have the best of him. Ideally, one must let your feelings be your ultimate servants, and not identify with them so strongly; otherwise they are like an automobile controlling the driver rather than the driver controlling the automobile. Due to his relative lack of air in his chart (despite that Gemini rising), Herrmann needed: (1) to learn to use his fine mind to integrate and understand rather than to dissect and criticize, and (2) to learn non-

reaction—both emotionally (bad feelings) and mentally (criticism). However, by nature, Mercury conjunct Vesta (like Virgo) tends to be the concrete mind as opposed to the abstract mind. In occult philosophy, this is called *manas II*, the argumentative, separative, analytical mind of the personality level that notes flaws. Instead of responding only to constructive or integrative suggestions, it stresses the negative picture or “flaws”—on what is *wrong* with something based on one’s own limited or personal standards. Often it can make molehills into mountains. Moreover, Sun conjunct Mercury can mean ego (Sun) involvement with one’s intellect, or pride with one’s mind. Sun definitely adds creative power or dramatics to the mind, the drive to be an authority in one’s chosen field of expertise. Ego involved with one’s mind may show off their knowledge, best others in arguments, or simply be in the limelight by telling stories. The mind is a source of self-esteem. However, because one gets so emotionally or ego-involved with the mind, the danger is being less objective than one should be with the stubborn Fixed refusal to accept any viewpoint other than their own (“Don’t question me!”). The corrective motto for such a mind is “Enough and not too much” and “Do it in the right place”—in your work, not displacing that flaw-finding tendency in your personal relationships where you should have teamwork and acceptance.

Geoffrey Hodson, a noted Theosophical writer, once stated: “The four great teachers of man are: successes, failures, events and opportunities, and the actions we provoke in other people.” The problem with criticism (mental hostility) is that it is discordant. It disrupts harmony (perhaps the pearl of great price, man’s greatest treasure). Herrmann was not usually a man of peace! He rarely (except perhaps in the privacy and concentration of his composing) did he internally feel and believe, “I am at peace.” Herrmann was definitely not a cruel man with all that sensitive Cancer present in his nature, but here is a common case of someone who “knows not what he does” (power and blind momentum of unsatisfactory habits). If, for instance, you consciously or subconsciously broadcast to others that you are a man not to be messed with (or else you might take legal action) or that you are being a difficult person because of your attitude, then people will tend to either avoid you or engage in a power-struggle with you (because you have unwittingly invited it). This will not create harmony in your life and it might actually hinder your career and threaten even your close relationships.

There is a passage in Matthew 7:3 that applies here: Paraphrased here, “And why behold the mote that is in your brother’s eye, but consider not the beam in your own eye?” Wise assessment of character is not meant here since you must reasonably “judge” others and situations (especially when choosing them in positions of trust), otherwise you would be a blind fool. However, unkind and unfair assessments and condemnation of others will only provoke a similar adversity from others. Disharmony within and false beliefs will often distort how we see people and view life. Moreover, everyone you know is an agent of karma (good or “bad”).

So a growth goal spiritually or psychologically in Herrmann’s character may have been to change his tendency to quickly and unkindly criticize. He would need to set the *goal* of trying to be harmonious and be a harmonizer, especially try to assure an atmosphere of harmony in the home where he lived with close others (otherwise he will threaten his Cancer need for such emotional security). The goal would include always trying to encourage people, never demean them; help others, not hurt. If harmony was broken, the intent would be to restore harmony, and being apologetic is a nice gesture of

reharmonization. In time, a new habit would take the place of the old habit, and it would help ensure harmony within which manifests as relative harmony in your environment.

When advising people around such a person, especially if you were in his habitual firing line, the best advice would be to ignore the criticism and refrain from arguing with him. If you looked deep enough underneath to his genuine Leo-Cancer core warm-heartedness and appealed to his sympathy, he would probably respond. Miklos Rozsa tended to overlook Benny's abrupt mannerisms because he understood his behavior. The way he handled him was to let him go on and on, but not let it in, not taken seriously as a personal offense, and let it go (much like water off a duck's back). Usually it takes an air capacity to handle people satisfactorily. Air is the ability to detach emotionally, look at a situation with perspective or arm's length, shrug the shoulders, and move on with some sort of communicative bridge between the parties involved.

To cover his inner vulnerability (water emphasis, especially Cancer), Herrmann often hid in a shell of gruffness and criticism. Yet, as Norma Shepherd (his third wife) remarked, he was "a toffee-apple, all crusty on the outside and soft on the inside" (page 282 in Smith's bio). The outer protective Cancer-Crab shell insulated him, made him feel more secure. That "shell" would also manifest physically as his corpulent (overweight) image in his later years.

THEME: NEED FOR WORK

The next major theme in Herrmann's chart is the need to do something really well and to be recognized for it. This is supported astrologically by that prominent Sun conjunct Vesta in the first house of identity and personal action. Vesta alone in the 1st house shows an identification with productive activity. This identification with the work principle is also seen by Mercury, ruling the Ascendant, conjunct Vesta. Anti-vertex, like another Ascendant, is conjunct Saturn, key to career and professional status in the world.

Herrmann's ruling love was his work (Sun conjunct Vesta). Sun represents your ruling love, what you put your heart into, and your creative drive to do something bigger in life and get noticed for it. It shows the driving need to be productive and hopefully successful in one's work, to take pride (Sun) in one's competence and efficient functioning (Vesta). Individuals with a Virgo-Capricorn or Vesta-Saturn emphasis need to achieve something more in the world than establishing a nest (Cancer emphasis) in order to feel good about themselves. Herrmann definitely had an ambitious drive to make his mark on the world. More fundamentally, he really needed to put an enormous focus into something and feel a sense of accomplishment. Vesta is the urge to do something really well and feel that it is worth doing. With the Sun connected, it adds the need to do something bigger in the world through one's work, making a big impact and hopefully getting praise, attention, and admiration from the world. The more creative and dramatic it is (Sun), the better. In fact, work in the entertainment field fits the Leo-Sun symbolism or anywhere where we can pour out our emotional energy and get a response back such as acting, teaching and sales. One of the most fitting manifestations of this principle applied to Herrmann's musical career is the job of conducting itself. Here you stand in front of an orchestra sitting or standing at attention to your leadership commands with the baton. Besides this built-in audience, there is often an audience behind you listening to the performance.

Vesta in the 1st house of identity is a key to why he did his own orchestrations (one of the very few Hollywood composers who did). The essence of Vesta (like Virgo)

is efficient functioning: doing something right. It instinctively spots flaws and does what it can to fix the problem. Hence it is highly critical and aware of potential shortcomings. With his 1st house Vesta, Herrmann basically felt, “I’ve got to do it myself because nobody else [an orchestrator] is going to do it right!”

This intense need for work has its obvious pitfalls, however. Vesta prominent in a chart often shows an “all or none” tendency in the nature, intense dedication to one’s work, to go the furthest reach of excellence. Houdini had Sun-Vesta conjunct, so did Fritz Perls, Carl Jung, Alfred Adler. So did Al Capone, Anne Frank, Howard Hughes, and Katharine Hepburn. Enrico Fermi (who discovered uranium fission and created the atomic reactor) had Vesta conjunct the Sun as well. There is a great deal of ego drive and potential fame with a Sun-Vesta conjunction. Such total commitment to one’s work can often create an imbalance in the personal life, especially involving close relationships. This usually shows itself in two major ways: Being a workaholic and not spending enough quality time with the family, or displacing the critical function of Vesta in the close relationships where it does not belong.

In the first alternative, the person often has his nose to the grindstone and such dedication invariably means success and then *more* work being offered so that a vicious cycle of constant work is generated. Sometimes this can manifest as a stressaholic or a Type A over-ambitious, overworked individual who finds it hard to relax sufficiently (Venus square Saturn). Sometimes it can manifest as someone who can relax but does not spend enough time with the family because work comes first, even before family and mate. For example (read page 89 in the bio), Herrmann attended the premiere of his Symphony No. 1 on July 27, 1941 rather than be present at the birth of his first daughter, Dorothy. He had rather attend to the birth (premiere) of his artistic creation than to the birth of his biological creation.

Herrmann needed to achieve in a satisfying career. Yet, with his Cancer-Leo focus, Juno in the partnership sign of Libra, among other factors, he still needed the family and mate for complete satisfaction. He needed to make room for the interpersonal side of life. But his enormous emotional investment in his work made it difficult to devote equal time to nest and companionship, and to share for mutual satisfaction (south node in Scorpio indicates a lesson in the area of compromise with a mate and to respect the rights and sensitivities of other people).

Chapter 8 in the bio describes how Herrmann’s obsessive-compulsive laser-like focus for eight years on completing his *Wuthering Heights* really cost him his friends and his marriage to his first wife, Lucille Fletcher. He held the erroneous belief that *Wuthering Heights* would be his standout legacy (instead his film works would be). He put almost all of his emotional investment in that one area, feeling frustrated because it was taking so long and nobody showed an interest in producing it, and so his relationship suffered from lack of nourishment. Feeling frustrated, he would often dump on people who were handy targets, including his mate. He paid the price for his beliefs and inability to resolve his conflicts (making sufficient room for other important areas in one’s life). His psychic forces were funneled too narrowly in his *Wuthering Heights* project and became, in one sense, a slave to his *hope* (that it would be his legacy) and so made it *too* important. Subconsciously he was probably aware of this and yet kept on going with Fixed determination, feeling more and more frustrated as the years mounted and the work was yet to be completed. Instead of having this big goal and *enjoying the*

journey (enjoying the small steps to the long goal), he felt dissatisfied along the way, and relationships suffered as a result. There was undoubtedly a different probability or alternate “time line” in which Herrmann was not quite so obsessed relatively exclusively with his opera and continued on with several more probable film score projects. Those probable events did *not* occur of course in the world we know, and another group of probabilities did (becoming “official reality”).

The second danger with an identification with the work principle is displacing (doing something that is inherently good but in the wrong place where it doesn’t really fit) that critical attitude unto personal relationship. Of course, Herrmann was critical of himself, of his own perceived “flaws” (read Chapter 8 in Smith’s bio), self-downing himself for not being successful enough, not being good enough (e.g., in effect, “What’s wrong with me that I’m not a major league conductor as I feel I should be?”). Herrmann did not have a strongly perfectionistic chart that you would find in a chart with, say, Neptune or Jupiter in the 1st house, keys to identity in Sagittarius and Pisces, and so forth. But he had a strong critical trait that would nevertheless show someone who would find it hard to ever be completely satisfied or at peace with situations. “It could’ve been better!”

Displacing that critical trait upon others is common. In essence, it is the habit of saying to people, in effect, “I’d like you better if you were this way or that way instead! You’re not good enough, or what you’re doing isn’t good enough.” With Herrmann’s relative lack (weakness) in air, he could not easily just accept people as they were, shrug the shoulders, and let them go. He felt the need to point out their faults, errors in their work, how it could be better if they change this or that. He did not hold the belief, “Be slow to think the worst; be quick to think the best.” Vesta in high focus can often show people who are marvelously successful in their career (by outside standards) have fame and the esteem of many fans, but just terrible, disruptive relationships. The key is to care enough to want to be consciously aware of that critical attitude being displaced unto relationships as it occurs spontaneously, and to make the effort to change the destructive habit. That is why Zip Dobyns has pointed out many times in her lectures that most people are not *choosing* what they are doing consciously, but instead acting out of habits. It is usually impossible to change a habit overnight because of the deeply rooted momentum established in one’s habitual reactions to conditions and environment. Herrmann had Pluto in the 1st house of identity aspecting the 8th house Uranus, and Pluto is a key to habits. His Plutonian-Scorpicion part of his nature has two major dimensions or fields of activity: (1) the outer “urge to merge” side which involves learning how to be intensely involved with a partner, sharing the physical-emotional world for mutual benefit, with neither partner controlling the other; (2) the inner side of self-mastery and self-control, learning power over oneself, mastering one’s appetites and habits rather than they controlling you. Pluto highly emphasized or tied to identity can indicate where powerful subconscious forces in the psyche carried over from the past (theoretically, also from a past life) can affect the life. In occult terminology, it is sometimes called the *shadow*, the inner demon, the *dweller on the threshold*—those collective, unredeemed forces of the past that need to be consciously faced and “conquered” (redeemed or transmuted to a far more constructive expression). For some it can manifest as an unexplained, obsessional sexual desire; for others, it may involve food, smoking (Herrmann smoked), characteristic and unpleasant way of interacting with others, an obsessional fear (such as Herrmann’s fear of funerals and death), etc.

One technique for highly emotional, intensity-charged Pluto types is to learn not to identify with your emotions, watch the drama pass by as if you were watching television, being detached enough to say, “Now, isn’t that interesting?!” But with Herrmann’s weakness in air (reasoned detachment), this may prove a bit difficult for him, going “against the grain,” so to speak. Another technique is that, instead of automatically emoting the full course, catch yourself starting the critical emotional charge, pause, close your eyes, and count to ten. Find some appropriate outlet to channel the anger, say, beating a pillow. Let it out (holding it in will only lead to illness) but do it in a manner that will not disruptive important personal relationships nor threaten personal security. This is learning to refrain from inappropriate negative reacting. The best method of handling undesirable habits and addictions is to use will-force, *not* to directly fight or resist them, but to withdraw attention from them. You replace it (nature abhors a vacuum) with another habit that is constructive and more enjoyable. Eventually the emotional charge behind the old habit will decrease and the habit itself will die out from lack of energy directed by your attention.

Herrmann’s Pluto in the 1st quincunx the 8th house planet is a closet-cleaning aspect, allegorically stated in mythology as Hercules cleaning out the Augean stables (cleaning out old habits). Of course, it would be interesting to speculate if Herrmann’s distinctively dramatic style of composing (which often reflected his emotional turmoil) would have itself dramatically changed or lessened if he decided to “work on himself” more in this incarnation. I suspect very little because he was already transmuting a good portion of that energy into his music anyway, into work that he found highly satisfying and worth his energies. His personality structure uniquely contributed to his musically dramatic expression. As a general rule, aggressions are the result of personal energy not clearly directed, undisciplined expression on a survival pattern. His outer ego did not properly supervise his released constructions (unwarranted criticisms, anger, etc). That is why it is normally suggested that physical activity is an excellent way to control or release the destructive effect of aggressive reactions which further helps prevent the buildup of aggressive (including defensive aggression) emotions into a characteristic, automatic and unsupervised personal behavior. His creative work was a good outlet. I would not like to imagine Herrmann with his inner Plutonian complexes *not* having such an outlet, without a more-or-less satisfying career.

This leads to the next major theme in Herrmann’s chart, a strong artistic/aesthetic temperament. Very strong feeling for beauty, appreciation for it, the ability to create it himself, and the likelihood of it becoming a career. Herrmann was a successful film composer and it should be shown in the chart. Letters 2-7-12 are the artistic/aesthetic factors in a chart. This includes Taurus-Venus-2nd house (Letter Two); Libra-Venus-7th house (Letter Seven); Pisces-Neptune-12th house (Letter Twelve). Frequent combinations of these factors show the artistic theme in a chart.

In Herrmann’s chart, Neptune is in the 2nd house; the ruler of the 2nd house (Moon ruling Cancer) is conjunct Venus; Saturn (primary key to career and professional status in the world) is in the 12th houses; Saturn is in the sign of Taurus as well; Two auxiliary ascendants (*anti-vertex* and *east-point* are in the 12th house; Mars, natural key to identity and personal action, is aspected (square) to Neptune, and trine Venus; Venus is square Saturn, etc. The Part of Spirit at 12 Taurus 47 (Ascendant + Sun – Moon Arabic

sensitive point) is conjunct that *anti-vertex* (identity) point within strict 1 degree orb. The Part (or Lot) of Spirit adds the Sun and removes the Moon from the Ascendant that indicates the ego drive to something more in that area of the life, to expand, reach out. In the sign of Taurus and the Piscean 12th house, artistic expansion in this lifetime is a strong potential. The Part of Status (MC + Moon – Sun) at 6 Aries 37 square the natal Sun in Cancer indicates what he has come in with from the past (e.g., past lives, theoretically) and pursuing in this lifetime with learning how to balance self-will (Aries) with close others and emotional-security needs (Cancer)

A digression here: The Lot of Spirit and the Lot of Fortune actually had reversed formulas for the ancient Greeks depending if you were born during the day or night (Herrmann has a night sect since he was born before dawn). This is according to ancient texts by Valens and Paulus, as discussed in the *Project Hindsight* group. In Herrmann's case, look for the (Night) indicators below:

Lot of Fortune (Day) = Asc + Moon – Sun (1 Leo 12) conjunct Mercury
 Lot of Spirit (Night) = Asc + Sun – Moon (12 Taurus 47) conjunct *anti-vertex*
 Lot of Spirit (Day) = Asc + Sun – Moon (12 Taurus 47) conjunct *anti-vertex*
 Lot of Spirit (Night) = Asc + Moon – Sun (1 Leo 12) conjunct Mercury

What you do is convert the natal modern chart to a *whole sign* chart; that is, in Herrmann's case, Gemini would still be in the 1st house with Pluto in Gemini there alone (along with the asteroid Ceres at 17 Gemini 14 if you wish to use it). The 2nd house would be Cancer with Mercury-Vesta-Sun-Neptune in *that* house (not in the 1st house as in the modern chart). The 3rd house would be Leo with Moon-Venus still there, and so forth around the circle. You judge the character using this whole sign format. In some interpretations, it is suggested that whole sign houses describe the essential, noetic, inner inclinations of the person, while the mundane chart is the actual complex manifestation. In some ways, it begins to look more like a vedic chart in terms of house placement overall, but the signs and degrees of the planets do not change. But, as we'll discuss later, the vedic chart actually has the ascendant (*Lagna*) at 29 Taurus, so that the whole first house is Taurus, regardless of the late degree; then 2nd vedic house is Gemini (with the Sun and Mercury in the sign of Gemini due to the change of ayanamsa, and so forth.

According to the ancient Greek astrologers such as Valens, the Lot (or Part) of Fortune indicates the domain of your life through which you acquire prosperity. It pertains to physical-material life issues, prosperity, things happening to you. It is far more a Fate and Fortune signifier than Intention and Will. Whereas the Lot of Spirit is far more related to Intention and Will (spiritual/psychological/Nous) than to physical Fate and Fortune. The 11th sign from the Lot of Fortune (start counting from the Lot) is where you make money, depending on the aspects involved. The 2nd from the Lot of Fortune indicates where or how well you keep it. The 5th from it is how you voluntarily spend it, and the 8th from it is where you involuntarily spend it. In Herrmann's case, his Lot of Fortune (night sect formula) at 12 Taurus is in the 12th whole sign house. His House of Acquisition (11th from Lot of Fortune) is in the sign of Pisces in the whole sign 10th house. There is also a heavy focus (four planets) in the 2nd whole sign house, including Neptune there. So making money and having a career in art/music is clearly indicated.

The ancient ruler of that Pisces House of Acquisition (Jupiter) is in the 6th aspecting (opposite) that Saturn in the 12th.

So the theme of artistic career is shown several times in the charts; a very strong feeling for beauty and the talent to create it. The vedic chart would also suggest this, in part, with the ruler of the 1st house Taurus (Venus) in the 3rd house with Moon strong there in its own sign of Cancer. The 3rd house is the house of music and drama, according to most vedic texts. Returning to the modern tropical placidus chart, Saturn in Taurus normally can indicate a career (Saturn) with art, beauty, and pleasure (Taurus). Venus (ruling Taurus) is aspecting (square) that Saturn as well which can suggest a professional artist. The stress square (90 degree angle) between them suggests, in part, why Herrmann preferred economy of structure and instrumentation. He was not known for a lavish style, full of very *busy* music cluttering his pages. He believed in economy and *savoring* unique colorings by rather minimalist standards. He may, for instance, utilize four clarinets and a bass clarinet solely in a two-bar passage, and then switch to a different choir of only three bassoons and a contra-bassoon for two bars, returning to the clarinets.

Mars square Neptune added to his atmospheric, subjective, moody (and romantic) bent. Neptune is particularly associated with make believe fantasy and imagination. Indeed, fantasy or romanticism was the best part of “reality” for Herrmann. Neptune is often prominent in the chart of musicians and filmmakers, and Benny acted (Mars) to transcend ordinary reality through his rich, atmospheric music. 20th century technology provided the medium of sound motion pictures in which music was added to highlight the two-dimensional action of the screen. How would you, as a composer, extra-dimensionalize through music a lovers’ embrace, the gentle snowing upon a 19th century Edinburgh street, a majestic sunrise over a mountain peak, and a perilous, dizzy descent into an extinct volcano? Herrmann scored the above-mentioned scenes in the movie, *Journey To The Center of the Earth*. Music is perhaps the most Piscean or Neptunian of all the arts, and of all the musical instruments, the harp is perhaps the most Piscean with its unparallel qualities of etherealness and other-worldliness. And Herrmann employed the use of harps extensively in the above-mentioned score, and indeed, most of his scores. The vibraphone would also qualify as a Piscean-Piscean instrument. In general, applied to any good music, each bar of music represents *intensified* experience, compressed experience expressed as harmony, rhythm, and melody in the medium of sound. Herrmann’s dramatic music portrayed the intensities in his own nature. A strong Pisces-Neptune-12th house focus can also express as the healer-helper type, and art is closely connected with healing (if you think about it). It is normally integrative.

Applied to music, an aspect of Mars to Neptune can indicate beauty in motion, whether dancing, skiing, graceful skating, or even the art of conducting in front of an orchestra. Being a major conductor was one of Herrmann’s greatest unrealized dreams and subsequent disappointments in life. The square aspect of Mars-Neptune suggests a problem in that area, not being refined enough or graceful enough with his baton technique, and being abrasive in his temperament towards the players. Smith’s bio refers to this in various sections, including pages 187 and 218.

The next major theme involves his internal conflicts and outer difficulties in life despite his obvious talents and power. Some astrologers may say that his chart is rather *afflicted* in many ways when you consider the weight of significant stress aspects.

However, harmony is also present when you see that he has a fire trine between Mars and Moon-Venus, signifying an active, creative nature; a grand trine in water involving his Cancer planets to Chiron in Pisces in the 10th and to Jupiter and south node of the Moon in Scorpio in the 5th house. Saturn in the 12th is nicely sextile Neptune in the 2nd house, suggesting good opportunities to make a decent living in the career (tied to artistic expression). While Pluto is heavily quincunx Uranus in Capricorn (sign of career) in the 8th house of other people's resources (such as a motion picture studio), it is also tightly and harmoniously trine to the Midheaven (MC) cusp, and Pluto also rules his 6th house of work and service (efficient functioning). So this suggests ability to deal with the Rules of the world, to know what he can do, can't do, and has to do (Capricorn-Saturn-Letter Ten principle). But the stress aspect indicates problems also due to his personal approach towards situations (1st house) in conflict with the needs, rights, and resources of other people (8th house). Sun trine Jupiter can be fabulous for energy and ambition, but it can sometimes indicate wanting more than what is realistically possible, and never being quite satisfied due to his high expectations (south node conjunct Jupiter showing this as a potential lesson area). Excessive ambition that couldn't be realized can express itself as problems with fat intake (Jupiter) and stress on the heart (Sun) in terms of being a Type A personality. As given in page 187 in the bio, Herrmann's two chief ambitions (being a respected, major league status conductor, and having someone offering to produce his opera) were never realized (towards the end he had to put his own money into getting the opera produced) made him more and more bitter, which he took it out on friends and loved ones.

Mars square Neptune (like Jupiter, another key to faith and values and beliefs) also indicated the potential for frequent frustrations due to unrealized expectations. It is the famous potential for "self wipe-out" with Neptune involved, to periodically doubt his own abilities, or to experience headaches or other symptoms because he wasn't allowed to do what he really wanted to do (or forced to do something he didn't really want to do). Saturn in the 12th-Pisces/Neptune house can also indicate another lesson in faith. Vedic astrologers call the 12th house the house of loss, and Saturn, the so-called "Great Malefic" in that house (and Saturn also rules his vedic 10th house of career) can indicate a loss or delay or debt tied to career or status in the world. Herrmann was at least an agnostic if not, in effect, an atheist. He did not practice the Jewish (or any established religious faith) that he was born into. With his Mars in Aries and Sun in the 1st, he tended to focus on power in his own hands, not power projected unto a Higher Being. Yet, subconsciously, with that grand water trine, there was instinctive security on an inner level that somehow he would be taken care of. The best indication of this was established in his supportive and loving (especially his mother) early home life. In a sense, the mother figure was "god" or idealized with Ceres (key to mother) right on the Ascendant on the 12th house side. Neptune (like 12th house) in the mother sign of Cancer also supports that theme. Mother was a source of pleasure since Moon (natural key to mother in most charts) was conjunct Venus. Cancer in the Venus-Taurus-2nd house adds to that theme. Cancer in the 1st house of identity, along with Ceres rising, and Mercury which rules the Gemini rising in the sign of Cancer, all support the likelihood that Herrmann was quite identified with mom, that she was very important to his sense of well-being and security. Ceres in Gemini and Moon in the Gemini-3rd house support the idea that mom was more like a friendly companion who was also very curious and mental and multi-

talented. Dad was more a remote figure, or the disappearing dad or dad who had high expectations of his son, or who encouraged him into music. We see Saturn (key to dad) in the 12th house and, a similar statement, Pisces in the 10th house of dad—a 10-12 mixture. Chiron in the 10th in the sign of Pisces accentuates a Piscean father, not the normal disciplinarian, strict type, but more refined or gentle.

But the inner side of that 10-12 combination is the reality (Letter Ten)-Faith (Letter 12) theme: Reality (What Is) needs to be integrated with expectations and dreams. Such a combination can be fearful/anxious if there's a lack of faith in a higher power, especially if one's own personal firepower is not enough to help us reach the heights we aspire. Herrmann apparently did not indulge heavily in alcohol, and this is good. But he did indulge heavily in periodic states of doubt and disappointment. If you expect too much in a certain area of life, you'll be let down if it doesn't meet up to expectations (or especially if it never materializes at all). The danger is putting self down (self criticism) for unrealized expectations. Since idealism factors are clearly connected with his work/career factors (Saturn in the 12th, Chiron in the 10th, Pisces in the 10th, Sagittarius in the 6th), then high expectations and standards of excellence are indicated in his profession. He wanted the best for his music. And since Vesta is tied in to his nature, nobody could do it right or better than him, so he would orchestrate and conduct his own music.

However, idealism tied to work can mean: (1) the search for the perfect job, and never being satisfied; (2) the desire to do the work perfectly, being very fussy and particular about its creation; (3) wanting work to be idealistic, that makes a better world; (4) work is one's ultimate ideal that gives us meaning and purpose in life. As given in the bio, art/music was Herrmann's god, and he felt most at peace when he worked at his home, busy composing. If he was without work after a short period of time, he felt nervous and anxious. And if the musicians weren't *just right* at rehearsals, he would be discontent. And if the recording technicalities were not just right, he would be dissatisfied, and so on. Sometimes he would get so fed up he would make a blanket statement that he would never do a movie again (e.g., January 7, 1948).

Moon square Saturn would also add to his moody, down, depressed emotional (Moon) state periodically. If he were into jazz, then perhaps "Moody Blues" would be natural for him. Despite the grand water trine, the Moon (part of that trine) square to Saturn would indicate insecurity and negativity, especially when tied to Saturn in the 12th house of faith (or lack thereof). On a different level, of course, beyond the psychological seriousness in the emotional nature, it also indicates some sort of stress involving home (Moon) and work (Saturn). The frustrations involved, as indicated earlier, being at home for so long working interminably on his *Wuthering Heights* opera was heavily instrumental in his divorce from his first wife. In 1964, having quite enough of his work-related tantrums and verbal abuse, his second wife left him as well. He felt like a victim, devastated, wondering who was going to "take care of me?" His Moon-Cancer insecurity (Baby side of Cancer) really kicked in then, once again (read page 261 in the bio).

Venus square Saturn indicates stress between mate or pleasures (Venus) and career (Saturn). If it were simply the pleasure principle involved, then he would not be enjoying life as much as he would want. Or it is some lesson around money, possessions, and appetites. It indicates, on a more general area, the need to balance career and relationships, to make room for both, to learn how to compromise and share the power so

that both partners feel important in contributing to the relationship. Mundanely, it can show sorrow in love, fear in expressing demonstrative love, even simply holding hands in public. Or perhaps feeling unappreciated in your work, or feeling sensitive to rejection, or simply learning to relax, let go, and enjoy yourself. They may work very hard but not enjoy themselves enough. Generally it means some sort of difficulty in relating to people comfortably, to accept others as they are, or attracting others who cannot accept you. With the Leo side involved, it can mean the fear of losing respect or self-esteem, whereas the Moon-Saturn square involves the fear of being abandoned, or that your security needs may become threatened (loss of work, for instance, or not in great demand anymore because studios want catchy songwriters instead of just dramatic underscoring). For most people, that Venus-Saturn square simply meant that Herrmann was not an easy man to love. That Leonine fire nature could be generous and warm, but it could easily turn burning in the presence of others, highly volcanic, combustible, and disruptive to status quo peace.

His heavily concentrated 1st house is not necessarily an indication of easy friendliness. On the contrary, a stellium (collection of planets) in the 1st house of identity tends to over-accentuate self-will's "I do what I want!" primal attitude, and there is often a strong self-consciousness at the start of life, very self-absorbed and very self-willed. They can easily withdraw from associations and retreat into whatever they are absorbed in, returning back to associations when that need (Cancer and Leo part of his nature) reasserts itself. Luckily he had a very supportive and even sheltered early family life which engendered a foundation of security. Herrmann's very early bookworm demeanor and total absorption in his studies (see pages 12-13 in the bio) attracted the ridicule of more socially outgoing youths, and he had to learn early how to defend himself. In a sense, he conditioned himself to believe that a good offense was a good defense when dealing with most people because of his lack or difficulty in trusting people (Venus square Saturn, south node in Scorpio, Capricorn in the 7th and 8th houses of partnerships, etc). With the strong mental focus of Mercury in the 1st house conjunct Vesta, he attacked with words. Mars is in aspect to Mercury (quintile or 72 degree angle) so that can manifest as a power relationship between the two planets, the power to build up and create, or the power to put down and destroy. If destructive, it can manifest as mind like a debater, tongue like a sword. Using words as weapons, fighting with words and ideas (communication area). South node on Jupiter (like Sagittarius) opposite the Pisces-12th house also indicates the potential conflict of *truth versus kindness*. Fire-Jupiter-Sagittarius wants to let it out, tell it like it is, while the 12th house says, "No, be considerate of other peoples' feelings and be kind or at least moderate in what you say."

Mercury is harmoniously aspecting (trine or 120 degree angle) Jupiter in Scorpio, so a very restless mind, searching for knowledge. Jupiter in Scorpio shows intensity, concentration, thoroughness, and resourcefulness. But the aspect can also be "foot-in-mouth disease" where you blurt out what you think is the truth (usually opinionated beliefs), offending people in the process. Mercury with Vesta is the workaholic mind which is always analyzing and discriminating, and can never be shut off. The Cancer sign is water and absorptive, so he would be a terrific student with a retentive mind, but a rather restless mind as well. Mercury quincunx (out-of-sign) Uranus in the 8th is also indicative of a highly gifted, creative mind. I see that aspect as one of the keys to his talent for composing. Uranus is quite innovative, likes to break out into something new

and different (original perception). Pluto in the 1st house quincunx Uranus also adds to that.

Just as he paid school toughs to champion him and fend off bullies, as given earlier, he later championed lesser-known or under-appreciated composers, conducting their music for CBS radio. Mars square Neptune can fight for causes, especially on behalf of the underdog. That was a highly laudable and constructive outlet in dealing with that Mars-Neptune idealism and search for the ultimate expression. But he had difficulty with that aspect when he stated, in effect, "I'm a noted film composer, but I should've been a famous, respected, upper league conductor!" His ambition was greater than what the world (e.g., orchestra power people) would allow him to fulfill. He wanted to do more than what he could do or allowed by the world, setting his sights higher than he could accomplish alone (quincunx to Uranus, which rules the 10th house of Rules and Limits and Authority, in the 8th house of other people's needs and resources). Mars in Aries types are not very well known for compromising or diplomatic interaction with others! He tended to displace his "I want what I want right now" Aries temperament by overly fighting with teammates (members of the orchestra). This effectively closed him off from major conducting posts.

So his increasing bitterness and dissatisfactions and volcanic emotional eruptions had its toll, not only in his personal relationships and professional reputation, but also in his physical health. Indeed, he wrote at May 5, 1948 in a letter to Lucille, "To live is to suffer." (See page 142 in the bio). The mind has tremendous power, and it can display immediate effects on the body. Herrmann often had stomach problems (symptom of a Cancer type) and violent headaches (key to Mars-Aries being frustrated). He exhibited such symptoms throughout his trip from New York to Los Angeles in 1951 (see page 163) due to lack of work in New York after the CBS Symphony was disbanded. As given earlier, water-fire combinations can be over-intense at times. If it explodes out, it disrupts personal relationships; if it explodes within, it creates strain and depression and guilt. Indeed, Herrmann himself wrote about his "20 years of nervous tension and strain" (see page 144). Physical symptoms are meant as a feedback system in reaction to negative emotions and conditions. The subconscious says, "Hey! I'm not happy. Do something!"

Unfortunately, years of stress caught up with him and even his normally recuperative (fire) power could not save him from a Type A personality degenerative heart condition. Astrologically, this is seen by Vesta (key to efficient or inefficient functioning) conjunct Sun (heart) in the 1st house; Leo planets squaring Saturn in the 12th house; Mars, ruling the Scorpio in the 6th-Virgo house of health (or ill health), quintile the Sun; Saturn-south node midpoint in Leo ruled by Sun) in a T-square to anti-vertex-vertex angles, etc. He was only 64 and a half years old when he died of heart failure, but he really looked like an old, crippled man in his last years. The fire at heart's center was extinguished very early December 25, 1975 during his sleep at the Universal Sheraton.

His gain (giving something great to the world from his creative center) was his noetic expression, especially through his film music legacy. His loss was perhaps his failure to come to grips in successfully handling his intense emotions that adversely affected many interactions with people. He also struggled with his expectations about life and people, failing to effectively "enjoy the journey." Expectations really determine if we are going to be happy or not, enjoy the journey or not. With Saturn in the 12th and

south node on Jupiter in Scorpio in the 5th-fire house, the emotionalized charge behind his expectations really was a lesson for him, and the need to develop a sense of conscious faith of some higher power (Higher Self, entity, All That Is, whatever) which would ease or dispel his insecurity whenever he could not do more with only his own personal power. Otherwise the physical body can only take so much stress until it becomes too worn out (inefficient functioning) to carry on the journey in this incarnation. The strain of negative emotions cannot be so easily borne as the body ages as it can in youth (where the recuperative power is still quite strong.)

Fortunately, he made this world a far better place with his music. I suspect his primary “mission” in this incarnation was accomplished in those terms. He was a colorful and creative personality behind, I’m sure, a particularly powerful entity. His Leonine drive to give something great and outstanding to the world had indeed manifested. I wish he had resolved his personality conflicts so that he could’ve continued adding to the rich bank of creativity for many more years. That is why it is usually important to lead a balanced, *consciously aware* life so that one area is not denied or restricted in an untimely manner. The astrological chart cannot tell you the level of consciousness at which the person actually *lives* the chart. Despite his conflicts, however (indeed, perhaps peculiarly *because* of them), Herrmann’s dramatic bent worked well and did something creative that promoted his best self within, giving that gift of music to the world.

ASTEROIDS

It might be both fun and illuminating to discuss the positions of many of the *asteroids* in Herrmann’s chart. They are actually very small planetoids orbiting between Mars and Jupiter, but others, like Chiron, orbit between Saturn and Uranus. Many times the individual discover of asteroids name them based on mythological figures. Of the more recent of the 12,000 asteroids already named, many have personal names such as *Bernardus*, *Bernardina*, *Norma*, *Lucina*, *Lucia*, and so forth, all possibly relevant to Herrmann’s horoscope. You can contact Zip Dobyns with her special CCRS add-on software developed by her son, Mark Pottenger, to arrange for a reading involving these asteroids in your own chart as a further exploration once the basic natal reading is understood.

We start with the assumption that there is order in the universe, a correspondence between the bodies in the sky with the horoscope of the person (as given in my philosophical introduction). We get a clue to the meaning of the mythological character (or to the connection with a personal name) from whom the asteroids were named. We already discussed a few prominent ones in the previous chart analysis; namely, Vesta (conjunct his Sun and Mercury), and Ceres, conjunct his Ascendant within five degrees (another Cancer-Virgo focus, reiterating Herrmann’s already strong Cancer focus and Vesta, like Virgo, in his chart).

Let’s start with *Bernardus* (a variant of Herrmann’s own first name, Bernard) located in his birth chart at 27 Leo 48 (27 degrees, 48 minutes of arc). Using a strict one-degree orb only, we find it prominently placed right on (conjunct) his IC (4th house cusp)

that is a cardinal sensitive point involving home/family/mother/public. So once again the Universe is connecting Bernard on a core, inner level with the Cancer principle's need for unconditional love and acceptance, the theme of dependency/nurturance, to give and receive closeness, how you emotionally react to your environment. What is very interesting to note is that *Bernardus* is also conjunct his local Ascendant (1st house cusp) in London at 27 Leo 16! London was his true, karmic home. He had deep, deep roots there, probably connected to a "past life" incarnation. He was always fascinated with the old Anglo or Georgian England period and style of living (read pages 3, 12, etc in the Herrmann bio by Smith). The 18th century fascination was probably a strong past-life association or subconscious identification. The asteroid seems to point in that direction, if only by fanciful speculation. Nobody could ever *prove* that of course. There is also currently no Edgar Cayce or Jane Roberts (Seth) to psychically dig for corroboration.

While *Bernardus* is sextile Pluto, it is also stressfully quincunx Uranus in the 8th house that rules his Aquarius-10th house of career and status in the world. So it is a mixed picture here. On one level, Bernard being born in New York City was separated from his association from the past. On another level, it was time to start anew and to break free (Uranus) from the past (8th water house) and boldly strike out in a fresh, new environment as a framework of new, greater personal development. *Bernardina* at 26 Taurus 39 was exactly square that London ascendant from the London 10th house, and natal Saturn was conjunct the London Midheaven. So career development may not have been that promising in England (or taking a lot of sustained work and patience), but it was exactly conjunct his 2nd house cusp of income in the Los Angeles area where he made the most money in his career.

Lucina (a variant of Lucille or Lucy) at 5 Capricorn 29 was in his 7th house of marriage and partnership opposite his Sun and trine Pallas (Libra-Aquarius mixture or meaning). Oppositions are a natural partnership. Herrmann was married to two Lucy's, Lucille Fletcher (Lucy One), and Kathy Lucille Anderson (Lucy Two). *Andersen* at 28 Cancer 44 is opposite Herrmann's Uranus in the 8th, perhaps hinting at the eventual sudden breakup of the marriage in 1964. Uranus in the houses of marriage require the attitude of mate-as-friend, friend-as-mate, where there is mutual tolerance and acceptance of each other.

Lucienne at 21 Leo 21 is conjunct Herrmann's Venus, key to partnership and pleasure. So he, the Venus person, saw her, *Lucienne* or Lucy, as a probable mate. Those two factors are also exactly trine Herrmann's 7th house cusp of marriage. So he had the capacity to work things out, but it looks like his inability to handle his frustrations spilling into the relationship short-circuited that potential. Similarly, it is interesting to look at his signifiers of handling a partnership; namely, the ruler of the 1st and 7th houses (keys to Self and Other). Mercury is the ruler of his Gemini ascendant, and Jupiter is the ruler of his Sagittarius descendant. Mercury and Jupiter are nicely trine each other in water signs within 4 degrees of orb. Again, he had the inherent ability to handle a marriage, but his internal conflicts habitually spilled over into a disruption of what should've been a harmonious partnership. There are no guarantees in astrology, including trines. There are no inherent benefics and malefics in astrology (nothing is intrinsically good or bad). It's what you *do* with a principle or theme or factors symbolized in a chart that serves as a stepping-stone to development or as a stumbling block.

So it clearly appears from the Lucy variants symbolized by the asteroids indicate that Lucy would be a karmic figure in Herrmann's life. Asteroid # 555 *Norma* at 20 Virgo 6. Norma Shepherd was Herrmann's third wife. Curiously, upon initial inspection, there is no significant contact using the strict one-degree orb. However, one factor does not make a comparison, and I do not have her chart or the timing of the wedding. But the asteroid *Norma* is in the 4th foundational water house and nicely sextile Neptune in Cancer, suggesting again (pure speculation) of a connection to the distant past, perhaps a past family contact. Moreover, Herrmann married her within 8 months of his new Moon (progressed Moon to progressed Sun), starting a whole new chapter in the life that would've lasted about thirty years. The New Moon is indicative of entering a whole new phase in the life, with the period just before being unsettled (Herrmann's separation from Lucy Two, his conflict with Hitchcock involving *Torn Curtain* etc), making way for the change in the life. I've seen several cases where people have married during the New Moon period (and also divorced). Herrmann's new phase was in Virgo (as was natal *Norma*). As a side note, *Brucia* and *Georgia* and *Parsifal* are also conjunct *Norma* at 20 Virgo.

The asteroid *California* at 2 Scorpio 00 is harmoniously aspected (trine) to natal Vesta, suggesting that California would provide a good flow of busy work for Herrmann, which it did. The asteroid *Greenwich* at 28 Aquarius 01 is conjunct natal Midheaven. He was born in the East side of New York City, not very far at all from Greenwich Village. Moreover, Greenwich is an important coastal town south of London. So again the Universe is connecting England karmically (10th house cusp) with Herrmann in some manner.

The asteroid *Jason* at 6 Cancer 50 is conjunct his natal Sun, indicating potential great prominence to that person or name attached to Herrmann. One of the films most lovingly associated with Herrmann was Harryhausen's *Jason and the Argonauts*.

Icarus at 2 Capricorn 36 is in opposition (180 degree aspect) to natal Vesta. Icarus attempted to fly to the Sun, but his wings melted. The asteroid *Icarus* is often seen in charts where fire over-reach was a problem or actual downfall. Perhaps Herrmann's workaholic tendencies and work frustrations spilling into his relationships was a major manifestation of this aspect.

Austria and *Roma* (Rome) were conjunct natal Neptune. I wonder if Herrmann had important past associations with those areas, perhaps even previous incarnations there. *Paris* at 22 Leo 15 is conjunct natal Venus showing the potential of that famous French capital city being a source of pleasure, money, and partnerships for Herrmann. I know he had a happy association with Truffaut while involved with *Fahrenheit 451* (read page 275 in the bio). Curiously, the asteroid *Mr. Spock* is also conjunct Venus. I wonder if Herrmann had a liking for that character in the *Star Trek* series? One can speculate that the qualities demonstrated by that tv character, especially the very fine mind and control of his emotions, may've been subconsciously appealing to Herrmann in terms of character development (learning how to curb his volcanic temperament).

Hestia (the Greek version of Vesta) is located at 1 Leo 00. This seems to add to the Sun (like Leo)-Vesta conjunction theme. So skillful at one's trade, but alienation with relationships.

Hatshepsut (the only female pharaoh) was conjunct natal Sun. It tends to repeat the Sun theme of "I am royalty; I am King; I am Queen; I have the right to power and

status; look up to me.” The female aspect can be construed to mean his work in the “feminine” (noetic) expression that is music. I believe Hatshepsut wore a fake beard and pretended to be a male in order to rule in a man’s domain of power traditionally. Herrmann had very strong feminine qualities in his basic nature (Sun in Cancer, Moon-Venus conjunction, etc), but he often fought, as most males do, with the dependent/vulnerable side of his nature.

Bourgeois at 27 Capricorn 29 is conjunct natal Uranus. Perhaps this again suggests the inner aristocratic feeling or past background (past life?) involved with royalty. Interesting speculation.

Asteroid *Patricia* is conjunct the Sun as well (with *Jason*). I wonder if there ever was a significant relationship, a creative partnership, or even a romance, with a Pat or Patricia? I did not recall reading of such a name in the Smith biography of Herrmann.

Incidentally, there is a *Smith* asteroid and a Steven variant named *Stevin*. There may be a *Steve* asteroid and other variants, but I do not have the complete list of 12,000 named asteroids, only less than a thousand! Anyway, *Stevin* at 4 Cancer 04 is at the mid-point between Herrmann’s Vesta-Sun conjunction, so it could be included as part of that conjunction. It is more notably trine Herrmann’s Jupiter, natural key to publishing (like 9th house and Sagittarius sign). *Smith* at 9 Pisces 06: No immediate, obvious connection, but upon closer scrutiny we find it is again trine Herrmann’s north node of Jupiter at 9 Cancer 03. Publishing again. It was also trine progressed Jupiter at 9 Scorpio 43 when Herrmann died. Of course it would be helpful to compare Smith’s chart (if I had it) with Herrmann’s to spot actual synastry interactions.

The asteroid *Copland* at 28 Cancer 33 is opposing natal Uranus. Oppositions are a natural partnership, and Uranus is a natural key to friend. As given in page 23 of Smith’s bio, Herrmann made an important friendship with Copland in 1928. However, oppositions can also mean the potential for pulling apart, as apparently what happened between the two composers (see page 86).

The asteroid *Chicago* at 12 Leo 48 is conjunct karmic sensitive point of Saturn-south node of the Moon midpoint. I wonder if he had any difficulties there. I probably would not have advised him to move there. Asteroids *Angola* and ancient *Chalaea* and *Namibia* are also conjunct that lesson area midpoint. *Bulgaria* and *Sicilia* were conjunct Pluto, natural key to death and transformation.

Asteroid *Siva* (Hindu god of destruction) at 4 Scorpio 34 is conjunct his Jupiter. So the destructive power of false beliefs and too high expectations, coupled with a lack of faith in a higher power, can be destructive to one’s happiness and optimism.

Medea is conjunct natal Saturn. I do not quite know how to make sense of that one. Sorceress Medea killed her children after Jason dumped her for somebody else (whom Medea also killed). She did a lot of destruction with her magical powers, especially vicious because it was revenge against Jason that she sacrificed her children with him. I suspect it is some sort of Scorpio-Pluto (Medea) lesson (Saturn) that may fit that Pluto quincunx Uranus in the 8th-Scorpic house of death and regeneration. Herrmann needed to transform his volcanic anger into a transmuted (magical) and constructive version or outlet. If he did not accomplish this, the Medea principle will do him in and be his downfall or a loss in terms of spiritual-Soul growth in that area of life.

On a completely different level and interpretation, Medea can also represent the magical powers of music. With Saturn connected, Herrmann’s career would involve his

unique spell or way with music. The original myth about Jason and the Golden Fleece is not exactly like the Harryhausen movie! When Jason arrived at Colchis, Medea (daughter of the king) fell in love with Jason and agreed to help Jason get the Golden Fleece. So far so good (as in the movie). But in the myth, she is the one who conquered the beast (the dragon) by charming the dragon to sleep while singing a sweet magical song. Meanwhile, Jason took the fleece as the dragon was being charmed to another state of (non-threatening) consciousness. The dragon (or hydra in the movie) represents both the unredeemed or baser sex drive and desires ensnaring us to the Wheel of Death and Rebirth, and also it represents all other passions related to desires (such as anger). Medea (magical music) did not need to slay the beast (as in the movie) but rather transmute that creative life force into a higher, more soothing state. Again the process or theme of *transmutation* is shown here. Counsel to Herrmann would not be to directly confront or resist his habitual anger (to slay it) because the source energy behind the anger (and sexual desire) is also the same energy fueling his dramatic music. Like Merlin, he should learn to *charm* the dragon within him rather than mindlessly letting it distort his vision of life and disrupt harmony with his environment (including people within it). By the way, the asteroid *Merlin* is also on Saturn (!) but just past the one-degree orb. I would hate to see what Herrmann would be like if he did *not* have his music as a creative outlet! He really needed his musical work as his primary value fulfillment.

Isis is conjunct Vesta. Its meaning is inconclusive at the present time. Isis is often considered a virgin goddess, but more like the Ceres type of Virgo than the pure Vesta because Isis is the World Mother ruling fertility and rich productiveness. It can also signify Wisdom or Buddhi. But the Virgo theme is there nonetheless, so it reinforces that theme in Herrmann's chart and his driving need to produce music (his form of Wisdom).

The asteroid *Atlantis* at 7 Taurus 55 is conjunct his natal true north node of the Moon. I believe, if I remember correctly, that *Atlantis* was prominent in the charts involving the atom bomb. *Atlantis* (potential abuse of power) on his nodes in Taurus-Scorpio polarity once again ties in with his Pluto in the 1st, and the general Fixity present. I assume the challenge is the Scorpionic one tied to relationships (nodes): learning to harmonize my will with your will; respecting your needs and sensitivities as well as my own, and to watch out for the extremism of the all-or-none mode. Pluto, like perhaps *Atlantis*, is the drive to do something with almost atomic intensity, so be careful how you let that energy out lest you inadvertently wipe out the people around you!

At Herrmann's death, progressed *Hel* (Norse goddess of death) at 6 Scorpio 08 was conjunct the mean south node of the Moon, trioctile the ascendant, and octile progressed Moon. Progressed *Atropos* is at 13 Capricorn 52 is prominently conjunct his local Midheaven (status in the world) at the Los Angeles area where he died. This is important because the angle is involved, and it changes a degree every 4 minutes of birth time. *Atropos* was one of the Three Fates in Greek mythology whose job was to cut the thread of life (the so-called etheric "silver cord" in occult lore). The Midheaven angle can be considered a "Fate" point as well (or karmic) and with the Fate of Death asteroid on it in Los Angeles, it seems to indicate the threat of pushing his poor health too hard coming out to Los Angeles that week like he did, doing all sorts of activities. Over-reach activity. His worn-out body couldn't take it anymore, and the cord of life was severed while he peacefully (see the end of page 365 in the bio) slept.

Progressed *Phaeton* (over-reach leading to a crash or shutdown) at 3 Cancer 10 conjunct natal Vesta again suggests Herrmann pushed himself too much with the long trip from London to Universal City, then working to oversee the recording of *Taxi Driver* (he became too ill to actually conduct the music), visiting people, etc.

Progressed *California* at 21 Scorpio 33 in the health (or ill health) 6h house was quincunx natal ascendant, suggesting danger in California at that time. The body was soon to experience the final “inefficient functioning.”

Progressed *Themis* (divine justice) at 19 Pisces 49 was trine his Part of Death (Ascendant + 8th house cusp – Moon) at 19 Scorpio 01. The trine suggests a release from a worn body, not necessarily a painful (stress aspect) death or separation. It was also sextile (60 degree harmony angle) progressed Saturn in the 12th at 20 Taurus 14.

Progressed *Karma* (Fate or you get what you deserve or “paying the price”) at 22 Capricorn 05 is opposite progressed Neptune at 22 Cancer 57. It is also trine progressed Mercury at 22 Virgo 31, ruler of his ascendant (key to bodily function). Again, another release (trine) indicator and separation (opposition) from this plane to the Unseen plane (Neptune).

Progressed *Fama* (Fame) at 28 Capricorn 19 was conjunct natal Uranus in the house of death quincunx Pluto (key to death) in the 1st house (body). Ironically he would now receive fame at his death with two Oscar nominations coming up for his final two scores completed just before his death. Death would stamp fame on his name, with his popularity and fan base increasing each year.

Progressed *Hippocrates* (key to health or bodily function) at 20 Cancer 56 is conjunct natal Neptune and opposite progressed *Karma*. Whereas progressed *Lucifer* (key to the Underworld) at 22 Cancer 31 is conjunct progressed Neptune. Water planets like Neptune involve completion of a process, like an incarnation, the end of a chapter (or the final chapter). *Panacea* (another health indicator) at 19 Pisces 47 is also conjunct *Themis* (divine justice) and trine the Part of Death.

There are so many asteroids, and it is sometimes difficult to know when to stop looking for more significances! However, these examples should serve to portray the importance of the new asteroids as a valid key to character and unfolding character in time (progressions).

PROGRESSED CHART

Previously I discussed how the progressed chart was used to fine-tune the selection of a proper rectified chart so that the appropriate aspects fit the events in the life I especially using the death event). And just above I discussed several of the secondary progressed (day-for-a year method) asteroids drawn when Herrmann passed away.

There are several methods of looking at current patterns in a chart. The best standard method is the secondary progressed in which you go one day in the ephemeris for each year of life. Again there is a “correspondence” of the link between a day per each year, and roughly every month is equivalent to two hours (approximate movement of the progressed Moon in the chart). What you do is place the progressed planets and angles around the outer circle which you keep as the natal (birth) chart with its birth

angles because the birth chart is always the backdrop foundation. The key for events is cardinality which includes the angles (natal and progressed), Mars, Moon, Venus, and Saturn.

Just as you cannot predict the details of what is fated to happen (guessing the details) in a natal chart, you cannot do this in a progressed chart either. The only thing that is perhaps “fated” is that the chart will show the *timing* of the *issues* involved—but not how you will actually manifest the principles shown. Unless you are also a very good psychic astrologer, you cannot know the level of consciousness of the client nor solidify a probable future event into present clear awareness. Theoretically before birth your Higher Self has already chosen overall conditions and projected them out ahead of the personality (key people in the life you will meet, your parents, etc). These primary conditions (your parents, sex, genetic predisposition, etc) are what is called in Hermetic writings *Heimarmene* or “allotment.” This is “Fate” that you as a personality can do nothing about because it is the framework of your existence. You may like, for instance, to be able to walk through walls, but you soon learn that you cannot. Hindu-Vedic astrology traditionally tended to focus more on the deterministic aspect of *Heimarmene* and translate that into specific details of the life, and if you were of the lower class in Indian, you were particularly fated (fatalistic view) to experience a difficult life if certain “malefics” were positioned in certain areas and aspects of your chart. Modern Western astrology tends to be far more psychologically-oriented, option-oriented. However, there are certain things that are “fated” that you cannot opt out of. For instance, astrologically your *Heimarmene* is that the planets rose in a certain order on your day and time of birth, and your transits and progressions will follow a certain “fated” path at certain periods of your life. They indicate the “timing” for a certain unfolding of your character in relation to your environment structure or framework.

How you navigate through this fate is indeed full of options, but again dependent on several factors, most important of which is your state of consciousness or conscious awareness. As given earlier, most of us tend to operate on habits, so how much “freedom” is there in, say, quitting smoking? When you ask a smoker that, he may state, “I have the freedom to smoke,” but do they have the same freedom *not* to smoke easily and never go back? How easily, for instance, could Herrmann change his habitual volcanic reactions and mental sharp criticisms? Whenever he wanted? Very unlikely. Changing deeply ingrained habits takes a lot of work. What astrology does is provide *pronoia* or foreknowledge of the patterns you are able to navigate through. With that information, you convert ignorance or unawareness into knowledge you can use. What you *do* with it is up to you. No astrologer can predict details and end results.

My belief is that while certain conditions or timings are “fated” or set, they are also plastic in another level so that a variety of probable events can flow from them. Your state of consciousness, your beliefs and values and expectations help cause you to pick and choose (whether consciously or subconsciously) those experiences that you want (or think you want). That is, consciously you may think you really want something (like have a baby if you are a woman), but subconsciously you really do not want it or are conflicted (leading to a miscarriage or whatever). Or consciously you may think you do not want something (a baby), but subconsciously you do and you end up getting pregnant despite all kinds of birth control methods. This could be seen in a chart by, say, Mars square or quincunx Moon, Aries square Cancer, and so forth. So-called “free will” is not

dependent on whims of the outer personality alone because the ego does not make *all* of the important decisions in life. However, certain long-established habits, interests and concerns tend to dominate and create a momentum so that certain probabilities are likely over another. But there can be “turning points” shown in the timing of the progressed chart that can dramatically alter probabilities that you were used to up to then, and where you unfold a facet of your character that you did not realize was so strong until then. Or there may be times when a definite future seems unavoidable, in which almost all probabilities point to that one direction (point of no-return).

Herrmann may’ve had some of those, including I believe his move to Los Angeles in 1951. The asteroid *Rubicon* was conjunct his local ascendant in the Los Angeles area chart. The story goes that Caesar decided to cross the Rubicon to fight Pompey, despite strong objections. However, he decided to conquer or perish and made that commitment of no return. With Herrmann, despite protests in the years earlier that he would never do another film score for the rest of his life, he took an irrevocable step (*Rubicon*) and moved to Hollywood to take up a full-time film and tv score career.

Since we discussed the progressed asteroids in the death event, let’s go back to the progressed chart on Dec 24, 1975. One of the most striking death potential aspects (or at least potential for problems with the health in general) is the progressed Moon aspects to Neptune and Saturn. Moon is a secondary key to health or state of the body for Herrmann since it rules the Cancer in his 1st house. Progressed Moon is at 20 Sagittarius 57 opposite that 1st house cusp (ascendant) from the 6th-Virgo house of efficient (or inefficient) functioning. Potential self-against-self aspect. Moon is also stressfully quincunx natal Neptune in Cancer and also quincunx progressed Saturn in Taurus in the 12th water house of finishings. A double quincunx is called a *yod* which really intensifies the potential for a radical change in the life. It is a double dose of the separative quality of the stand-alone quincunx. Herrmann literally went out on a tangent, leaving the past (and his body) behind to start a whole new direction of consciousness. Saturn has to do with his official status in the world, in this case his final one. So, to recap, we have a major separative series of aspects involving not just the planets (and the Moon which is the fastest progressed planet) but also the angles (1st house-7th house).

Other death indicators include progressed north node of Mars (body and personal action) at 28 Gemini 46 conjunct progressed Pluto (key o death). Remember, I am using a strict one-degree orb in all of these progressed aspects. You interpret the nodes of the planets just as if they are an exact but minor form of the planets themselves. That Mars node-Pluto conjunction is of course part of separative quincunx to Uranus in the 8th death house. The south node of Mars at 22 Libra 05 is square progressed Neptune at 22 Cancer. Progressed north node of Pluto is conjunct natal Neptune, so heavy change or transformation to a different state of beingness, an end to a chapter (the final chapter). The south node of Saturn at 18 Capricorn 30 is square natal Mars. The south node of Neptune at 9 Aquarius 54 is opposite his progressed ascendant at 10 Leo 33.

Progressed Mercury, ruler of the Gemini 1st house of self, was square that Gemini ascendant, so another self-against-self, pushing self too hard. Progressed MC (Midheaven) at 29 Aries 11 is quincunx progressed Venus in the 4th at 28 Virgo 22, so separation from mate, from this physical plane foundation. The 29th degree of anything is considered the “finishing degree” where you begin the process of letting go of the cycle that is now advanced old age and prepare for the new cycle of official status (MC).

His heart was probably the weakest link in Herrmann's body. Natively it is conjunct Vesta that puts a special focus on the heart's efficient or inefficient functioning depending on the character (Type A personality). That Sun is also in stress aspect (octile or 45 degree angle) to Venus in Leo (ruled by the Sun), and the Moon in Leo (co-ruling his house of self) is octile natal Mercury, the primary ruler of the 1st house Gemini ascendant. Moon is important because it rules the Cancer sign Sun, especially in his night sect birth. Mercury also happens to rule the Virgo in his 5th-Sun-Leo house. Jupiter in the 4th trine Sun in the 1st can over-tax the heart if there is emotional excess or negative passion, enlarging it perhaps. South lunar mode (lesson area) in the 5th (Leo-Sun) house adds to this theme of potential heart problems.

Progressed anti-vertex (like another ascendant point or self/body) at 27 Gemini 12 was conjunct natal Pluto, key to death and transformation.

I believe there are enough angle-planet contacts to help validate this rectified chart, and I do not mean to "work to death" this death chart! So let's go to late July 1948 when Herrmann got a divorce from Lucy One. Actually we will be checking on that general period starting about July 1947 when Herrmann's life was deteriorating around him and he was near a nervous breakdown. Start reading from page 134 through the rest of Chapter 8 in the Smith bio.

This rectified chart dramatically shows appropriate angle and planet aspects for this highly depressed period of Herrmann's life. Progressed Ascendant was conjunct natal Neptune in the spring of 1948, but it was starting its one-degree orb something in the spring of 1947. Neptune-Ascendant conjunctions can indicate a great deal of hurt or disillusioned sensitivity, confusion and doubts about your own identity and place in the world. He self-doubted his abilities and the capacity to make a lasting, important impact on the world. Anti-vertex square Chiron (like Sagittarius or another Jupiter) can add to this conflict with differing values and goals, self-doubt, and so forth.

Moreover, with progressed Venus square the Ascendant thru late spring 1948, he felt unloved and lonely. He was already separated from his family, but returned to New York to them mid-Spring and had a turbulent brief stay and battle with his wife and her family page 140). Venus (key to mate) in the 4th house (family) square Ascendant shows the strain and alienation in close relationship. One astrology book by a noted astrologer wrote that such an aspect denotes a period of unusually harmonious relationships, an extremely pleasant time! Such was certainly not the case for Herrmann, and this makes sense if you understand that the square aspect usually denotes friction or conflict between two sides of the nature. If it is worked out, then it could lead to harmony and getting along, but the square does not make it automatic or an easy "walk in the park" process.

This karmic period was also shown by progressed Sun conjunct his natal Saturn/south node of the Moon midpoint at 12 Leo. He had to face himself and his weaknesses and conflicts in relation to loving and being loved and personal ambitions (Sun) and to career and family (Saturn- node-Cancer sign).

Progressed Midheaven at 2 Aries was square natal Vesta in Cancer and octile progressed Saturn. Difficulties in the career. He ended up in Reno working at a bookstore for four hours a day!

Most significantly, progressed Moon was in the same placement at 19 to 21 Sagittarius as in his death with Moon quincunx Neptune (in this case, disillusionment, overwhelmed by subjectivity, extra-sensitive, escapist tendency). Moon was quincunx

progressed Saturn exactly at 19 Taurus 31 when he got the divorce. Again the infamous potential of the yod aspect (double quincunx) when you leave important aspects of the past and start in a whole new direction. Lucille ended up remarrying several months later in January 1949 with writer Douglas Wallop. After the stress aspects mentioned, Herrmann married Lucy Two in August 1949, a year that began a slow healing of Benny's psyche.

Turning to mid-1951 when he uprooted from New York to live in job-rich Hollywood, we find an appropriate aspect of progressed Moon conjunct progressed Uranus for a "now for a completely different" home (Moon) change. This aspect would be most exact in August-September. Even if it were earlier, the period immediately following would fit the aspect in terms of adjusting to the completely new and different surrounding. That sense of unsettledness and instability would exist. If he had moved June into July a bit, he would've had the progressed Moon opposite progressed Ascendant, a classic indication of a home change. The aspect shows it was in his mind most clearly then, planning for it intensely. He could've remained in New York, but the strong probability indicated in the chart is for a radical (Uranus) home change.

The seeds for change were already developing earlier. Progressed Midheaven started a separative quincunx from natal Jupiter starting mid-1949 through late 1951. Jupiter rules the 7th Sagittarius house, and he had remarried then. MC is tied to career and status, and already his work for CBS in New York was drying up.

Progressed Moon trine progressed Venus through July indicated that it would be a favorable change. Progressed Sun conjunct natal Moon in July 1951 through August 1954 shows a minor form of the New Chapter theme of a New Moon, although it was not technically a New Moon (progressed Moon to progressed Sun). Sun-Moon aspects are very strong domestic issues nonetheless.

Progressed Midheaven square natal Sun from June 1951 through July 1953 showed that he was forced to change for career purposes in the pursuit of his ambitions. The next step to do something bigger and more creative (Sun) tied to career (MC) was in California (the so-called "Sunshine State"!). Professional (MC) recognition (Sun) was under stress during that period, so it was time for a change (stress aspect). So this rectified chart also pans out with the angles involved for this period of home/career change.

Another important factor to look for in a progressed chart are periods when a planet changes course from the perspective of the Earth so that it is called *stationary* direct or *stationary* retrograde. In Herrmann's case, progressed Venus at 29 Virgo 29 went retrograde (apparent backward motion) on June 8, 1968, remaining retrograde for another 40 years if he had lived that long. He had married his third wife (November 27, 1967) just weeks before Venus settled on 29 Virgo 29 for several months, appearing stationary or motionless in the sky. It appears Herrmann had a major inner shift in his relationship/partnership area (ruled by Venus). In a natal chart, retrograde planets tend to show an inward-turning tendency that can mean a more individualistic and creative type of character. Mercury, which rules his Ascendant, went retrograde on March 25, 1970. This suggests a subtle, perhaps initially, major shift in mind, personal action and also in terms of his body. If it involved his health, it is possible that the wear and tear on his body was getting more noticeable both to others and to himself. This health aspect could have been activated starting on June 10, 1967 when his progressed Sun moved into the

new sign of Virgo for 30 years. Sun represents your growth. The change of signs is important because it means you need to deal with that new quality. In Virgo, he had to deal with the theme of efficient (or inefficient) functioning that normally involves work but also one's own body. In another matter, when Mercury went retrograde in mid 1970 he was already entertaining the notion of moving to London, which did occur physically a year later.

So as early as June 10, 1967 when Sun entered Virgo, followed by the retrograde of Venus and Mercury, Herrmann's life was shifting to another, perhaps "slower" level. The feeling I get is that his career seemed to more-or-less begin to stall or wind down. In 1970 he did not compose a film or television score.

On a completely different matter, it may have helped Herrmann if he was given the homeopathic remedy *nux vomica*. This remedy is suited to fiery and workaholic types whose tempers are easily triggered. Other remedies for his Cancer sensitivity and periodic depression would've been prescribed. It is curious to speculate if indeed Herrmann had a conduct disorder, diagnosed (using the Diagnostic Statistical Manual) as a borderline socialized/aggressive type, at least during his periods of volcanic explosions. The under-socialized/aggressive type often may have a great deal of fire in his chart coupled with an emphasis on the personal signs and houses. The socialized type would have air involved and the interpersonal signs. Herrmann fits the latter because of the Gemini rising with Mercury in the 1st, strong Aries fire, Cancer signs strong, Leo, and so forth. Being a borderline obsessive-compulsive is also a possibility, especially if you consider that long period when he was obsessed in completing his *Wuthering Heights* opus. The obsessive-compulsive combinations are Letters 6-8-10 (Virgo-Scorpio-Capricorn or other such mixtures). Herrmann had Pluto in the 1st with Mercury (ruling Virgo) there, Capricorn in the 8th, and Scorpio ruling the 6th-Virgo house.

RELOCATION CHARTS

It should be noted that by moving to Hollywood, he changed the emphasis of his chart somewhat with the new location. His natal chart always remains as a backdrop foundation, but by moving he put extra emphasis on certain parts of his nature relevant to the new location, especially if a planet(s) are on an angle. In Herrmann's case, his local Hollywood Ascendant was 23 Aries with the 14 Capricorn Midheaven. This location tends to "bring out" his natal Mars in Aries or Martian tendencies more directly, closer to the Ascendant from the 12th house side (about 5 degrees from the Ascendant). But five degrees from it on the water house side tends to soften Mars a bit, though the self-will and need for assertiveness would still be present. If, however, he decided to move to San Francisco with the 18 Aries 53 Ascendant, Mars would've been exactly on it in the 1st house side! If he really wanted subconsciously to experience that pure personal self-will in action, San Francisco would've been the place. Very independent, active, a real impatient go getter who would want to keep busy a lot. Of course it might be a bit stressful with that exact aspect intensity, so I probably would've liked it better 5 degrees away in Hollywood.

Living in San Antonio, Texas or Denver, Colorado may've been a bit of a lesson or work area for him with Saturn rising. At San Antonio, he has 17 Taurus 38 rising with Saturn at 16 Taurus 44 conjunct it from the 12th house side. At Denver, the Ascendant was 15 Taurus 13 with Saturn conjunct it on the 1st house side. It would've not been as freedom-oriented and with the potential of more closely adjusting his self-will to the Rules of the game (self-will versus the limits of self-will), working hard, slowly building, being realistic and productive. I don't think the strong fire side of his nature would've taken to that location easily. Saturn areas are not necessarily "fun" or energetic as fire areas. Uranus would have also been close to the Midheaven, especially the Denver area. I probably would not advise living there unless you think you can handle the potential for nervous strain, potential for sudden changes in the work and emotional tension when you get two major planets on the angles in a location within a degree or two. If he moved to Sydney, Australia, he would have Uranus right on the Ascendant and Mars on the Midheaven! Highly activated and super-independent location for him. He would've felt really speeded up there, "antsy" or needful for constant change and stimulation. He would definitely be a Raging Bull there. At least in San Antonio or Denver he would have Saturn to steady or ground the emotional situation.

London has the Ascendant at 27 Leo 16, Midheaven at 15 Taurus 44. Venus is widely conjunct the Ascendant at 21 Leo 43 on the 12th house side. Venus is basically pleasure, whether pleasure with people or with things. I think Herrmann probably enjoyed this location. Saturn on the Midheaven tends to solidify the career, makes you be more realistic with your career there. I think he felt grounded there in London. I believe it had a stabilizing effect on him emotionally. I do not know whether work was potentially over-abundant there, but it may've proved to be steady if not slow, a gradual building up process. Saturn is hard work, following the Rules, knowing what you can do, can't do, and have to do in order to live realistically or sensibly in this physical world.

ODDS & ENDS

Of Herrmann's three wives, I only have the general birth data of his first wife, Lucille Fletcher. She was born March 28, 1912. It would've been interesting to see the connections between the charts of all three mates, especially if I had the precise data. Nevertheless, if I put Lucille's planets around Herrmann's chart, there are some noteworthy aspects.

First of all, her Juno (the marriage/partnership asteroid) at 24 Sagittarius is conjunct Benny's Descendant (7th house cusp) to within just over two degrees of arc. So he saw her (the Juno person) as a natural mate, a partner to share life with. The general theory is in the course of "past lives," links of attachment are formed between individuals. These "karmic" attachments serve to draw them together in, say, this incarnation. Conjunctions between charts are the strongest, most cohesive, pulling together combinations between two charts.

At noon birth, she would have Moon at 12 Leo. Roughly every 2 hours it would change a degree. If she were born in the late afternoon or early evening, she would have the same degree Moon sign as Benny. Regardless, she would still be a Leo Moon

anytime that day of birth. Similar type or orientation in terms of emotional expression, both dramatic and innately warm and caring. She also has a strong ego as well, coupled with the Sun in Aries and Mars conjunct Pluto. She would not like to be manipulated or pressured by someone else very long with that Mars-Pluto. That aspect is not unlike Herrmann's Pluto in the 1st house. We attract people unconsciously with the same dilemmas in our nature. She also had her Mars conjunct his Pluto in late Gemini. They both had to work out the Scorpionic issue of sharing the physical-emotional world together for mutual benefit. Potential for periodic fights and battles together, adjusting to each other's self-will! Her Sun at 7 Aries was square his Sun in Cancer. Some sort of freedom-dependency issue, most likely. I also expect her to be quite bright and talented with many interests since we find the strong mutable focus in her chart, but also Fixed (Moon-Vesta in Leo, Saturn in Taurus, Uranus in Aquarius), so a stable person with a strong will but able to make life interesting with her varied interests and sharp mind. She could also be of serious, intent of emotional nature with Moon square Saturn as Herrmann. She also needed to work with a Light (Moon) on Vesta. But that Vesta is conjunct Herrmann's Venus just over 2 degrees. If they were working together in the same creative project, that was good. But if she was doing her own thing working hard, he tended to get bugged by this, and he felt it put a damper on his pleasure and enjoyment (see page 134). So it's a challenge putting Vesta on Venus unless you can avoid being critical towards each other, and work together on a mutual project. Vesta in Leo may have a challenge at times in demonstrating love or affection openly since Vesta is a "touch-me not" type of quality focused on the job or project. Perhaps Herrmann did not feel enough cuddly love or strokes or sexual gratification (I would expect a strong sexual-sensual nature with Herrmann when you note his strong Fixed focus of Moon-Venus in Leo, Pluto in the 1st, Jupiter in Scorpio in the 5th Leo house, etc).

Her south node of the Moon was conjunct his Aries Mars within 3 degrees. There is a strong need for emotional interaction when you have the nodes involved, but the south (lesson) node on Mars is a natural potential conflict between freedom/self-will and dependency-nurturing. I think if the relationship was nourished enough and maintained by both parties, they probably could've remained together for life. They really had some nice aspects of attraction and bonding. She had intrinsic artistic sensitivities (Venus in Pisces) and a bright mind (Mercury in Aries and Mars in Gemini) and a resourceful, penetrative mind at that (Mercury sextile Pluto). She was more a match for Benny, and a natural mate. But it is entirely up to both parties mutually whether they want to make it or not. If you want it badly enough to work at it sensibly, you can keep it. But if you're not willing to compromise and give up your self-will, then there will be problems inevitably. It is crucial, I think, that two people be mature enough and at relative peace with themselves in order to make a relationship work. However, by at least late 1948, continued life with Herrmann was unbearable for her (and Lucy Two in 1964). Apparently the buildup of stresses grew worse, and a danger point was reached where they could not safely or agreeably continue their association together on a daily basis. Herrmann lacked truly effective communication skills in expressing personal feelings and needs in a non-threatening, non-critical manner, especially when it involves "metaspeak" (correctly discerning hidden messages beneath the spoken word). For instance, if you are overweight and a Type A personality and your wife sees you ordering a thick steak at a restaurant, she might say, "Why don't you order that fish plate instead, honey." If you

get angry and retort, “You’re always interfering and criticizing my diet. The steak won’t hurt me,” then you did not really listen beneath your wife’s comment. She actually said, “I love you and I’m worried about you and I want you to be on this earth longer.” The same applies in reverse: the wife must learn to understand the motivations beneath the husband’s critical words. But, after a long while, this can be tiring if no real ground of clear communication satisfaction of needs have been reached.

Although Herrmann needed that emotional closeness and sense of family (Cancer power), he did not have his relationship houses occupied except for Uranus in the 8th, which was already in stress aspect to Pluto for life. Jupiter, which rules his 7th house, was conjunct south node (lesson area). I believe his primary emotional investment was his work and music.

Fixed stars were used by the ancient astrologers to determine eminence in the chart, but they are rarely used these days. Interpretations on their placements tended to be fatalistic and at times quite silly, but some astrologers (like the highly respected astrologer, Rob Hand) swear by them, considering their use an important adjunct. Royal stars include *Aldebaran* at 8 Gemini 33 in Herrmann’s chart. Also *Regulus* at 28 Leo 36; *Antares* at 8 Sagittarius 32; *Fomalhaut* at 2 Pisces 37 (but *Fomalhaut* isn’t close to the ecliptic, which is important. I believe Winston Churchill had Moon on *Regulus* and Sun on *Antares*. You only use the personal planets with the Fixed stars, not Jupiter, Saturn, etc., unless perhaps an angle is involved or the personal planet is tightly conjunct the slower moving planet.

The ancients felt that a reliable indication of eminence (good or bad) was if a Fixed star of the 1st or 2nd magnitude was conjunct within a few degrees of the Ascendant or Midheaven, or conjunct Sun (especially in a day birth chart) or Moon (especially in a night sect chart). So far, at quick glance, I do not see any great eminence connected to Herrmann from the Fixed stars (but I am not all that interested in the Fixed stars anyway). However, *Aldebaran* is conjunct Herrmann’s north node of Mars, so he did receive eminence or a sense of legend regarding his Martian temperament. *Regulus* is conjunct his 4th cusp (IC) just over one degree. This point is not only home and family, but it also involves the general public. So we can safely say that he received at least localized public eminence (or name recognition) in the field of film music; that is, most people “into” film music at least know about Herrmann and his reputation (association with Hitchcock, Harryhausen, Orson Welles).

Now: According to the ancient astrologer Valens and others, there is a method of determining potential pivotal years in the life through a method called “Ascensional Arc and Planetary Periods.” I believe I mentioned this much earlier in the text. The Table of Ascensional Arcs of Zodiacal Signs at latitude 41 (rounded off above from Herrmann’s New York City location at about 40 N 45) has as follows:

Aries = 17.45; Taurus = 21.28; Gemini = 28.38; Cancer = 35.43; Leo = 38.21;
 Virgo & Libra = 38.4; Scorpio = 38.21; Sagittarius = 35.43; Cap = 28.38;
 Aquarius = 21.29; Pisces = 17.45.

Herrmann’s Ascendant is Gemini. So go to Gemini and you find 28.38 or roughly 28 and ½ years old. That would be a pivotal year potentially. Gemini is ruled by Mercury, and Mercury is given the value of 20 years. Period values of planets are as follows:

Sun = 19 years; Mars = 15 years; Venus = 8 years; Mercury = 20 years;
Moon = 25 years; Saturn = 30 years; Jupiter = 12 years.

So you add mercury's years of 20 to the 28.38 years Ascensional arc and you get roughly Herrmann at age 48 and a half. That would be the second potential pivotal year. This would equate to 1959/1960. You always fudge a bit with, say, 6 months plus or minus. Here is the list of angles (whole sign chart):

Asc (Gemini)	28.5 years old + 20 (Mercury)	= 48.5 years old.
Des (Sagitt)	35.5 years old + 12 (Jupiter)	= 47.5 years old
MC (Pisces)	17.5 years old + 12 (Jupiter)	= 29.5 years old
IC (Virgo)	38 years old + 20 (Mercury)	= 58 years old

This system did not show as many "hits" as the 1:05 am chart (Taurus rising), but there may be some relevant years. Ascendant's first pivotal year was 1939 when Herrmann got married to Lucy One. Personal action for sure, but I would've anticipated that for the Descendant value. He was also quite busy that year in his career. The Descendant first pivotal year was roughly 1947, and this may be construed as the start of the real collapse of Herrmann's marriage, although the actual divorce was not until 1948.

The Midheaven second pivotal year period was 1940-1941, and I think that has to do with his first film score project that was so very successful (Citizen Kane) which made a real name for Herrmann in his young career, even though he had done extensive work already for CBS radio. The first pivotal year for IC was at age 38 starting about mid-1949 when he married Lucy Two. Overall I am not too satisfied with the results.

The vedic (*jyotish*) chart would be needed to complete this astrological survey. However, while I have studied vedic astrology, I am not proficient enough to analyze through that format. I had hoped I would get help from some Herrmann fans who are also vedic astrologers or serious long-time students (I appealed for help in two vedic Yahoo message forums), but so far I only received one taker but have not yet received word. My original intent was to see which of the two rectified times (Jane's 1:05 am and Zip's 3:29 am) would best fit the character in the astrologer's opinion. Originally I felt that the 1:05 am vedic chart fit best. It was a dramatic chart with the vedic Aries *Lagna* or Ascendant/1st house sign. Ascendant was 15 Aries 57. The planets signs and degrees would be largely the same as the 3:39a m chart, though Moon would have a lesser degree at 21 Cancer 36; Mercury at 7 Gemini 57 in the 2nd house with Sun. Moon and Venus in Cancer were placed in the 4th house; Jupiter and Ketu (south node of the Moon) were in the 7th; Mars was at 26 Pisces 14 in the vedic 12th house. Rahu and Saturn were in Aries in the 1st house. My initial opinion was that the Aries *Lagna* would naturally fit Herrmann's Martian temperament (although that Mars in Aries in the Tropical Placidus western chart would change to Pisces in the vedic chart).

The ruler of the 10th-Capricorn house was in the 1st, so it was career-oriented, yet that Saturn threw an aspect to the Jupiter and Ketu in the 7th, so I assumed the potential for difficult relationships. Ketu in the 7th could indicate divorce potential. The 3rd house in vedic astrology is will power and desires, and it also involves music and drama. It is occupied by Mercury and Sun, so that seemed fitting. Saturn and Rahu in the 1st house

seem to point to a confidence issue, and Herrmann had self-doubts at several points. Rahu in the 1st is said to add to the craving for personal power and influence. Mars in Pisces in the 12th would seem to indicate a wasting of vital energy because of its “bad” placement there for an Aries Lagna.

In general the chart shows a very decisive and aggressive (rajasic) nature with both the cardinal signs and angular houses involved. But more and more I began to switch to the 3:29 am Taurus lagna vedic chart. The ruler of the 10th is in the 12th, so some sort of debt there or difficulty, according to vedic traditions. Herrmann was frustrated by his inability to secure a prestigious major league conducting position. Moon in Cancer and Venus, ruling the 1st, in Cancer in the 3rd house of drama and music seems to fit Herrmann better. Moon is in its own sign there as well, so more powerful. Jupiter is in a “bad” placement in the Taurus lagna chart placed in the 6th house of ill health. Jupiter is retrograde and with Ketu. Saturn is opposite Jupiter that rules the 9th that might indicate Herrmann’s skepticism or challenge with faith. His Moon dasha period ran from May 1953 thru May 1963, and these were the most productive and rewarding years for Herrmann. Moon is a good placement and in its own sign of Cancer.

POSTSCRIPT

VEDIC ASTROLOGY FEEDBACK

As anticipated, I have indeed received feedback from at least one vedic practitioner whose name is Radha Shenoy.

Her choice of the two rectified charts was Jane Evans’ 1:05 am time. Here is what she wrote to me via email (with her permission):

“From your description of Herrmann, I would pick the 1:05 am time over the 3:29 am. Reasons? Herrmann appears like a complicated workaholic: debilitated Saturn with neecha bhanga conjoined with Rahu fits better than debilitated Saturn with neecha bhanga conjoined with Rahu in the 12th. Also the lord of the 9th and 10th aspect each other. This shows skill in action excellence. His poor health and medium life span fits with Mars in the 12th (1:05 am). Also he died in Rahu-Jupiter dasha. Rahu is in the ascendant (poor health) and Jupiter in the 7th—a maraka. Father died May 8, 1933 in Venus-Sun dasha. Venus is in the 8th from the 9th house and the Sun is in the 7th (maraca) from the 9th. Married first wife in Venus-Jupiter. Venus karaka for marriage, Jupiter in the 7th. Married wife # 2 August 1949 in Sun-Moon. Venus ruler of 7th conjoined with the Moon. Married wife # 3 in December 1966 in Mars-Jupiter [Note: actually married late November 1967, but I assume Radha meant when Benny first met Norma, according to the bio, in December 1966 because Herrmann would’ve been in the Mars-Saturn dasha at the time of the marriage]. Mars aspects the 7th and Jupiter is placed there. Divorce from Lucy mid-1948 in Venus-South Node [Ketu] dasha. South node in the 7th is a separative influence. In mid-64 he had Saturn transiting 8th from the Moon (a difficult transit showing loss).

“Third house contains Mercury (ruler of 3rd) conjoined with the Sun (ruler of the 5th). This shows creativity and art. Ruler of 2nd and 4th conjoined (adhana yoga and extensive property. What kind of an estate did he have? The combination of the lords of the 9th and 10th make him a person that the world has heard of. Lord of the 10th in the 12th aspected by lord of the 8th and 11th would not have made him famous. The ruler of the ascendant was not powerful enough so the rise was not as great as he would have wished. Without an exact [verified] time of birth there would be no point in tackling the harmonic charts. Best wishes...”

In a follow-up post, Radha added: “Another reason why I favor the 1:05 chart, Saturn, ruler of the 10th (career) aspects Mercury, ruler of the 3rd (art). His career was connected with art. This was not merely an interest....”

I wish again to thank Radha for the valuable input. I was hoping for more feedback with perhaps differing views, but for those few vedic astrologers out there reading this paper (who are apparently also Herrmann fans), then you can play with the charts and see what you come up with. I personally would have preferred a full consensus between the various astrological systems, but life is always choices. While it is true that life is not an either/or but an *and*, there must usually be a choice as to primary and then secondary favorites. I chose the 3:29 am chart, and stick with it as the more likely of the two western charts based on character and events.

BRIEF ANALYSIS OF THE 1:05 AM CHART

However, I would be remiss if I did not discuss, at least briefly, the merits and weaknesses of the 1:05 am chart. The planets will largely be the same except for the Moon’s degree. So here are the necessary angles and intermediate cusps:

MC = 21 Capricorn 42; 11th cusp = 16 Aquarius 14; 12th cusp = 20 Pisces 31
 ASC = 8 Taurus 34; 2nd house cusp = 8 Gemini 34; 3rd cusp = 0 Cancer 42
 East Point is 25 Aries; anti-vertex is 17 Aries.
 Moon is 14 Leo 14; Mercury is 0 Cancer 33; Venus is 21 Leo 37.

Remember that a great deal of my chart analysis in the 3:29 am chart still applies. The nearly 2 and a half hour difference is definitely not enough to change the planetary-asteroid aspects except where there are angles involved. The angles have changed. For instance, you now have an early Taurus rising instead of nearly 22 Gemini rising. You will still have that Pluto-Mercury-Vesta-Sun conjunction, Pluto quincunx Uranus, etc. But what *is* very important, again, are the changed angles and thus the different house positions. This puts a different emphasis on certain aspects of the reading of the character. In this 1:05 am chart, the nodes of the Moon are exactly across the Ascendant-Descendant (1st house-7th house) axis. This puts an extra emphasis on the Moon-Cancer principle and the real need for family closeness and personal associations. Identity pulled toward emotional closeness. I have seen that combination in the charts of counselors in which clients come and go frequently in their lives. Pallas (an asteroid with a Libra-

Aquarius dual tone or meaning) rising on the 12th house can also indicate someone drawn towards more impersonal interactions or work involving social causes, political work, lawyers, counselors, etc., where people come and go in their lives. This does not seem to fit Herrmann very well on initial impression (the social cause worker type).

Moreover, he now has a Taurus rising with Venus, its ruler, conjunct the Moon, and Neptune on the IC (4th house cusp). This indicates strong idealization and pleasure attached to the home and family, making it *really* important in his life. Taurus rising in most cases tends to be types who are rather laid back, wanting to enjoy life and indulge in pleasure. It is an orientation toward comfort and enjoyment, Ferdinand the Bull sitting in the field, smelling the flowers. They are often easy-going physically although mentally they may be gyrating constantly, always interested in different things (if they have a strong mutable focus). Taurus rising people *tend* to be quite self-accepting and just want life to be comfortable: “I don’t want any hassles. Life should come easy.” Well, this does not seem to fit Herrmann either! Although it fits the artistic-aesthetic bent, it would tend to be more a passive enjoyment of it than an active and dramatic storm cloud of musical creation. Herrmann tended to be more the nervous smoker type with Gemini rising, quick to respond with a retort, and so forth. It always instinctively bothered me seeing Herrmann with that Taurus rising chart since I first calculated the 1:05 am chart. I have personally known too many people with Taurus rising, and every single one of them displays mannerisms or orientations towards life that would not really fit the Herrmann profile!

Also, Saturn is rising which would tend to stabilize or ground the personality even further. It adds to the strong earth-water mixtures in this 1:05 am chart that equates to “mud” if you think of it. Mud types are the ultimate Atlas: the urge of earth to carry the load and the need for closeness and security of water. Usually a very nurturing combination because they want it safe for themselves and everyone around them. Again, this does not seem to fit Benny. Of course while Saturn in the 1st adds to the need for career, Pluto in the 2nd house of income quincunx Uranus on the Midheaven for his entire life could indicate difficulties in making a living, constant changes in the career (job-hopping potential), major fluctuations in the money he earns. Herrmann pretty much, however, was steady in his work, and he remained in the same field his entire life. Venus, ruling his Taurus Ascendant, is exactly quincunx his Midheaven as well, further showing the potential for major changes in the work and income. Again, this does not seem to fit his life very neatly. Mars now in the 12th house is square that MC in Aries-Capricorn no less: self-will versus the limits of self will. Potential for serious overdrive or the other extreme of self-blocking, giving up (Pisces house) because it wasn’t ideal enough. Taurus rising and its ruler Venus trine that Mars would probably not take it to extremes, but there is still the tendency for such power struggles with the Rules, Law, Limits. I don’t think Herrmann’s life demonstrated a great deal of that but instead a similar (though qualitatively different) expression of work being very important and identified with it (Sun-Mercury-Vesta in the 1st house of identity in the 3:29 am chart). He did not seem too inhibited, as you would think he might be with Saturn in the 1st in this 1:05 chart, although the Capricorn-Saturn qualities of being responsible, thorough, and productive would definitely show.

The artistic potential and career, while still there as before (Saturn in Taurus, etc), is not quite as pronounced here as in the 3:29 am chart due to the changes of house

placements. Neptune moved to the 3rd from the 2nd; Saturn moved from the 12th to the 1st; Pisces is no longer in the 10th house of career, etc.

The fire-water intensity is still there but moderated in this new chart. Mars in the 12th-water house adds to it but it can also inhibit it as well. Sun in Cancer is now in the 3rd-air-Gemini houses that lessen the volatility when it was in the 1st house, and it moves the arena of activity more to the mind and collateral relatives and immediate environment (Letter Three meanings). He would have an even more activated Mutable (mental) focus in this chart with the new house positions and a little less of the Fixity. The angular house Fixed planets (Pluto and Sun) in the 3:29 am chart is no longer there in the 1:05 am chart.

I can go on and on, but there is little point. I simply do not feel that this chart fits as well as Zip's. I forgot to mention in the original text that one of the reasons Zip preferred the 3:29 am chart was the Pluto in the 1st and the symbolism involved with Herrmann's premature birth and the medical assistance. Plus Ceres in the 12th near the Ascendant is a protective mother hovering over the premature baby.

Going to the various progressed dates in Herrmann's life, the death chart looks impressive in this chart as in the 3:29 am chart. Progressed Moon in here in the 8th house of death or endings quincunx Neptune and progressed Saturn (yod). However, while that fits the death, it does not include any angle contacts (as it did in the 3:29 am chart) for the overt action (cardinal) event in the life. Progressed Ascendant here is 13 Cancer 56, not in aspect to that pattern (nor the 8 Taurus rising). In fact, progressed Sun at 8 Virgo 09 is trine the Ascendant which would tend to reinforce Herrmann's strength and pranic vitality.

However, progressed Midheaven at 23 Pisces 29 is opposite progressed Mercury in the 6th. Mercury is a co-ruler of the small bit of Gemini in the 1st house of body. Progressed MC is also trine Neptune in Cancer in the 4th showing release.

In the chart of Dad's death, progressed MC at 12 Aquarius 33 is quincunx Venus in Virgo, ruler of the Taurus rising. That fits very nicely. I would've expected the death about three months earlier when progressed Moon was conjunct progressed Saturn in the 1st, but perhaps his dad was stricken back then and finally succumbed three months later. I do not know the details of his death. No other dramatic aspects are presently seen.

In the St. Vitus disease in 1916/1917, progressed Ascendant at 16 Taurus 10 was conjunct Saturn, and progressed Midheaven was conjunct progressed Uranus (starting March 1917), and progressed MC was quincunx Pluto, and progressed Saturn was conjunct progressed Saturn. So all these fit the life-threatening potential. This is by far the strongest event chart. I do not have the exact timing of the nervous order disease, so I cannot be certain if the MC-Uranus aspect was relevant. It should be noted, however, that the 3:29 am chart for this progressed period also fits beautifully. Progressed Ascendant was conjunct Pluto (key to death potential) that rules the 6th house. Progressed Ascendant was also trine the MC which shows also the potential for healing. While Venus was opposite the natal MC, Moon was trine Mercury (ruler of the Ascendant).

On first impression, I see no relevant aspects of major import at the Dorothy event chart (birth). The "troubled times" chart in 1948 (divorce from Lucy One) had no important angle contact, though I see progressed MC at 27 Aquarius 04 trine his Pluto, which does not really fit the turbulent events at the period. However, progressed

Ascendant at 21 Gemini 39 square progressed Venus a year ago would've fit, but it was long out of orb at the time of the actual divorce. So I am not very impressed with the 1:05 am progressed chart for this date.

Although there are definite "hits" in some of the event charts, overall I note more misses than hits as compared to the 3:29 am western chart. Most importantly, however, I feel (as Zip certainly does) that the 3:29 am chart fits Herrmann's character much better. As given earlier, there is no final truth in astrology (especially in rectified charts), so it is possible there may be some important relevance to the 1:05 am time (onset of labor pains, for instance, and the soul was ready). We can state, however, with a strong degree of confidence that the 3:29 am time of birth, though technically speculative, is significantly workable and best "fits" the character and events of Herrmann's fire at heart's center.