



CLASSIC

# HORROR ORACLE

GUIDEBOOK

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CLASSIC  
**HORROR  
ORACLE**  
GUIDEBOOK

By Ricardo Diseño  
Text by Steve Mockus



CHRONICLE BOOKS  
SAN FRANCISCO

I'd like to thank Neil and Steve for believing in me, my family for showing me John Carpenter's *Halloween* too young, and Lindsay for being the best partner. I love you.

—R.D.

Thank you to Carissa Bluestone, Juliette Capra, Michelle Clair, Perry Crowe, Henna Crowner, Neil Egan, Devon Glenn, Jody Humes, Gabriel Martinez, and Allison Weiner, for your help and patience.

—S.M.

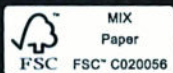
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## INTRODUCTION

Horror movies intuitively work on the premise that things can go wrong—really wrong, *super wrong*—at any time, and that the world is a much weirder place than most people realize. There can be a strength in sensing this, a sort of subconscious preparation for the (hopefully) metaphorical murder clowns, vengeful spirits, or zombie hordes of everyday life. Horror movies can also play in the imagination like folk or fairy tales, tapping into a tradition of storytelling that is nested deep, sometimes even with the similarly Grimm cautionary aspects (never go down into the basement).

Oracle decks use these elements—intuition, the subconscious, imagination, storytelling—to help provide direction, albeit often with a focus-on-the-positive spin. Horror fans know better. This deck aims to provide truth and inspiration from the dark energies of fifty classic and modern classic horror films. Have fun with it! Ask it questions, peer into your future, seek spiritual guidance and insight just like you would from a Ouija board. What's the worst that can happen?

## ABOUT THE DECK

Each film has been paired with a theme or symbol that provides its oracular focus. These symbols, and their potential meanings included in the guidebook pages, are meant to inspire your interpretations and readings. Each card description includes prompts for different courses of action or consideration if the card is revealed upright or reversed (upside-down). There are also sample layouts provided for readings with single or multiple cards. But in all aspects, this deck is yours to use and interpret as you see fit. Listen to what you hear the cards telling *you*.

## **SAMPLE LAYOUTS FOR READINGS**

Take a moment to get to know this deck before your first reading. You may want to sit quietly with the cards or hold them close to imbue them with your energy. The closer your relationship with the cards, the clearer their messages will be.

At the start of any reading, shuffle the cards to give them a fresh charge. While doing so, try to quiet your mind and focus clearly on a question you wish to pose to the cards. Consider why you are asking this question. Specificity can help yield more actionable results, but it's also okay, especially in the simplest single-card readings, to ask things like, "What energies will today bring?" or "Where's my life headed right now?" If you are doing a reading for another person, have them shuffle the deck while they consider their question.

If you lay out more than one card, you might find it helpful to keep a notebook nearby to record the cards you pull, their interrelation, and the impressions you get from them. Use

these reading layouts, or others from card divination traditions, or make up your own. It can be helpful to keep in mind that there is no such thing as a “bad” reading. We cannot always control our circumstances, but we can control how we respond to them. Conducting the reading inside of a salt circle is strictly optional.

### **SINGLE-CARD READING**

Easy enough to be part of a daily practice, pulling a single card can offer a simple check-in to understand the energies or guidance you should keep in mind for that day (or for whatever time frame you have in mind when posing a question). Quiet your mind, focus on a question—or ask for a general cosmic vibe check—draw a card facedown, and turn it face up to see what it has revealed. If you feel inspired, add another question conditional to the first and draw another card.

**PAST, PRESENT, FUTURE**  
**-OR-**  
**CURSE, MANIFESTATION, SPELL BREAKER**

This classic three-card reading is used to take a snapshot of the flow of energy over time. Lay three cards in a row facedown. Turn over each in sequence from left to right and read one at a time. They represent, respectively: 1) the past, 2) the present circumstances, and 3) the potential future. If you are feeling afflicted by an external negative energy, the three-card reading may also be used to identify the curse, examine its manifestation, and discover a potential way to break its hold.

**1**

**2**

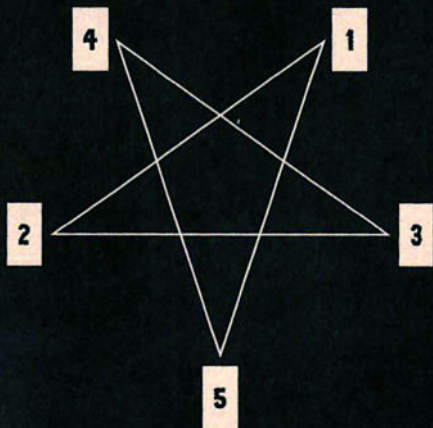
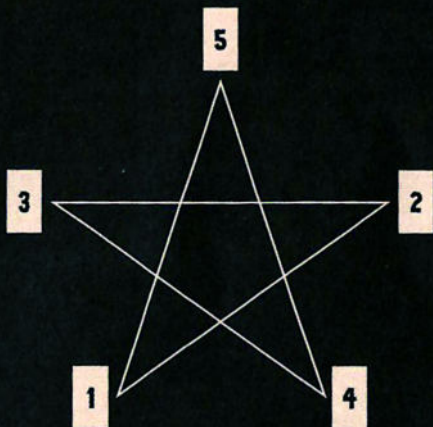
**3**



## THE PENTAGRAM

The pentagram is a symbol to which different traditions ascribe positive or negative connotations depending on whether the single point of the star is facing up or down. But who's to say? You decide. This layout may be used to understand internal and external forces at play on the issue that is the basis for the question. Lay all cards out facedown and reveal them in the same sequence.

1. What force has created or is defining the issue in question.
2. What your intuition and feelings are telling you about the issue.
3. The external forces, positive or negative, that are at play.
4. The internal conflict at play.
5. The potential outcome if the seeker's current course of action remains unchanged.

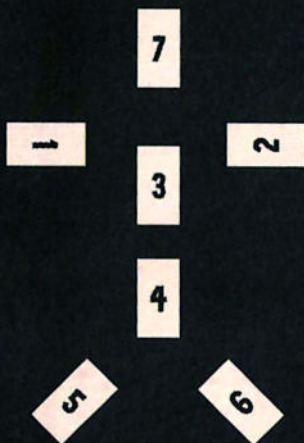


## THE HARVEST MAN

This is another multi-card layout that can provide insight into a specific question or just give a read on the seeker's current circumstances. For some, this configuration may also embody a change in luck, as in a bountiful harvest following an unfruitful season. Lay the cards out facedown and turn them over in the same sequence. (For cards 1 and 2, if the top of the card faces out from the man, the card is considered upright; if facing in, it is reversed.)

1. The influence of the past on the current situation.
2. The present as it relates to the issue in question.
3. Future developments that will come to bear.
4. A potential path for achieving the seeker's desired outcome.
5. The positive or negative influences of other people.

6. Obstructions or hidden influences at play.
7. The likely outcome if the seeker's current course of action remains unchanged.





LOVE



the WOODS



NATURE



BOOK



FRIENDSHIP



EGG



CAT



CELEBRATION



FORBIDDEN



## ABOUT THE FILMS

The films in this deck were chosen because they each have some sort of eerie resonance or creepy power, even while ranging in tone from serious to less so, and in vintage from foundational to fairly recent. These are not meant to represent the fifty best or greatest horror films. Paraphrasing *The Simpsons*, that kind of list always amounts to the list maker saying, "Hey, you, let's fight!" and everyone else replying, "Them's fightin' words!" We hope the deck may also serve as a viewing oracle: Draw a card on a quiet Friday night, dim the lights, and watch the film your deck has foretold.



## THE CARDS



ANIMAL

 **ANIMAL** 

## **ISLAND OF LOST SOULS**

**DIRECTED BY ERLE C. KENTON (1932)**

***“What is the law?”***

When dealing with others, assuming one's superiority can lead to cruelty or, worse, the exertion of power by fear or force. The feeling that one is or knows better than anyone else can be mitigated through empathy—recognizing what we have in common with one another. Aren't we all hopeful animals, in some form?

**UPRIGHT:** What rules apply here? Must they be obeyed?

**REVERSED:** Instinctive energy need not be impulsive, though it can be.





# BOOGYMAN

# **BOOGEYMAN**

## **HALLOWEEN**

**DIRECTED BY JOHN CARPENTER (1978)**

***“There’s no such thing.”***

Is something bearing down on you—some inexplicable, seemingly unstoppable problem—and you’re struggling to understand why? Sometimes our behavior shapes our circumstances; other times the Shape just comes for us, a menace popping up out of the shadows, again and again, just when we think the coast is clear.

**UPRIGHT:** Confront the situation head on.

**REVERSED:** Escape and avoid for now. Be ready the next time.



Book

## **BOOK**

# **THE BABADOOK**

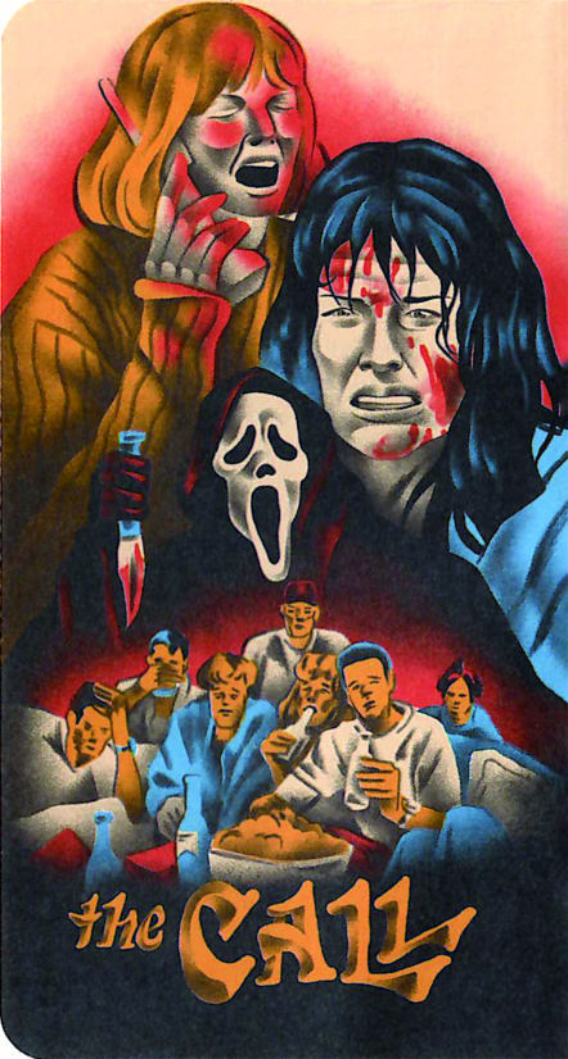
**DIRECTED BY JENNIFER KENT (2014)**

*“You’ll see him if you look.”*

Books are portals that can take us to other worlds and let us inhabit the consciousness of the characters found in their pages. But does the door open both ways? What, or whom, might we let in? Made manifest, a bad idea cannot be destroyed or denied; it will pop up again. But nothing can be changed until it is faced.

**UPRIGHT:** What can you read between the lines?

**REVERSED:** Will turning the page open Pandora’s box?



# *The* CALL



## **THE CALL**

### **SCREAM**

**DIRECTED BY WES CRAVEN (1996)**

***“You should never say,  
‘Who’s there?’”***

You probably want to let it go to voice-mail. Nothing good ever comes from an unexpected call from an unknown number. Self-awareness does not always constitute self-defense. Ironic distance can provide the illusion of safety—can what you reframe really hurt you? The corrupt can’t resist congratulating themselves. Bad news and misdirection can cut us to the quick if we give it half a chance.

**UPRIGHT:** Turn your ringer off.

**REVERSED:** If people can’t get ahold of you, will they stop calling?



CAT



## CAT PEOPLE

**DIRECTED BY JACQUES TOURNEUR (1942)**

*“I like the dark. It’s friendly.”*

No one can help being who they are. Self-awareness is important, but using it to repress our true feelings can lead only to misery. Fellow travelers may see past our public, performative airs and sense a kindred spirit, even as we seek cover in shadow. Passionate feelings and heated emotions can reveal our true nature. Is this really something to be feared?

**UPRIGHT:** Embrace your hunting instinct. Focus on the world outside.

**REVERSED:** Curl up and be comfortable in your own space.



CELEBRATION

## CELEBRATION

### CARRIE

**DIRECTED BY BRIAN DE PALMA (1976)**

***“They’re just trying to trick me again, I know.”***

It can be easy to find ourselves pushed beyond our personal limits, especially when drenched in a bucketful of others' cruelty and ignorant misjudgment. Venturing out with a sense of optimism comes with the risk of bitter disillusionment, and we may find ourselves lashing out, even at those who've tried to help us all along. A celebration can turn into a nightmare.

**UPRIGHT:** Practice self-care. Avoid over-extending yourself.

**REVERSED:** Nothing ventured, nothing gained.





# CHILDREN OF THE NIGHT



# CHILDREN OF THE NIGHT

## DRACULA

**DIRECTED BY TOD BROWNING AND  
KARL FREUND (UNCREDITED) (1931)**

*“What music they make.”*

Listen to them, your kindred spirits, those of similar habits and haunts who share your tastes and enthusiasms. Many creatures—humans, bats, wolves—have evolved as social animals who benefit from close bonds that go beyond even the blood ties of immediate relatives. Roam with your pack. It's good for the soul.

**UPRIGHT:** Make it a night to remember.

**REVERSED:** Rest. Conserve your energy until the time is right.



COMBINATION

## COMBINATION

### THE FLY

**DIRECTED BY DAVID CRONENBERG (1986)**

***“Most people would give anything to be turned into something else.”***

In our closest relationships, we can sometimes take on each other's habits and quirks—even start to resemble each other—without realizing it. This can be for better, or for worse. Some take comfort in feeling inseparable, in the ultimate union. Others find it a little creepy.

**UPRIGHT:** We help each other be human.

**REVERSED:** Be afraid. Be very afraid.



CURSE

## CURSE

### RINGU

DIRECTED BY HIDEO NAKATA (1998)

*“Everyone’s fear just takes on a life of its own.”*

How does a curse begin, and how does it spread? The deeper and darker the well of emotions from which it springs, the more powerfully transmissible it can become. Why not pop in the tape and press Play? Sometimes we secretly welcome the worst. But are we ready to do what we must before it comes crawling for us?

**UPRIGHT:** No good can come of this.  
Steer clear.

**REVERSED:** See for yourself. Satisfy your curiosity.





DANCE

## DANCE

# SUSPIRIA

**DIRECTED BY DARIO ARGENTO (1977)**

***“Bad luck isn’t brought by broken mirrors, but broken minds.”***

For all its startling beauty, dance practiced at the highest level can be uncompromisingly brutal, an assault on the bodies and minds of the dancers delivered by teachers who are akin to a coven of sadists. It's a fallacy that art must come from suffering. But if a pursuit does prove difficult in the extreme, look for a lesson in the difficulty itself.

**UPRIGHT:** Find inspiration in the commitment of others.

**REVERSED:** Let your own creative impulses color your activities.



# The DEEP

## THE DEEP

### JAWS

**DIRECTED BY STEVEN SPIELBERG (1975)**

***“You’re gonna need a bigger boat.”***

Experts and authorities can prove unreliable, especially when their status, reputation, or self-regard factor into their actions. When made aware of a deeper problem lurking below our surface perceptions, the first instinct may be to seek such help. Even so, it may ultimately be up to us to blow this thing out of the water.

**UPRIGHT:** Preparation is key, your own preparation most of all.

**REVERSED:** No better way to get your feet wet than to dive right in.



DEVIL



 **DEVIL** 

## HÄXAN

**DIRECTED BY BENJAMIN CHRISTENSEN (1922)**

***“Isn’t superstition still  
rampant among us?”***

Doing as you will, free of social restriction, feels like something worth believing in. But even lore and faith seem to require a figure who can bear responsibility or whom we can blame for our misbehavior—at any rate, things certainly seem more entertaining when they’re around. In the end, though, we must settle our own accounts.

**UPRIGHT:** As long as you are not hurting anyone, let it rip.

**REVERSED:** Are the restraints you perceive actually a blessing in disguise?



DINNER

 **DINNER** 

## **THE TEXAS CHAINSAW MASSACRE**

**DIRECTED BY TOBE HOOPER (1974)**

***“The events in the world are not  
doing much either to cheer one up.”***

Maybe you do want to look closely at how the sausage is made. If you make a steady diet of the brain-stunningly awful aspects of life around us—through the news, social interactions, interpersonal conflicts—you’re sure to find that what you’re feeding yourself is actually all-consuming. Don’t let it eat you up.

**UPRIGHT:** You are what you eat. Focus on sustainable options.

**REVERSED:** Variety is the spice of life.



## DREAMS

# A NIGHTMARE ON ELM STREET

DIRECTED BY WES CRAVEN (1984)

*“Everybody’s got to dream.”*

The weird jumble of dream logic can feel beyond our control, almost as though someone else is pulling the strings. It can be unclear where we are or how we’ve arrived there. But a surreal turn can cue what’s really happening—and a lucid chance to turn our back on the stuff of nightmares.

**UPRIGHT:** Dreams tell stories. Listen.

**REVERSED:** It’s only a dream.





EARTH



# NOSFERATU

**DIRECTED BY F. W. MURNAU (1922)**

***"Here begins the land of phantoms."***

Staying connected to where we come from can offer feelings of safety and comfort when we wander. A tangible element we can carry with us can be nourishing, and bring with it a centered sense of self as we strike out into unfamiliar environments. Keeping home close to the heart insulates us from hostile energies, especially when we are subject to being cast in a harsh light.

**UPRIGHT:** Remember where you came from.

**REVERSED:** New environments bring new opportunities.



EGG



# ALIEN

**DIRECTED BY RIDLEY SCOTT (1979)**

***“Oh god, it’s moving  
right towards you!”***

It's not always clear that we're only at the beginning of a situation. The stranger the circumstance, the less able we are to predict the way it can evolve over time, with potentially shocking results. Gut-wrenching decisions may be forced upon us when we have limited means with which to respond. But any new encounter, no matter how awful, can prove to be a crucible that helps us recognize our inner strength.

**UPRIGHT:** Take care when peering into the unknown.

**REVERSED:** Living in fear may limit your potential.



ESCAPE



## **ESCAPE**

### **PAN'S LABYRINTH**

**DIRECTED BY GUILLERMO DEL TORO (2006)**

***"A long time ago, in the  
underground realm, where  
there are no lies or pain."***

Finding refuge in stories is one of the defining characteristics of being human. Sometimes we tell ourselves stories to live through dark or dangerous times. Folklore and fairy tales—the realms of fairies, fauns, pale monsters, tests, and trials—can be especially powerful, told and retold over great spans of time, as real as we want them to be.

**UPRIGHT:** Let yourself daydream.

**REVERSED:** Stay focused on where you are.



EXPERIENCE

## EXPERIENCE

# HELLRAISER

**DIRECTED BY CLIVE BARKER (1987)**

***“We have such sights to show you.”***

In an all-or-nothing culture that feeds on extremes—in which everything is the absolute best or the abject worst—it might be tempting to go many steps beyond. Can any mere mortal's taste match the appetites of the explorer hellbent on pushing limits yet unknown to most?

**UPRIGHT:** Is it really worth it?

**REVERSED:** Intensity can be its own reward.



FACE



# EYES WITHOUT A FACE

**DIRECTED BY GEORGES FRANJU (1960)**

***"You're more beautiful than ever."***

At what cost are we concerned with the judgment and attention of others? Are we saving face for ourselves or for those close to us? Mirrors can be blackened, reflections averted, but we are who we are, and only by seeing ourselves truly can we be set free.

**UPRIGHT:** Scars are earned. Don't hide them.

**REVERSED:** Learn something by seeing yourself through someone else's eyes.





FAMILY

## FAMILY

# HEREDITARY

**DIRECTED BY ARI ASTER (2018)**

*“You know you were  
her favorite, right?”*

Every family has its favorites, and the hopes and expectations of older generations are often invested in the young. These designs can be made explicit, as if presented in a diorama, or our actions may be driven by a more secretive ritual. Nature? Nurture? It can be difficult to disentangle our own agency from the influence of kin.

**UPRIGHT:** Strive to live up to expectations.

**REVERSED:** A crowning achievement can bring its own heavy responsibility.



FATE



## IT FOLLOWS

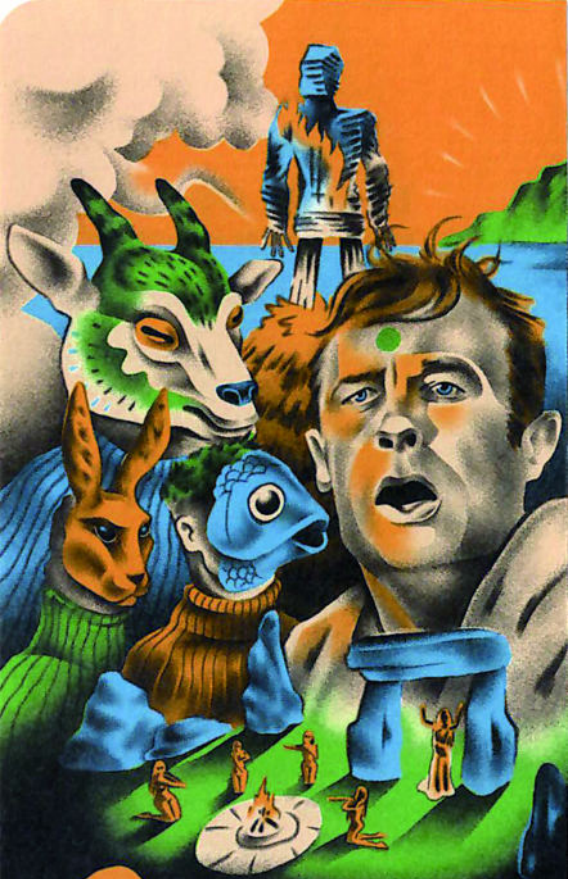
**DIRECTED BY DAVID ROBERT MITCHELL (2014)**

*“Whatever helps it get close to you.”*

The actions of others can set things in motion toward you, unstopably, so that your only agency is in how you handle the situation. There is no way to avoid it, no opting out. It's coming for you whether you like it or not. You see this with a disturbing focus even if those around you cannot. What can you do?

**UPRIGHT:** Determine your own fate.

**REVERSED:** What will be, will be.



FERTILITY?



## FERTILITY

# THE WICKER MAN

DIRECTED BY ROBIN HARDY (1973)

*“Please come say, ‘How do?’”*

Self-righteousness can lead us down a path, largely of our own making, that can be personally disastrous. Remaining open to cultural and spiritual differences creates the possibility of understanding and connection with others, and can help avoid outcomes rooted in foolish judgment. Rituals, be they personal or social, may be productive in ways not immediately apparent.

**UPRIGHT:** The energy is coming to you. Stay open to new ideas.

**REVERSED:** The energy is coming from you. Don't be afraid to stoke the fire yourself.



# FIRE



# FRANKENSTEIN

JAMES WHALE (1931)

***“RRRRRRRAAAAARRRRR!”***

It wasn't your decision to burn everything down. Misunderstanding, miscommunication, assumption of the worst, fear, ignorance—this is the kindling. And while it can take a village to really stack all of that up, once one person puts a torch to it, it'll all end in flames. Consider, though, that fire can also bring rebirth—an ash-nourished forest grows again—and mark a new beginning.

**UPRIGHT:** Let it all come down. Something new will arise.

**REVERSED:** Dig in. Defend your castle from its stony keep.



FLIGHT



## THE WITCH

**DIRECTED BY ROBERT EGGERS (2015)**

*“Wouldst thou like to live  
deliciously?”*

Freedom can come with acknowledging who you are, and how you want to be. Maybe you really are who everyone thinks you are. Find like-minded individuals who offer support, comfort, and community. Slip free of restrictive earthly bonds and let your spirit soar.

**UPRIGHT:** Go for it. Indulge yourself.

**REVERSED:** Do the risks outweigh the rewards?





FORBIDDEN

 **FORBIDDEN** 

## **CANDYMAN**

**DIRECTED BY BERNARD ROSE (1992)**

*“Candyman, Candyman,  
Candyman, Candyman . . .”*

The truth of a matter does not depend on our belief in it, or whether we take it seriously. Some of the harshest outcomes in a situation may come for those who approach it dismissively. It can be tempting to keep a cognitive distance, especially from horrible circumstances, but we may do so at our own peril.

**UPRIGHT:** Proceed with caution.

**REVERSED:** Test the limits.



FRIENDSHIP

## **FRIENDSHIP**

# **AN AMERICAN WEREWOLF IN LONDON**

**DIRECTED BY JOHN LANDIS (1981)**

***“Has it occurred to you that it might  
be unsettling to see you arise from the  
grave to visit me?”***

Shared experiences, especially traumatic ones, can help forge bonds of friendship. Our friends often know us better than anyone, even when we experience dramatic transformations. It can feel as much like a curse as a blessing to have someone see you as you really are. Recognize, however, that even a friend's best-intentioned guidance may be shaded by an ulterior motive.

**UPRIGHT:** Seek counsel from those who know you well.

**REVERSED:** Stick to the road you're on.



GENIUS



## GENIUS

### RE-ANIMATOR

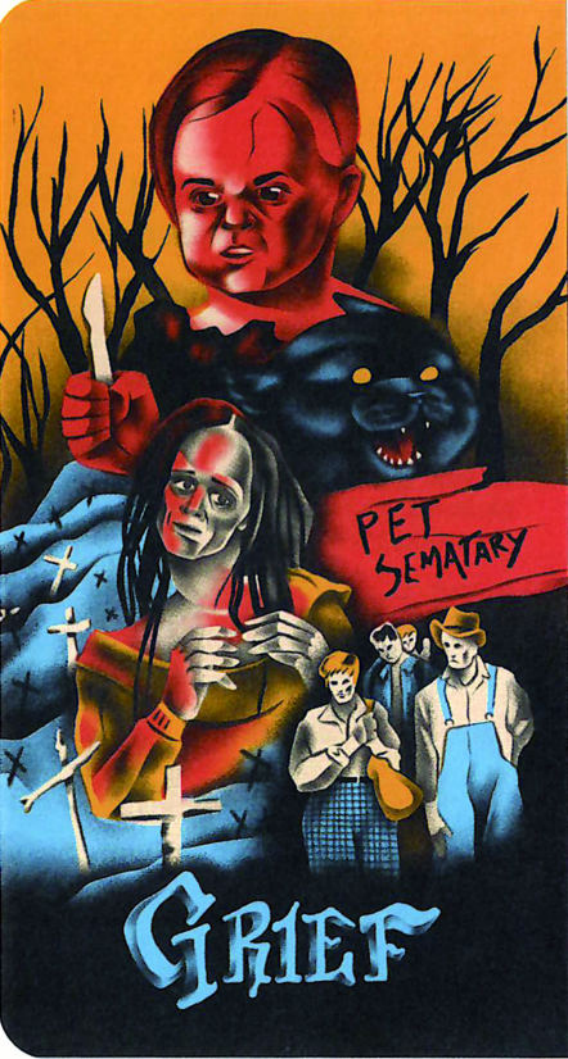
DIRECTED BY STUART GORDON (1985)

*“Cat dead, details later.”*

Just because you *can* do something, doesn't mean you *should*. Intelligence comes in many forms. You can be brilliant in some ways, and less so in others. Forging ahead without considering potential outcomes can create a situation where things go to pieces, possibly with horrifying results.

**UPRIGHT:** Slow down. Keep your head on your shoulders.

**REVERSED:** Move fast and break things.



PET  
SEMATARY

GRIEF

## **GRIEF**

### **PET SEMATARY**

**DIRECTED BY MARY LAMBERT (1989)**

*“Darling.”*

It can be hard to recognize that, sometimes, an end is better. Grieving a loss can drive us to do things we would never consider otherwise. Things that we know, that we've even seen, result in terrible outcomes. Revisionist thinking can take hold in a place somewhere between optimism and despair.

**UPRIGHT:** It's okay to let go.

**REVERSED:** Hang on, just a little longer.



HARVEST

 **HARVEST** 

## **CHILDREN OF THE CORN**

**DIRECTED BY FRITZ KIERSCH (1984)**

***“We want to give you peace.”***

Sharing a commitment to a cause, especially one that might seem a little corny to an outlander, can really bring a group of people together. Sure, the temptation to demonstrate that you are the truest believer can turn to bloodsport, with a cutthroat response to those of shaky faith. But if the harvest is good, it can be worth all the effort.

**UPRIGHT:** Working together can bring great reward.

**REVERSED:** When in conflict, as you sow, so shall you reap.





HELP ME

 **HELP ME** 

# **THE EXORCIST**

**DIRECTED BY WILLIAM FRIEDKIN (1973)**

*“What’s wrong with me?”*

It can be really hard to ask for help, especially when we are struggling. We may even act outwardly as though help is the last thing we want or need—or resort to awful behavior to repel those coming to our aid. But a cry for help can reveal itself even while unspoken, if those around you can read the signs.

**UPRIGHT:** Have faith in others. Ask for help.

**REVERSED:** Stick it out on your own. Transformation is not always a bad thing.



HUNGER

 **HUNGER** 

## **NIGHT OF THE LIVING DEAD**

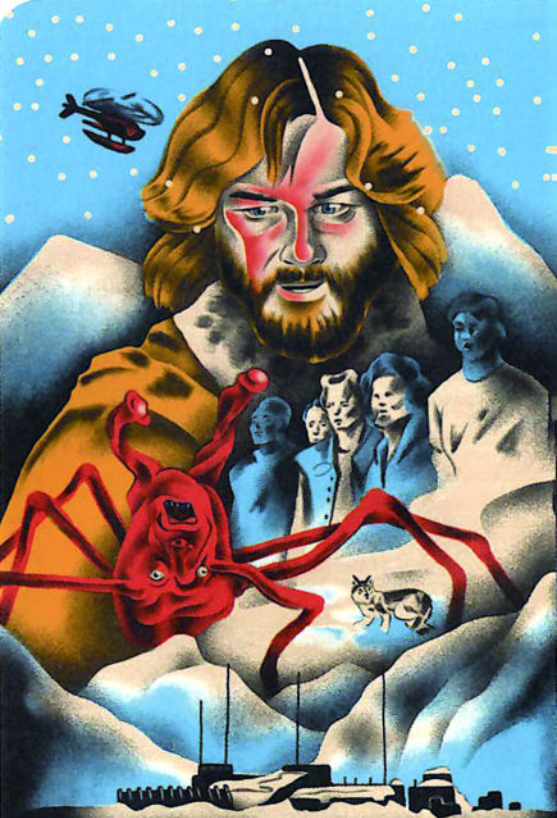
**DIRECTED BY GEORGE A. ROMERO (1968)**

***“They’re coming to get you.”***

Sometimes it may feel like everyone wants a piece of you. The appetites of others can limit your freedom, leading you to create personal barricades. But beware: A “safe” space can become as much a trap as a refuge if you don’t take heed of whom you let inside.

**UPRIGHT:** If you don’t take care of yourself, you can’t help others.

**REVERSED:** Not everything is your problem to solve.



ICE





# THE THING

DIRECTED BY JOHN CARPENTER (1982)

*“It’s weird and pissed off,  
whatever it is.”*

A difficult or unforgiving environment can play a major role in our health and sense of well-being. It can limit and control our behavior, as well as the actions of those around us. Harsh circumstances can allow bad energies to mutate and thrive in the extreme. Only by identifying a problem can we have any chance of dealing with it, or at least keeping it from spreading.

**UPRIGHT:** Band together to stay warm. Resist negative forces.

**REVERSED:** Who can you really trust? Keep cool and stay solo.



ILLNESS

## ILLNESS

### CUJO

**DIRECTED BY LEWIS TEAGUE (1983)**

***“Who let the monster out  
of my closet?”***

An illness or other life disruption can be restricting, making us feel confined by limitations it has imposed. Being in its grip can also drive out-of-character behavioral changes. It's important to keep compassion for ourselves and others who may be struggling, but it's also vital to protect ourselves from harmful situations that are beyond our control.

**UPRIGHT:** Prioritize your own needs in difficult times.

**REVERSED:** Is there an opportunity to help someone else?



WATCH  
TV

CONSUME

BUY

SUBMIT

CONFORM

LIES

 **LIES** 

## **THEY LIVE**

**DIRECTED BY JOHN CARPENTER (1988)**

***“Take a look.”***

In dark times, it can feel like everything is built upon a web of lies, with even simple social interactions dependent on a strategic hiding of the truth. The reality of the situation may be right in front of our eyes, if only we are able to see things as they are. But it can feel right to resist a radical change in perspective. We may even fight against it, inexplicably, at comedic length.

**UPRIGHT:** Things are not as they seem. Question authority.

**REVERSED:** What role might you play in the current arrangement?





LOVE

 LOVE 

**BRIDE OF  
FRANKENSTEIN**  
**DIRECTED BY JAMES WHALE (1935)**

*“Friend? Friend?”*

What does it mean to be made for each other? The impulse to connect with others—strangers, villagers, a special someone—is in its purest form the virtuous, ethical basis for participation in human society. That this hopeful impulse may not be reciprocated, may even be rejected, can be a source of great pain.

**UPRIGHT:** Approach social interactions with an open heart.

**REVERSED:** Acknowledge that difference can create distance.



**MASK**



## FRIDAY THE 13TH

DIRECTED BY SEAN S. CUNNINGHAM (1980)

*“Who are you?”*

Who is anyone, really? Behavior and demeanor can disguise an identity as well as any mask. Those with an agenda may be those we least suspect, especially if we encounter them in a jovial atmosphere or scenic circumstances. If deception is revealed, it may come in a sudden piercing moment of recognition: We had known the truth all along.

**UPRIGHT:** Be wary of misdirection. The signs are there to be seen.

**REVERSED:** Mistrust is repaid in mistrust.



MIDNIGHT



## MIDNIGHT

### GREMLINS

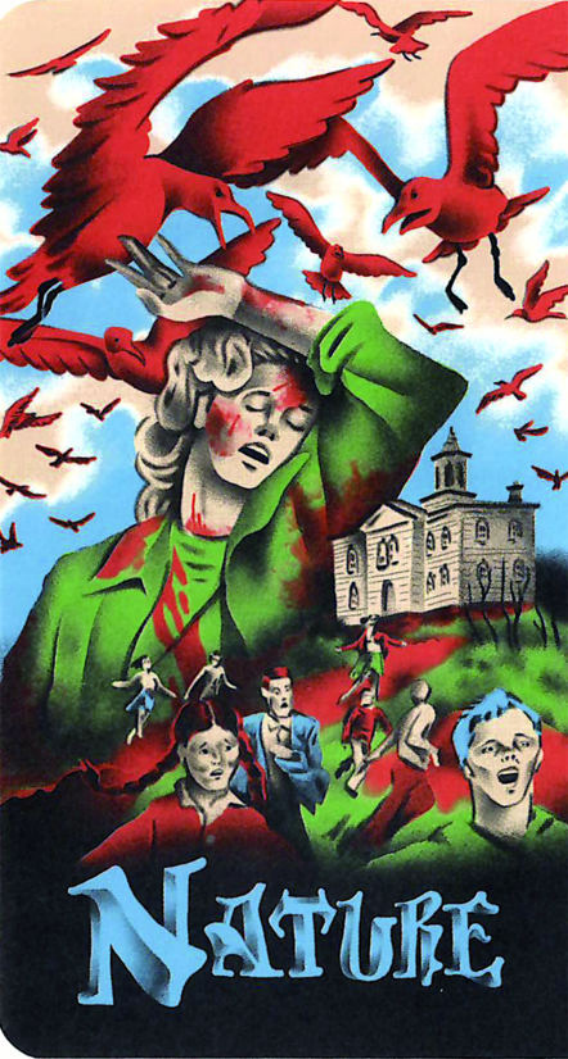
DIRECTED BY JOE DANTE (1984)

*“You didn’t listen.  
And you see what happens?”*

Some rules are made to be followed, and doing so can make the difference between a sweet circumstance or quickly multiplying elements of chaos. Timing can be everything. If things take a turn for the worse, it can be helpful to shine a light on the problem rather than let it fester in the dark. In times of festivity, be mindful in your gift giving, and remember that personal experience can make holidays challenging for some.

**UPRIGHT:** Take comfort in doing what’s responsible.

**REVERSED:** What’s your equivalent of a midnight snack?



NATURE



## THE BIRDS

**DIRECTED BY ALFRED HITCHCOCK (1963)**

***"They're coming! They're coming!"***

Problems of a feather may flock together, and while just one may seem manageable, if many descend upon us simultaneously, we can feel beset by an irresistible force of nature. When complications peck and scratch at us from all sides, it can be hard to know where to turn or what to do. But take comfort that as suddenly and mysteriously as a flurry of problems can arise, their departure can be equally abrupt.

**UPRIGHT:** Actively meet each situation as it comes.

**REVERSED:** Nature will take its course regardless.



# NEIGHBORS

## NEIGHBORS

### ROSEMARY'S BABY

DIRECTED BY ROMAN POLANSKI (1968)

*“This is really happening!”*

How well do we really know our neighbors (or flatmates, or coworkers . . .), and how much do they know about us? Is it possible that they see us playing a role in the design of their lives of which we're unaware? Are their secret ambitions born of our deception or ignorance? Trust your senses. You can tell a lot about someone by looking into their eyes.

**UPRIGHT:** This is no dream. There really is a plot afoot.

**REVERSED:** It's nice to be needed. Embrace your role in the community.





# OBSSESSION

## NEIGHBORS

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# OBSSESSION

## **OBSESSION**

# **THE PHANTOM OF THE OPERA**

**DIRECTED BY RUPERT JULIAN, WITH  
(UNCREDITED) LON CHANEY, ERNST  
LAEMMLE, AND EDWARD SEDGWICK (1925)**

***“I have brought you here—five cellars  
underground—because I love you!”***

Passionate feelings can make us lose all perspective. Structuring a whole life around something, or someone, can draw others into high drama that exists only in the gothic theater we've constructed in our own mind. When we force others to play roles they would rather not explore, expect disaster. Perfect plans and chandelier-high hopes crash the hardest.

**UPRIGHT:** Dial it down. Hype usually leads to disappointment.

**REVERSED:** By the music of your design, this will be a triumph.





*the* OTHER SIDE



## THE OTHER SIDE

# POLTERGEIST

DIRECTED BY TOBE HOOPER (1982)

*“Where are you?”*

Envisioning how different our lives might be if we take or don't take an action is like projecting two distinct states of being—we're on one side or the other, depending on the decision we've made. In this it can be helpful to find a guide. If the decision stems from an immediate problem, look for underlying causes without getting distracted by surface signifiers.

**UPRIGHT:** There is unfinished business to be handled.

**REVERSED:** Move on. Be at rest.



BATES  
MOTEL

NO VACANCY

SHOCK

 **SHOCK** 

## **PSYCHO**

**DIRECTED BY ALFRED HITCHCOCK (1960)**

***“I just want to make a change.”***

While we generally consider ourselves to be playing the lead role in the film of our lives, we are also part of a larger story in which others' actions may spin the narrative in unexpected directions. This can be a real shock, a violin shriek of the nerves. Things may change dramatically, especially when you least expect it.

**UPRIGHT:** Don't let your guard down.

**REVERSED:** Everything's fine. Relax. Take a shower.



SUSPICION

## SUSPICION

# INVASION OF THE BODY SNATCHERS

DIRECTED BY PHILLIP KAUFMAN (1978)

*“Don’t be trapped by old concepts.”*

There are times when it can feel like everything—those around us, even society at large—is changing at a disorienting pace, a cosmic disorder introduced to the way we thought life would always be. Holding on to our individual perspective can be exhausting, and the temptation to “give in” can be overwhelming. Is this new way of thinking really so bad, just for being new?

**UPRIGHT:** Keep a wary eye on how things are evolving.

**REVERSED:** Sleep on it. It may all seem less complicated in the morning.





TRAP



## GET OUT

DIRECTED BY JORDAN PEELE (2017)

*“I mean, I told you not to go into that house.”*

Reluctance to disturb social norms in unfamiliar situations can lead to peril. It can be awkward to remove yourself from circumstances that feel wrong, and it's easy to doubt your own judgment. It feels right to give people the benefit of the doubt, and exhausting to do otherwise. But others may be counting on your sense of propriety, waiting to sink you into the depths of their own schemes.

**UPRIGHT:** Take the advice of a trusted friend. It helps to have an outside perspective.

**REVERSED:** Trust your instincts. You know when something's wrong.



TRICKSTER

## TRICKSTER

### IT

LIMITED SERIES DIRECTED BY  
TOMMY LEE WALLACE (1990)

*“I’m everything you  
were ever afraid of.”*

Appearances can be deceiving, and playful-seeming mischief, especially if coded as harmless, can be fueled by a subterranean animus. No one is ever “just kidding.” Bright, distracting balloons can hide a toothy maw. A figure as old as time, the trickster will use our own thoughts and fears against us if they can.

**UPRIGHT:** Be mindful of manipulation as you proceed.

**REVERSED:** How is your own mindset framing the situation?



TWINS





## THE SHINING

DIRECTED BY STANLEY KUBRICK (1980)

*“Come play with us.”*

Consider the space you are inhabiting and the effect it has on you and others. Good energy may be neutrally arrived at, or the result of effort. Bad energy may be inbuilt, a curse deeper than a hexed carpet pattern. There are two ways to approach most situations, related but individual. The solution need not be as dull as all one or the other.

**UPRIGHT:** Emphasize work.

**REVERSED:** Emphasize play.



WARRIOR

## **WARRIOR**

# **EVIL DEAD II**

**DIRECTED BY SAM RAIMI (1987)**

***“Groovy.”***

Sometimes we can be our own worst enemy. But when things get out of hand, we can also surprise ourselves by tapping inner resources to become an unlikely hero. When the forces allied against you seem unfathomable, even mockingly so, grit and determination can win the day. Be mindful that overcoming one set of obstacles can transport you to a whole other world of complication.

**UPRIGHT:** Saw your way through immediate problems.

**REVERSED:** Stop fighting it. If you can't beat them, join them.



WATER



# **CREATURE FROM THE BLACK LAGOON**

**DIRECTED BY JACK ARNOLD (1954)**

***“We’ve just begun to learn about the  
water and its secrets.”***

Are people intruding on your personal space, like an invasive species? Is your long-established sense of comfort and equilibrium being disturbed by interlopers who don’t understand the disruption they bring? Thriving in your own environment can depend on being able to ignore distractions, even enticing ones, that risk muddying the home waters.

**UPRIGHT:** Focus on your established routines.

**REVERSED:** Well, what have we here?





Wonder  
of the World

## WONDER OF THE WORLD

# KING KONG

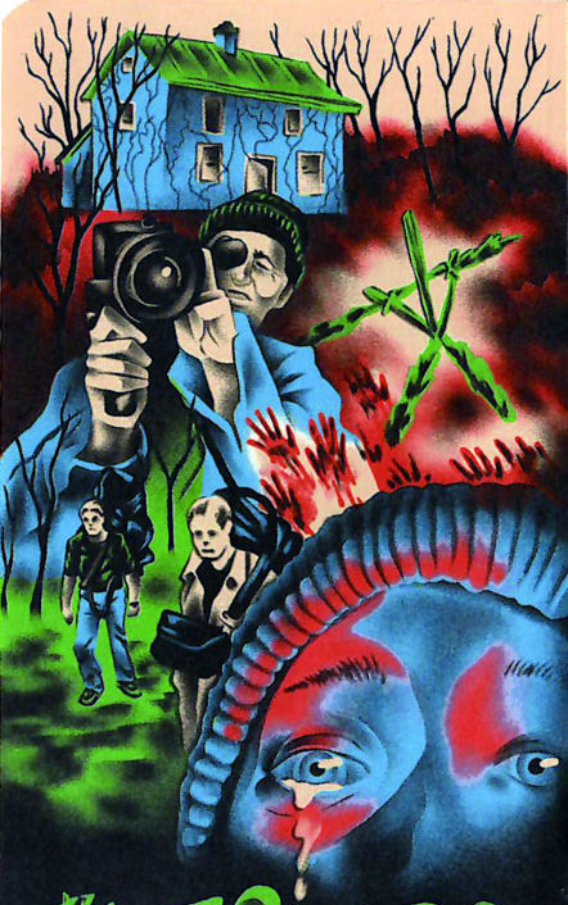
DIRECTED BY MERIAN C. COOPER AND  
ERNEST B. SCHOEDSACK (1933)

*“I’m going to show you the greatest thing your eyes have ever beheld.”*

Focus on what makes you special. Everyone has unique qualities, and you do too. Proclaim your individuality—shout it from the rooftops! Show the world what only you can do. While attracting attention may lead to misunderstanding and others trying to take you down, bravery can bring admiration and even spark wonder.

**UPRIGHT:** Fortune favors the bold.

**REVERSED:** Overconfidence can bring a tragic ending.



*the* **WOODS**

## THE WOODS

# THE BLAIR WITCH PROJECT

DIRECTED BY DANIEL MYRICK AND  
EDUARDO SÁNCHEZ (1999)

*“It’s like a totally filtered reality.”*

Reliance on technology can make it easy for us to overestimate our abilities, and may embolden us to cavalierly venture into situations we probably should avoid—or have even been warned about. If such devices fail us, or we kick them away in frustration, we can find ourselves in unfamiliar, unforgiving terrain. In this case, do we focus on the forest or the trees to find our way?

**UPRIGHT:** It’s the overall picture: the forest.

**REVERSED:** The details are the key: the trees.

