

## THE '11-11 INTERACTION'

The beginning of “modernity” isn’t easy to pin down. The historians of the 16<sup>th</sup>-18<sup>th</sup>C may have had a sense of the importance of Copernicus’ revolution & Descartes’ systematic doubt, but the overall Western world didn’t self-perceive its “modernity” until scientific advance had taken sufficient root to allow technology to flower into the industrial revolution (1760-1840), in the midst of which William Herschel discovered ‘11 Uranus’, the planet that became linked to scientific & technological advance. Into the 20<sup>th</sup>C, this (now) self-acknowledged “modernity” proved its momentum by virtue of the reactions that rose against it... the “post-modernists” forced themselves onto the 20<sup>th</sup>C stage declaring that “(modern) meta-narratives”, such as “scientific progress”, deserve, as (ancient) religions still deserve, a course in systematic doubt. Although the claim, “the 21<sup>st</sup>C world is post-modern”, is somewhat hyperbolic, it isn’t going too far to claim that only the craziest scientists (can’t)-won’t see the double-edged nature of science’s “meta-narrative”. Taken as a 500yrs “plot”, science & technology appear to have ‘11 tricked’ humanity into the view that it was fast-tracking to Utopia when, in fact, the Fates had long been arranging for our rendezvous with Dystopia’s acid-belly.

The trouble with the “post-modern” answer to “modernism” is that there is no change of psychological function. When one tries to ‘fight air with air’, s/he succumbs to a new “meta-narrative” that goes by the title, “intellectual slanging match”. There is a capacity in ‘11’ to insulate itself from the other (3) functions of consciousness and to dismiss the need for their contribution. If, dear reader, you have some development of your intuition, you will quickly connect what we are saying here to the myth of the womb-stuffing sky god, Ouranos. Having an ‘11-11 interaction’ in your natal chart (or undergoing one of the 4 Uranus-to-Uranus transits that occurs in all long lives) can be taken as a warning not to ‘short-circuit’ yourself into a quick-fix mentality... but, of course, dear reader, you will be laughing now because doesn’t this very essay have the intention of giving you a quick-fix to your (respective) tricky ‘11-11 predicament(s)’?

Longstanding readers of FA know that we go a step beyond Jung’s picture of a “collective unconscious” insofar as we see, in addition to a ‘12 collective unconscious’, an ‘11 collective supraconscious’ that is as “tricky” as ‘12’ is “confusing”. ‘11’ likes to trick us into believing that we can see the ‘whole’ from above but, as Godel made clear, we can only see something incomplete e.g. an ‘11 group’ can provide a ‘collective-ish’ experience but, when push comes to shove, the ‘group’ has an “eccentring” effect that, in turn, places it to the (out)-side of the ‘full collective’. A corollary follows: ‘11’ tricks individuals into the view that “eccentricity” promotes “individuality”. OK, ‘11-11’?...

Rolling back a cycle of Uranus from its (most recent) 1996-2003 transit through Aquarius, we land in one of humanity’s grim decades, 1912-1919. WWI turned out to be the epitome of ‘11’s quick-fix-“we’ll-be-home-by-Xmas” craziness. (It was also the mini-generation to which our director example, Orson Welles, belongs, a director who had to deal with his own ‘11 craziness’, especially during his Uranus-square-Uranus: see below). Although it took 5 years of Uranus in Aquarius for the Twin Towers to be attacked (that, in any case, was a 2<sup>nd</sup> attack), the world would watch a repeat showing of the quick-fix-movie, “Home by Xmas” (we did see a pre-Xmas victory of sorts, but the longer war tells a very different tale). We don’t subscribe to any mutually exclusive view of ‘9/11/2001’... we go along with the astrological consensus that it was primarily

an expression of '10 Saturn' opposing '8 Pluto', yet we are not so "reductive" that we don't see the contribution of Uranus in Aquarius. In both WWI & 9-11, the world was shocked that long-standing trading links between nations, links that appeared to unite the world, did not. And, so, historians would call WWII, the "last battle of WWI", and the world then realized its need to solve its 'part-collective vs. full-collective' paradox. In quick-fix time, the "United Nations" became the world's silliest oxymoron.

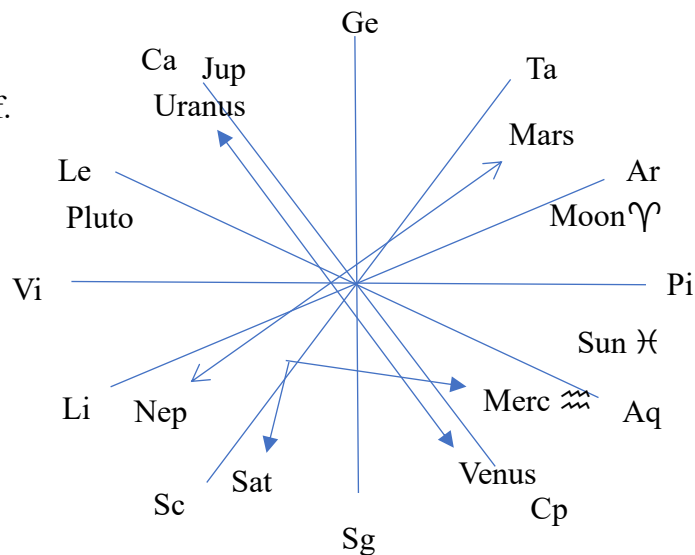
This line leads us to another (of many) paradoxes that link to '11's interaction with '11'... Aquarius is known as a "fixed" sign and, as such, astrologers, without any controversy, link it to unchanging ideals; yet, Uranus is linked to its apparent opposite, "(sudden) change". So, what is going on here? Most astrologers will answer that '11' links to the static laws & patterns that hide behind the flux of the world and, therefore, the subjective experience of "sudden change" coinciding with '11's influence means that the experiencer had been incorrectly assuming permanency to something that is changeful or vice versa. The example, par excellence, was 1918's observed affirmation of Einstein: space isn't absolute... space curves relatively through/with/into time.

Two decades might have passed since '11 Uranus' (most recently) transited the sign that it "rules", '11 Aquarius' (1996-2003), but the 'developmental astrologer' still needs to consider it because, sooner or later, s/he will be reading charts for clients who are now in their twentysomethings, a decade wherein "collectivizing" psychodynamics can be considerable. Further, over the next two decades, this (mini)-generation will be challenged by the transiting conjunction of Pluto to their respective natal placements of Uranus (let's not forget that another 1/6<sup>th</sup> of the world's population is dealing with natal or transiting Uranus in their 11<sup>th</sup> houses). While, on the one hand, the astrologer might worry over '11-11-ers' who are 'doubly fixed' to an ideology, on the other hand, the astrologer may find that s/he must first deal with the ideological aspect of astrology itself. Might it be best for the individual who is suffering some kind of '11-11 mis-hap' to be discouraged from listening to astrologers, psychological or otherwise?

The Freudastrological answer to the question just posed is, "yes, an emphatic '11' is ever running the risk of discounting the tardiness of psychological development and seeking the quick fix that is hoped for in a chart reading". The complaint follows, "yes, but... just because the astrologer reads a chart for a client who is going through, say, transiting-Uranus-square-natal-Uranus (age 21±yrs, 63±yrs), the astrologer could re-direct the focus of the reading to 'non-11-ed' chart locations, not the least would be the natal & transiting locations of the archetypal slower-down-er, Saturn". And, yes, we admit that this complaint is a good one, and it recalls our own view that the zodiac, even though it presents as a pattern that explicitly satisfies '11 thinking geometers', it also implicitly satisfies the developmental psychologist insofar as it reveals to thinking that not only are there are (3) other functions of consciousness but also that these (3) have their equal share. By contrast, the non-astrologer who is beholden to an ideology won't acknowledge the equality (indeed, s/he might not acknowledge the existence) of the function-quaternion. So, in respect of Pluto's upcoming transit through Aquarius, FA takes the view that, when any '11 pattern' is undergoing a "death-re-birth", a client would benefit most by being re-directed from his/her 'big thinking' to the development of the other (3) functions, not the least of which is thinking's opposite, feeling. Yes, our stuck record... eyes do well to look (down) from '11' through '12' toward '(3)-4-(5)'...

**EXAMPLE IMAGE/BOOK/PC XXI: NEXT (1985-1988)**

Steve Jobs  
24/2/1955 7.15pm  
San Francisco, Calif.



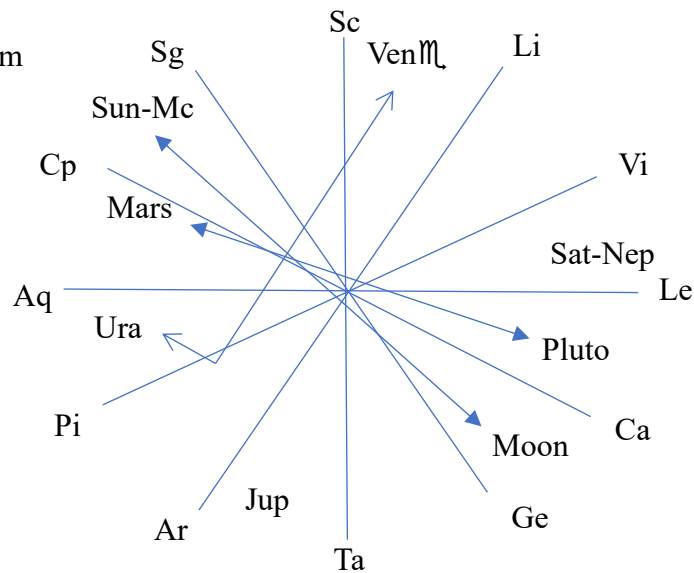
If, dear reader, you like “intellectual slanging matches”, we recommend that you see Danny Boyle’s biopic of Steve Jobs, screen-played by the wizard of intellectual slanging, Aaron Sorkin. The movie was criticized for not being fair to Steve insofar as many insist that he was far more decent than he was portrayed. Nonetheless, the film does capture some of his ‘11-11-ness’ insofar as he resisted the ‘full collectivization’ of the personal computer revolution. Steve didn’t want the computers that “Next” would put on sale to be compatible with the other PCs that were already on the market. It is unsurprising to us that, as Steve launched “Next” in 1988, Saturn was rolling around to its (2<sup>nd</sup>) opposition to his natal Uranus-Jupiter conjunction residing on the cusp of his 11<sup>th</sup> house. Indeed, the years that led up to Next, from his Saturn return year, 1984, to 1988, were years when, through a “Saturnian lens”, Steve would re-visit his “family romance”. It is not far off the mark to say that, when Apple got rid of him, he would have had more than a little reliving (not remembering) of his rejection by his biological parents... Steve was adopted, in part because of his parents’ ‘9 religious’ differences.

When it comes to his persistence, the ego-developmental astrologers’ eyes may focus on Steve’s Saturn in the ‘3 3<sup>rd</sup> house’ square his (“chart ruling”) ‘3 Mercury’ in “fixed” Aquarius in his creative 5<sup>th</sup> house (feeding up to his Sun in the 6<sup>th</sup> house) and, with this focus, we do get a sense of Steve having developed a relatively well-rounded ego structure. Then again, the Jupiter-elephant-in-the-room question begs (even if the answer is out of reach): how well did Steve “integrate” his Uranus-Jupiter-Neptune-Venus-Mars “grand cross” (and, for that matter, his Pluto in the 12<sup>th</sup> house)?

A big part of this answer would have been in provided in the early 1990s, when, as they do every 170yrs or so, Uranus & Neptune came into conjunction, because they perfected on Steve’s natal Venus in Capricorn on the cusp of his 5<sup>th</sup> house, the location whereon, a few years earlier, Saturn had provided its stern test. The fact that Uranus & Neptune, not Venus & Mars, are the natal planets closer to his M.C. & his ascendant leads us to wonder how confused-tricked he was by 1993’s “big thing”, the internet.

## EXAMPLE FILM 21A: THE VIKINGS (1958) ☹☹

Kirk Douglas  
9/12/1916 10.15am  
Amsterdam, NY

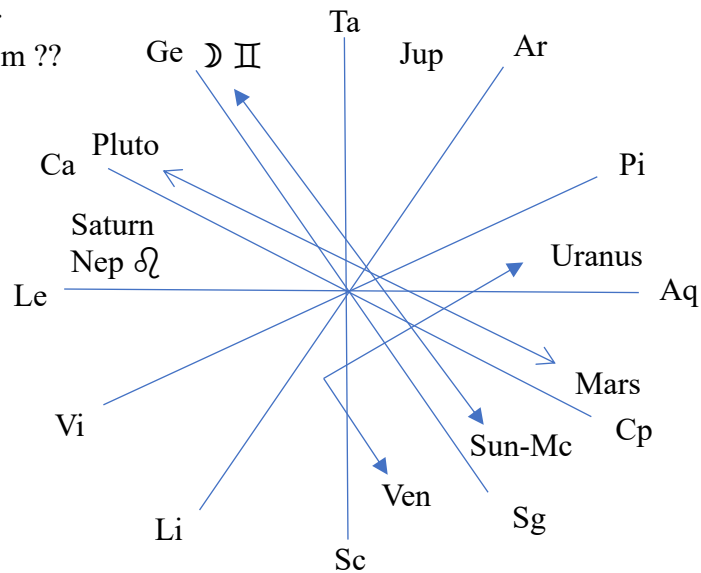


As an actor, Kirk can be seen as an inspiration for Clint’s eventual mastery of the “clenched teeth” – (if not “repressed anger”, then) “suppressed anger” – approach to the art. If we restrict our view of acting to the ascendant only, we might scratch our heads because Clint’s Scorpio is decidedly different to Kirk’s Aquarius (with Uranus in the 1<sup>st</sup> house, too boot). Then again, if we look at bit closer at their respective acting styles, we do notice that, behind his clenched teeth, Kirk has a sharp-blade “edginess” that is not so easy to spot with Clint. Still, we won’t abandon this comparison because, like Clint, Kirk was also very keen on film production... in 1949, only a couple of years after his film-acting career took off, he set up his “Bryna Productions”. Although not greatly concerned himself with directing, Kirk showed that he had an eye for directing talent when he hired Stanley Kubrick for “Paths of Glory” (1957). To be sure, the late 1950’s could be characterized as a breakthrough phase for his company as, in the next year, Bryna would produce one of the 50s’ success stories, “The Vikings”, a Cain-Abel inspired story that featured Kirk’s “Einar”, a cold-hearted, one-eyed (i.e. semi-upper-castrated) Norseman, a role that Kirk appears to have been “born to play”... at least “born to play” during his transiting Uranus to natal Uranus midlife opposition.

Given the level of political correctness these days, it is a wonder that Marvel & Netflix have ‘gotten away’ perpetuating the stereotype of the “ruthless invaders from the North raining down on warmer-hearted temperate zone dwellers”. Scandinavians don’t seem very keen to draw placards against and protest this perpetuation. Perhaps, the ‘11 collective supraconscious’ idea, “it doesn’t matter who you are, if you are born near/in the arctic circle, the ruthlessness of the weather is going to make its way into your psyche somehow” is more acknowledgeable in the ‘North’. The most noteworthy invasion of the most recent Uranus transit through Aquarius came out of a different direction. Then again, it was an invasion that came down-from/out-of the sky, a realm primarily symbolized by ‘11’ & secondarily symbolized by ‘9-(3)’ (see: June 2024).

## EXAMPLE FILM 21B: FANTASTIC VOYAGE (1966) ☹☹

Richard Fleischer  
8/12/1916 10.15pm ??  
Brooklyn NYC

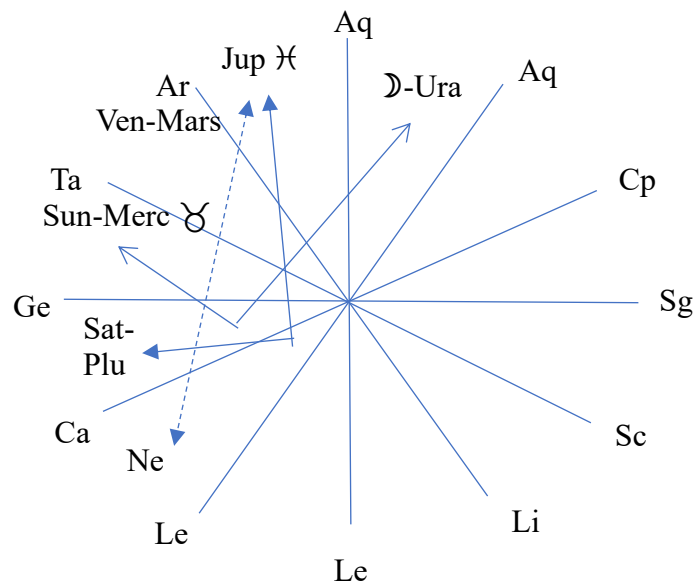


With Richard Fleischer (i) being born within a day of star Kirk Douglas & (ii) getting along with Kirk well enough that he would direct a couple of his early movies, “20,000 Leagues Under the Sea” (1954:☹☹) and “The Vikings” (scroll up), a ‘logical’ first guess at Richard’s ascendant is Leo, the sign that is often featured in horoscopes of those who form (not necessarily romantic) partnerships with individuals who have Aquarius rising. Whatever Richard’s ascendant, we do know that, at around the time of his “Fantastic Voyage”, Richard’s Sun in Sagittarius was being transited (squared) by the most ‘characteristic’ transit of the 1960s, Uranus-conjunct-Pluto in Virgo that ushered in a slew of sci-fi classics including “2001: a Space Odyssey”, “The Planet of the Apes” & “Fahrenheit 451”. Richard seems to have been hired to direct because of his work on “20,000 Leagues...”. A submarine blood-lymph streaming hero, “Charles Grant” (Stephen Boyd), overcomes his “shadow”, “Dr. Michaels” (Donald Pleasance) & receives assistance from his “anima”, “Cora” (Raquel Welch) as he tries to conquer a blood clot in the brain of the scientist who knows how to miniaturize indefinitely. In short, a hero, restricted by ‘thermodynamic time’, conquers (thermodynamic) time.

If “Fantastic Voyage”’s screenwriter, Harry Kleiner, had consulted a Kleinian analyst, he might have changed the gender of the scientist from masculine to feminine because the fascination with the inside of the body begins with the infant’s “projective identification” of his/her own insides into his/her mother’s. Infantile do-or-die feelings were behind the Cold War that ramped up in the 1960s (60yrs on, into the 2020s, they are ramping up once more... infantile feelings of inner emptiness leading to envy and, in turn, to desire for the annihilation of the image on the “projection screen” just keep coming). We were surprised that this film has yet to be re-made in the CGI-era... there certainly have been many sillier plotlines than “Fantastic Voyage”’s. The re-make is probably ‘waiting’ for that twentysomething (Uranus in Aquarius) visionary who sees his/her hero not only conquering a blood clot but also conquering the mind around it.

## HEROES OF DIRECTION XXI: ORSON WELLES

Orson Welles  
6/5/1915 7.00am  
Kenosha, Wisconsin



In the years leading up to “Citizen Kane”, the years of Orson seeming to have the world at his feet, and in the years soon after “Citizen Kane”, when he was married to Hollywood’s most desired starlet, there would have been many non-astrologers who would have happily changed places with him. Astrologers, however, having inspected Orson’s horoscope to find Saturn-conjunct-Pluto on his ascendant and Sun-conjunct-Mercury in the 12<sup>th</sup> house, would be very unlikely to want to change places... Orson’s horoscope is not the kind that a “soul” that has intentions for happy & contented life would choose. Rather than the world at one’s feet, Saturn-Pluto rising looks more like the world on one’s shoulders. Does this mean that yet-to-be-(re)-incarnated Orson had this horoscope foisted onto his “soul” against its pleromatic will? Now, if, dear reader, you are looking for a meaty unanswerable question, here’s one the best! To what extent is Orson’s re-(re)-born-in-the-21<sup>st</sup>C “soul” in the throes of answering what it may have shunned as unanswerable during its 1915-85 stint? The “soul” doesn’t need to answer unanswerable questions to grow... all it needs do is ask them and have a bit of a look.

Like Kirk Douglas, Orson suffered from the ‘10 compensatory’ effect of Saturn in aspect to an airy ascendant. Given their shared interest in acting, it is fair to surmise that they were both ‘10 over-compensators’ who also realized that they could better ‘10 control’ their acting ‘careers’ if they had more ‘10 control’ of all aspects of movie-making. (That Douglas didn’t direct doesn’t matter insofar, as a producer, he was able to ‘10 control’ directors). The depth psychological curiosity of “compensation” is that, on the surface, it can be a source of success... at least for a while. There is an amusing scene at the beginning of “Citizen Kane” that has a grinning Kane sharing the podium with Hitler, the epitome of ‘10 success... at least for a while’. In Orson’s case, ‘success, at least for a while’ is symbolized by the waning phase of the 1921-1941 Jupiter-Saturn inter-cycle... as Jupiter rolled across his M.C. (toward its 2<sup>nd</sup> “Jupiter return”), Orson would rattle more of the world than he was anticipating when, over his radio show, he “fake news-ed” the world with a report that it was now under attack from Mars. With

all the publicity and all the talent, Orson was given the keys to Hollywood and Orson was smart enough to surround himself with talent... recently, we discussed “Mank”, David Fincher’s film about Orson’s co-screenwriter, “Herman J. Mankiewicz”, whom may have been “Citizen Kane”’s bedrock; the composer of “Kane”’s evocative score, Bernard Herrmann, was on the way to becoming Hollywood’s greatest; editor, Robert Wise, was on the way to becoming one of Hollywood’s most renowned and notorious (from “The Sound of Music”, his ‘bene-star’, to “Star”, his ‘disa-sta/e/r’); and, behind the camera was Gregg Toland, who had already etched his name into the history books with “Wuthering Heights” and (for FA) John Ford’s greatest movie, “The Grapes of Wrath”; Orson was also able to freely draw his supporting actors from his stable, his very appropriately named “Mercury Theatre”, inaugurated at the close of 1937. Yep, with this kind of help, maybe even Ed Wood could have made a great film?!

Whereas David Fincher had set himself the task of showing that the ‘fictional’ title character of “Citizen Kane” was a ‘screen’ for William Randolph Hearst, we now set ourselves the task of showing that “(Charles Foster) Kane” (Orson) was a ‘screen’ for Orson himself. It isn’t very difficult: when Kane corrects one of his cronies “if you make a headline big enough, it becomes a headline”, we realize that Kane has ‘gotten’ the secret of maximizing tabloid circulation. Going to Orson’s horoscope, we first look to the archetype of collective hypnotism, ‘12’, and we notice that Orson has a number of personal contacts to ‘12’: if we begin with his Gemini ascendant (that, itself, is but a ‘slice’ cut from the 12<sup>th</sup> house’s link to the collective unconscious), we remind readers that an ascendant that is qualified by an extraverting sign (in this case, Gemini) will be ‘looking down-ahead’ to the house that the sign naturally rules (in this case, the 3<sup>rd</sup> house). Yes, we don’t disregard chart rulers (in this case, Mercury); we aren’t mutual excluders. Although such ‘looking down-ahead’ is a healthy ‘anti-clockwise’ urge, we still need to consider the path ‘into-through’ this ‘down-ahead’ house: in Orson’s case, we see Neptune in Cancer the 2<sup>nd</sup> house of material resources... the lack of boundary, that is de rigueur for Neptune’s placements, points to the ebb-&-flow ‘floods’ of money that came & went in Orson’s life; arriving at the 3<sup>rd</sup> house, the (not really) ‘emptiness’ of the house leads us to ponder the cusp’s (Leo’s) ruler, the Sun, to find that it is in the 12<sup>th</sup> house conjunct the “chart ruler”, Mercury... symbolism that may not point to piling up heaps of loot, but does point to a ‘5-(3)-talent’ for resonating with whatever is swirling around the collective unconscious (that, in this variant of ‘12’, admixes its measure of impersonal karma) and, because the Sun often says something about the personal father, it also reminds us that Orson’s father had tried to access his ‘spirit’ with the vulgar version of ‘spirit’ (he was an alcoholic); given the Jupiterian direction in which Orson’s body would, through his life, ‘9 expand’, the most obvious indicator of ‘12’ is his Jupiter in Pisces in the 10<sup>th</sup> house that also points to the (if transcending) ‘12 loss’ of his musician-mother in this 10<sup>th</sup> year of life. Note that “Kane” destroys his political career courtesy of “singer”, “Susan Alexander” (Dorothy Comingore).

The fact that “Citizen Kane” was a financial failure may or may not have been due to Hearst’s influence, but the upshot of the failure was that Orson lost “final cut” rights for his subsequent Hollywood films. The bitter irony of this for Orson was that these follow-up “studio cut” films were also financial flops. Although Laurence Olivier had made Shakespeare fashionable in the late 1940s, Orson’s clout had sunken so low that he had to promise to finance himself if the making of his “Macbeth” would break

through its modest budget. It would not be long before he was re-locating his directing career to Europe... but, considered through astrological eyes, this translocation may not have mattered too much to him insofar as his natal chart also reveals Moon placed in his 9<sup>th</sup> house of “long journeys” that, in addition, was conjunct Uranus in Aquarius (his M.C. ruler), the planet (and, to a degree, the sign) of “sudden change”. In short...

With a natal Moon-conjunct-Aquarius in the 9<sup>th</sup> house (square Sun-conjunct-Mercury in Taurus in the 12<sup>th</sup> house), it is something of a no-brainer to characterize Orson as a “restless soul”. His restlessness may have been most evident in his marriage to just about every American WWII soldier’s dream-girl, Rita Hayworth (her role as a temptress in 1941’s “Blood & Sand” had shot her to fame). Although Rita would be the star of Orson’s “The Lady from Shanghai” (1947), the marriage had cooled years before when house-buying-home-building Rita had tried to tie Orson down. Rather than being a temptress from Shanghai (“you need more than luck in Shanghai” means that you need to have insider information to survive Shanghai), Orson had taken Rita as a temptress for ‘10-ish’ stability. Rita was nearing her 1<sup>st</sup> Saturn return, Orson was in the process of putting his 1<sup>st</sup> Saturn return in his rear-view mirror... an unconscious inspiration, no doubt, for the classic, hall-of-mirrors, concluding scene in “Lady from Shanghai”, a movie that opens & closes with plenty of oceanic ‘12-ish’ imagery.

It is also worth commenting on the fact that, at first, movie critics panned “The Lady from Shanghai” because of its ‘12 confusing’ plot. Perhaps if these critics, like Orson, had a trine from Jupiter in Pisces to Neptune in Cancer, they may have realized that confusion is its (if not subtext, then) ‘meta-text’... as his semi-heroic/semi-anti-heroic character, “Michael O’Hara”, enlightens us in the midst of “Act II”, the water of Oedipal/Cain-al/Electral(?) entanglements is often so awash with sharks that, in the frenzy of blood-in-the-water, the sharks begin to bite themselves. Orson was unable to resist the symbolism of water in this film... epitomized by his rendezvous scene in the aquarium. There might also be something to do here with the fact that, unlike Europe, America is separated from China (and, for that matter, Europe) by an ocean (or two). There could even be a hint of racism insofar as Elsa’s Chinese experience appears to have been the cauldron of Darwinian survival from which she had found her capacity for murderous scheming. Either way, Elsa can be said to be an expression of Michael’s undifferentiated anima insofar as, very ‘12-ishly’, he eternalizes all that had happened with his final words, “maybe I’ll live so long that I’ll forget her; maybe I’ll die trying”.

If the denouement of “Lady...” has gone down in history as bravura directing, then the first scene of “Touch of Evil”, made 11 years on, outstripped it. Appropriately for Saturn now moving up-through his Sagittarian descendant, Orson not only gains diametric perspective of his trickster-ish Gemini rising, but he is also prepared to look ‘down’ upon the irreducible duality of Gemini through the lens of moralizing ‘9-ness’ and not come up with any single moral conclusion. In terms of the use of his camera, Orson’s first shot is also ‘9-ish’ insofar as, in aiming for a sense of bridging continuity, we notice (i) minutes of action without any ‘3-7-11’ cuts, & (ii) the additional use of a dolly crane to give a ‘9-superego-ic’ feel to the unfolding mayhem. It is also very early in the tale that we learn that the corrupt superego, “Hank” (Orson), has been building his reputation with (what he was calling) “intuition”... and, how does a corrupt soul react when the accrual of physical evidence lags behind intuition? A: with impatience.



## ORSON WELLES (PSYCHOLOGICAL) 'TOP 5'

With the exception of Kubrick, all of our 'top 20' directors are, were or promise to be prolific (>20 movies). Our next 10 directors, with Welles first off our rank, rank with the 'top 20' insofar as they have (in FA's view) made more than one must-see film but, for their various reasons, their output was, is or as-yet is sparse. Orson wanted to be prolific but, as essayed above, an "Icarus-inflation" had been his Achilles heel.

### 1: CITIZEN KANE (1941:1) 🌀🌀🌀🌀

The best film of (if not all-time, then) the '40s may also be the best psychological film of the '40s insofar as it deals in childhood memories. Nonetheless, we do balk at the opinion of "Kane"'s (Orson Welles') only friend, "Leland" (Joseph Cotton), "I can remember everything; that is my curse, young man; memory is the greatest curse ever inflicted on the human race" because memory is, as much as dreaming, a "royal road" to the unconscious. The problem, therefore, is not memory but an inability to interpret memories in a creative way. To be sure, uninterpreted "conscious" memories may not be as pathogenic as unretrievable+ongoing-active (= "repressed") memories, but it is the case that yet-to-be-"integrated" 'aware' memories won't be contributing to mental health. For Melanie Kleinians, the anatomical "part object" that Orson's "rosebud" alludes to is the nipple of the "good breast"... in the wake of his women leaving him, Kane 'flips' from the "good breast" to the "bad breast" but the former "part object" is fated to "return". The snow-slide, a toy that is characterized by effortless & exciting transport, is a symbolic expression of Kane's physical & (in particular) emotional wish for being effortlessly & excitingly transported to maternal feeding, a wish that, in light of 1941's Saturn-Uranus run into Orson's Taurean 12<sup>th</sup> house, is "compensatory".

### 2: TOUCH OF EVIL (1958:8... director's cut) 🌀🌀🌀🌀

With Saturn in Gemini on his ascendant, we are reminded that Orson's struggle between the Mercurial & Saturnian energies was neck & neck. With Saturn transiting his Gemini ascendant in 1943 – symbolizing the set of "Saturn return" problems that he faced with "The Magnificent Ambersons" & "Journey into Fear" – he would have to wait another 15yrs to "reflect" on these difficulties. It is no surprise that, once again, he would have to deal with the meddling of studio bosses with "Touch of Evil"... there is both a theatrical & director's cut. It is also no surprise that, as in "Citizen Kane", Orson would create another story about uninterpreted memory... a corrupt detective, "Hank Quinlan" (Orson), never solves the strangulation (Taurus rules the neck) of his wife and, suspicious that the murderer is Mexican, he never overcomes his prejudices against everything Mexican. With Saturn transiting his descendant in moral-sensitive Sagittarius, we are, once again, not surprised that Hank meets an inglorious end, shot by his best friend (whom he had shot). Although being very Mercurial himself, Orson gave the closing, why-bother-moralizing(?) line to gypsy, "Tana" (Marlene Dietrich).

### 3: THE MAGNIFICENT AMBERSONS (1942) 🌀🌀🌀

The other side of the "Citizen Kane" coin would be a story about a 'citizen' who didn't really want to be one and, so, it is no surprise to find that Orson's 2<sup>nd</sup> foray into directing surveys the life of "George Amberson" (Tim Holt), a child who, like Charles Foster Kane, is staring down a huge inheritance but, unlike Kane, has no ambition to

do anything with it. Once again, Orson shows psychoanalysts that he had the makings of an analyst when he emphasizes the father-tie of George's mother, "Isabel" (Dolores Costello), a tie that leads her away from a good exogamous match, "Eugene" (Joseph Cotton), to "Wilbur" (Don Dillaway), a hollow copy of her father, "Major Amberson" (Richard Bennett). As George's coming-of-age story unfolds, we are asked to compare Isabel's unexamined, "un-reflected" father-tie against the more "reflective" father-tie of Eugene's daughter, "Lucy" (Anne Baxter). In turn, astrologically literate audiences, unlike George, see the "earthy sublimation" of the 6<sup>th</sup> house playing itself out in Lucy's resilience against George. By contrast, Isabel's lack of resilience against George comes out as a lack of '6 earthy integration' couched within a father-daughter-son complex.

#### 4: THE LADY FROM SHANGHAI (1947) ☹☹☹

Like "Double Indemnity", this film reminds us that the Oedipal complex is more complicated than it appears because, additionally, the mother has a desire to eliminate the 'father/her-husband' standing in the way of her 'son/his-father'. Orson's version is even more complex than Billy's insofar as he has a fourth player, "George Grisby" (Glenn Anders), the 'father-husband's partner, "Arthur Bannister" (Everett Sloane), also planning Arthur's elimination and, to enact it, needing the help of 'mother-sister', "Elsa" (Rita Hayworth) and 'son-brother' "Michael" (Orson). In other words, finding an isolated Oedipal complex is difficult because, this Greco-Roman complex typically becomes entangled with a Judeo-Christian "Cain complex". More "complex" still, we remind readers that Freud was not a fan of the "Electra complex" because, in his view, a girl/woman/temptress is focused on the disappointments that had been dished out to her by her mother. Therefore, girls/women are "displacers" across the gender divide.

#### 5: THE STRANGER (1946) ☹☹

The Cold War began 'officially' when Truman announced his "doctrine" against the spread of communism on 12/3/1947 but, 'unofficially', it began in 1945. Given that both Orson and the Cold War began under Saturn-Pluto conjunctions, it makes sense that Orson would be attracted to a tale of the far-right wing seeing its best post WWII opportunity in the infiltration of right-wing governments. That the infiltrator, "Franz Kindler" (Orson), can only be revealed by his intense interest in clocks is symbolic of a political activist's underlying, unconscious belief in a causal-mechanical clockwork universe. The thing about '10's version of 'time', however, is that it is artificial. And, as psychoanalytic sleuth, "Mr. Wilson" (Edward G. Robinson), knows, he not only has natural time on his side but he will also have an ally in the subconscious, when "Mary" (Loretta Young), the spouse with a patchy ego structure, lurches into florid "denial".

MACBETH (1948), OTHELLO (1951) (documentary: FILMING OTHELLO), CONFIDENTIAL REPORT (1954), THE TRIAL & CHIMES AT MIDNIGHT ☹☹/☹

For Orson-completists, we recommend that, after seeing "Othello", they also sit through Orson-as-an-old-man's 'anti-Freudian' appraisal of his film. In it, he admits that he saw "Iago" as suffering impotence rather than homosexual jealousy. He is not apologetic in doing so. Genius is not enough to overcome "resistance". Orson's sundry films come over as rather lumpy and, as our readers are aware, we prefer Olivier.