

THE '11-12 INTERACTION'

FA's longstanding readers know of our aim to run through the 78-ful gamut of archetypal interactions. Casual readers might expect us to have left consideration of '11-12' to the end of this essay series. '11 Aquarius' & '12 Pisces' are, after all, the final (2) signs of the zodiac cycle. Close readers, however, will know that, with the emphasis that FA places on human neoteny, this essay might have been best placed at the outset, along with the idea that '11-12' might be better conceived as a '-1-0' interaction. And, there, we guess we would have succumbed to the 'record-is-stuck' risk of warning that '11' & '12', whether they are taken singly or as a pair, aren't in step with psychological growth (indeed, they invite "arrest-regression"). Then, no doubt, we would have gone on to emphasize that the current transition of "Age", from-Pisces-(back)-to-Aquarius, inflames this out-of-step-ness. Oops, we're doing it now! A slab of our readers may be "happy as they are" and "don't need to change". It would have to be a tiny slab...

Newer readers, however, may be OK with another re-cap of our view that '11' & '12' pertain to the higher & deeper levels of consciousness, wherein archetypes are experienced at the "transpersonal", "extra-personal", "impersonal" &/or 'raw' levels of awareness that are not conducive to growth because, like Einstein's spacetime, they are 'timeless'. (Whether, say, the Moon brings 'time' to '11' & '12', or '11' & '12' take 'time' from the Moon, remains an open question and best answered on a case-by-case basis). And, recalling that the human psyche functions best at "(inter)-personal" levels of awareness, it is best to 'build up' something in these levels, so that objects that exist beyond them can be assessed in a 'time-ful' (= practical) way. After all, even if Uranus-Neptune invoke static 'timelessness', their orbits bring them into the 'time-line-cyclic' aspects of human experience. The reason that '11' is linked to "tricks" & '12' is linked to "confusion" is that the human psyche, over 'time', has been 'built' upon the process of leaving '11' & '12' behind so that the details of one's individual circumstances, that, once assessed, lead to "individuation", can be taken more seriously. In other words, experiences of "trickery" & "confusion" are teleological insofar as they encourage the "4-(8) soul" to leave the banalities of the 'raw' archetypal realm in the rearview mirror because, (arche?)-typically, the psyche isn't happy being "tricked" & "confused" and, so, it won't want a repeat. The developmental astrologer, therefore, knowing that '11' & '12' never go away for long (if at all), looks to assist his/her clients to focus on 1st personal issues... so, next time '11' & '12' impinge, they might be better "objectified".

We used the word, "objectified", at the end of the prior paragraph because we doubt that (at least, "full") "integration" is do-able, even for quadri-developed human egos. We 'double up' our caution with vocabulary when '11' is in aspect to '12' and, as most astrologers know, even if 2024 only has a near-sextile (coming to perfection in 2025), recent decades have been chock full of '11-12 interactions': (i) the years around 1993, when '11 Uranus' came into its once/172yrs conjunction with '12 Neptune', then (ii) Neptune transited Aquarius from 1998-to-2012, and in the midst of '(ii)', Uranus would transit Pisces from 2003-2010. In other words, there are a lot of pre-(now-post)-1st-Saturn return individuals out there with natal '11-12 interactions' and, therefore, developmental astrologers are tasked with looking at how to soften their blows.

Indeed, it may be the case that the developmental astrologer may deal with the parent of a child in his/her early 20s and, therefore, his/her 'softening' will have a "one

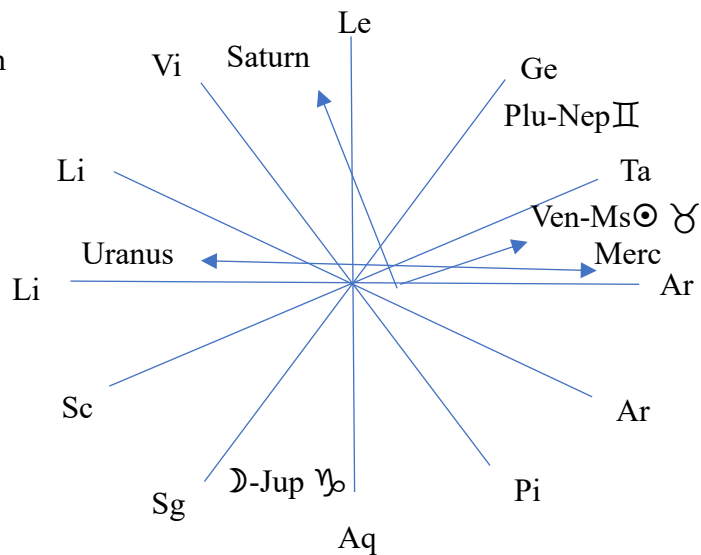
degree of separation” quality because the parent’s age is close to the astrologer’s. Then again, the astrologer may have to deal with an early 30s Uranus-Neptune conjunction parent who had his/her first child as a teenager who, in turn, will have a natal Neptune in Aquarius... thereby doubling up an already doubled up interaction. Some will say that ‘11-12’ isn’t really a ‘double up’ interaction, but with ‘11’ & ‘12’ (i) being adjacent in the zodiac, (ii) being conceived as a pair (e.g. Einstein’s spacetime) that, nonetheless, with a feeling of Cain & Abel, are functionally opposed to each other (i.e. ‘air’ opposes ‘water’), it comes close enough to it that Freudastrologers do well imagine a yang-yin-ish quaternion wherein the seed of ‘11’, is inside the womb of ‘12’ and vice versa.

At this juncture, it is worth making the statement that FA is not 100% Platonic. In our introductory essay, we had made the Buddha-ish point that the best way is the “middle way” between the Platonic “realist” (= the ‘further inner’ world is real) & the “nominalist” (= the ‘further inner’ world is human invention) points of view, because this helps the individual to prioritize his/her 1st personal (= Cartesian ‘inner’) world. Plato reckoned that we “forget” the realm of archetypes and need to remember them. We agree with Plato up to the 50% level insofar as we take the view that remembering the archetypal realm needs to be done in a different way than the majority remember it... for example, one does well to remember the archetypal world without ‘hungering’ for the memory. In other words, it is the ‘hunger’ (more than the memory) that leads to being “tricked” & “confused”. Many who argue against the archetypal realm (it is wrong to do so) are as hungry as those arguing in favour of it (Plato) because of their “compensations” around it. These points, in a practical sense, lead to the need to “pack a lunch” before entering the houses &/or signs in which ‘11’, ‘12’ &/or ‘11-12’ happen to be found in the horoscope. At this point, no doubt, the reader will likely complain, “yes, but when we add up the natal and transiting positions of Uranus & Neptune, the houses with Aquarius-Pisces on the cusp & 11th & 12th houses, you are talking about as much as half of the horoscope!” and follow this complaint through with, “given that (i) FA encourages the individual to reflect long & hard (= ‘hungrily’) on his/her lower hemisphere, yet (ii) there is likely to be more than one expression of ‘11’ or ‘12’ in the lower hemisphere, your “lunch pack” begins to look like a confusing contradiction”...

The complaints of the above paragraph are most applicable to those troubled souls who were born in the early 1990’s (= the Uranus-Neptune conjunction) and have Cancer-Capricorn M.C.-I.C./vertical axes. Although Freud did have ‘11 Aquarius’ on his I.C. & natal Neptune placed further into his 2nd quadrant, this pales in comparison to the abovementioned troubled souls and, so, Freud can’t be taken as the inspiration he c/w/should be for less troubled souls. Searching around for an image of this trouble, we can go to “The Wizard of Oz” but, onto the ‘11 tornado’, the imaginer would have to add a ‘12 flooded’ river-plain to the brew... meaning that the underground bunker into which Dorothy’s family descends would not have been safe. Indeed, we guess that it might have been safer if they had jumped into the row-boat that sails past Dorothy’s window. Dorothy’s re-encounter of the wicked witch after she makes the acquaintance of the “tin man” (in our view, at her I.C.) would also not have been as sing-a-long easy to overcome as depicted on the screen. There is a sense, then, in which we need to have high ‘forgiveness quotients’ for troubled ‘11-12-ed’ souls. How high? This is a question that is never very easy to answer, as the discussion of our first example makes clear...

EXAMPLE BOOK/IMAGE: MEIN KAMPF (1925)

Adolf Hitler
20/4/1889 6.30pm
Braunau, Austria

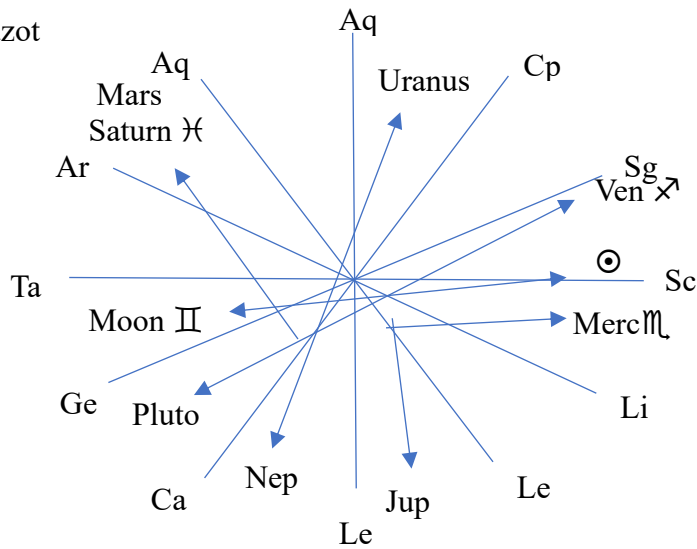


If, dear reader, you have seen Franklin J. Schaffner's "The Boys from Brazil", you will know that, at least in the popular cinematic mind, Hitler's sudden loss of his father as Saturn transited his I.C. ('10-11-4') was the trauma that would "stick" him to his 'verticality' and "eliminative supra-superego". Some biographers, however, will point to the loss of his brother a couple of years earlier, as Saturn transited his Moon-Jupiter conjunction in his 3rd house, as the key trauma. Yet, to be "paranoid-schizoid" as he was, the key traumas would have been earlier still. Uranus in the 12th house tells us that, rather than a specific traumatic event, Hitler's "sticker" was more due to him being a gestational conduit for unprocessed ancestral Kleinian "splits". This 'conduit theory' gains steam when we learn that Hitler composed "My Struggle" when he was imprisoned in 1923, when Saturn was transiting his 12th house & Uranus. Just because an individual has his/her natal personal planets bunched near his/her structural egoic descendant, it won't mean that s/he has developed 'down-across-up-into' them.

Hitler is one of the go-to examples used by many to mock the idea of the "soul contract" e.g. "what soul, in its right mind, would 'contract' to mastermind of millions of deaths?" The simplest answer is, "the 'soul contract' may have laid out the various challenges – in Hitler's case, as noted above, the 'conduit' issue, and the loss of family members – but God 'needs' to give humans a degree of "free will" because, without it, there would be no point for humans to incarnate in the first place; and, therefore, the 'contract' can only ever be about (as Hitler titled it) "struggles" and not about how to choose things inside struggles. If this answer works, one concludes that Hitler's "soul" bit off far more than it could chew... maybe it could have learned something with only the brother-father loss but add in the 'conduit' and it was just too much. The elephant in the room in all this, of course, is that there are a lot of 'Hitlers' out there and, if he committed suicide long before he did, another one would very probably have filled the 'conduit void'. In other words, in the 20thC, there were millions of "souls" that would lose themselves because they had bitten off far more than they could chew...

EXAMPLE FILM 28A: THE WAGES OF FEAR (1953) ☉☾

Henri-Georges Clouzot
20/11/1907 4.30pm
Niort, France

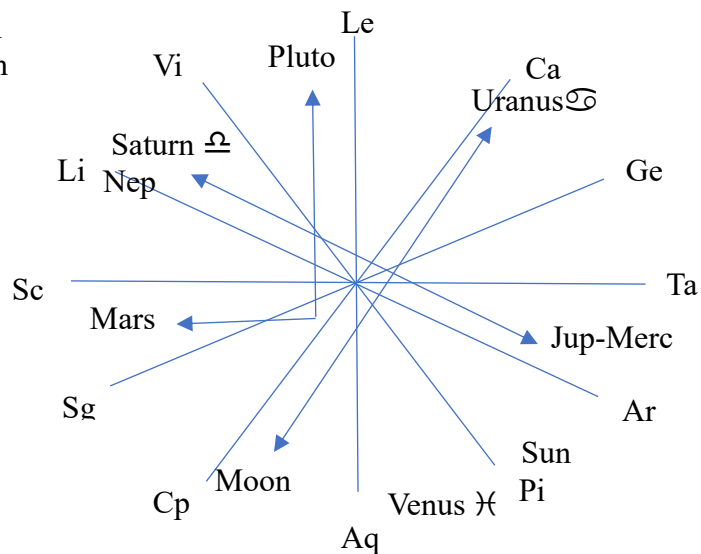


It is worth noting that the 172yrs Uranus-Neptune inter-cycle is about the same duration as Neptune's own cycle and double the duration of Uranus's own cycle. This means that, usually, the square aspects between Neptune & Uranus will 'land' in signs that are square to their set off point. This is nicely expressed by the movie that Henri-Georges Clouzot made during the mid-life (crisis) years of the early 40s... in 1953, the year of Uranus in Cancer square Neptune in Libra, he released a film about a '9 long journey' taken by a bunch of '3 (psychological) brothers' for the purpose of delivering volatile nitroglycerine to an oil field so that, in turn, the workers who are already there might be able to extinguish an out-of-control fire, "The Wages of Fear". Although the planet of "fear" (and, to an extent, "wages"), Saturn, wasn't a part of Henri-Georges' natal Uranus-Neptune opposition, it had entered Libra by 1952 and, therefore, it was mixed up in the mood of collectivized (not really) "individuals" being used as cannon-fodder for the benefit of a faceless capitalist oil corporation aiming to maximize profit.

There is not much surprise in the fact that this film has been tagged as the "best existentialist drama of the 50s" because, through figures such as Simone de Beauvoir, Gabriel Marcel & John-Paul Sartre, France was one of "Existentialism"'s safe houses. In the wake of a (i) universe that had come to be seen as clockworkly meaningless, and (ii) a human world that had come to be seen as numbingly collectivist, the individual of the 20thC had to deal with the absurd fact that, even if s/he could muster some "free will", s/he was condemned by it (so, in a way, s/he has a reason to remain a collectivist). The timing of the movie is interesting insofar as the first H-bomb test had occurred in the final months of 1952 and, so, by 1953, the world had come to realize that its habitat could be annihilated in a blink. In the same way, the nitroglycerin cargo could explode and annihilate the drivers. As Jung's protege, Marie-Louise von Franz explains it, the Existentialists do the odd thing of acknowledging "free will" and, then, apply their "free will" to the act of walking right up to the door of the (personal±) collective unconscious and, then, refuse to open it. Pretty much what the whole of 20thC humanity did.

EXAMPLE FILM: SHE SAID (2022) ☹☹

Harvey Weinstein
19/3/1952 9.45pm
Flushing, NY



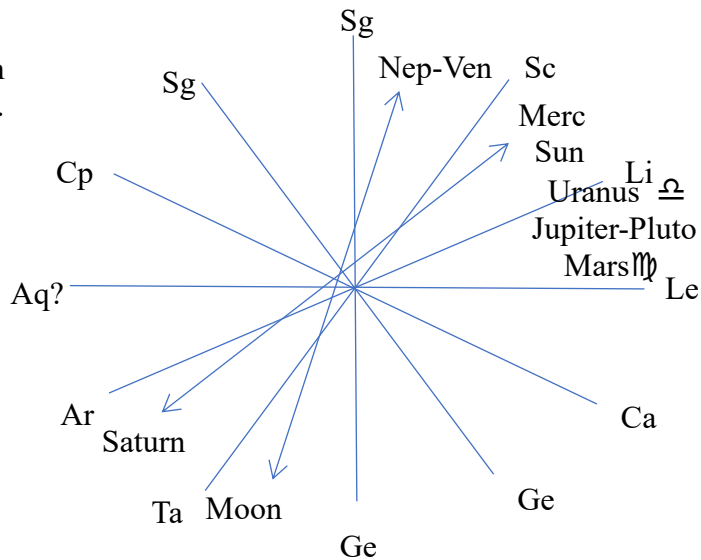
If, dear reader, you are looking for an unusual double-bill film night, check out Maria Shrader’s “factional” story of the gathering of evidence against film producer, Harvey Weinstein, that led to his conviction for sexual crimes, “She Said”, and (what is for many, and for FA) the greatest films ever made about (the abuse of) power, “The Lord of the Rings Trilogy”, executively produced by Harvey Weinstein. The struggles between Weinstein and the director Peter Jackson make some good bedtime reading.

It is fair to say that FA’s eyes aren’t very different from other astrological eyes. For all of us “moderns”, the first archetype of interest for any astrologer interested in abuse of power is ‘8’. If there is a point of difference for FA, it is how to usefully think, feel and intuit ‘8’... and, when ‘8’ isn’t “understood” (by ‘3-4-5-6’), ‘8’ ceases to “love” effortlessly and only offers “love” with great effort. In Weinstein’s case, therefore, we would worry about Pluto on the M.C. square Mars in Scorpio on the ascendant... and, without too much delay, the FA-er would become concerned that the potential ‘healer’ of this problematic ‘8 complex’, the ‘4 Moon’ in Capricorn, is itself troubled by being part of a grand cross that appeared in many horoscopes of individuals who were born in the 1952-1957 span e.g. those with a natal Moon in hard aspect to an ‘11 Uranus’ in Cancer and a ‘12 Neptune in Libra... and Jupiter-Mercury in Aries in the 6th house morphs HW’s T-cross configuration into a grand cross. Venus in Pisces trines Uranus.

To put this in another way: if Weinstein had been born 24rs later (i.e. he would have pretty much the same chart but his Moon would now have made its way further into his 3rd house and away from the interactions with planets that express ‘10’, ‘11’ & ‘12’), he might have ‘4 felt’ better about life during his toddler years and, as a result, he may have taken a more effortful attitude to his natal Pluto-square-Mars. However, even with the chart that he has, there would have been times in his life when he could have ‘latched on’ to his Lunar “progression” through the water signs and taken the health of his ‘4 soul’ to ‘5 heart’. For example, in his early 30s, the “progressed” Moon would have ‘connected’ his natal Venus & Sun to his “progressed” Venus & Sun.

HEROES OF DIRECTION 28: PETE DOCTER

Peter Docter (Pixar)
9/10/1958 ??3.15pm
Bloomington, Minn.



Film historians often distinguish between films that feature children and films about childhood. For example, Steven Spielberg’s “E.T.: the Extraterrestrial” might place in the “feature” category and Francois Truffaut’s “The 400 Blows” might place in the “about” category. Pixar’s 3D animation films, however, prove that one can make films “about” childhood “for” children. And, for FA, the best example of this ‘bridge’ is Pete Docter’s “Inside Out” (2015), a film that had its role in inspiring FA to compose “A Short Course in Mandala-ology” (see: ‘Basics’). As, dear reader, you can see above, our guess at Pete’s ascendant is an air sign because of the straightforward link of air signs to technology and, in their way, computers can be taken as technology’s epitome. Irrespective of Pete’s ascendant, let’s, in any case, note that his natal Sun-Mercury is placed in airy Libra... and his natal Moon could be placed in airy (early) Gemini.

Perhaps the most noteworthy aspect of Pixar-in-general is its capacity to outdo itself with each new release. Starting with “Toy Story” in 1995 (there were a few shorts beforehand), Pixar’s (now)-29yr-Saturn-cycle of 3D animated features has become the epitome of a game of snakes and ladders without snakes. This is especially the case for the films that have had Pete in the director’s chair. Having taken a scriptwriting credit for “Toy Story”, Pete’s (so far) 4 director-credit films, “Monsters Inc.”, “Up”, “Inside Out” and “Soul” each outdo the last... and, given the rung of the ladder on which he was standing with “Monsters Inc.” (2001), this has been no mean feat. Time will tell if “Soul” (2020) was-(is) a peak but, so far into the 2020s, “Soul” is not only our favourite of all the Pixars but it even tops our longstanding fave from Dreamworks, “Shrek”.

Ever since Descartes systematic skepticism established itself as the cornerstone of modern philosophy, the issue of “the soul”, like the series of Pixar films, has been a tale of ladder-like increasing importance, each century outdoing the last. Even if each human has a “soul”, an increasing % don’t care to listen to its “song” to the point that many philosophers “reason” that it is best to assume its non-existence. So, if Descartes’ cornerstone was to have its own cornerstone, it may well have been laid by William of Ockham (1285-1347), a believing Catholic philosopher who had claimed that religion

is a matter of faith alone and, therefore, there is no point using reason & logic to argue for (or against) the existence of God &/or the human soul. As a result, an “Ockhamist” might as well use “Occam’s razor” against reason & logic. The trouble for William of Ockham, however, was that he had “reasoned” “for razors” and, so, he wasn’t putting his philosophical money where his philosophical mouth was. It was no surprise, then, that, in due course, William’s “razor”, when science became successful a few hundred years later, recoiled onto itself... scientists would happily pick up “Occam’s razor” to cut away (what they viewed as “unsuccessful”) religion. This situation was “saved” by Einstein (and, then, affirmed by Max Planck) who explained that matter was ‘nothing but’ “condensed energy”, meaning that “materialism” had become another candidate for elimination by the “razor”. In the post-Einstein-Planck world, the only “-ism” that was worth pursuing was-(is) “energy-ism”. Hence, the 21stC searches for the (not “dis-integration”, but) “integration” of the known ‘types’ of energy... that, via Plato’s 50% validity, is also a 50% search for “integration” of the ‘archetypes’ of energy.

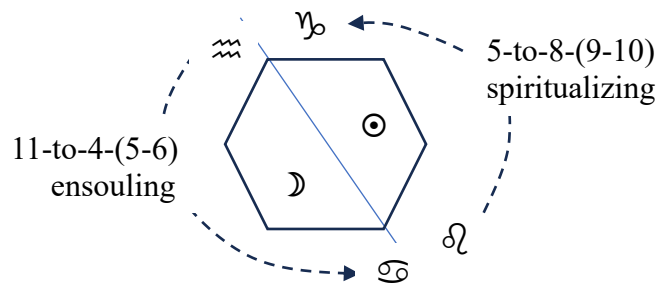
Although none of the ideas of the previous paragraph are rolling around in the aware-(not-quite-conscious)-ness of wannabe-professional-jazz-man, “Joe Gardner” (Jamie Fox), he had absorbed the (centuries of) ‘success’ of “materialism” to the point that he had come to ‘value’ tangible-material-factual success more than the growth of his soul & spirit. Agreed, being a professional jazz-man ‘sounds’ like an excellent path for growth of the soul & spirit because, after all, isn’t music “food for the soul”? and, isn’t the jazz-wo/man’s search for the “signature sound” that brings about the “spirit” of uniqueness a great way of combining the two species of growth? Answer: perhaps not if “soul” & “spirit” are “(over)-conflated”... recall, here, that the task of the soul – helping immersion into one’s incarnation in a fully human way – is distinct from the task of the spirit – to help in the transformation of one’s full human experience so that one’s return to the Godhead becomes a meaningful process. (Of course, “materialists” have naught to look forward to except the knowledge that, one day, even if this day is decades-centuries into the future, his/her paradigm will become a forgotten relic).

The ‘unfortunate’ situation for Joe is that, seemingly, he isn’t given a chance to wonder if the more soul-growth-ful path is being a music teacher (rather than being a performing musician) because, when Joe falls into a sewer that is also (i) a symbol of his unconscious &/or (ii) a door into an ‘N.D.E.-ish’ circumstance, it comes out of the blue. ‘Ideally’, a hero knows that he needs to “descend into his unconscious” prior to his aware-(not-quite-conscious) decision to “descend” but, in Joe’s ‘not-knowing’ case, his “descent” is against his “will”. Joe tries to escape the new realm, called “the Great Beyond”, but this merely brings the result of transferring him to another realm, called “the Great Before” and, there, he finds himself being mistaken for a mentor for soon-to-be reborn “souls”. Appropriately, Joe is assigned to mentor a ‘female’ “soul”, “22” (Tina Fey), because a male who had been out of touch with his “soul” will “project” it onto a woman. The trouble for Joe’s “projected soul” is that “she”, in turn, is troubled by a power complex. In Jung-speak, Joe’s “anima” is “possessed” by ‘her’ “animus”.

Because the trickster “animus” ‘likes’ to play havoc, 22 happily goes along with Joe’s search for her (fiery = masculine) “spark”. The trouble with the fiery search, of course, is that old-but-goodie, the “Icarus complex” of having rather too much fire & not enough water (like Joe, Icarus also falls into water). This leads to the ‘zoo-diacal’ joke of Joe finding himself being reincarnated as a cat... while 22 finds herself landing

in Joe's reincarnated skin. Unlike Castor & Pollux, however, 22 & Joe don't have the opportunity to change places and, so, now, Joe has more important issues to solve than trying to make it in the world of the performing-professional jazz-person.

Moving over, now, to the astrological symbols of soul & spirit, most astrologers would agree that soul has links to the Moon (and, for the FA-er, the 4th archetype) and spirit has links to the Sun (and, for the FA-er, the 5th archetype). When we go to Pete's horoscope without worrying over what his rising sign is, we note that his chart has the (if this is the word) 'fortune' of a Moon in Taurus (or early Gemini) and a Sun in Libra insofar as these two, although they are not located in the signs that they "rule" (Cancer & Leo), they are respectively located in the hemispheres that would help to distinguish between the respective tasks of the soul & spirit. Diagrammatically...



... and, so, the FA-er might expect that Pete would have an easier time 'getting' the value the "soul" & "spirit" occupying separate domains insofar as this would help to heal any "(over)-conflation" of the two. Although saying, "I'm more spiritual than I'm religious" can be correct for some, this statement may well be a mistake for others. One day, we need to hear these 'others' saying, "I'm more soulful than I'm spiritual".

Pete has made it known that he is Christian... leaning toward the non-proselyte side of the religion (without going so far as being a Trappist). And, given his sympathy for reincarnation, it is likely that he would hold some sympathy for Catharism. Then again, when we reach the point in the plot of "Soul" where 22's & Joe's reincarnations are all mixed up, our religious ideas turn to Tibetan Buddhism's "Book of the Dead" that explains the "Great Before" as a fearful realm of 4th quadrant-ish confusions and tricks and contrasts the clarity of the 'post-Scorpio-supra-Sagittarian' "Great After".

It is a nice development, therefore, that the character who comes along to solve 22's & Joe's mix-up is given the name "Moonwind" (Graham Norton) because it hints at the value of the dynamisms of the Moon. So, even if we might envy Pete for having a natal 'full-ish' Moon in the left hemisphere, the advantage that we all share is that, by both transit & "progression", we are all receivers of reflective Lunar light over the whole of the horoscope (over a full year, at any rate). In other words, we all have the chance to solve immaterial mix-ups through Lunar reflection. Even an individual who has a natal new Moons in the right hemisphere (with or without difficult aspects) can look forward to Lunar transits & "progressions" into the left hemisphere (and, by definition, "separation" from a natal difficult aspect). This, by the way, is why FA has little use for the heliocentric perspective i.e. the Moon is ever endogamous-ly attached to the Sun. This is OK for g/God/s but, for you, me & Pete, "separation" is necessary.

PETE DOCTER'S (PSYCHOLOGICAL) "TOP 5"

This is an easy list to compile because, to this point, Pete has directed only four films. If, however, we include films that had Pete making his contribution to the story &/or screenplay, then we could add a couple more e.g. "Toy Story I & II" and Andrew Stanton's "Wall-E" (Andrew had also hit the directing ground running with "Finding Nemo" & "Finding Dory"), a film that is full of sci-fi in-jokes and well worth seeing...

1: SOUL (2020:1) 🧠🧠🧠🧠

Jung had always taken special interest in the problem of "loss of soul" that was, perhaps, the biggest fear in (so-called) "primitive society". The phrase, "loss of soul", however, can be interpreted in various ways e.g. (i) the individual "soul" has been lost to the remainder of the mind (leading to problems such as ruthless individualism), (ii) the individual "soul" is lost 'into' the collective "soul" and, in being lost so, drags the remainder of the mind with it (leading to problems such as madness & addiction) and (iii) loss of collective "soul", as happens when the religion is no longer the "container" that it is supposed to be, that drags its individual "souls" along for its ride (leading to problems such as hypocrisy and, in Freud-speak, ruthless "reaction formation"). The solution to the problem of these various types of loss, however, do come together when the individual chooses to keep one foot in his/her (if not consciousness, then) awareness and one foot in his/her subconscious, a choice that only becomes possible in a "modern society" that gives depth psychology the lead. With Pete identifying his "Zone" of "lost souls" being located in "the Great Before", developmental astrologers would think of '12 Pisces/Neptune's "collectivizing" capacity and, in turn, they would likely go for a mixture of interpretation, '(i)' + '(ii)' + '(iii)' +++. Neptune is, after all, in Pisces.

2: INSIDE OUT (2015:5) 🧠🧠🧠🧠🧠

By the time, dear reader, you will be reading this paragraph, the sequel, "Inside Out 2", will have been released (we are writing in Jan 2024). Pete knew that the sequel would be virtually inevitable if for no other reason that there are more than 5 emotions and (probably) more "core memories". One of the areas that Pete didn't have to deal with in the first film was puberty, even if not a few 11yr-old girls do discover that their woman-hood is making its presence felt. Pete has handed over the directing chair to his colleague, Kelsey Mann. It is a far-fetched hope, but there is little doubt that your local Jungian would love to see a plotline that brings in the "individuation" issue of "uniqueness". Having seen the teaser trailer, we have noticed that, "embarrassment, ennui, envy", emotions that (arche)-typically accompany the urge to garner a sense of 'belonging' to one's own generation (the 11th house) and, in turn, are often set against the need to 'belong' to oneself (the 5th house), something a bit Jungian could be on the table. Wherever there is an emotion, there is a chance that feelings of value will appear. When a feeling of value appears, there is a chance for accurate moral assessment.

3: UP (2009) 🧠🧠🧠

The theme of flight is an important theme in depth psychology. The analysand who dreams of flying is very likely psychologically 'ungrounded'. There are, of course, different ways to fly in dreams. If the individual is in an aircraft, the psychoanalyst is more optimistic than s/he would be if the analysand was flying about like "Superman".

The initial 'dream' of "Up" is dreamt by "Russell" (Jordan Nagai), a kid in his "latent phase" (8yrs) who dreams of becoming a version of flying-adventuring hero, "Muntz" (Christopher Plummer), only to discover that his hero is psychologically 'ungrounded' and not to be "identified with" under any circumstances. It is significant that Muntz is hoping to secure a rare flightless bird because, at the base of Muntz' psyche, this is exactly what he himself needs to become. Over to the opposite pole of the flyer scale, we have old widower "Carl" (Ed Asner) who, at earlier times in his married life, may have done well to become something of a flying bird and, if Carl had entered analysis, he may have dreamt of trying to get off the ground by flapping his arms... yet failing to do so. All the same, Carl may have had a horoscope that suggested that he was right to prioritize his "ensoulment" during the "marital phase" of life and leave his spiritual tasks for his "post-marital phase" of life. Things do tend to happen at the right time.

4: MONSTERS INC. (2001) ☹☹

20thC U.S. president, Franklin D. Roosevelt, is credited with the famous phrase, "the only thing to fear is fear itself". One reason that this phrase has held its ground into the 21stC is its pith. Although we would have preferred that FDR had inserted the word, "unexplored" (= "the only thing to fear is unexplored fear itself"), we agree that this would have been too much of a mouthful and, therefore, it would likely have been forgotten in quick time. A big part of the 'message' of Pete's 1st film as director is that fear is a fact of life and, like all facts of life, it deserves exploration. In line with Freud's "pleasure principle", there is a tendency for the individual to leave his/her fear behind and rush to enjoyment like a 'fool'. The heroine of Pete's movie, "Boo" (Mary Gibbs), is part 'explorer' and part 'fool'... and, ironically, it is the monsters, "Sulley" (John Goodman) and "Mike" (Billy Crystal), who are the scared ones. It is because exploring "Boo" is able to infiltrate the monster universe that the monsters are forced into their own "exploration". The monsters had been infected by the collective consciousness of the monster universe that is working under the impression that it will lose its power if it can't scare the toddlers of the human universe. You've got to give it to FDR for being the head of the scaremonger politic while getting credit for coining the famous phrase.

5: WALL-E (2008) Pete on script; Andrew Stanton directed

While waiting for Pete's 5th directed film, this one would fill in the time nicely. It is classic Pixar insofar as it is still fabulously entertaining for the little ones, despite the fact of the littlies not having a clue about Pete's & Andrew's philosophical musings upon AI and the possibility of AI attaining consciousness. The "pan-psychist" view is that AI is no different to any other kind of "receiver" (such as "brain") and, if, say, an electron can "receive" consciousness, then so can "Wall-E" (Ben Burtt), "Eve" (Elissa Knight), cockroach "Hal", "Otto" (an evil computer drawn as a "H.A.L." from "2001: a Space Odyssey") and "Axiom's" computer-mother (Sigourney Weaver... whom, of course, was a 'daughter' in "Alien"). This philosophy fell from favour in the 20thC not because it was wrong... it fell from favour because it was old & tired. One of the early signs of Pluto in Aquarius is that some kind of re-birth of pan-psychism is on the cards. As we have learned from Thomas Kuhn, however, the world still needs to wait for all old-tired post-Enlightenment ideologies to die. The weeds have suffocated the sprouts.