

THE

ENNEAGRAM
MOVIE & VIDEO
GUIDE 3.0



How To See
Personality Styles
In The Movies

Third Edition
Revised & Expanded

Thomas Condon

What People Say About

THE ENNEAGRAM MOVIE & VIDEO GUIDE

“Condon breaks new ground! If you watch the movies or even just read the reviews in this book, your “people reading” skills will increase dramatically. The Guide will also deepen your experience of movies and show you something that even the film critics don't see.”

- The Enneagram Educator

“Condon utilizes movie characters to disclose the inner workings and psychodynamics of personality styles. This book is fun, well written and a great source of Enneagram instruction. The use of film is a powerful method for capturing the nuances and essence of each style.”

- Enneagram Monthly

“A mine of real gold! What is beguiling about Condon’s work, besides an uncommonly fine literary style, is the clarity with which he points out personality styles that most people have trouble seeing.”

- The National Catholic Reporter

“A real find! Condon’s movie guide provides not only a snappy introduction to the Enneagram’s personality styles, but reviews hundreds of movies focusing on the main characters and their behaviors. A series of films exhibiting one personality style will give the reader a great sense of both the basic issues and their variations for that style. Fascinating.”

- Inner Journeys Book Review

“In becoming a psychotherapist it was always clear that reading great novels taught me more than any psychology course. Thomas Condon has taken film - the art form of our time - to show the mind, heart and bodily experience of each Enneagram style. Truly a great book.”

- Margaret Frings Keyes, Author, *Emotions & The Enneagram*

*“Not since Helen Palmer broke the ice with her classic work *The Enneagram* has learning this fascinating system of personality types been so easy. Considered to be one of the oldest forms of psychological assessment, the Enneagram has remained elusive to many, but, thanks to Thomas Condon, here is a format finally that anyone can understand.*

This book emphasizes the illustration of the nine Enneagram types through observation by providing the personality types for almost one thousand movie characters. The Guide is an easy

read and an admission ticket to a realm in which we can gain a deeper understanding of movie characters and personality types.

This is a must-read for people who already know the Enneagram - it will help them to deepen their insights - and it is a great introduction for the newcomer. The actors and movies are clearly indexed so readers can easily find their favorites and delve deeply into the movie characters' psyches. There is no stuffy psychobabble, just clear descriptions about using our most celebrated medium - film - as a tool of psychological discovery.

Bookstores: Get The Enneagram Movie and Video Guide and display it in your store. It will be a steady seller for a long, long time."

- Mark Husson, Twelfth House Bookstore - New Age Retailer

"Have you ever watched a movie and wondered, "Why did that character do that?" If you have, read The Enneagram Movie and Video Guide by Thomas Condon, the one and only book to review the movies and their characters in terms of the Enneagram, a popular psychological system of personality types.

With The Enneagram Movie and Video Guide you won't have to analyze your friends. Instead, you'll have hundreds of characters at your disposal - and you can watch them behave over and over just by pressing "rewind." This is a wonderful book for learning and/or increasing your understanding of the Enneagram."

- Leading Edge Review

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For Katharine, Nicola, Kate and ma belle Nick

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Acknowledgements

The genesis of the Enneagram is generally credited to Oscar Ichazo. He developed the material as a spiritual tool, giving the model its bones and internal organs. Chilean psychiatrist Claudio Naranjo gave it flesh when he took the Enneagram's character descriptions and cross-referenced them with the distinctions of modern ego-psychology.

I first encountered the Enneagram in 1979 where it was being widely taught in the San Francisco Bay Area. I took workshops from Helen Palmer, Claudio Naranjo and others during this time. Many of my friends were psychotherapists and knew about the model; we colluded with and inspired one another. Past these student days I took the material and went my own way with it.

Each author of a book adds a perspective to the Enneagram. I especially like works that concentrate on descriptions of people rather than theories about them. The two works closest to textbooks on the Enneagram are *The Enneagram*, by Helen Palmer and *Personality Types*, by Don Riso. Both have theoretical trimmings but offer solid core descriptions of the styles. Palmer's writing is born from years of passionate research and practiced observation of real people. Don Riso's descriptions of healthy-to-unhealthy expressions of each style are helpful to people who might otherwise find the model damning and his insights into the wings are excellent. I also liked Richard Rohr's book, *Experiencing the Enneagram*, Claudio Naranjo's *Ennea-type Structures* and Margaret Frings Keyes's *Emotions and the Enneagram*. From all these people I have learned and extend my thanks.

Enneagram teachers are like blind people describing an elephant, each one clueing into a different aspect of the same animal. As far as possible, I've tried to stick to my own wording and point of view but some influence is inevitable. I apologize for any overlap in my listings of real people and the listings in other books. Some famous people that we agreed about were just too pertinent to leave out.

This book is partly based on a regular column that I wrote for the *Enneagram Educator* magazine, now online as *The Electric Enneagram*. Clarence Thomson is my editor and friend, and he provided both the context and enthusiastic support for the development of the material. Clarence and I knew we had something when we learned that *Educator* readers were forming study groups just to watch the movies recommended in the column.

The physical production of this book has benefited greatly from the coaching of my friend, publisher David Balding. Thanks also to Lori Stephens for her phone-tech support.

Finally, this book owes a lot to a broken hip. I had a sports accident followed by surgery and a long passive recovery. I searched hard for the accident's possible usefulness before one day realizing, "Hey! I can review 300 more movies!" This book is thicker and better thought-out than it would have been for that calamity.

Foreword

Movies are bigger than life, but they are not different from life. If they were, we could not see ourselves in them and we would lose interest. They reveal us to ourselves whether we know it or not, whether we like it or not.

With a few spoken lines, movie characters can express the inner geography of their psyches with a clarity and force that people in real life usually lack. A good movie becomes clearer than life, because in two hours it can reveal the essence and true motivations of a human being.

In reviewing movies for their Enneagram styles, Condon has crafted his own art form. A spoken line here, a telling gesture there, reveal to this skilled teacher the underlying moods and motives of a movie character. Reading his reviews is like having a gifted observer show you where to look through a microscope, or having a docent point out an artist's logic as you stand and see what you never saw right before you. The reviews in this book will show you Enneagram types writ large and writ vividly. Condon points out the obvious and suddenly you see it.

The dramatic evidence of the presence of Enneagram styles in films will encourage students of the system. It appears that, regardless of the imaginative process involved, when writers create a character, that character can often have an Enneagram style.

The clarity of the reviews and the sheer number of examples in this book will reinforce the confidence so many people place in the system. Using the book will also give you your own confidence at recognizing the outward signs of each style.

So may I humbly suggest that you gather around a good movie, read its review and tuck away Condon's stylish observations for later verification. Then sit back, relax, and watch the most enjoyable audio-visual aids in the history of education.

Clarence Thomson, Author
Parables and the Enneagram

Introduction

The Enneagram is about people — how we are the same, how we are different, what makes us tick. It presents a system of psychology that describes nine core personality styles that human beings tend to favor. The descriptions of these styles are both profound and comprehensive, detailing the inner motivations, thought patterns and basic beliefs of each one. Newcomers to the Enneagram are often astonished to discover clear, accurate portraits of themselves, their friends, parents and intimates.

Part of the power of the Enneagram is that it recognizes how human beings have sincerely different versions of reality. No version is presented as better than another. Each of the nine styles has its own internal logic and integrity. Each correctly perceives part of reality and has an area of “expertise.” Each style has strengths, talents and advantages as well as limits, pitfalls and blind spots.

Enneagram styles are like nationalities. While we are all unique individuals, we belong to a larger group of which we are individual examples. If you have friends from other cultures, you know that on one level you are very aware of the differences between their culture and yours. The fact may contribute much to your relationship. On other levels, you and your friends connect affectionately in a way that bypasses how your cultures make you different.

Studying the Enneagram will reveal the differences between your psychological orientation and those of other “psychological nationalities.” With this awareness you can also connect more compassionately or usefully to others who have world views distinct from your own.

The major advantage to learning the Enneagram, of course, is to discover your own personality style. This can be a startling experience at first, but its usefulness soon emerges. Once you identify your core style, baffling aspects of your own behavior may suddenly make sense. You might see more clearly why you sometimes think and act the way you do. As you tune further into your own inner workings, you might sense deeper beliefs, plus a way of seeing the world that shades your daily actions and relationships.

You might also become aware of the ways you are caught up in the pitfalls of your style and cause yourself suffering. There could be little psychological traps you set for yourself, limits you place on your experience or habitual ways that you react to events without choice.

These insights can be helpful in that they provide motivation to work on one's self. Some responses that you now have may be outmoded and carried over from childhood. You may act blindly at times. To an extent, you may find that your Enneagram style amounts to something like a hypnotic trance, as though part of you sleepwalks through life, relating to an *idea* of the world, rather than the world itself. Seeing the map but not the territory, this is called.

Most psychotherapists would say that just having insight into your behavior is not enough to change it. Learning about the Enneagram won't magically transform you, but it will give you a tool that is greatly clarifying and uncannily useful.

Just as the Enneagram will show you how you are caught, it also points to your higher capacities — what you are good at, what creative resources are present when you are happiest and most awake. It will direct you toward the source of your personal power and give you a major tool for living more fully in the present-day world, basing your choices on your actual needs.

The Enneagram is a system of psychology. It is neither inherently esoteric nor spiritual. You might, however, find that it has deep spiritual implications in that it helps diagnose how you get in your own way

and block the most free and soulful expression of your being.

On everyday levels, knowledge of the Enneagram is helpful in dozens of ways, from understanding relationships to improving communication to handling difficult people. You may discover that your friendships reflect affinities for certain Enneagram styles. You will also better pinpoint types of personalities that have been difficult for you to deal with. You may realize that the behavior of some people that you always took personally never was personal; they were just acting blindly out of the limits of their own world view.

The Enneagram is especially useful in any professional context where communication is important. Attendees at my workshops have included psychotherapists, teachers, lawyers, counselors, business people, artists, plumbers, filmmakers. Anyone who needs to deal effectively with other people benefits greatly from studying the styles.

The premise of this book is that the Enneagram's nine personality styles are highly visible in certain movies, and that through study you can learn about them rather easily and enjoyably. The subtitle of the book could be "seeing the psychology in front of you." If you use the movie reviews to gain greater familiarity with the different "nationalities," chances are you'll recognize how visible they are in the people you interact with daily. Learning about the styles is like buying a new car — suddenly you start seeing them everywhere.

The medium of movies provides an enjoyable way to learn and VCRs are widely available, even for rent. You can use the reviews to pursue whatever aspect of the Enneagram interests you. You can skip around the styles or work your way steadily through each chapter.

Some Enneagram workshops are taught by assembling representatives from each style. A panel of Sevens, for instance, will discuss their lives and perspectives, and it's fascinating to see how at once alike and yet different they are. The same themes and preoccupations will run through each panel member's life, yet they are all obviously individuals, each with their own identity and soul. With the *The Enneagram Movie & Video Guide* you can create your own panel of film characters for a similar result.

Friends and couples interested in the Enneagram can use this material to great advantage. You and a friend or an interested group could read a description of, say, Twos, then screen a film, eat popcorn, have arguments and learn a lot.

If you are new to the Enneagram and use the *Guide*, you'll recognize a core pattern and basic point of view for each style. If a movie character reminds you strongly of someone you know in real life, the chances are good that they share the same Enneagram number. The same may be true for you and movie characters that you personally identify with.

As a reference book, the *Guide* is deliberately dense with detail. It is designed to be useful for all levels of acquaintance with the Enneagram. You can dip into it according to need. If you are a beginner, I'd encourage you to go lightly and try to get the gist of the thing first. Go for a general comprehension of all the styles or of those you are especially interested in. You can always backtrack and later study fine distinctions such as wings, connecting points and subtypes.

The *Guide* is a companion to my other book, *The Dynamic Enneagram*. *The Dynamic Enneagram* offers tools for change, ways to help you outgrow the dilemmas of your personality style. The *Video Guide* is designed to give you practice and skill at spotting the different styles in the first place. Vivid examples are as near as your favorite video outlet.

When I teach workshops, some of the nicest moments come when participants watch demonstration interviews and suddenly "see" a personality style in an indelible way. Someone will say, "I've read the descriptions over and over but this time I could really see and feel what Fives are like!" This is said in the astonished tone that comes with recognizing the obvious — consciously seeing something you may have unconsciously sensed all your life.

Video is a logical medium to illustrate the Enneagram, but there's not much available for interested students. Accordingly, in workshops, I used to show movie clips to introduce the styles. Many students found it useful to rent movies for further study so, over time, I developed a list of films that illustrated each character type. I had always intended to do something more with the list but wasn't sure what.

Clarence Thomson, editor of *The Enneagram Educator*, attended one workshop and suggested a column about the nine types as they appear in films. The first few reviews I tossed off from memory based on the workshop list. Then I screened a few new movies and wrote about what I generally saw. I knew the Enneagram well and had always enjoyed movies, so the task seemed a pleasant, lighthearted thing to do.

Shortly, though, something changed. I rescreened some of the movies from the workshop list and realized that a few of the character listings were wrong. I thought I had seen something that wasn't there or I had confused one type of character with another. It also seemed that, in a given story, many secondary characters had Enneagram styles and that there were other levels of detail that I wasn't quite catching.

Then I noticed that there were routine tensions between similar kinds of characters in totally different movies. There was some kind of hidden architecture to film stories and it related to the Enneagram. I felt as if I was looking at something I couldn't quite see.

Eventually, I decided to disrupt my usual way of watching a movie. Like anyone else, I had always responded to them subjectively. I'd enjoyed stories and characters, the mood of a film and maybe its message. I decided to start watching movies with a narrow quality of attention, one in which I looked solely for evidence of personality styles. I began to look for the Enneagram first and let the story's mood, plot and message drop into the background.

This new perspective made it easier to screen a lot of films because I knew what I was looking for. I had a "half hour" rule: if there was no clear evidence of Enneagram styles after half an hour, I stopped the movie and went on to the next. Some films had it and some didn't.

Several friends of mine initially thought the idea of finding Enneagram styles in movies was a misguided, oddball enterprise. Some who knew the Enneagram said that a film story just couldn't show a character style with much accuracy or visibility. Others said that the collaborative nature of moviemaking would prevent an Enneagram style from ever being realized in the finished product. The idea was that a character would be written one way, interpreted by an actor differently, and the film's director would further alter how the character played on the screen.

As it develops, Enneagram styles are not only plentiful in films, but they are sometimes more obvious than in real life (Alfred Hitchcock once said, "Movies are like life with the boring parts cut out"). Stories are constructs based on human experience and one good way to propel a story is to give its characters vivid traits and attitudes.

A lot of movies with well-drawn characters take them through some change — a "character arc," this is called. Thus it's possible to see someone initially mired in the traps and excesses of their

Enneagram style. As the story progresses you see the style's higher capacities evoked as the character goes through experiences that help them change and grow. Another character could decline through the course of a movie, but either "arc" will be interesting for what it shows about an Enneagram style and core point of view.

Some film plots pit two characters with different Enneagram styles against one another for high contrast. Other stories are about people who set out to do something and get in their own way because of neurotic complexity. What a character *wants* can be a telling reflection of his or her inner psychology. In some stories a character's Enneagram style is revealed in how they respond to unforeseen circumstances.

When I first began this project I figured that movie stories were either plot-driven or character-driven and that the latter films were more likely to contain Enneagram styles. This has been generally true, though it has been surprising when certain stories that *seemed* character-driven didn't yield styles. Two excellent American films, *Mississippi Masala* and *Menace II Society*, are like this. Both feature a small number of closely studied characters but don't capture an essential *something* about them.

That's because the films are really about context. *Mississippi Masala* is about black and East Indian people trying to deal with oppression and culture shock in the USA's Deep South. *Menace II Society* is a heart-breaking story of a smart, sweet teenager who can't quite transcend his brutal urban environment. The context is Los Angeles ghetto life and it overwhelms the young man's character and is ultimately the film's subject.

Good storytellers have to be part-time psychologists. Screenwriters, directors and actors all must keep track of a character's motivation during the course of a story for the finished movie to be coherent. Core motivations are highly related to a character's Enneagram style and how that character sees reality. Writers, directors and actors are far more likely to agree about a character's core in a good film than in a bad one.

Sometimes screenwriters are biographers as well, basing a movie character on a real person the writer has known. If the real person had an Enneagram style unconsciously apparent to the writer, then it gets written into the movie role. At least one Hollywood screenwriter has said publicly that he and his writer friends use the Enneagram when constructing screen characters.

I've seen a number of film biographies where the movie's subject and the performer who plays the role have the same Enneagram style. Directors often know whether a role is right for an actor. The wisdom is that certain performers will bring a quality to a particular role that another won't. People in charge of movie casting are intuitively on the lookout for qualities of personality that they try to match to roles.

My contention is that Enneagram styles are a strong unconscious factor in how performers are matched to the characters they play. As we shall see, makers of movies often sort for the Enneagram styles without realizing it.

Chapter Organization

A few words about this book's layout. Each Enneagram style has its own chapter which includes a number of full-length movie reviews and additional listings of movie characters. Each chapter has the following sections:

Famous Real-Life Examples

These are examples of well-known people and their Enneagram styles that I've noted over the years. The list is fairly eclectic with an emphasis on actresses and actors. Some of the listings are of very famous people while others are quite obscure, but included in case they trigger recognition. The value of such listings is subliminal; you might realize the similarities between highly different individuals and maybe see a pattern that you have unconsciously sensed.

I've tried to make the lists somewhat international but probably haven't succeeded. For better or worse, though, American culture is exported all over the world, especially via our movies. The Cable News Network (CNN) is seen in about 210 countries. NBC is now all over Europe.

Generally, I've identified well-known people's Enneagram styles through watching filmed interviews, reading books and articles. A handful I have met. Unless someone was extreme within their real-life style, I usually needed three or four sources before their Enneagram number came clear. If I got an idea from another Enneagram author, I still needed independent confirmation as we didn't always agree.

Since there is an emphasis on real-life performers, there are some imbalances to the lists. It's probably logical that there would not be as many real-life performers who are Fives since it's a relatively shy style. I was also surprised by the number of Sevens who work in films rather than, say, Threes.

Introductions

Each of the nine chapters begins with a brief overview of a specific Enneagram style. The sketches are only meant to set the context for the movie reviews and are aimed at people new to the Enneagram. As such, they are deliberately limited in scope.

Here and there in the *Guide*, I have used terminology from my other writings, specifically when I discuss healthy and unhealthy expressions of each style. I use the terms "awakened" and "entranced," as they relate to my thesis that having an Enneagram style is similar to being in a hypnotic trance.

For far more comprehensive descriptions of the styles, see *The Enneagram* by Helen Palmer, *Personality Types* by Don Riso and my own *The Dynamic Enneagram*. If you are a sheer beginner, I'd highly recommend *The Enneagram Made Easy* by Renee Baron and Elizabeth Wagele.

Enneagram Styles In The Movies

In this chapter section I discuss the types of roles that are often associated with each Enneagram style. Also included are familiar actresses and actors who have played roles related to the specific style. The intersection between performer and role is often fascinating.

As we will see, movie characters from each Enneagram style can be heroes or villains, although their motivations and actions will differ greatly. The same qualities that make a character virtuous can be magnified to villainous proportions.

Movie Reviews

The movie reviews are meant to speak for themselves and be companions to your viewing experience. A lot of people keep the review of a film handy while watching, reading it before the film, afterwards, or both. The reviews can also be read on their own as a collection of stories about people who have core similarities.

When I first began the column in *The Enneagram Educator*, I warned readers that if Enneagram styles proved to be scarce, they might have to sit through some rotten movies. Fortunately, this hasn't proven necessary; Enneagram styles show up more often in good movies, usually because the filmmakers have paid extra attention to character development.

I've tried to indicate what a reviewed film's general quality is, although no movie is truly bad for our purposes. I think I have reasonably good critical powers, but you'll have to decide that. Professional critics disagree with each other all the time and there's no accounting for taste. The Dustin Hoffman/Warren Beatty comedy *Ishtar* was a notorious, reviled bomb. I thought it was a little dumb but also sweet and surprisingly funny.

If a film has steamy sexual content, I'll mention it. Otherwise I'm going to assume that you're adult enough to handle the sight of actors and actresses pretending to have sex. If a film is especially violent, I'll also mention that. A few of the reviewed movies are suitable for children and this is indicated when relevant.

This book works hard to offer a balanced presentation of each Enneagram style, including healthy and unhealthy examples. Since fictional stories are rooted in conflict, they often feature characters who are not so psychologically healthy. Sometimes a style is clearer in its neurotic expression, so this is emphasized in the reviews. The purpose of the *Guide* is to give you skill and practice at seeing the Enneagram, so sometimes the focus is on the exaggerated or pathological. Remember, though, that each of the nine styles has its healthy side and a certain unique set of advantages.

Some Enneagram numbers are barely represented in films while others are everywhere. Fives, for instance, are pretty scarce in American movies so I had to turn to Europe where character studies of shy, withdrawn people are much more common. I could have written entire books on the more "photogenic" styles. Eights, for example, are usually blatant and declarative in their behavior and therefore drive story lines. In movies, they show up everywhere.

It's also true what film actresses say about the dearth of good roles for women. It took extra research to find clear female examples for some of the styles. Lady Fives, for instance, are so unusual in movies that I wrote up nearly every one I found. Male Twos are not that common either, probably because screenwriters don't know how to draw people-oriented male characters without making them seem effeminate.

One theory of film says that it has to deal with the "apprehendable universe." This means that a movie can't really portray the inner life of a character because the nature of the medium shows us only external behavior. This theory says that fantasy and dream sequences that attempt to show us a character's inner thoughts don't really work because they violate the rules of the film medium. If filmmakers want to illustrate a character's inner life, they must find a way to dramatize it in external terms.

This has relevance to learning about the Enneagram because many people wrongly assume that the system describes external behavior traits. They could look at, say, the achievement-oriented behavior of American tycoon Donald Trump and assume he is a goal-oriented Three. Trump talks about winning and wanting to be the best, so this sounds like stronger evidence. Sometimes, though, you have to dig deeper. The Enneagram is not about traits, but about world views and core motivations. You have to look past a person's external behavior and ask what internal need motivates it.

In Donald Trump's case, the desire to win would be tied to a deeper need to seem and act strong, to dominate and prevail over events. This is a different motivation than a Three, who needs to win in order to know who they are. In interviews, Trump is often trying to seem invulnerable, which is not necessarily the same as being a winner. Though he has similar outward behavior, his inner logic and motivation would be very different. Trump is actually an Eight rather than a Three.*

For this book, I've handled this problem by reviewing movie characters whose Enneagram styles are flagrant. I've included characters who act out of their Enneagram styles and then talk about their motivations. They have to seem it, say it and do it.

As you apply what you learn to real life, remember that an Enneagram style is more than the sum of someone's visible behavior. You are looking for a basic inner stance and world view out of which someone's behavior flows. A person's traits can give you clues about their inner process, but there are no magic formulas or automatic equations. Although it's fun to figure people out, remember that the Enneagram describes something about us that is finally rather profound.

* This exact contrast between styles Three and Eight is on display in the movie *Wall Street*. The Michael Douglas character was modeled on Donald Trump.

Additional Listings

These film characters are included in case you want some additional possibilities for follow-up. Some of the roles are more vivid than others; some are large, some small. You may have seen some of these movies already. It's sometimes fun - and very different - to watch a film again with the perspective of the Enneagram.

Fine Distinctions

Wings

Your core style has a built-in relationship to the numbered styles on either side of it. This is a part of the theoretical formulation of the Enneagram that I've found to be both accurate and useful.

So if Two is your core style, you will have an intuitive connection to Ones or Threes or both. Within being a Two, you would have a basic orientation to other people. This will be influenced and modified by a preoccupation with principle and idealism (1 wing) or an extra sociable, achievement-oriented drive (3 wing). These are inherent connections; they are just *there*.

If you know your core style and think about it further, you can usually identify a wing that you favor. The healthy qualities of your wings are available to you almost like talents. The unhealthy qualities exist as potential pitfalls. Depending on your focus, you can tap the high side resources of your wings or unconsciously fall to the unhealthy side.

About two thirds of the population have just one active wing, and will have an obvious connection that they can identify. This means that their other wing is unconscious and latent. The remainder of the population have both wings active and will have a combination of motivations that reflect their joint influence.

Throughout the reviews, I discuss various characters who illustrate particular wings. At the end of each chapter is a reference section called "Fine Distinctions." This includes mini-profiles of wings, connecting points, and subtype themes as they influence the specific Enneagram style. These are written

impressionistically, just to give the flavor of each.

Connecting Points (Stress & Security)

Within your core style you also have a built-in connection to two other Enneagram styles. These connections are often called stress and security points. Just as with wings, you can recognize an intuitive, unconscious link from your core style to your connecting points.

The words "stress" and "security" are used as neutral descriptive terms. When you are under pressure, for instance, you will tend to temporarily access the attitudes and motivations of your stress point. So under stress a principled One might begin to act like a self-pitying, melancholy Four. When relaxed, she would begin to manifest the attitudes of her security point, the playful high side of Seven. As a neutral description of what sometimes happens this is true as far as it goes.

A lot of writers have taken these connecting points to mean something more. In book after book, the stress point is called an unhealthy direction in general and the security point is portrayed as the general path to psychological health. The security point is called the direction of growth, integration, redemption, while the stress point is called the direction of decline, disintegration, breakdown, etc. These are presented as directions to avoid or cultivate when attempting to work on the dilemmas of your core Enneagram style.

I understand a teacher's desire to provide direction and a theorist's need to create a complete and unified theory. Unfortunately, unified theories about human behavior never hold together very long. Our personal psychology is a messy, complex process. Consequently, theorists usually have to ignore contradicting facts to keep their theories intact. It would be nice to think that within your Enneagram style there was one sure direction out, a royal road to health and well-being. It's just not what happens.

When people are unhealthy or under stress, they manifest the neurotic behavior and defenses of *both* their stress and security points in a kind of cycle. They will also manifest the unhealthy elements of their wings; not to mention their core style. These are the ingredients of being stuck or lost in a downward spiral and they all tend to reinforce one another. No one element offers a magic direction out and how people change and grow is a *whole other subject*.

The same is true when someone is healthy or relaxed within their being. The high side qualities of both their stress and security points will be evident and support a kind of upward spiral. The powers and resources of both wings are also be available as someone operates out of the healthy perspective of their core style.

Two films in the chapter on Ones put the case quite succinctly. Joan Plowright's character in *Enchanted April* is on an upward spiral and manifests the high side qualities of both her connecting points. Fredric March's character in *Dr. Jekyll And Mr. Hyde* is sinking into decline and his two connecting points reinforce each other negatively. These generalized connections - both healthy and unhealthy - are evident in many, many films listed in this book and are discussed throughout.

Subtype Themes

The original formulation of the Enneagram states that within each style there are three possible suborientations that people tend towards. Your subtype is determined by whether you are unconsciously preoccupied with personal survival (self-preservation), whether you incline towards one-to-one relationships (intimate) or whether your style of relating includes a lot of people (social). Most politicians,

for instance, would likely be social subtypes.

Author Margaret Frings Keyes describes these subtypes with the phrase "the One, the Few and the Many." The subtypes relate to three key realms of life - how we take care of ourselves, the realm of close relationships and how we relate socially to the larger world. We all have portions of our attention and energy focused on these three realms. Within your core Enneagram style, however, you might habitually favor a particular realm more than the others.

As with wings, it's possible to have more than one subtype theme in your life. The content of the themes is different for each Enneagram style and explained both in the reviews and at the end of each chapter.

Subtypes are especially useful for recognizing what further motivates you within the core framework of your style. Movie stories favor some subtypes far more than others, as we shall see.

About Performers And Their Roles

I want to mention a few odd discoveries I made about the relationship between performers' real-life Enneagram styles and the roles that they play. There are surprising consistencies that are very confirming of the system.

Years ago, while leaving the movie *MacArthur*, a friend of mine remarked: "Well, that settles it - Gregory Peck can't act." What he meant was that Peck had been unable to shed his usual screen persona sufficiently to play the character as written. Peck's usual character in movies was a principled One, although he sometimes played the persona for its dark side.

General Douglas MacArthur was written for the movie as an unhealthy Eight - an aggressive egomaniac - but Peck kept giving the character an honorable, principled aura. Thus after the film it seemed to my friend that Peck had been playing Peck rather than MacArthur.

The more I studied movies, the more I learned incidentally about real-life actors and actresses. After I began to identify their personal Enneagram styles, I was surprised to realize how many performers played their real-life Enneagram styles in movie roles. Gregory Peck turned out to be a real-life One. John Wayne was an Eight in real life and played an Eight character in probably every movie he made. Tom Cruise is a more current example. He is a Three in real life and in nearly all his movies, he plays Threes.

Other screen performers who have tended to play their real-life styles include: Woody Allen (Six), Gary Cooper (Nine), Harrison Ford (One), Tom Hanks (Seven), Katharine Hepburn (One), Charlton Heston (One), Diane Keaton (Six), Jack Nicholson (Seven), Dennis Quaid (Seven), Sharon Stone (Three), Kathleen Turner (Three), Robin Williams (Seven). Throughout the book I mention Enneagram similarities between actors and their roles and I've named this phenomenon "Enneatype casting."

When I was in college and took an acting class, the professor used to say, "If you play a role in real life, you won't be able to act." He meant that if you were image-conscious and had a social persona in real life, you would have a difficult time in letting yourself go and becoming someone else within a role. The idea was that the actress has to surrender her personal self and give herself over to a totally different point of view while acting.

The professor was talking about what is called "character acting," where an actor seems to take on a new character with each role. He omitted what's called "personality acting," which is when a performer develops a persona that they essentially play from role to role. Huge film careers are built by personality

actors and they almost always are considered movie stars rather than character actors. They also almost always play their real-life Enneagram style.

After I realized that personality actors tended to play their real-life Enneagram styles, I began to wonder if there was any relationship between the roles character actors played and their personal Enneagram styles. I doubted it — the words of my college professor lingered. Character acting meant jumping completely out of your own skin and becoming a totally different person.

What I found instead surprised me at first but later seemed to have a natural logic. Character actors don't exclusively play their real-life Enneagram style the way personality actors do. Character actors do, however, routinely play their *wings and connecting points* - Enneagram styles for which they have built-in affinities. Only once in a while does a performer play a style that is completely unconnected to their own. Movie roles are directly related to a performer's real-life Enneagram style even when it seems like they aren't.

This demystifies character acting a little; playing a character who has your wing or connecting point is not the same as slipping completely out of your own skin. People also have a built-in affinity to the Enneagram styles of their parents. We all carry our mother and father around inside us. I wouldn't be surprised to learn that character actors were playing a parent's Enneagram style in roles that otherwise have no connection to their core style.

These are subtle distinctions but you might find it intriguing to keep track of them as you use the *Guide*. The connection between performer and role is almost eerie in its consistency and I mention examples throughout the reviews. There are even consistent patterns to scripts that directors choose to film; they sometimes will make several very different movies that nonetheless contain the same Enneagram character tensions.

Enneagram Top Ten List

To get you started here is a list of ten "beginner" films that each feature several vivid Enneagram styles:

Batman Returns — Four, Five, Six, Eight

Crimes And Misdemeanors — One, Two, Six, Seven, Eight

Dangerous Liaisons — Three, Eight, Nine

Little Murders — One, Two, Six, Seven, Nine

Mermaids — Four, Seven

Mr. And Mrs. Bridge — One, Six, Nine

My Dinner With Andre — Seven, Nine

Out Of Africa — Four, Seven

Postcards From The Edge — Two, Six, Seven, Eight

sex, lies and videotape — Three, Five, Eight, Nine

Note that examples of all nine Enneagram styles are available in just three films — *Crimes And Misdemeanors*, *Out Of Africa* and *sex, lies and videotape*.

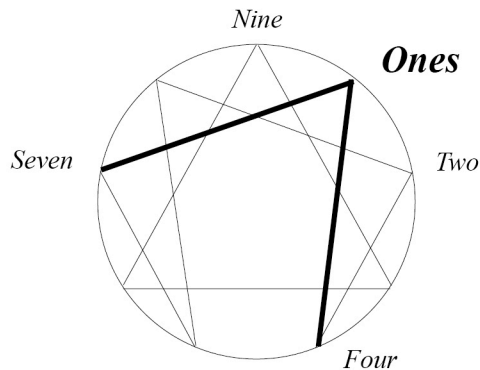
About the Second Edition

To follow up on the best Additional Listings, turn to the index, "Movies With Multiple Enneagram Styles." It will give you choices of movies with several characters who demonstrate the Enneagram.

Sometimes a film will contain several of the Additional Listings and may be more worth your time and study.

The index also notes when there are typical dynamics or conflicts between styles. For instance, you can see a Four and a Seven in relationship in several different films. In some stories they might be in conflict, while in others they get along well. This is a useful tool for understanding your own relationships and also seeing the consistency of the Enneagram in movies. Most movies offer contrasting Enneagram styles to make the story more interesting. This mirrors real life, though — long marriages between people with the same style, for instance, are relatively rare.

Ones



People who compare reality to a set of standards. May be objective, balanced and morally heroic or repressive, critical and perfectionistic.

Famous Real-Life Ones

Actress Jane Alexander, Historian Stephen Ambrose, the culture of the Amish, Julie Andrews, Hanan Ashrawi, St. Augustine, William Bennett, Father Phillip Berrigan, Ambrose Bierce, Psychologist John Bradshaw, Tom Brokaw, Sierra Club founder David Brower, Feminist author Susan Brownmiller, William F. Buckley, John Calvin, Cesar Chavez, Singapore President Ong Teng Cheong, John Cleese, Hillary Clinton, Confucius, Actress Jane Curtin, Angela Davis, Morris Dees, Carla del Ponte, W. E. B. DuBois, Michael Dukakis, Christian Scientist Mary Baker Eddy, Dr. Dean Edell, Daniel Ellsworth,

Harrison Ford, Jodie Foster, Buckminster Fuller, Barry Goldwater, Katharine Hepburn, Charlton Heston, St. Ignatius, Glenda Jackson, Peter Jennings, Samuel Johnson, Dean Jones, John Kerry, Dr. Jack Kevorkian, Ted Koppel, the NRA's Wayne LaPierre, The Lone Ranger, Martin Luther, Nelson Mandela, Miss Manners, Thurgood Marshall, George McGovern, Playwright Arthur Miller, Author Jessica Mitford, Sir Thomas More, Farley Mowat, Ralph Nader, the cultural aura of New Zealand, Leonard Nimoy, Christiane Northrup, John Cardinal O'Connor,

Ian Paisley, Gregory Peck, H. Ross Perot, Sidney Poitier, Pope John Paul II, Natalie Portman, Emily Post, Colin Powell, the culture of the Puritans, Marilyn Quayle, Yitzak Rabin, Ayn Rand, Tony Randall, Vanessa Redgrave, Donna Reed, Condoleezza Rice, Actor Cliff Robertson, Eleanor Roosevelt, Phyllis Schlafly, George Bernard Shaw, the cultural aura of Singapore, Alexander Solzhenitsyn, Kenneth Starr, Actor Peter Strauss, the cultural aura of Switzerland, Twyla Tharp, Margaret Thatcher, Emma Thompson, Harry Truman, Greta Van Susteren, Maxine Waters, Dagnet's Jack Webb, Joanne Woodward, Actress Jane Wyman.

Introduction

At the core of Enneagram style number One is a strong unconscious tendency to compare reality with what *should* be. Ones generally have a set of standards by which they evaluate themselves, the behavior of others, and the world around them.

These ideals differ from person to person. Some Ones are preoccupied with spiritual standards while others, like advice columnists, might be focused on good manners. Others might be social reformers of some kind while others still might simply be intent on living an upright life or doing a good job at work.

The healthy side of this point of view is that a One can easily specialize in accurate moral perception and objective evaluation. More than other Enneagram styles, Ones can be ethically discerning, dispassionate and fair. They can make great priests and judges, for instance, or constructive social commentators.

Awakened Ones can be selfless and morally heroic, willing to sacrifice a great deal for principle. If they have a cause or mission, they might work hard and responsibly towards its fulfillment. Ethics and personal integrity are put above expediency, profit or easy solutions. An awakened One might display a balanced, cheerful perfectionism that is tempered by forgiveness and compassion.

For Ones who are more defensive or entranced, the preoccupation with principles and high ideals might degenerate into a mundane concern with the rules. The person might still be crusading for a cause but have more ego-involvement than they realize. Higher morality gets confused with *moralism*, discernment changes into *judgment*.

An entranced One might still sacrifice for the rules but a level of resentment begins to emerge. Ones can become openly critical, angry when their reforming zeal isn't shared by the world at large. They might still work hard and hold themselves to strict standards of behavior but their speech could be punctuated by sharp-tongued remarks, as anger breaks through. Their calm, ethical perspective gives way to dualistic thinking — “either/or” propositions, right/wrong dilemmas that reduce complex situations down into black and white choices.

A One's attempt to be good is a tense enterprise, sometimes leading to rigid behavior and a tendency to obsessive worry. A lot of entranced Ones fight their desires, especially the “bad” ones. These are often sensual but, otherwise, “bad” impulses are the opposite of whatever the One considers good and virtuous behavior.

Social problems can emerge because Ones have trouble knowing when they are angry and don't realize how scolding or repressive they can sound to others. When insecure or feeling criticized, a One's defensive reaction is to start judging. They simply don't accept reality as it is and don't think you should either.

When deeply entranced, people with this style can grow obsessive, paranoid and zealous. They may be capable of profound cruelty in the service of “goodness.” Moral vanity and hypocrisy are likely, and unhealthy Ones can also grow obsessed with the fulfillment of insane missions.

Whatever a One disapproves of within their own behavior is what they will condemn in others. They may not allow themselves to act out “badly” but that doesn't mean they don't want to. Ones in this state tend to beat down or contain their desires and then project them outward.

So a One might see an inviting place to swim on a summer's day and suddenly begin to talk about the evils of laziness and the skimpy bathing suits people wear nowadays. The One's sensual desire to

swim is “reverse projected” onto the environment and then a case is built against it. This case-building is called “reaction formation” and it’s something we’ll see Ones do a lot of in the movies. The One’s emotional tendency towards anger is shared by Eights and Nines (see “Eights: Introduction”).

Ones In The Movies

One characters play a variety of roles in movie stories. Heroic Ones started in the movies as uncomplicated virtuous figures. Thirty to forty years ago people like Charlton Heston and Gregory Peck (both real-life Ones) played moral stalwarts in role after role. Heston played biblical roles — Moses, for instance — while Peck played principled crusaders or slightly stiff leading men. Actor Sidney Poitier played similar roles.

Actors like James Stewart and Gary Cooper were also going strong. Both men were Nines (1 wing) in real life but played Ones periodically. Kevin Costner now plays roles in the same range, always as a Nine or a One.

Katharine Hepburn is a One in real life and for much of her long career she played One characters who were spunky, argumentative, and chastising of men. Many of her roles as a barking One had a comic edge and her judgmental quality created a friction that drove story lines. Recent One movie actresses tend not to play their own style. Meryl Streep, for instance, has often played Twos (her wing) and Fours (connecting point).

Heroic movie Ones used to be priests, military leaders, social reformers and representatives of the establishment. Over the decades, though, such characters became more ambiguous, partly because public perception changed about the institutions that movie Ones stood for (imagine in the 1990s a biblical epic about a moral figure who is sure he knows the absolute truth). Also, heroes or heroines who are solely virtuous are dull.

The closest thing we have to a One movie star currently is Harrison Ford, also a One in real life. He tends to play morally decent men caught up in corrupt circumstances. His Oneness is implicit — we know he’s a good guy and couldn’t be responsible for the trouble he’s in. Ford otherwise underplays his style’s tendency to preach out loud or appear too one-dimensionally virtuous.

The dark side of the One style has always been represented in the movies. There’s a fine line between moral certainty and madness, and One villains range from flawed perfectionists to mean figures of repression to obsessed, merciless characters who have gone mad with morality.

Gregory Peck played Captain Ahab in *Moby Dick* as a crazy One. Harrison Ford is a ranting semi-psychotic One in *The Mosquito Coast*. Dramatic figures like Captain Bligh (*Mutiny On The Bounty*) or the Big Nurse (*One Flew Over The Cuckoo’s Nest*) represent Ones in positions of authority who abuse their power, often without realizing the extent of their cruelty. Milder unsympathetic One roles are reserved for crabby old faultfinding ladies, disapproving ministers or difficult, eccentric subjects of character studies.

Perhaps because this style can be so adamant and absolute, movie Ones have loads of conflict with other Enneagram styles. I must have screened fifty movies that featured Ones and Sevens in conflict. The party pooping moralism of Ones and the exuberant, fun-loving tendencies of Sevens are high contrast and collide visibly. The next most frequent contrast is between Ones and Threes, generally a conflict between principle and expediency. The third most common conflict is between virtuous Ones and rule-breaking Eights.

Movie Reviews

Agnes Of God

“I know what you are! I don’t want that mind cut open. She’s an innocent; she belongs to God!”

That’s Mother Superior Anne Bancroft ranting to Sixish psychiatrist Jane Fonda about a nun, Agnes (Meg Tilly), whose sanity Fonda has come to evaluate. Tilly is under investigation for the murder of a baby on church grounds and Bancroft, the One, is out to protect the nun from the antispiritual premises of modern psychiatry.

Bancroft and Fonda go several noisy rounds debating the merits of their respective world views (spiritual vs. psychological). The actresses have a mutual love of scenery chewing and these arguments get plenty repetitious.

Gradually they soften their positions, become friendlier, and the film starts to get a little better. As Bancroft comes off her Oneish rigidity, she reveals a more relaxed human being who is more muddled in her certainties than she would like to seem. The resolution of the murder mystery is of this world but points beyond it.

Meg Tilly is quite persuasive as the nun subject to visions. She speaks in a breathless, childlike voice and beams with God-intoxicated pride. Her fantasies and visions are filled with competition and repressed sexual content. The stories she tells about her history of physical abuse are usual for the background of some phobic Sixes. Actress Tilly is a Six in real life and mostly plays them. I originally thought she was a Two in *Agnes*, but took another look and saw a character mired in fear and dependency on authority.

Jane Fonda is a real-life One but her basic screen persona was more of an edgy counterphobic Six, and that’s what she’s like here. Fonda’s screen characters frequently fight with Ones, a pattern you can see with Gregory Peck in *Old Gringo* (page 28) and between Fonda and her real-life father Henry in the film *On Golden Pond* (page 31).

Billy Budd

This 1962 English film of Herman Melville's novel has a terrific trio of angry Enneagram styles. Peter Ustinov is a One ship's captain, Terence Stamp plays Budd (Nineish) and Robert Ryan is a cruel yet complex Eight. Ustinov is especially interesting as a smart, mature One who is torn between duty and morality. Many Ones are blinded by “rule rigidity” but Ustinov's character knows the difference between rules and reality perfectly well. He is a figure of intelligent, sympathetic ambivalence.

The Bridge On The River Kwai

This David Lean film is set in an Allied POW camp in Burma during World War II. The Allied prisoners, led by Alec Guinness, are ruled by Japanese camp commander Sessue Hayakawa.

Both Guinness and Hayakawa are Ones. At the start of the film they lock horns over a point of law and neither one will give in. Guinness is thrown into an outdoor cage to suffer until he relents his position in the conflict. He will not. “Don’t you see that it’s a matter of principle? If I give in now all will be lost.” Guinness is willing to die for a point of law.

Hayakawa is too. Guinness is needed out of the cage to help build a bridge for the Japanese across the nearby river Kwai. Hayakawa explains that if the bridge is not completed by its deadline, he will have

to kill himself in dishonor. Guinness, still stubborn, replies, "I do not think you understand; I have my orders."

Eventually Hayakawa gives in and Guinness sets about supervising the construction. Guinness insists that it is a point of British honor that this bridge for his enemies should be exceptionally well built. He gets so carried away with this new principle that he very nearly thwarts an Allied attempt to destroy the finished product. Right at the end, he realizes how far off-beam he has gone ("What *have* I done?") and redeems himself heroically.

This 1957 film is still splendid, a story told with epic texture and great simplicity. William Holden plays a Generic American, probably a Three. He's cynical, pragmatic and opportunistic ("This is just a game, this war").

Guinness's One has a 9 wing, which brings an emotional coolness and detachment. He is impersonal, abstract and wrongheaded in the service of social principle. The difference between the 9 wing and 2 wing is almost that of temperature.

Ones with a 2 wing have warmth and, when defensive, heat. Hayakawa, by contrast, has a 2 wing and is more easily upset. He yells and screams while Guinness remains calm. People with this style can be volatile — they may give hot-tempered, finger-wagging lectures or display a kind of contained emotionalism.

Enchanted April, Dr. Jekyll And Mr. Hyde

Enchanted April is a warmhearted, surprising story of a month's vacation at an Italian villa organized by two suffering Edwardian women from gray, sodden London. Film begins with Josie Lawrence (a nervous Six) talking acquaintance Miranda Richardson (Nine) into the scheme:

"I'm sure it must be wrong to go on being good for so long that you become miserable. I can see you've been good for years and you aren't happy. I've been doing things for other people ever since I was a little girl and I don't believe I'm any better!"

More than just needing a vacation, the two share a spiritual malaise. We see them struggling within pinched, pious lives and sterile marriages. To make the excursion affordable, they recruit two strangers (Joan Plowright and Polly Walker) to share the villa. All of the women initially agree that the arrangement is to exclude men.

After some bickering and settling in to the lazy pace of life, a spirit overtakes the visitors one by one. Each kind of melts, both into the redolent sensual environment and towards each other. What overtakes them is like *agape*, nonsexual, nonsentimental love. The best comes out in everyone and this is very believably evoked.

"I have this obsession with justice, you see," Six Lawrence says, "I wouldn't love him unless he loved me back exactly as much. The emptiness of it all." Now calmed-down, she's explaining why she has invited her husband to Italy after all. Played by Alfred Molina, he's a status-seeking Three who comically blunders about the villa trying to make deals before relaxing into his wife's warmth.

Nine Richardson's transformation is also sweetly credible. We watch her surrender her piety (1 wing) to a quiet sensuality. She emerges with a tender, firm sense of her own priorities, especially towards her Sevenish husband, who shows up at the villa too.

The most interesting and obvious change, however, is in Joan Plowright's upper-crust One character. She's a very good example of a social subtype, characterized by inadaptability. As a social One

she moralizes at others from a position that she is convinced *should* be true. Plowright judges present events against what would be proper in her remembered literary circles. She grew up around famous authors and acts like their representative. “All I wish to do is sit in the shade and remember better times and better men,” she says.

As the villa's atmosphere works its strange magic, Plowright begins to recognize the trap she's in: “All my dead friends don't seem worth reading tonight. They always say the same things, good things, but always the same ... they were — they are — great. But they have one terrible disadvantage, they're all dead. I'm tired of the dead. I want the living.” Note the melancholy cast of these statements. As Plowright gets more in touch, we hear her emotional connection to 4 (see “Fine Distinctions”).

Her playful, sensual connection to 7 also emerges, although not without a fight. It starts with small clues like forgetting to walk with her cane. We see little laughs trying to break through her armor but, at first, she suppresses them with judgments: “Ridiculous! This feeling that I'm going to burst out! At my age! I won't have it!” (This is “reaction formation.”)

By day, Plowright moralizes about propriety and rails against “unbridled license.” At night, however, she feels something more: “Why am I so restless? I haven't been this restless since I was a child. I feel something is going to happen ... I won't let it, I won't let it!”

Despite her best suppressive efforts, something does happen to Plowright — she lightens up. She starts painting (connection to 4). She also plants her cane in the ground and leaves it there. She makes jokes, gets playful and, at one point, muses: “Isn't it better to feel young somewhere than old everywhere?” The change is both delightful and vivid and at the heart of this subtle, gracious film.

The kindly villa owner (Michael Kitchen) is a Nine with a 1 wing. Polly Walker's character is the most sketchy; she seems like a Three, a Seven and a Nine at different times. What she's struggling with is a life of surfaces and she responds strongly in the end to a desire for inner substance. Her early conflicted exchanges with Plowright have a One/Seven flavor, but Walker could also be a vain Nine caught up in her connection to 3.

I know it sounds unlikely, but *Dr. Jekyll And Mr. Hyde* (1932 version) makes a perfect double bill with *Enchanted April*. The stories have no similarities but Joan Plowright and Fredric March display identical character tensions as Ones. March's are much more extreme and amazingly clear; this is a perfect portrait of what's called a “trapdoor One.”

March's virtuous, idealistic Dr. Jekyll is too good to be true, but he does make scientific speeches about the dark side of human psychology and the virtues of instinct. Maybe he suspects something about himself for he also refuses invitations to enjoy night life: “A gentleman like me *daren't* take advantage of London's amusements.” Instead he stays in his laboratory dutifully mixing instinct potions until he gets one right. This he drinks down in the spirit of science and in a matter of moments virtuous One Dr. Jekyll is transformed into Mr. Hyde — *a Seven*.

The change is so total and clear that it's actually kind of stunning. Mr. Hyde is a Seven with a strong 8 wing. His first words as he looks at himself in the mirror are: “I'm free! I'm free! Free at last!”

Mr. Hyde is the kind of Seven that a One would dread turning into. He's a walking Id — pure narcissistic appetite — and he knocks down anyone in his way on the path to pleasure. Most unhealthy Sevens with 8 wings take the word “no” badly because they have little impulse control. Mr. Hyde tells a

woman, for instance, “I want you! And what I want, I get!” He throws tantrums when his manic, greedy enthusiasm is opposed. He wants to hear what he wants to hear.

Hyde is very oral, as his protruding teeth suggest. He gulps at fresh rain, loves alcohol and good food. He's fairly irresponsible too: when he beats people up who won't give him what he wants, he quickly turns back into Dr. Jekyll so as to escape consequences.

When One Dr. Jekyll comes to and realizes what havoc Mr. Hyde has made, he's horrified. In fact, he immediately plunges to the low side of Four and becomes self-pitying, tormented and melodramatic about his defect. He's full of regrets and apologies for Mr. Hyde's bad behavior and vows more strongly each time to repress his Seven streak (“I'll fight the monster! I promise to defeat it!”). The harder he suppresses Mr. Hyde, of course, the more easily the latter comes out (repression just makes these things worse). Jekyll again gets Fourish: “I'm beyond help! I'm in hell! I have no soul. I'm beyond the pale. I'm one of the living dead!” The cycle continues downward to the end.

I really recommend this film for how clearly it shows a One in tension to stress and security points. Dr. Jekyll's fiancée's father is also a One. A further wrinkle is that author Robert Louis Stevenson was a Seven in real life. Sevens have a connection to One, going the other way, so Stevenson personally would have known the conflict he was fictionalizing (see “Sevens: Seven's Connection to 1”).

Dr. Jekyll And Mr. Hyde is well made with art direction inspired by German Impressionism, and March's dual performance is masterly.

A Man For All Seasons

Another Social One. Paul Scofield plays Sir Thomas More, an influential cleric who ran afoul of the English King, Henry VIII, and was executed because he could not compromise on a point of law. The real Thomas More was probably a One and this accomplished, elegant film is roughly true to the facts of his downfall.

“You're a constant disappointment to me, Thomas. If you could just see facts straight without that horrible moral squint.” Pressured by Henry VIII to help annul his marriage so the King can remarry and have sons, More balks at endorsing the plan. When his refusal becomes public, making the King look bad, More is framed for bribery. Offered many chances to change his mind, More sticks to his principles. Tried and convicted of the bribery charge More then loses his life.

Although More is not presented as preachy he makes a number of statements in defense of his position that reflect social Oneness. For instance:

“I think that when statesmen forsake their private conscience for the sake of their public duty, they lead their country on a short road to chaos.”

And: “This country is planted thick with laws from coast to coast. Man's laws of God's. And if you cut them down do you really think you could stand upright in the winds that would blow them?”

The film makes More's moral firmness look *only* like a virtue but, of course, the Enneagram would imply that it's mixed. Taking an absolute principled stand can be indistinguishable from neurotic rigidity. Still, when More is asked, “Will you forfeit all that you have for a belief?” he calmly replies, “What matters is that I believe it.” He goes to his death not happily but congruently.

Paul Scofield suffuses his role with grace and sly humor. His smooth buttery line readings make More seem debonair, almost suave. Robert Shaw plays Henry VIII as manic in the manner of a Seven

with a 8 wing, displaying enthusiastic appetite followed by tantrums. The character could, however, be an Eight with a 7 wing — he's not in the film long enough to tell.

Wendy Hiller is Scofield's wife, also a One. They have edgy arguments and scold each other affectionately. A young John Hurt plays an ambitious Threeish/Sixish Judas figure, who helps to frame Scofield.

Hotheaded young Will Roper (Corin Redgrave), who wants to marry More's daughter, is another One. More won't allow the marriage because the younger man is a religious heretic. Otherwise More and Roper are very much alike.

Missing

Superb, poignant fact-based story about the disappearance of a young American (John Shea) during a coup in a nameless South American country.

Jack Lemmon gives an excellent, restrained performance as a Calvinist One. He's Shea's intolerant religious father, forced to follow the mystery of his son's vanishing when official searches come up clueless. Lemmon arrives in the country cranky and sarcastic, spitting disapproval at daughter-in-law Sissy Spacek (a Six).

He radiates judgment and righteous anger as he refuses Spacek's assertion that the government might be responsible for Shea's disappearance. "I don't want to hear any of your antiestablishment paranoia! I've had enough of that from my son. If he had settled down where he belongs, this never would have happened in the first place!"

Spacek alternates between fighting with him and making peace. Lemmon gets so nasty with his judgments that even he realizes he's gone too far and apologizes. He's not uncaring, just dour and controlling.

This is more reaction formation. Lemmon's trying not to feel a growing anguish that his son may be dead. He's also polarized in a One/Seven conflict. Shea appears in flashback and it's clear that he's a Seven; he's fun-loving, jaunty and antiauthoritarian (counterphobic 6 wing). It's easy to imagine their estranged relationship, based on Lemmon's judgmental comments. You can tell he's been *disidentifying* with his son's Sevenness for years. As Lemmon and Spacek continue their search, Father begins to appreciate his son; he surrenders to their similarities and starts liking the very qualities he formerly disapproved of.

This film also shows a moral tension between Ones and Threes. David Clennon plays the U.S. Embassy representative, a calculating fellow. American foreign policy is the real villain of the piece and most of the Embassy representatives are unhealthy Threes. The Ambassador says, "There are 3000 U.S. firms doing business here; I'm pledged to protecting a way of life and a damn good one." To this end he justifies his means. Lemmon's final reply to the lot of them is: "I just thank God that we live in a country where we can still put people like you in jail!"

Another movie with similar themes is *The Killing Fields*, a well-staged, harrowing account of the 1970s war in Cambodia. Fact-based story is from the writings of *New York Times* reporter Sidney Schanberg (Sam Waterston), an excitable, self-righteous One. He has a 2 wing and is prone to loud anger and moralistic rages. The U.S. military machine is personified by creepy, cold-eyed Craig T. Nelson, a representative Three.

The Mosquito Coast

Critics passed on this well-made movie partly because it's a downer and has a couple of notable flaws. Harrison Ford, however, is wonderful as a misanthropic One going gradually mad. He's a brilliant inventor who is supremely nonadaptable to the tenets of civilization.

As the film begins, Ford is loudly building a case against modern life, partly, it seems, because he can't fit into it. His blistering, defensive diatribes are funny, accurate and yet crazily off. He convinces his wife and family that life in modern America is a hopeless compromise and that the only solution is to sail south to raw jungle and there create an ideal civilization.

Once there, Ford builds ingenious structures, but human realities get in the way of his realizing utopia. The film shows how loony a One can get while thinking that he makes sense. Ford is impersonal, cruel, reckless and brilliantly self-justifying. He has a strong 9 wing, and his degeneration reflects the One's connection to the low side of 7. You might also see similarities between Ford's character and Alec Guinness in *The Bridge On The River Kwai*.

The story is told through the eyes of Ford's son (the late River Phoenix), a Nine. Helen Mirren, a fine actress, has a nothing role as Ford's Ninety wife. Andre Gregory plays a preachy One minister whom Ford loathes, but they are similar characters and shadows for each other. Gregory's a real-life Seven so he's playing a connecting point. Ford is a One and Phoenix was a Nine, so this is Enneatype casting.

The Official Story

Quiet, intense film set in 1970s Argentina during a time of horrific political repression. Norma Aleandro gives a moving, dignified performance as a sheltered, upper-class school teacher who slowly awakens to the idea that her adopted daughter may be the orphan of parents murdered by the country's military regime.

She's a One and the more she learns about her daughter's background, the more she has to pursue the true story ("It's important to me as it is to any moral being"). Chief perpetrator of the official story is her husband (Hector Alterio) who arranged the adoption in the first place and still knows a secret or two. He's also a One, but a different kind — he's a self-preservation subtype which makes him an overwrought worrier.

The difference between Aleandro and Alterio that emerges is between moral courage and moral cowardice. Alterio is worried about losing all he has and tries myriad ways to dissuade Aleandro. He's a deeply unpleasant man, but something of a torn villain and oddly sympathetic by the end. His frantic will to preserve his status and material well-being has a ranting Oneish cast. But it blinds him to larger moral issues and turns him almost accidentally against his wife.

Also interesting are the scenes between Alterio and his father. The father is a liberal, freethinking One who douses his son with disapproval. You can almost see how Alterio would have formulated his conservative principles in direct reaction to the father's imposing ideals.

This deserved its Academy Award for best foreign film. It's really a good one.

Old Gringo

Gregory Peck plays a character based on the One American writer Ambrose Bierce who vanished and presumably died in turn-of-the-century Mexico during the Mexican Revolution. He begins the film by angrily renouncing his work at a press conference and vowing to disappear from the public forum.

It's a corny role — the Crusty Old Disillusioned Idealist — but Peck makes the most of it. He manages to suggest a broad, open, philosophical cast of mind even as he tends towards judgment and categories. When Ones relax, they get curious and interested in things (high side of 7). Peck stays flexible and suspends judgment as he tries to comprehend perspectives of war that confound moral categories. He also grows wistful and full of feeling (connection to 4).

At other times, Peck's Oneishness asserts itself: "You're so eloquent but you say such appalling things," Jane Fonda tells him. In Mexico a wounded soldier asks if he's going to die. "Yes," Peck replies. When later criticized for not offering a dying man comfort, Peck says, "He deserved the truth at least once before he died."

Overall this is a lavish, uneven melodrama. It features 50-year-old Fonda improbably cast as a 30-year-old virgin. Jimmy Smits plays an Eight revolutionary and the film vacillates between showing him as a brooding, violent idealist and a sexy hunk who looks good in white muslin. Peck's performance, though, is really worthwhile.

One Flew Over The Cuckoo's Nest

This adaptation is more naturalistic and less clichéd than its source novel by Ken Kesey. It is basically about a One and a Seven squaring off in a state run psychiatric hospital. The One is the head nurse who oversees a ward of severely disturbed men, including Jack Nicholson's manic Seven character. In the book she is a figure of conscious, angry, rule-bound repression. In the movie she is brisk and calm, like a One who doesn't know she is angry.

While the Big Nurse is unable to comprehend the madness that surrounds her, she does understand management. Louise Fletcher plays her as orderly, even cheerful — like Mary Poppins with steel teeth. When an inmate commits suicide she is genuinely upset and oblivious to her role in bringing it about. The anticreative, antisexual tendencies of the One style also figure in the story.

The character of Billy Bibbit is a phobic Six and Chief Broom, the taciturn Indian, is a Nine. He's played by Will Sampson.

Summertime, Rooster Cogburn

Katharine Hepburn is a One in real life and for much of her long career she played Ones, Twos or Sevens. These are respectively her core style, her wing and her connecting point. In real life Hepburn speaks in brisk epigrammatic sentences and has been known to be perfectionistic and severe. In interviews, she is funny, self-critical and judgmental of others. More than one interviewer has claimed they were castigated for being just minutes late for their appointment.

Profilers have often described Hepburn in terms of her New England roots. The cultural cliché for people from that part of the USA describes a One. New England Yankees are thought to be moralistic, stern, hardworking and rule-bound. Part of this image is probably based on legends about the early pious Puritan settlers. The term "Banned in Boston" refers to strict community standards that have led to the occasional censoring of public performances in that New England city. The license plate for the state of New Hampshire carries the uncompromising motto, "Live Free or Die."

In some of her better roles Hepburn has played a variation on this cultural image. Two of many examples are the 1955 David Lean film *Summertime* and the 1974 comedy *Rooster Cogburn*.

Summertime features Hepburn as a lonely One spinster off on a solitary vacation to Venice, Italy. She's middle-aged, never married, and melancholy (connection to 4). She romanticizes marriage ("Two — that's the loveliest number in the world!") and doesn't want to be a burden to other traveling couples.

This vulnerable condition makes Hepburn ripe for the peeling by shopkeeper smoothie Rossano Brazzi. He acts like a romantic Four, but sounds more like a Seven, with his live-for-today credo. He's a cliché Italian male and less well-drawn than Hepburn, but his invitation to her is to abandon her rules and fling herself at the moment and him.

She gradually does, but irritably resists Brazzi several steps of the way mainly on moral grounds. He's married but counters her objections with "European" arguments — he and his wife have an understanding, Americans are just prudes, etc. Anyway, she relents, goes a little wild, dances barefoot and surrenders to the romantic atmosphere (Lean films Venice as sensual rather than spooky). She loses her self-consciousness, becoming more in touch with her needs (high side of 4), and also more playful and funny (high side of 7). Part of this character change can be measured in her treatment of a pesky street boy who adopts her. At first she is stern with him, but she grows more softhearted and generous towards the boy as the story moves along.

The film is corny, stately, and yet well done. Despite its cruel prognosis for an unmarried woman, we see a One learning how to enjoy life in a way that's realistic for the style.

Rooster Cogburn pairs Hepburn with John Wayne in an amiable, chatty adventure-comedy that kids might enjoy. This was Wayne's next-to-last movie and he was getting good at broad self-parody. He was an Eight in real life and played them always in films (see *The Shootist* in "Eights"). In *Rooster*, he's got a comic 9 wing and has gone mellow and slovenly with haphazard flashes of the old aggression. These come up in response to Hepburn's lectures and hectoring (she's a Minister's daughter).

Some of their arguments are quite funny as she levels Wayne with cold-eyed, accurate criticism and he blusters and swaggers helplessly in defense. Defending his love of whiskey, Wayne says, "Life ain't easy, Sister. It don't hurt to make a fool of yourself once in a while." Hepburn replies evenly, "Yes, once in a while ... but not more often than not. Marshal Cogburn, you're in a sorry state: you're unsteady on your feet, untidy in your person and rank with the smell of sweat and spirits. Cleanliness and abstinence are next to Godliness, or had you forgotten?" Wayne loses every round, of course ("she's frightening!"), but somehow they find each other appealing.

This movie is also notable for Wayne's kind, respectful treatment of a young Indian sidekick. Maybe he was trying to make up for all his early Westerns ... This Eight/One dynamic is also visible in *Class Action* (see "Sixes") and *Malcolm X* (see "Eights").

Other good One roles for Katharine Hepburn are in *The Philadelphia Story* and *The Corn Is Green*. She played Twos in *Suddenly Last Summer*, *Long Day's Journey Into Night*, *Guess Who's Coming To Dinner* and, I think, *The African Queen* (Humphrey Bogart was a Nine). She plays a Seven in *On Golden Pond*. An exception I found was Hepburn's role in *The Lion In Winter*, where she plays a ruthless Three.

Ulee's Gold, On Golden Pond

Real-life Seven Peter Fonda said that he played his father Henry in *Ulee's Gold*. If so, Henry Fonda was a One with a 9 wing.

Repressed, foreboding, alienated and judgmental, Fonda's Ulee Jackson is a solitary bee keeper roused from a numb stupor by a family crisis that forces him to care. Though he disapproves of the people he helps, he does so anyway — on principle. As events progress past his capacity to judge them, Ulee grows subtly but believably looser.

After decades of feckless acting, Fonda's precise, nuanced performance in *Ulee's Gold* surprised everyone (he was nominated for an Oscar). But he earlier hinted that he could act in the movie *Nadja*, a campy atmospheric vampire story set in modern New York. Fonda plays Van Helsing, the vampire killer, as a goofy off-kilter Seven while Elina Lowensohn has the title role, a morbid nostalgic Four.

Henry Fonda played a One with a 9 wing many times but his last film, 1981's *On Golden Pond* is a fine showcase for his acting and a clear portrait of the style.

The story is about Fonda and his wife's (Katharine Hepburn) summer stay at a lakeside cabin they own. Visited by their estranged daughter (Jane Fonda) and her fiancé (Dabney Coleman), they also inherit care of Coleman's teenage son (Doug McKeon). The elder Fonda has especially good chemistry with McKeon and the film is partially about transferring the fruits of experience across generations.

Throughout the film, Fonda is cantankerous and judgmental. He grows insulting when he feels awkward, derails serious conversation with rants about irrelevancies and especially sabotages intimacy.

He's also preoccupied with death and aware that his faculties are failing. Partially this is due to aging but Fonda displays a morbid morose quality that goes with a One's connection to 4. His dry impersonal manner is typical of a 9 wing.

Here Katharine Hepburn plays something of a cheerful, upbeat Seven. She's what we now call an "enabler," someone who chronically compensates for a partner's limitations. Hepburn takes it upon herself to explain away Fonda's more obnoxious behavior, often unconvincingly. "You know, Norman," she finally tells him, "you really are the sweetest man in the world. The trouble is, I'm the only one who knows it."

Jane Fonda's role is rather humiliating but she has said that it reflected her actual relationship with her father. She's a real-life One but here she's more like a nervous counterphobic Six, in a constant immature tension to her father's authority. Coleman, Jane's Ninety fiancé, comically suffers Henry's barbs and insults.

On Golden Pond is corny and sentimental but gets away with it. There are several realistic scenes that strike nerves about the horrors of aging, the script is tightly written, and old pros Hepburn and Fonda act with finesse and genuine poignance.

The World According To Garp

Adaptation of John Irving's picaresque novel about a writer's life. The writer is a Four (Robin Williams, giving the role a Sevenish cast) and his One mother figures prominently in the story.

Glenn Close plays the mother and she's a lot like the Big Nurse (One Flew Over The Cuckoo's Nest), only nicer. Her big beef is with men; she's shown to be on a lifelong crusade against the lustful nature of the opposite sex. Here's how she explains to her young son why he has no father: "I always wanted a child but you need a man. You know what men are like; full of lust. (Your father) was dying. I wanted a child. It seemed like a good arrangement. He wouldn't be hanging around with legal rights to my body." Elsewhere she goes on about another man: "He's full of lust. I can smell it a mile away." When

someone replies, "Attraction is just natural," Close says, "Diseases are natural too; it doesn't mean we have to give in to them."

She starts a suffrage-like movement to minister to the needs of abused women. Close has a 2 wing and is another social subtype.

The movie is overlong, but well-constructed. It makes a consistent and warped equation between feminism and man-hating. John Lithgow is funny as an ex-football player who's had a sex change operation. He's likely a Seven though at first he seems like a Two.

Other Movie Ones

Dan Ackroyd, *Dragnet*; Julie Andrews, *Mary Poppins*, *10*, *Tchin Tchin* (also called *A Fine Romance*), *That's Life!*; Ingrid Bergman, *Cactus Flower*; Roberts Blossom, *Resurrection*; Wilford Brimley, *The Stone Boy*; Pierce Brosnan, *Mr. Johnson*; Tsai Chin ("Lindo"), *The Joy Luck Club*; Kevin Costner, *American Flyers*, *Bull Durham*, *JFK*, *The Untouchables*; Hume Cronyn, *Conrack*; Willem Dafoe, *Mississippi Burning*; Lolita Davidovich, *Leap Of Faith*; Bette Davis, *The Corn Is Green*; Robert De Niro, *A Bronx Tale*; Melvyn Douglas, *Hud*, *I Never Sang For My Father*; Albert Finney, *Washington Square*; Carlin Glynn, *The Trip To Bountiful*;

Rex Harrison, *My Fair Lady*; Eileen Heckart, *Butterflies Are Free*; Wendy Hiller, *The Elephant Man*; Judd Hirsch, *Running On Empty*; Anthony Hopkins, *The Bounty*, *Howard's End*, *The Remains Of The Day*; John Houseman, *The Paper Chase*; Glenda Jackson, *House Calls*, *Women In Love*; Burt Lancaster, *From Here To Eternity*; Karl Malden, *Patton*; Fredric March, *Inherit The Wind*; Matthew Modine, *And The Band Played On*; Demi Moore, *A Few Good Men*; Leonard Nimoy, *Never Forget*; Laurence Olivier, *A Voyage Round My Father*; Michael O'Keefe, *Nate And Hayes*;

Gregory Peck, *To Kill A Mockingbird*, *Other People's Money*, *most any film*; H. Ross Perot, *Straight Talk*; Sidney Poitier (as Thurgood Marshall), *Separate But Equal*; C.C.H. Pounder, *Bagdad Café*; Ron Rifkin, *The Substance of Fire*; Geoffrey Rush, *Les Misérables*; Cliff Robertson, *Picnic*; Rosalind Russell, *Picnic*; Tom Skerritt, *A River Runs Through It*; Kiefer Sutherland, *Flashback*; Jessica Tandy, *Driving Miss Daisy*, *Used People*; Philip Terry, *The Lost Weekend*; Eli Wallach, *Nuts*; Oskar Werner, *Ship Of Fools*; James Whitmore, *Nuts*; Shelley Winters, *An Unremarkable Life*; Joseph Wiseman, *Dr. No*, *Seize The Day*; Edward Woodward, *Breaker Morant*; Daphne Zuniga, *The Sure Thing*.

Fine Distinctions

One With a 9 Wing

Ones with this wing can have an aura of Nine-like calm although eruptions of temper are possible. Often have a detached quality and can be mistaken for Fives. Tendency to formulate and embrace principles that have little human content, but this is also their strength. When awakened, may be objective and balanced, cool and moderate in their evaluations. More entranced, might have perfectionistic expectations that are not humanly possible to meet. May hold social or political opinions that are supremely logical but ultimately heartless and draconian. The rules come first no matter what. Can be merciless or unwittingly cruel.

Often a little colorless in their personal appearance. Many Ones with this wing are plain dressers, preferring functional clothing that is appropriate to context but not flashy. The emphasis on function may extend to their general lifestyle. Practicality is highly valued.

Real-Life Ones With a 9 Wing: The culture of the Amish, David Brower, Angela Davis, Michael Dukakis, Harrison Ford, Ralph Nader, John Cardinal O'Connor, Colin Powell, the culture of the Puritans, Yitzhak Rabin, Vanessa Redgrave, Bernard Shaw.

Movie Ones With a 9 Wing: Henry Fonda, *On Golden Pond*; Harrison Ford, *The Mosquito Coast*; Alec Guinness, *The Bridge On The River Kwai*; Katharine Hepburn, *Rooster Cogburn*; Anthony Hopkins, *The Remains Of The Day*; Jack Lemmon, *Missing*; Ron Rifkin, *The Substance Of Fire*; Geoffrey Rush, *Les Misérables*; Lilia Skala, *Lilies Of The Field*; Tom Skerritt, *A River Runs Through It*.

One With a 2 Wing

This wing generally brings more interpersonal warmth. High standards are tempered by humanism. May understand and partly forgive humanity for not doing its best. Work hard to improve the conditions of others, sacrificing time and energy to do good works.

When more entranced, can be volatile and self-righteous. Authoritarian inflation and moral vanity on the low side. Can give scolding lectures or display a kind of touchy emotionalism. "Do as I say, not as I do" attitudes possible. Hypocrisy likely because the person is so convinced they have moral good intentions. Overlook inconsistencies in their own behavior. Dependency in relationships. Far more likely to be a jealous intimate subtype than Ones with a 9 wing.

Real-Life Ones With a 2 Wing: Jane Alexander, William Bennett, John Bradshaw, Susan Brownmiller, Hillary Clinton, Barry Goldwater, Lillian Hellman, Glenda Jackson, Miss Manners, Gregory Peck, H. Ross Perot, Sidney Poitier, Marilyn Quayle, Kenneth Starr, Meryl Streep, Joanne Woodward.

Movie Ones With a 2 Wing: Norma Aleandro, *The Official Story*; Glenn Close, *The World According To Garp*; Albert Finney, *Washington Square*; Katharine Hepburn, *Summertime*; Glenda Jackson, *House Calls*; Gregory Peck, *To Kill A Mockingbird*; Joan Plowright, *Enchanted April*; Sam Waterston, *The Killing Fields*.

Connecting Points (Stress and Security)

One's Connection to 7

Healthy connection to 7 supports qualities like playfulness, flexibility and good cheer. Ones relax their judgmental stances, let themselves play. Sensuality can emerge plus an improved sense of humor. Creative imagination is enhanced, an appreciation of paradox develops. Begin to enjoy life, loosen the rules and look for what's going right.

When more entranced, Ones fight their Sevenish feelings. May feel a desire for freedom which they squelch in the service of being good. "Illegal" impulses come through anyway. Ones having this struggle become less reliable, more hypocritical and escapist. Addictive appetite a factor, could drink alcohol to relax, for instance. Extreme version is episodic escapes, breaking completely free of the rules to go on illicit adventures. Called "trapdoor Ones."

Movie Ones who demonstrate this connection: Julie Andrews, *Mary Poppins*; Harrison Ford, *The Mosquito Coast*; Anthony Hopkins, *The Bounty*; Glenda Jackson, *House Calls*; Jack Lemmon, *Missing*; Fredric March, *Dr. Jekyll And Mr. Hyde*; Michael O'Keefe, *Nate And Hayes*; Joan Plowright, *Enchanted April*; Paul Scofield, *A Man For All Seasons*; Kiefer Sutherland, *Flashback*.

One's Connection to 4

Healthy connection to 4 brings Ones access to inner feelings and a romantic, sometimes poetic streak. Experience soulful, sometimes contradictory, feeling states. Discover how they really feel in contrast to the way they “should” feel. Creative artistic imagination combines with playful high side of 7. Attraction to art, however latent. Make place for the aesthetic and spiritual in their lives.

Downside can reinforce dissatisfaction with reality. Ones can get morose and feel sadly alone in their efforts to reform others. Fourish yearning to live in a better, more ideal society. Sense of defect that may sink into self-loathing and self-indictment. Turn their standards violently against themselves. May remorsefully vow to suppress their flaws which sets up the next episode of “bad” behavior. Self-indulgent Fourish sense of being exempt from normal consequences reinforces “trapdoor” syndrome mentioned earlier.

Movie Ones who demonstrate this connection: Henry Fonda, *On Golden Pond*; Katharine Hepburn, *Summertime*; Anthony Hopkins, *The Remains Of The Day*; Raul Julia, *Kiss Of The Spider Woman*; Fredric March, *Dr. Jekyll And Mr. Hyde*; Paul Newman, *Mr. And Mrs. Bridge*; Gregory Peck, *Old Gringo*; Joan Plowright, *Enchanted April*; Ron Rifkin, *The Substance of Fire*; Rosalind Russell, *Picnic*; Tom Skerritt, *A River Runs Through It*.

Subtype Themes

Self-Preservation

Characterized by a tendency towards worry and negative anticipation, especially as it relates to material well-being. Can seem a little like Sixes. They fret about how to avoid making mistakes that could jeopardize survival. Petty, finicky quality; could seem “penny-wise and pound-foolish.” Sense of being undeserving or inadequate — try to compensate with worry. As a parent or friend, they might be critical and nurturing by turns, wanting to protect you from the same negative consequences they worry about.

Self-preservation Ones are not plentiful in movies, but some good examples are Hector Alterio in *The Official Story*, Melvyn Douglas in *I Never Sang For My Father*, Henry Fonda in *On Golden Pond*, Joel McCrea in *Ride The High Country*, Jessica Tandy in *Driving Miss Daisy*.

Intimate

May be preoccupied with their romantic partner. Have high expectations based on having idealized their beloved. Their partner is supposed to be perfect man or woman. One's reaction is jealous judgment if their beloved acts in less-than-ideal ways. Jealous Ones may drive partners away with endless criticism.

Can have a dependent tendency related to the low side of 2. Most intimate Ones have a 2 wing. Also there's a melancholy yearning and fear of abandonment fueling the One's criticism. Connection to the low side of 4.

Geraldine Page in *The Beguiled* displays some of this theme as does Anne Bancroft in *Agnes Of God*. In *The Official Story*, Hector Alterio's basic subtype is self-preservation but he has eruptions of jealousy that are based on his high expectations of his wife. See also Cliff Robertson in the movie *Picnic* and Albert Finney in *Washington Square*.

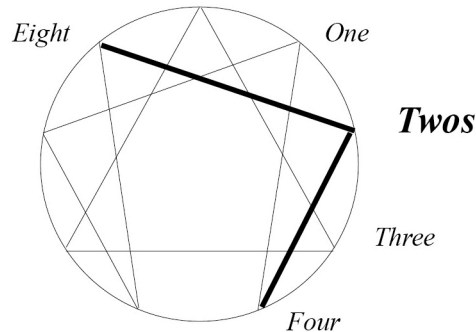
Social

Social subtype Ones are everywhere in the movies, probably because they create dramatic friction. Characterized by a preoccupation with rules and how they should apply to (other) people's behavior. Tend to moralize and apply old standards inflexibly to each new situation.

Believe they are representatives of a larger social order or tradition. They're not, of course — acting as if they represent the rules is their psychological defense. Usually had great uncertainty in childhood, at least one undependable parent. Made themselves rigid to feel strong, aligned with the rules to contain their anxiety. Tend to depersonalize their own feelings, hope to be above criticism.

Social Ones can have either wing, though a 9 wing brings rules that are more abstract and inhuman-sounding. Examples in the movies include Julie Andrews in *Mary Poppins*, Glenn Close in *The World According To Garp*, Louise Fletcher in *One Flew Over The Cuckoo's Nest*, Alec Guinness in *The Bridge On The River Kwai*, Raul Julia in *Kiss Of The Spider Woman*, Joan Plowright in *Enchanted April*, Jack Lemmon in *Missing*, Katharine Hepburn in *Rooster Cogburn*, Leonard Nimoy in *Never Forget*, Ron Rifkin in *The Substance Of Fire*, Geoffrey Rush in *Les Miserables*, Paul Scofield in *A Man For All Seasons* and Peter Ustinov in *Billy Budd*.

Twos



People who see the world interpersonally and define themselves through service to others. May be selfless, loving and giving or dependent, prideful and hostile.

Famous Real-Life Twos

Tammy Faye Bakker, Brigitte Bardot, Harry Belafonte, Child psychologist T. Berry Brazelton, Filmmaker Ken Burns, Actress Ellen Burstyn, Leo Buscaglia, Barbara Bush, Glenn Close, Bill Cosby, Self-help author Barbara de Angelis, Princess Diana, Celine Dion, Faye Dunaway, Mia Farrow, Feminist Betty Friedan, Kathie Lee Gifford, Danny Glover, Roosevelt Grier, Melanie Griffith, Pamela Harriman, Whitney Houston, Arianna Huffington, Actress Anne Jackson, Author Erica Jong, Actress Sally Kellerman, Actress Sally Kirkland, Diane Ladd,

Monica Lewinsky, Jerry Lewis, Actress Susan Lucci, Madonna, Alma Mahler, Imelda Marcos, Florence Nightingale, Merlin Olsen, Yoko Ono, Suze Orman, Sara Jessica Parker, Mandy Patinkin, Jack Perkins, Eva Peron, Susan Powter, Priscilla Presley, Sally Jessy Raphael, Nancy Reagan, Della Reese, Mr. Rogers, Richard Simmons, Danielle Steel, Sally Struthers, Mother Teresa, Marlo Thomas, Actor Richard Thomas, Actress Jennifer Tilly, Tiny Tim, John Travolta, Ivana Trump, Desmond Tutu, Actress Lesley Ann Warren, Brazilian singer Xuxa.

Introduction

In the organization of the Enneagram, Twos, Threes and Fours form an “emotional trio,” in that they share some general tendencies and undercurrents. People within this trio of styles can experience a kind of ongoing confusion about their identities, confusing *who* they are with the *roles* that they play and *images* of who they seem to be.

All personality styles do this to some degree, but Twos, Threes and Fours are most deeply prone to confuse *seeming* with *being*. They share a general tendency to lose track of how they actually feel, in

favor of how they imagine they feel within the roles they are playing. People with these styles have the most conflicts in relationships and matters of the heart. They are least well-developed in the realm of core emotions.

Two is the most purely interpersonal of all the Enneagram styles. Twos are most apt to conceive of life as a fundamental give and take between people, regarding all human beings as members of one vast family. Within this point of view, giving love becomes the most important thing a Two can do.

People with this style have a well-developed capacity to identify emotionally with the needs of others. They have a strong unconscious habit of “sending” themselves over to other people and intuitively divining what another might be feeling or needing. Healthy Twos practice this habit voluntarily; they willingly identify with another as an act of love but then return to their own point of view. They are able to care for the needs of others and yet value their own emotional truth and attend to their own needs. The phrase “lend yourself to others but give yourself to yourself” describes what Twos do when healthy.

The high side of this style is expressed through truly selfless love and exceptional ministerial skills. The Catholic nun Mother Teresa is an example of a Two who dedicated her life to the relief of suffering among the poor. Portraits of saints often describe the behavior of devoted Twos and descriptions of Jesus Christ read the same way. Whether or not it has succeeded, the classical intention of Christianity is fundamentally Twoish.

Living to give to others is tricky because you must be very honest about your motives and recognize that you have personal needs that may impact on your desire to give.

When Twos are more entranced, they begin to repress their own true needs and funnel their energies towards taking care of others — whether the others need it or not. Something happens to the Two's strategy of identifying with outside people; they still “send” themselves over to others, but now they forget to return to their own position. Instead, Twos form a codependent bond with another person and give in hopes of being recognized. Twos also can begin to fear abandonment and being alone. When overly identified with others, they lose their sense of themselves and, in a way, compulsive giving is an attempt to take care of their own lost self. Through others, Twos try to give back to themselves.

Flattery, manipulation and seduction are all used by Twos in the service of getting others to respond to and define them. The Two need to give is so strong that it becomes selfish and what is “given” comes with an invisible price tag. It's often a high price as the Two, in compensation for having lost their real self, begins to inflate and exaggerate the importance of their contributions.

Not surprisingly, Twos can have struggles in relationships because it's important to know your own true feelings and motives in order to relate cleanly to others. Their exaggerated self-importance is otherwise known as pride and when Twos are really unhealthy, pridefulness becomes their most striking feature.

What maddens others about unhealthy Twos is the way they package what *feels* like hostility as love. When Twos are deeply entranced, they are usually quite deluded about their motives. They replace their real feelings of selfish desperation and aggression with the image of an altruistic martyr who is owed big sums for their wonderful efforts.

The saintly high side of this style is very high indeed while the lowest expression can be drastically destructive. The motif of stalking an objectified “loved one” goes with the unhealthy side of this style as does the metaphor of the vampire, who lives on the blood of others.

Twos In The Movies

Twos in the movies are a little difficult to generalize about. They tend not to be main characters but a few decades ago this wasn't true. Actresses like Bette Davis and Joan Crawford used to play romantic heroines who gave of themselves, usually to the wrong man. Elizabeth Taylor played tempestuous Twos in many movies and Natalie Wood had a string of roles where she played the style. A lot of actresses who had Twoish auras on screen had other Enneagram styles in real life.

For a long time, Two was an acceptable style for lead female roles in American movies but the roles were shaded to the submissive side of the style. As portraits of women became stronger and more complex, screenwriters began to feature fewer subservient Twos. This is culturally influenced as well; French films, for instance, still routinely have Two heroines. In current American movies, large roles for female Twos are usually in character studies.

I haven't mentioned male Two movie stars because I never really found any who play the style overtly. Two is generally identified with the feminine and male Two actors, at most, play a disguised version of the style. Actors like Danny Glover and Bill Cosby, for instance, project an interpersonal sensitivity that's appealing, yet their roles carefully emphasize worldly capabilities.

Other real-life Twos tend to be character actors and actresses. They either don't play their own style or they stick to supporting roles. It makes sense that the Two capacity for projective identification would fuel good character acting.

A female star who often plays Twos on screen is Barbra Streisand. Early in her career, in role after role, she was the proud nurturer of others but a woman who also had an independent streak. Critics used to complain about her schizophrenic screen persona; one minute she was gooey over her man and in the next scene she was a militant feminist. Actually this split is very consistent with an intimate subtype (see "Subtype Themes"). Streisand brings this aura to nearly every role she plays, although she is a real-life Seven.

As we shall see, the healthy and unhealthy aspects of the Two style are often used in movie stories. Types of roles include: good mothers, exasperating mothers, mean mothers, saintly selfless helpers, interpersonal assistants (to main characters), clingy or histrionic lovers, seductive bimbos, egomaniacs, stalkers, and spoiled princes or princesses. Two is the style associated with the Jewish Mother stereotype but Two movie mothers come from all cultures, just as they do in real life.

Movie Reviews

Ambitious Twos

Billy Wilder's 1950 *Sunset Boulevard* centers on an insane has-been movie star named Norma Desmond (Gloria Swanson) who lives in a grand, gothic mansion that reflects her memories of past glory. She's an unhealthy Two — a social subtype characterized by excessive, prideful ambition. Desmond's delirious obsession is of returning to the movies and making a comeback, a "return to greatness," as she describes it.

She also demonstrates an unhealthy Two's connection to the low side of 4 with her morbid yearning for the past and her melancholic attachment to William Holden, a younger man Desmond desperately falls for.

I sometimes dread screening old movies because they are often corny and crudely made, but this movie has a timeless quality and Gloria Swanson is *fabulous* in her role. Erich von Stronheim haunts the background as Swanson's Fiveish butler who is also her ex-husband. William Holden is a broke, corrupt Threeish/Sevenish golden boy. The story is actually narrated by his ghost.

Sunset Boulevard was eventually made into a stage musical by Andrew Lloyd Webber (Three with a 4 wing). Several women were cast in the Norma Desmond role including Glenn Close, Patti LuPone, Faye Dunaway and Betty Buckley. All are real-life Twos.

Another ambitious Two drives the plot of *All About Eve*. Bette Davis plays an aging stage actress whose career is sabotaged by a younger woman, the smiling-but-backbiting Eve (Anne Baxter). Latter is a Two with a 3 wing, consumed with ambition and skilled at deceit.

"She's studying you like a set of blueprints," says Thelma Ritter, Davis' sharp-eyed, sharp-tongued One assistant, who distrusts Eve from the beginning. Eve is eerily helpful, in no time becoming Davis' personal protégé, insinuating herself into her life while modeling herself on the older woman.

Davis is her usual self, an ultra-competitive Intimate Four. She slowly grows jealous and suspicious of Eve but is talked out of it by friends. Convinced that she is wrong, Davis apologises: "Infants behave the way I do when they feel unwanted, insecure or unloved." Later, when Eve's true motives are revealed, it turns out Davis was right and Eve is a better actress than anyone realized.

Eve rationalizes her own behavior in a way that is typical for unhealthy Twos. She is self-pitying, melancholy (connection to 4) and prideful. This justifies her steely ruthlessness which is also enhanced by her 3 wing.

Urbane, cynical Fiveish George Sanders plays a powerful theater critic used by Eve. Gary Merrill is Davis' fiancé, a blustery Eight, partially taken in by Eve but ultimately loyal to Davis. They don't make 'em like they used to and this edgy intelligent movie is famous for its crackling dialogue.

In *The Manchurian Candidate* Angela Lansbury plays another Two, living out her ambitions through both her husband and son. Laurence Harvey, the Jeremy Irons of his day, plays Lansbury's nasty self-loathing Fiveish son who, we learn, was brainwashed during the Korean war and programmed to be an assassin.

We first see Lansbury stage-managing war-hero Harvey's return from Korea. Since Lansbury's new husband is a Senator, up for reelection, the event is a photo-opportunity and she has invited the press. When Harvey angrily objects to being used, Lansbury replies, "Raymond, I'm your Mother, how can you talk to me this way? You know I want nothing for myself. My entire life is devoted to helping you and my husband — my boys, my two little boys."

Though somewhat dated, *Manchurian* is a still-sturdy political thriller, slightly lurid, with semi-surreal elements. John McIver plays a principled One Senator who makes the mistake of opposing Lansbury's ambition.

Persona

Persona features Ingmar Bergman regulars Liv Ullmann and Bibi Andersson as two women who develop a relationship so intimate that they sort of turn into each other. The film's style is poetic and, among other things, it is a meditation on the fluid nature of identity. But *Persona* also plays well as a story about a Two and a Five.

Ullmann plays a Fiveish actress who is suddenly struck dumb during a stage performance of *Electra*. Sent to a sanatorium to recover, she is assigned a cheerful, idealistic Catholic nurse (Andersson).

Andersson is a Two who almost immediately begins to take Ullmann's condition personally, reacting to the mute woman's silence by talking enough for both of them. Isolated with Ullmann but needing to interpersonally connect, Andersson fills the space between them with stories, projections and assumptions. The more she does this, the more she loses herself, growing increasingly confused about her identity. "I could change myself into you if I tried hard," she tells Ullmann.

Later, asked to mail a letter for Ullmann, Andersson instead reads it and realizes that the actress has been observing her from an amused, condescending distance. "It's fun studying her," Ullmann writes to a friend and goes on to reveal Andersson's most intimate confidences.

Feeling betrayed, Andersson turns vengeful (connection to 8). She has several violent outbursts and even tricks Ullmann into stepping on broken glass. "You don't need me anymore and now you throw me away!" Andersson screams during one tantrum. Later after she calms down she says, "I don't know what came over me; I'm here to *help* you."

Andersson becomes obsessively fixated on Ullmann, stalking the mute woman's psyche, trying to get her own identity back. Ullmann, in turn, seems shocked by the violence but begins to yield to Andersson's need to connect. By the film's end, they have merged with each other and then turned back into themselves. "I'm not Elizabeth Voegler, *you* are Elizabeth Voegler," Andersson finally says, almost to herself.

Postcards From The Edge

Shirley MacLaine plays an overbearing Two mother to Meryl Streep's Six daughter. They are both film actresses, MacLaine a faded one while Streep is on a troubled drug-addicted rise.

As the story begins, Mother is highly competitive and intrusive towards Daughter. She has their identities thoroughly confused, wishes Streep would have the career that she failed to, and has unwelcome opinions about every aspect of her daughter's life.

Shirley MacLaine played a similar role in *Terms Of Endearment*. This time her character's motives are blatantly prideful — she inflates her own importance in her daughter's life to brighten up her own fading alcoholic star. She's unconsciously self-centered and rationalizes her motives away. She flirts with Streep's dates and talks over her with self-glorifying monologues. The more she denies her alcoholism, the more she nags her daughter about the latter's drug problems.

Progress comes late in the film after MacLaine has a car accident while driving drunk. She's shaken open. In the hospital, she begins to own up to her jealousy towards Streep and sees how tangled her motives have been. As this gets sorted out her genuine caring for her daughter begins to come through.

Streep's grandmother also plays a role in the emotional unfolding. She is a bossy, intrusive, bellicose Eight. MacLaine's character is suddenly shocked to recognize the similarity in their mothering styles. She is able to *see* and *hear* herself — something Twos can have trouble doing.

Meryl Streep is quite good in this comedy-drama. "I can see my life happening all around me but I can't feel it." "I know my mother loves me but I can't believe it." These statements of Sixish doubt reflect Streep's ambivalent turmoil throughout the film. She's afraid of her own power and addicted to drugs as a dependent reaction to anxiety. She is passive/aggressive, nervous, edgy and sarcastic.

Her mother both spoils and undercuts her, which is one way to create a Six. Someone who is pampered and hamstrung by turns is likely to have questions about their own strengths. MacLaine's prideful, blind domination is both resented *and* appreciated by Streep's character. A Six may rebel against authority but then depend upon the same authority for a sense of security and identity.

By the film's end, Streep starts to claim some of her own power. Streep has a 7 wing. Dennis Quaid shows up as a Seven and Gene Hackman plays a gruff but kind Eight.

Real Nice Twos

Most movie portrayals of Twos are mixed to negative so I wanted to highlight some characters from different films that show off the likable sides of the style. Some of these roles are larger than others but each is plenty distinct.

In The Spirit is a daffy New Age comedy-mystery with Marlo Thomas and Elaine May fleeing a murderer and learning to live by their underused wits. Thomas is a lovable, hapless interior designer who talks daily to her dead husband and has esoteric explanations for the most minor of events. She's scattered and fuzzy about her boundaries — “Let me help you!” is her mantra. Some of her more Twoish comments include:

“I try to see my sister-in-law once a week — she needs me, she smokes!”

“I don't know you and maybe I have no right to say this but you've *got* to stop eating meat.”

“I've never gotten tired of or left anyone in my life! They've *always* had to leave me!”

Thomas really sparkles in this role, and as the plot unfurls the character remains lovable but also grows more grounded and sensible. Elaine May plays sort of an angry Nine, basically receptive but with flashes of 8 and 1. She's exasperated by Thomas but starts to like her. She takes on a little of Thomas's mystical world view just as Thomas becomes more practical and humble.

Men Don't Leave features Jessica Lange in a sweet, small story about a Nineish widow coping with single motherhood after her husband's sudden death. She has to move to a city to find work, gets involved with a musician and winds up working for Kathy Bates, an Eight. Her son (Chris O'Donnell) begins dating a slightly older neighbor, Joan Cusack, and she's the Two.

“I'm pretty good at helping people,” Cusack likes to say in her odd, sweetly overbearing way. She's a little batty, off-center and regularly runs over O'Donnell (“Can we do something about your shirt? It's really not that flattering on you”).

Cusack and Lange clash at first, but when Nine Lange suffers some setbacks, she gives up on life and goes to bed for a week. Cusack takes it upon herself to drag Lange out of bed and force her back into the world. Lange ultimately appreciates this intrusive gesture and it's obvious that Cusack is a sweetie.

Kathy Bates is very vividly Eightish. She is bossy, patronizing, dismissive, domineering, obnoxious and yet ultimately sympathetic. Blinded by narcissism, she has little idea of the effect of her communication style and yet underneath she's softhearted. The musician, by the way, is a Nine and he's played with dry, sleepy understatement by Arliss Howard.

Call this film the “War of the Twos.” ***Zelly And Me*** focuses on an orphaned little girl (Alexandra Johns) sent to live with her grandmother (Glynis Johns) and watched over by governess Isabella Rossellini. Johns is a confused, somewhat mean Two, and Rossellini embodies the well-intentioned, loving high side of the style. In a way, they represent two aspects of the same character.

Rossellini has the capacity to love selflessly — “Whatever happens,” she tells the child, “I am always with you and you are with me.” She is merged with the child and is tender and straightforward in her concern.

Johns is a lot more confused about her motives. She thinks she is loving but she's actually demanding, punitive and jealous (low side of 4). At one point she browbeats the child:

“Say that you love me more than Mademoiselle (Rossellini)!”

The child refuses: “No, I love Mademoiselle.”

To which Johns replies, “You’re a bad girl. I take you into my house. I clothe you. I teach you manners. Don’t you understand? You're all *I* have in the world!”

This is called “giving to get,” and it's the opposite of what Rossellini does with the girl. Johns goes to the nasty low side of 8 and the melancholy low side of 4.

The little girl is something of a budding Four. She lives in her creative imagination and is wistful for another life. She also internalizes Rossellini, “introjects” her. This means carrying a beloved person around inside of you and it’s a specific habit of Fours (see “Fours”).

Secrets And Lies

Mike Leigh’s ***Secrets And Lies*** deserved its Oscar nominations and critical ballyhoo. At first it seems like a melodrama but it’s more of a psychodrama, one that rolls towards a powerful ending that will leave you bathed in either sweat or tears.

Brenda Blethyn plays a whiny, self-involved Two, who is found by the illegitimate black daughter (Marianne Jean-Baptiste) she gave up for adoption. The unearthing of this secret sets off a chain reaction throughout the rest of Blethyn's family and, by film’s end, everyone's secrets and lies have been exposed.

Morris (Timothy Spall), is the story’s moral hero, a Nine with a 1 wing. Phyllis Logan plays Spall’s brittle Oneish wife. The other characters are not so Enneagramatically clear.

She-Devil, Sophie’s Choice

Meryl Streep double bill with the actress playing Twos in both films — one a comedy, the other a tragic-toned drama.

She-Devil is a brisk, feminist comedy about Roseanne (probable Nine, 8 wing) losing her flaky husband (Ed Begley Jr.) to rich, beautiful romance novelist Streep. Roseanne spends the film slowly ruining their lives while rebuilding hers.

This film didn't do well because word got out that comedienne Roseanne had the straight role and Streep was supposed to be funny. Actually she's *really* funny, playing a spoiled princess who lives in a tasteless, kitschy palace and can’t stand too much reality. She has a strong 3 wing and lives very much within her romantic images. She speaks in a high, breathless voice, has exaggerated, melodramatic reactions and turns angrily Eightish when facts frustrate her glamorous expectations. This is a good comic portrayal of a Two and the rest of the film is reasonably fun. Linda Hunt has a small role as a friend of Roseanne’s. She has the aura and manner of a Five with a 4 wing.

Sophie’s Choice takes place in post-World War II America and focuses on Sophie, a Polish concentration camp survivor. Character study essays Sophie’s relationship to a manic-depressive Seven (Kevin Kline) and writer/narrator Stingo (Peter MacNicol). Latter is a sort of Nine-by-default in that he

plays the audience, but the character is not well developed. We witness events through his eyes and he is a reporter of stronger personalities than his own.

Strep's Sophie accents the codependent quality Twos can have ("Sophie loved to tell how Nathan had saved her life"). She's full of appreciation for Kline: "Thank you for making me to bloom like a rose." She also tends to romanticize her parents: "My father was a civilized man living in an uncivilized world," or, "No child ever had a more wonderful father and mother."

Sophie is exceedingly Fourish partly because it's a connecting point for a Two and partly because she's haunted by her concentration camp experiences. The story contains flashbacks so lengthy that it's really like two films. The one about the concentration camp is powerful and the other a bit draggy. Combined they are quite affecting.

The abusive quality of the Sophie/Nathan relationship is clear. She's hysterical and he's manic and they have lots of highs and lows. Still, Sophie is among the nicest of our movie Twos; you get the sense of a well-intentioned person who was overwhelmed and broken by ghastly events.

Nathan is described by Stingo as "utterly, fatally glamorous," and possessing a "generous mind." Kline vacillates between cheery Seven expansiveness and angry paranoia. This is partly what manic-depression is like and partly the behavior of a Seven with a 6 wing.

Star Trek V - The Final Frontier

The *Star Trek* series is generally enjoyable for its ensemble acting and busy space operatics. For those unfamiliar with the series, this installment is as good as most. *Star Trek IV- The Voyage Home* is far and away the best of the bunch.

Star Trek V features that movie rarity, a noneffeminate male Two. A renegade Vulcan kidnaps the Starship Enterprise and leads the Star Trek crew past the Great Barrier in search of a planet believed to be inhabited by God. God turns out not to be who He seems and even has an Enneagram style, that of an unhealthy Eight.

Based on the tenor of his comments, most Enneagram teachers agree that the historical Jesus was probably a Two. Sybok, the Vulcan, is an explicit Christ figure but without the self-transcendent quality. This is Jesus with an ego: he is prideful, self-justifying, flamboyant and deluded about the loving purity of his motives. Mr. Spock describes Sybok as "a passionate Vulcan who believes that the key to self-knowledge is emotion."

Actor Laurence Luckinbill is wisely allowed to steal the movie; he plays Sybok with the charisma and messianic zeal of a cult leader. You might notice the wet-eyed, earnest way he focuses in on people. His tone of voice is seductive but not sexual, inviting intimacy and offering soothing help. Sort of a siren song of codependency.

One of the Vulcan's tactics is to merge with another person and to draw them into a kind of therapeutic ritual. He sets it up by saying, "Your pain runs deep. Let us explore it together. Each man hides a secret pain. It must be exposed and reckoned with. Share your pain with *me* and gain strength!" The result of this "sharing" is a melted-down, vulnerable convert who believes that Sybok is a savior and will follow him anywhere.

Elsewhere Sybok says, "I don't control minds — I free them!" and charges on with naïve certainty about the goodness of his mission. This confusion about motive and blindness to self-interest can be a problem for Twos. Far from being altruistic, Sybok seems lonely, longs for approval and is searching for

a symbolic father in his quest to find God (connection to 4). He tells Captain Kirk, “I so much want your respect.” After Kirk replies that Sybok is insane, the latter looks genuinely wounded.

When things go rather badly in the meeting with God, Sybok realizes his blindness, and repents his pride (“This is my arrogance, my vanity!”). He makes an authentic sacrifice that reflects a jump from the low to the high side of Two.

For *Star Trek* fans, Captain Kirk is a Three with a 4 wing. He’s competitive and performance-oriented, yet thoughtful and humanistic. I’ve read and seen interviews with actor William Shatner and he too is a Three with a 4 wing, so this would be Enneatype casting. * Dr. McCoy is a One with a 2 wing. He’s cranky, rigid and judgmental. Much humor is mined from his principled eruptions.

The other regular characters are underwritten. Chekov might be a Six. Scotty, the Chief Engineer, is likely an extroverted Nine with an 8 wing. He plays the kind of sidekick role usually reserved for movie Nines, but he’s grumpy and aggressive at times.

In Enneagram books, Mr. Spock has been pegged as both a One (9 wing) and a Five. In the old (and truly awful) TV show, Spock was definitely a One. He was rigid, principled and logical — a kind of preachy know-it-all.

In the subsequent movies, actor Leonard Nimoy drolly underplays the character and it’s written differently. The movie emphasis is on Spock’s emotional reserve and uninfluenceable quality (“I am not predisposed to reveal things of a personal nature”). He still values logical courses of action but not necessarily the *right* course of action. He seems more like a Five in the films, but confusion is possible because a One with a 9 wing can be very impersonal and withdrawn like a Five. What cinched it for me was seeing actor Nimoy interviewed at length; he’s a real-life One and based Spock on his own character.

If you have seen the *Star Trek* spinoff, *Star Trek - The Next Generation*, Spock’s rough equivalent is the android Data. This character is a Five (6 wing), a living computer who is forever trying to find human feeling within himself (latent 4 wing).

Captain Picard is an inventive, flexible One. He sorts for multiple options (high side of 7), has a melancholy streak (connection to 4), but Picard’s basic commitment is to ideals. His second in command, Commander Riker, is a Three with a 4 wing just like Captain Kirk.

The Klingon Worf is a One with a 9 wing. He is sharp-tempered but has the abstract, removed quality of a Nine. Counselor Deanna Troi, the ship’s psychotherapist, is a passive, receptive, empathic Nine. She has the Good Girl/Model Child aura that Nines with 1 wings often display.

* Just about a week after I first published this review, excerpts from Shatner’s reminiscences about *Star Trek* were published. Here is what he says about the Captain Kirk role and his own personality:

“I always played Kirk fairly close to home. Kirk’s wisdom, courage and heroic capacities were all fictional, but at his core he was, for the most part, me. I wasn’t so much acting as I was reacting. We were basically one and the same although Jim was about perfect and I, of course, am perfect.”

Stupid Creepy Thrillers (SCTs)

Unhealthy Twos can be maliciously selfish, all the while believing they are acting in the name of love. A number of suspense movies have based their plots on this tendency. An unhealthy Two character will fasten their “love” obsessively on the main character and plague them dangerously, invading the boundaries of the other’s life, until the Two has to be stopped with force. The Twos show lots of hostility (low side of 8) and usually some melancholy yearning (low side of 4).

Fatal Attraction is a good example of the genre. Clearly made by men, this film put the women's movement back a few years with its portrayal of career woman as nutso succubus. On another level, though, Glenn Close is playing a very accurate Two. Almost immediately after bedding down with married man Michael Douglas, she starts invading his life at every turn.

"I'm not going to be ignored!" she screams histrionically. Her character's initial lack of definition is the flip side of her later hostile self-inflation. She does it all for pride and to stave off a yawning emptiness. This is a good portrait of what's called a borderline personality — an unhealthy Two with big boundary problems.

Douglas is playing a Niney character but it's not really clear. Film is slick and skillful but also hollow as a drain pipe. It is almost a remake of 1971's *Play Misty For Me*. Jessica Walter played the crazy Two (scarier than Glenn Close) and Clint Eastwood had the ambivalent Nine role.

Misery is more intelligent than *Fatal Attraction* and Kathy Bates won an Academy Award for her role as the "Number One Fan" of writer James Caan. Latter has a horrible car accident in the middle of winter and is rescued by Bates and kept in her mountain home.

"I'm your Number One Fan. You're going to be just fine," she tells him. "You've got a lot of recovering to do and I consider it an honor that you will be doing it in my home."

"We're put on this earth to help people, Paul, as I'm trying to help you. Help me to help you, Paul."

He does need help — his legs are broken — and it's only gradually that he recognizes that the flattering, helpful Bates is actually murderously hostile.

This highly exaggerated character embodies the split Twos can have between ostensible giving and hidden selfishness. The more she waits on him, the more demanding she grows, even to the point of burning his latest manuscript and making him rewrite it. She's not seductive like Glenn Close was; Bates's character would be more a self-preservation subtype who expects special treatment in return for all she gives.

Bates masks her hostility with a disassociated good girl role. She has a warped 1 wing, and plays at an image of goodness. She's not sexually seductive, but instead acts like a prepubescent child. She talks in baby talk, objects to swearing and says things to Caan like: "Forgive me for making you feel all oogie." As her hostility more openly emerges she starts to swear. She later breaks Caan's foot with a hammer as she says, "God, I love you."

This is a high grade SCT that builds its suspense in small increments. Caan has a Niney, passive-reactor role but he also seems a little like a Four. Richard Farnsworth, who always plays Nines, is a sheriff looking for Caan. Frances Sternhagen, who always plays Ones, is Farnsworth's scrappy wife.

Unlawful Entry mixes up *Fatal Attraction*'s ingredients and pours them into a different pie pan. This time the Two is a male cop (Ray Liotta) who fastens his obsession onto a scared Six (Madeleine Stowe), who's married to Eight architect played by Kurt Russell. They are a troubled yuppie couple, victims of a burglary, who first take comfort in the overly solicitous Liotta.

When hotheaded Russell sees through Liotta's manipulations, the cop begins to invade the couple's life and uses the force of law against them. Russell is framed for a crime and jailed so that Liotta can move in on Stowe.

The story gets *really* stupid, but since it's character-driven, there are some worthwhile Enneagram dynamics. Russell is a decisive Eight and scaredy-cat Six Stowe lets him take care of her. Under stress, however, Russell gets loud and authoritarian and Stowe goes defiant. She also yo-yos in her loyalties, a weakness that the seductive Liotta plays upon. He offers her police protection, especially appealing to a scared Six.

Liotta acts little-boyish with Stowe, pretending to be shy and speaking in a baby voice. This is part of the seduction: Twos will sometimes make themselves seem childlike to ingratiate and appear nonthreatening. Later their voice tones can change ... Liotta, like all the villain Twos, is destructively Eightish.

Truth Or Dare

This is the film that unconsciously asks the question: “What if you were paid \$30 million a year to act out your Enneagram style?” This documentary about singer Madonna follows her on tour and shows us a pretty clear Two. The prideful, interpersonal tendencies of the style are evident in most of what Madonna says and does.

Within the intensity of show touring it's quickly clear that the singer has a strong need for positive feedback from others and assigns herself the role of mother hen to her crew and group of dancers. Of the latter she says: “By the time we left Japan I found myself growing really attached to the dancers and I started feeling like a mother to them. When we finally got to America I got the chance to meet the mothers of all the children I had temporarily claimed as my own.”

As a mother, Madonna might be confused in her motives. Here, for instance, is how she talks about the dancers:

“They’re innocents — they haven’t been anywhere — this tour was the opportunity of their lives. They’ve suffered a great deal, whether with their families or being poor or whatever, and I wanted to give them the thrill of their lives. I wanted to impress them. *I* wanted to love them.”

She reflects a little later on her own motivations, but her insights are fraught with pride: “I think I’ve unconsciously chosen people who are emotionally crippled in some way or need mothering in some way because I think it comes very naturally to me. It fulfills a need in *me* ... to be mothered.”

Mixed-up Twos mother by metaphor. That is, they give to someone else in a confused attempt to give to themselves. This is what Madonna's talking about, and she demonstrates it often in this film. “Let Momma get her makeup done,” she tells one hovering adult dancer. When he leaves, she says, “Oh God, I just love having children to watch over.” Later she holds a prayer before a show that *she's* anxious about and says: “All my little babies are feeling fragile and I just want you to know that I love you all and I appreciate everything that you are doing for me and I'm here if you need me.”

Madonna has a strong 3 wing which brings ambition and social effectiveness as well as an extra dose of vanity. Her 1 wing is smaller; it comes out in her concern about AIDS victims and also in her reaction to censorship. Madonna's father asks her if she could tone down the sexual content of her show and she replies, “No, because that would be compromising my artistic integrity!” She's also histrionic on the subject of being an artist, a trait related to the low side of 4. When it rains in Japan, she says, “I think the only thing that kept me from slashing my wrists was the thought of coming back to America and doing the show as it should be done.” Some of Madonna's slow-paced songs are very melancholy, a Two connected to her own Fourish emotions. Offstage she also shows flashes of 8.

There are three subtype within the Two style and Madonna demonstrates a mashup of them all. Intimate Twos act seductive as a means of eliciting sexual attraction and therefore attention and approval. This subtype can also get aggressive to get attention or break through to deeper relationship. Madonna's deliberately provocative style is also consistent with this subtype. She doesn't care if you like her as long as you notice her.

The other subtype she has is Social, marked by ambition. Twos, especially with a 3 wing, can affiliate with powerful people or will have their own sizable ambitions. Madonna's tour is called "Blonde Ambition".

A third subtype for Twos takes a "Me First" attitude and acts out of a sense of haughty entitlement. A Self-preservation Two could feel justified in acting like a prima donna considering how much she gives to others.

Other Movie Twos

Isabelle Adjani, *The Story Of Adele H*; Anne Bancroft, *'Night Mother*; Shirley Booth, *Come Back, Little Sheba*; Betty Buckley, *Tender Mercies*; Leo Buscaglia, *Give Love*; Leslie Caron, *Damage*; Glenn Close, *Meeting Venus*; Tom Courtenay, *The Dresser*; Maynard Eziashi, *Mr. Johnson*; Iain Glen, *Fools Of Fortune*; Danny Glover, *Lonesome Dove*; Joel Grey, *Man On A Swing*; Linda Hunt ("Billy Kwan"), *The Year Of Living Dangerously*;

Glynis Johns, *Mary Poppins*; Lainie Kazan, *My Favorite Year*; Lila Kedrova, *Zorba The Greek*; Piper Laurie, *Carrie*; Shirley MacLaine, *Being There*; Bette Midler, *Down And Out In Beverly Hills*; Kate Nelligan, *The Prince Of Tides*; Marisa Paredes, *High Heels*; Priscilla Presley, *The Naked Gun*; Diana Ross, *Mahogany*; Isabella Rossellini, *Blue Velvet*;

Michel Serrault, *La Cage Aux Folles*; John Shea, *A New Life*; Rod Steiger, *Guilty As Charged*, *The Loved One*; Margaret Sophie Stein, *Enemies: A Love Story*; David Strathairn, *Judgment*; Barbra Streisand, *The Way We Were*; Elizabeth Taylor, *Little Women*; Lee Tracy, *Dinner At Eight*; Lesley Ann Warren, *Songwriter*, *Victor/Victoria*; Charles White Eagle, *Three Warriors*.

Fine Distinctions

Two With a 1 Wing

This wing brings conscience and emotional containment to the basic Two style. When healthy, they act from general principles about the value of serving others. Ethics come before pride. May hold themselves to high standards. More discreet and respectful of other people's boundaries. When upset, tend to go quiet and experience strong emotions internally. More melancholy than Twos with a 3 wing.

When less healthy and entranced, tend to confuse their sense of mission with self-centered needs. Go blind to their own motives; invade and dominate others. Believe their actions are perfectly justified by their ethic of helping. May repress their personal desires and focus on others as a way to avoid guilty dilemma between the rules and their inner needs. If really blind they will warp their ethics crazily to justify personal selfishness and prideful hostility.

Real-Life Twos With a 1 Wing: Alan Alda, Harry Belafonte, T. Berry Brazelton, Ken Burns, Leo Buscaglia, Barbara Bush, Glenn Close, Bill Cosby, Betty Friedan, Danny Glover, Pamela Harriman, Jesus Christ, Jerry Lewis, Yoko Ono, Della Reese, Mr. Rogers, Virginia Satir, Desmond Tutu.

Movie Twos With a 1 Wing: Kathy Bates, *Misery*; Leo Buscaglia, *Give Love*; Joan Cusack, *Men Don't Leave*; Linda Hunt, *The Year Of Living Dangerously*; Piper Laurie, *Carrie*; Laurence Luckinbill, *Star Trek V - The Final Frontier*; Kate Nelligan, *The Prince Of Tides*; Barbra Streisand, *The Way We Were*; Marlo Thomas, *In The Spirit*; Charles White Eagle, *Three Warriors*.

Two With a 3 Wing

This wing brings Twos an extra measure of sociability and the capacity to make things happen. When healthy, can be charming, good-natured and heartfelt. Really get things done, serve effectively on projects that involve the well-being of others. Thrive on group process and are generally good communicators. Enjoy keeping several threads or projects going at once.

Entranced Twos with a 3 wing can be quite emotionally competitive and controlling. 3 wing brings a double dose of vanity. Strong tendency to live in one's images. May grow brazenly deluded, preferring their glamorous, self-important scenarios to reality. Tendencies to deceit and emotional calculation. Highly manipulative. This wing is also more extroverted; dramatization of feeling in the form of hysterical snit-fits is far more possible.

Real-Life Twos With a 3 Wing: Kathie Lee Gifford, Leona Helmsley, Whitney Houston, Arianna Huffington, Sally Kirkland, Monica Lewinsky, Susan Lucci, Madonna, Imelda Marcos, Susan Powter, Nancy Reagan, Danielle Steel, Richard Thomas, Jennifer Tilly, John Travolta, Ivana Trump, Xuxa.

Movie Twos With a 3 Wing: Anne Baxter, *All About Eve*; Glenn Close, *Meeting Venus*; Maynard Eziashi, *Mr. Johnson*; Joel Grey, *Man On A Swing*; William Hurt, *Kiss Of The Spider Woman*; Jessica Lange, *Hush*; Angela Lansbury, *The Manchurian Candidate*; Shirley MacLaine, *Postcards From The Edge*; Madonna, *Truth Or Dare*, Michel Serrault, *La Cage Aux Folles*; Meryl Streep, *She-Devil*; Gloria Swanson, *Sunset Boulevard*.

Connecting Points (Stress and Security)

Two's Connection to 4

Like Ones, Twos have an emotional connection to 4. Their feelings also tend to have a melancholy flavor. Healthy connection to 4 helps Twos develop their inner life and maintain an independent, possibly artistic point of view. Shift focus off roles and other people, search for themselves within. A need for self-expression and creative release often follows. Connection helps with emotional honesty as Twos start to see the dark side of giving and their own tangle of mixed motives. Admit their emotional complexity and personal needs.

When more entranced, this connection brings a tendency towards self-pity, obsessive love and depression. May become guilt-inducing martyrs haunted by melancholy. Disown their capacity to be alone. Begin to fear abandonment. Can slip into unrequited love scenarios or develop romantic obsessions. Low side of 8 fuels aggression in the pursuit of a romanticized other. The low side of this connection can also bring a haughty artistic pretentiousness and, occasionally, a streak of morbidity.

Movie Twos who demonstrate this connection: Isabelle Adjani, *The Story Of Adele H*; Anne Baxter, *All About Eve*; Linda Hunt, *The Year Of Living Dangerously*; William Hurt, *Kiss Of The Spider Woman*; Laurence Luckinbill, *Star Trek V*; Madonna, *Truth Or Dare*; Isabella Rossellini, *Zelly And Me*; Meryl Streep, *She-Devil*, *Sophie's Choice*; Barbra Streisand, *The Way We Were*; Gloria Swanson, *Sunset Boulevard*; Marlo Thomas, *In The Spirit*; Charles White Eagle, *Three Warriors*.

Two's Connection to 8

Healthy connection to 8 helps a Two make stronger personal boundaries and assert their own needs. Develop and express an appropriate honest selfishness. Brings self-confidence and a direct, almost blunt communication style. Have force of personality for getting things done, especially projects related to their inner sense of mission. May care less about other people's opinions. Can be quite decisive; do well in leadership positions.

The low side of a Two's connection to 8 brings anger and aggression in the service of self-importance. Vengeful blaming. Demanding, prima donna behavior. If a Two's pride is insulted or they feel underappreciated they can act out nastily like an unhealthy Eight. Two then goes on thinking they are a caring, giving person and blocks out evidence of their own hostility. If more unhealthy, they can turn persecutory, using their sensitivity to others to gather ammunition for outbursts of Eightish cruelty. True hatred and acts of violent retribution possible.

Movie Twos who demonstrate this connection: Kathy Bates, *Misery*; Anne Baxter, *All About Eve*; Glenn Close, *Fatal Attraction*; Glynis Johns, *Zelly And Me*; Jessica Lange, *Hush*; Ray Liotta, *Unlawful Entry*; Laurence Luckinbill, *Star Trek V*; Shirley MacLaine, *Postcards From The Edge*.

Subtype Themes

Self-Preservation

Self-preservation Twos often harbor a striking sense of entitlement. May act superior to others and expect preferential treatment that reinforces their pride. Can seem shameless in their expectation of pampering. Behind this attitude is a logic that says, "I give and do so much for others, I deserve to be treated as someone special." Like an unconscious collection of fees for sacrifices made. Others who encounter this attitude are often amazed at a self-preservation Two's self-importance and diva-like behavior.

Real-life people with this subtype often have a 3 wing. Dip easily to the low side of 8 when angry. Not many movie examples, but Kathy Bates displays some of this theme in *Misery*. Glynis Johns has some of it in *Zelly And Me*, as does Madonna in *Truth Or Dare*. A real-life self-preservation Two is American hotelier Leona Helmsley.

Intimate

Tend to act seductive and aggressive by turns. Basic interest is in finding romantic union. Generally confuse sexual desirability with being loved and valued. Act receptively interested in others, use inviting touches. May ooze some combination of charm and sexuality.

When they encounter resistance will begin to push and challenge. Try to find a way around the other's objection. May go militant and angrily blame (connection to 8). Behind these flare-ups is a melancholy desire for total enmeshed connectedness to another. Yearning is related to the low side of 4.

Barbra Streisand in *The Way We Were* is an exact depiction of this subtype. Other examples include Isabelle Adjani in *The Story Of Adele H.*, Bibi Andersson in *Persona*, Leo Buscaglia in *Give Love*, Glenn Close in *Fatal Attraction*, William Hurt in *Kiss Of The Spider Woman*, Jessica Lange in *Hush*, Ray Liotta in *Unlawful Entry*.

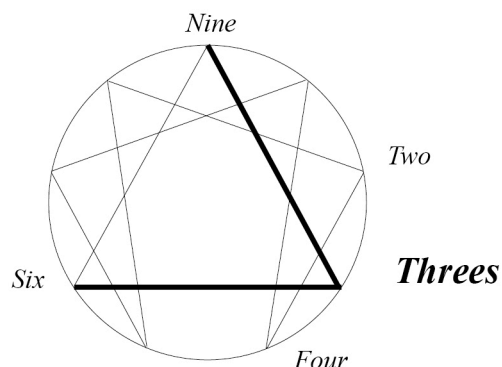
Social

Twos with this subtype are notable for their ambition, particularly to be publicly recognized as someone special. Seek attention either directly from their own efforts or via affiliation with powerful people. In the former scenario, a Two works to draw an audience through socially useful works or some kind of performing. Confuse being noticed with being loved. Can sometimes act provocative or obnoxious as this is better than being ignored.

Might also marry someone influential and concentrate their energies on the spouse's ambitions. Can groom their children to become achievers. Stage mothers and political spouses are possible roles. Often have a 3 wing but a 1 wing is possible.

Video examples include: Anne Baxter, *All About Eve*; Linda Hunt, *The Year Of Living Dangerously*; Angela Lansbury, *The Manchurian Candidate*; Laurence Luckinbill, *Star Trek V*; Shirley MacLaine, *Postcards From The Edge*; Madonna, *Truth Or Dare*; Marisa Paredes, *High Heels*; Rosalind Russell, *Gypsy*; Gloria Swanson, *Sunset Boulevard*.

Threes



People who measure themselves by external achievement and the roles that they play. May be truthful, accomplished and exemplary or conniving, competitive and false.

Famous Real-Life Threes

The cultural aura of America, James Baker, Halle Berry, Tony Blair, David Bowie, Christie Brinkley, Les Brown, Ron Brown, Jimmy Carter, Dick Clark, Lawyer Johnnie Cochran, Magician David Copperfield, Courtney Cox, Cindy Crawford, Tom Cruise, Jamie Lee Curtis, Michael Dell, Rebecca DeMornay, John Edwards, Nora Ephron, Werner Erhard, (Mrs.) Debbi Fields, F. Scott Fitzgerald, Michael Flatley, Phil Gramm, Bryant Gumbel, Actor Mark Harmon, Jesse Jackson, Marion Jones, Michael Jordan, Henry Kissinger, Carl Lewis, Andrew Lloyd Webber, Vince Lombardi, Rob Lowe, Claire Boothe Luce, Joan Lunden, Elle MacPherson, Reba McEntire, Demi Moore, Benjamin Netanyahu, Queen Noor, Oliver North,

Dean Ornish, Bob Packwood, Master spy Kim Philby, Elvis Presley, Sally Quinn, Burt Reynolds, Anthony Robbins, Political strategist Ed Rollins, Diana Ross, Diane Sawyer, Arnold Schwarzenegger, William Shatner, Cybill Shepherd, O.J. Simpson, Duchess of Windsor Wallis Simpson, Will Smith, Wesley Snipes, Sylvester Stallone, Sharon Stone, Kathleen Turner, Jean-Claude Van Damme, Kurt Waldheim, 'Father' of America George Washington, Raquel Welch, Vanessa Williams, Marianne Williamson, Oprah Winfrey, Natalie Wood, Tiger Woods.

Introduction

Unlike Twos, Threes identify less with ideals of helpfulness and more with images of success and productivity. Threes often expect to be loved for what they *do* rather than who they are. Their image-confusion is between *seeming* accomplished and *being* true to their less-than-perfect inner self.

Entranced Threes most tend to cut off deeper feeling in favor of outer appearance. They deny their imperfections and present a public image they hope the world finds laudable.

Healthy Threes are often highly accomplished and practice a credo of excellence and professionalism in whatever they do. They are extremely strong at setting and meeting goals and will usually have mastered a number of life skills. Threes learn fast, make good leaders, and do well in high-profile, socially established occupations where performance is measured by results. Most are organized, flexible and industrious. When healthy, they usually make excellent role models and teachers of the skills they have mastered.

Awakened Threes can be energetic and cheerful, with a positive eye to the future and a self-confident, open approach to challenges. Their actions are often governed by a sense of honor; family and friendship are valued in addition to work. These priorities are sometimes arrived at after a struggle with moral expediency and through a Three's conscious search for values.

When Threes are more entranced, the strategy of *being* successful and well-rounded yields to a desire to *seem* that way. Corners start getting cut in the quest to maintain an image. A Three can slip into impersonation and play a role of themselves, adopting chameleon-like poses to seem noteworthy in many different contexts. Personal feeling begins to be denied as a Three increasingly identifies with their mask. Most have an "Achilles Heel," a sense of inadequacy that they compensate for with achievement and role-playing.

Intimate relationships can suffer as the Three reroutes their feelings through their image of who they *should* be. They may present a persona to intimates; hiding a deep sense of flaw and instead offering a feelingful mask for others to love. Expediency and efficiency become more important and an entranced Three may begin to enjoy the feeling of nonfeeling. They may think of themselves as high-performance engines whose purpose is to race with speed from task to task, securing outcomes before dashing on to new finish lines. It's not uncommon for entranced Threes to talk in sports metaphors and make themselves believe that life is only a game, a game that's played to win.

To win, they may push themselves harder, enjoying the hyperactivity, now using their relationships mainly as springboards for professional gain. Their once healthy flexibility might degenerate into arrogant calculation and amoral strategizing. Entranced Threes comfortably operate in occupations where appearance and persuasion are all — public relations, sales, advertising, etc.

When deeply entranced, winning becomes everything and a Three's mask just eclipses their soul. They sell out completely to *seeming* and make themselves into a commodity to market. A core of malicious hostility replaces their true identity at this stage.

Unhealthy Threes can be amoral, Machiavellian, heartless, slick, and plagiarizing. They believe their own lies and con people without conscience. They work hard to best or deceive others. The aim is to maintain an illusion of superiority from which they derive a vindictive sense of triumph. Anyone who has ever been deliberately and maliciously lied to has felt the sting of this attitude.

The Three's defensive tendencies towards playing roles, masking their true motives and identifying with success are on display in many of the movies below.

Threes In The Movies

Real-life Three performers tend to practice what is called “personality acting.” This means that they establish a screen persona that they essentially play from role to role. Once in a while they may break out of the persona to play a much different character but inevitably they return to their core style.

There are obvious economic reasons for this pattern, but there’s another level that is related to the psychology of Threes. A real-life tendency to project a persona and play a role of one’s self would be perfect practice for becoming a personality actor on film. Most successful personality performers have loads of screen presence but lack range. They are almost always considered movie stars rather than character actors.

If the objective in acting is to play characters distant from your own personality, then Three performers don’t really act. They make up for it, though, with star power. Natalie Wood and Burt Reynolds are good examples of former Three movie stars. They had limited talent but projected a charisma that they made the most of. Currently, actress Demi Moore is someone with movie star chemistry who might have to work extra hard at character acting.

Tom Cruise is a good example of a real-life Three who almost always plays them in the movies. In most of his films he’s cast as a callow young man who cuts ethical corners and is either preoccupied with winning (*Days Of Thunder, All The Right Moves*), or is seduced by success and then acquires integrity (*A Few Good Men, The Firm, Rain Man, Jerry McGuire*). These stories are peculiarly American and reflect the fact that American culture is essentially Threeish in its values and preoccupations.

A lot of action heroes are real-life Threes, including Sylvester Stallone, Jean-Claude Van Damme and Arnold Schwarzenegger. Although their Enneagram style is usually implicit, they often play very focused, goal-oriented figures. Most of Stallone’s movies are about coming from behind and winning. His *Rocky* movies show an everyman Nine who gathers focus and turns into a winner Three.

Arnold Schwarzenegger is on display as a real-life Three in the documentary *Pumping Iron*, but his fictional roles have an odd connection to Three psychology. In the movie *Total Recall* he plays a Ninety character who has amnesia for his true identity. He eventually discovers that his former self was a sleazy Three and that he’s married to a Three woman who is also not who she seems to be. Not to put too fine a point on it, but Schwarzenegger’s role as “The Terminator” — a goal-focused, hyperefficient, emotionless robot — actually reflects a neurotic ideal that Threes sometimes aspire to.

Unless they are hard-bitten career women who sacrifice love for ambition (Faye Dunaway, *Network*), most female movie Threes are alluring, haughty beauties who are just out of reach, playing a role of desirability.

Three movie roles otherwise run the range from truth-questing heroes to scoundrel/heroes to fabulists to sociopaths. Special mention needs to be made of the Evil Corporate Three. This type of villain is present in lots of films; they are usually businessmen, sometimes politicians, and they always put profit over morality. There are at least a dozen listed throughout the *Video Guide*.

Movie Reviews

Basic Instinct

Eightish Michael Douglas plays a troubled and deeply stupid homicide detective investigating an ice pick murder. Chief suspect is chilly, rich novelist Sharon Stone, a Three.

Stone is hard, manipulative and an actress in her own life. The character is similar to Kathleen Turner's in *Body Heat*. Both are intimate subtypes, playing roles of desirable women (see "Fine Distinctions"). Though she's portrayed as aggressively seductive, sexuality is not what drives Stone's duplicity and game-playing. Rather, she has a heart that she's trying not to feel, and she spins illusions to control her emotions and environment. This emotional-management-through-scenario is reflected in the way she arranges life to imitate the story lines of her novels.

It helps to know that she's a Three because the story is both misogynistic *and* homophobic. *Basic Instinct* freely panders to the chuckleheaded notion that Stone's character might be driven to murder because she's a lesbian man-hater. This is the kind of movie where a woman who preaches sexual independence from men would just naturally turn out to be a serial killer.

Overall, the film is glossy, lurid and rather peculiar. It was a big hit, so go figure. The mystery is no great shakes either, but Stone is better than the movie and instructive as a Three. In an accidental way, *Basic Instinct* is about men's fears of women. Stone's deceitful, alluring character matches the archetype of the Siren. Female Threes who are intimate subtypes often have this specific function in movies — to lie to men and lure them to their doom.

Dangerous Liaisons, Valmont

These two films offer a fascinating contrast for our purposes. They tell different versions of the same story and were released within a year of one another. The story line — about deceit and vanity — is strongly driven by the main character's Threeness. The two actors — John Malkovich and Colin Firth — play Valmont quite differently but both nicely capture the style. Most of the other major characters are the same in both films, so this makes an interesting double bill. If you haven't seen either one, start with *Valmont* and then compare its characters with those in the more entertaining *Dangerous Liaisons*.

The story is about sexual gamesmanship among aristocrats in 18th century France. The main character Valmont (Malkovich, Firth) enters a competitive wager with an ex-lover (Glenn Close, Annette Bening). She challenges Valmont to deflower the virginal daughter of a friend because the daughter (Uma Thurman, Fairuza Balk, both Nines) is to marry Close/Bening's current lover. Her motive is revenge against the lover (who thinks he is marrying a virgin). She further challenges Valmont to seduce the virtuous wife of a minister (Michelle Pfeiffer, Meg Tilly, both playing Nines), a pious woman who is by reputation incorruptible.

Three Valmont sneeringly takes the challenge, the reward being the sexual favors of Close/Bening, whom he secretly loves. The scheme is set in motion but over the course of the story, everyone involved is tragically undone. Cunning Valmont's surprise flaw is that he has a heart, a fact he discovers when he falls in love with the woman he has set out to ruin.

John Malkovich invests his role with charisma and panache, and plays Valmont as an intimate subtype. He has lust for the game and arrogantly revels in his skills as a sexual imposter.

Firth lacks Malkovich's venom and tang. He plays Valmont as a social subtype, someone who thinks his status will improve if he wins the game. He seems more juvenile and accepts the challenge as though it were some larkish prank. With Malkovich there is the feeling that his whole personality is riding on his ability to win the wager. His subsequent undoing is all the more poignant for this reason.

The other interesting contrast is between the Glenn Close and Annette Bening roles. Both have identical functions within the story, but they have different Enneagram styles and different motivations

for initiating the wager. Close is an Eight and her drive is to be strong and prevail over a world of men. She tells Malkovich: "I've always known that I was born to dominate your sex and avenge my own. In the end, I distill everything to one simple precept — win or die." She wants to win, as a Three would, but in a way that makes her strong. Elsewhere she mentions her determination to "never again be ordered around."

Bening's Three wants to win, but more to recover from a wounding of her vanity. Her desire for revenge is not specifically in the service of having a strong self so much as to maintain a narcissistic self-image. She's attached to her persona and her motive for ruining her ex-lover almost seems like revenge for his cracking her mask ("No one has ever left *me* before"). She's relentlessly false and duplicitous in all of her relationships. She has a 2 wing and is chameleon-like with each person she manipulates.

Stephen Frears, who directed *Dangerous Liaisons*, went on to make *The Grifters*, which is about Three con-artists who come to tragic ends. Then Frears made the movie *Hero*, about an imposter who has qualms about the role he plays.

Malkovich plays a decidedly similar character in *In The Line Of Fire*, although the story couldn't be more different from *Dangerous Liaisons*. In *Fire* he's a sociopathic assassin trying to outwit Eight Secret Service man Clint Eastwood. He's crazier and not an intimate subtype, but otherwise displays the same world view. Malkovich is very good and Eastwood gives an endearing performance in a crisp, exciting thriller.

Downhill Racer

Early Robert Redford movie about a competitive cad, a Three who wants to qualify for the U.S. Olympic ski team in the worst way. Everything has been subsumed by his athletic goals and the film coolly shows the cost. He's hard, hollow and emotionally inarticulate.

Best moment comes when Redford goes home to Colorado and is asked by his farmer father why he even wants to qualify for the team. Redford looks uncomfortably bewildered and blurts, "If I win I'll be a champion!" Father thinks for a moment and says dryly, "World's full of 'em."

The father is stingy, disapproving, and Oneish. He won't give his son a chance. It's not unusual for a Three to have an emotionally distant parent for whom the child performs. The achievements are an attempt to leap over the distance and get the parent's recognition.

In the end the skier wins but, of course, really loses. Camilla Sparv plays a glamorous, empty woman whom Redford takes up with, and she's pretty much a Seven.

Good documentary style film with exciting ski sequences.

Imposters

There are many films about imposters and they often involve Threes. Most of the story lines have similar tensions to *Dangerous Liaisons*. The main character falsely sells him or herself and then is undone, either by falling in love or because the impersonation backfires in some way. Sometimes the Three gets in touch with some genuine feelings, sometimes they get punished, sometimes they happily get away with the scam. The following short reviews start with sympathetic and comic imposters and then progress to the more villainous variety.

Bed And Breakfast features Roger Moore (the former James Bond) as a man on the run from a powerful gangster Moore has scammed. He hides out at a small-town bed and breakfast owned by Talia Shire (One, 2 wing). Sparks fly initially between them because Shire is Oneishly fighting her attraction to Moore, and besides, she knows he's up to something and ethically disapproves.

Moore asks her: "Have you ever told a lie?"

"No! Why would I?" she asks.

"For convenience, for profit, for fun!"

"Lying isn't fun!"

"Then you've not been telling the right lies."

He eventually confesses to his career as a con-man ("I've never been an honest man"), but it's clear that his developing affections for everyone in the household are genuine. He's truthful within his façade, a charmer yet well-meaning.

This is a slender film but it's kind of enjoyable, almost wholesome. Moore's no Spencer Tracy, but he's not bad here in a modest role as a nice Three. Colleen Dewhurst is Shire's mother, something of a Seven with an 8 wing.

Sommersby stars Richard Gere as the maybe/maybe not husband of Jodie Foster who returns home just after the American Civil War. It's been such a long time that nobody remembers Sommersby too well and Gere *seems* to know everyone. Gradually cracks appear in his sheen and it's clear that he's playing some sort of role. He's watched over and disapproved of by another One, fundamentalist Christian Bill Pullman.

Gere eventually goes on trial for crimes committed by Sommersby but the denouement has several interesting twists. Role-playing turns out to be his attempt at redemption and living truthfully. Gere's motivations are ironic and yet just right for a Three. He's also good-hearted, if confused, and has a 2 wing.

Australian actor Bryan Brown plays the title role in ***Sweet Talker***. We know from the start that he's a con-man. We watch him leave prison and settle into a small beach resort. There he hatches a scheme to convince the locals that a sunken galleon resides nearby. He works the scam from various angles, takes money from investors, and predictably gets involved with a Niney woman (Karen Allen) and her young son. He is eventually unmasked, Allen gets Oneish and Brown is torn between his scam and people he has come to care for.

Film is a little flat, but has its moments. Brown is transparently calculating rather than charismatic, a bit like Colin Firth in *Valmont*.

For a more criminal but still sympathetic Three, there's Jamie Lee Curtis in ***A Fish Called Wanda***. This rollicking, expert comedy casts Curtis as a likable con-woman in cahoots with manic Seven Kevin Kline. They are partners in a London robbery that lands their English accomplice in jail. Since the jailed partner knows where the diamonds are, Curtis spends most of the story scheming and seducing her way to the loot's location. Her motives are simple; she wants the jewels and she's cheerfully shameless about what she'll do to get them.

Part of her strategy is to feign interest in the accomplice's lawyer, John Cleese, a melancholy, dutiful Nine (1 wing). Depressed about his dead-end career and marriage to a shrewish One, Cleese responds vulnerably to Curtis's overtures. He's so smitten with her that we worry that she will devastate him. Turns out Curtis grows truly fond of him and her authentic feeling *almost* steers her off her goal. It

also becomes clear that Cleese as a Nine has his own connection to 3. He sees through Curtis but likes her anyway. A little bit of larceny actually suits him and becomes his ticket out of the misery of being good.

Kline is wildly funny as an inflating narcissist whose high opinions of himself are based on less than nothing. Michael Palin is another accomplice, a self-defeating, tormented Six.

John Cleese, who wrote the screenplay, said he thought it was about the difference between the Americans and the English. As a European, his image of Americans is Threeish, and Three is the Enneagram style that we as a culture most often prize. In any case, *Wanda* is obnoxious fun; comedies of any kind are rarely this good.

There's also an offbeat suspense comedy with similar tensions to *Wanda* called *Framed*. Jeff Goldblum is a Niney American artist enlisted in a scam by English con-woman Three, Kristin Scott-Thomas. She's also after cash but likable anyway.

A clever, unusual comedy returns us to (pre) Civil War times. *Skin Game* is something of a sleeper; it first seems breezily trivial but turns out to have a sharp anti-racist edge. James Garner and Lou Gossett star as con-men partners who work a scam where Garner sells Gossett as a slave and then later breaks him free. They have a jaunty, profitable time at this until the day the scheme backfires and Gossett actually does wind up enslaved. Garner teams up with con-woman Susan Clark and together they track down his lost partner. Gossett's from a rich family, is well-educated and has no reference for the bitter conditions he endures. His loyalties get more and more complex as he learns that what he's been playing at is no game.

Twin souls Garner and Clark are both Threes. They make a pragmatic scheming couple who enjoy each other's role playing. Clark is very similar to Jamie Lee Curtis in *Wanda*.

Garner and Gossett bicker and clash, but fondly. Gossett's pretty much a Six and has more integrity than Garner. He's also better at predicting what will go wrong. Garner is unchanged in the end but still quite genial. Story is witty, well acted and deceptively perceptive.

White Men Can't Jump faintly resembles *Skin Game*. It tells a tale of two basketball hustlers joining forces to win inner city games. The scam depends on opponents underestimating dim-looking white guy (Woody Harrelson) as he teams up with black sharp-shooter Wesley Snipes. Snipes is the Three and while he's ultra-competitive and a bit shifty, underneath his goals and loyalties are clear. He wants to take his family up and out of their poor urban neighborhood. To do this he works several jobs and will even hustle his partner if he has to. Snipes has a certain personal decency and grows to be a protective if unsentimental friend to the troubled Harrelson.

Latter is a Nine with an 8 wing. The contradiction between Nine and Eight is evident in how Harrelson first wins and then loses at whatever he does. He's focused enough to win games (connection to 3), but angrily hooked on proving himself. His girlfriend, Rosie Perez, a goal-oriented probable Three, demands that he commit wholeheartedly to their relationship. Sustained focus is precisely what Harrelson can't manage and his attempts to understand his failures are dogged by a Niney inability to see the obvious.

I was prepared to dislike this film, but found it disarming, raucous and full of energy. The endless ball-court hype and palaver is funny and the performances are all very good.

Now for the baddies:

The One/Three clash mentioned earlier is quite visible in a movie called *The Beguiled*. Geraldine Page and Clint Eastwood star in — of all things — a gothic feminist revenge fantasy. Eastwood plays a wounded Civil War deserter posing as a pacifist Quaker who finds refuge in an orphanage for young girls. Once inside, he sets about seducing one woman after another, changing his stories and manufacturing sentiments as he goes. Elizabeth Hartman plays a naive Six whom Eastwood preys upon.

Page is the headmistress, an orderly, moral One. She's an intimate subtype and prone to jealousy, which is bad news for Clint. The women eventually compare notes, get angry and exact a rather gruesome revenge. As they do, we see the opportunistic hardness that motivated Eastwood all along. This film is another sleeper; both unusual and atmospheric.

Steamy, well-made film noir *Body Heat* has Three Kathleen Turner married to Three tycoon Richard Crenna. She initiates an affair with bored, small-town lawyer William Hurt, a Nine.

A self-acknowledged weakling, Hurt allows himself to be drawn into a plot to kill Turner's husband ("You're not too smart. I like that in a man"). She is alternately seductive and pleading by turns, matching his images of her and creating new ones of herself. She lures him with the promise to be together once the rich husband is dead, but Hurt finds multiple levels of deceit as the story unfolds. Behind it all Turner's heart is diamond-hard and her true motives are revealed in the denouement. She has a 2 wing and is another intimate subtype Siren.

House Of Games. David Mamet wrote and directed this story of a repressed, successful Nine lady psychiatrist drawn into an elaborate scam by Three con-man Joe Mantegna. The whole film is about deception and the illicit fascination the psychiatrist (Lindsay Crouse) has for Mantegna's sleight of mind. The psychiatrist is a self-muffled good girl who is excited by the social audacity of the con-man's lies and many false faces. As a Nine, she's connected to 3, in this case to the deceptive low side.

She's also a little dim, slow to catch on to how many ways she herself is being scammed. In the end, the Mantegna character's true motivations emerge, and they're none too pleasant. We see the venal, unapologetic hostility that drove all the games. Throughout the film, he is both charismatic and hollow, charming and calculated. His confederates all display the same attitudes, and several seem like Threes as well.

The film is engrossing though it feels truncated, like a two act play. Lindsay Crouse as the psychiatrist is deliberately stilted, like a Nine walking in her sleep. Lilia Skala is on hand as Crouse's supervisor and she's something of a nice Two.

If *House Of Games* portrays a netherworld, *Glengarry Glen Ross* is like a visit to one of Dante's levels of Hell, the one where everybody lies. Based on another David Mamet play, this film is an exhilaratingly good portrait of a group of sleazy salesmen working for a shady real estate company.

Al Pacino and Jack Lemmon both play Threes, the former successful while the latter is kicking and flailing down a greased slide to oblivion. They're Outcome Monsters; they'll say or do *anything* to make a sale. Work requires a constant impersonation, but it's a way of life for these men.

Pacino's style is smoother. As we watch him close a deal, he's like some silky prince of darkness enfolding his victim in his robes. He's elegantly groomed and laser-fast at switching masks and tactics.

Lemmon's character is more frantic and obsequious, sort of a parody of himself. Yet when he makes a big sale he turns gloating and abusive, preaching bankrupt salesman philosophy and one-upping the company's quiet office manager (Kevin Spacey). Despite his mean streak, we feel Lemmon's growing desperation; he's a crumbling phony who's probably lost the dubious skill he once had. The main office has pressured the salesmen and their jobs are at risk if they don't make more sales. They react like sewer rats; they eat family. Some fail, some succeed, but Lemmon's decline is inevitable.

This film is terrific in a tense-stomached sort of way. There's great individual and ensemble acting as the cast handles Mamet's foul-mouthed, stabbing dialogue. The salesmen's snapping exchanges sound like some nasty staccato form of jazz.

Alec Baldwin weighs in as a sinister Eight. Alan Arkin and Jonathan Pryce both play placating, underdog Nines.

In The Company Of Men

In The Company Of Men sports two clear Enneagram styles, that of a sociopathic Three (Aaron Eckhart) and a Threeish Six (Matt Malloy, acting like an angry Woody Allen). Corporate co-workers sent on assignment to a distant city, Eckhart enlists Malloy in a callous plan to avenge their many bad experiences with women. Both will pretend to fall in love with the same woman and then ruthlessly reject her. Their prey is a Niney deaf secretary played by Stacy Edwards.

The film is nominally an indictment of the way some men treat women but if you know the Enneagram it has other levels. Actor Eckhart said he deliberately studied sociopaths - many of whom are unhealthy Threes - and he gets the pathology letter perfect. His character has absolutely no conscience. When he's caught in a lie, for instance, he has no embarrassment, only curiosity - he wants to know how his victim feels. This is a kind of sadistic voyeurism mixed with a quality of malicious triumph.

Malloy, the Six, also behaves close to type. As the scheme progresses he grows guilty, ambivalent and hostile. Attempting to confess to Edwards he winds up attacking her. "What is the matter with you?" he rages, "Can't you see *I'm* the good guy, I'm the good person here?" When Edwards refuses to believe that she has been scammed, Malloy tries to prove it to her by arguing that two men probably wouldn't want a deaf woman: "You *are* handicapped! You think you can *choose*? Have men falling at your feet?"

Malloy eventually discovers that Eckhart has fooled him as well. Confused, he confronts Eckhart and asks him what motivated all his lying. Smugly Eckhart replies, "Because I could."

Network

This film was wildly praised and awarded in its day, but it's really not very good. The screenwriter, Paddy Chayefsky, was a One, and his film characters tended to moralize, speechify and eat scenery. *Network* is supposed to be a dark, outlandish satire of television, but it's mostly just overblown.

Faye Dunaway plays a Three network executive who gets involved with One anchorman William Holden. While he's the movie's voice of moral virtue and integrity, she's amoral and predatory. Her name is Diana (The Huntress — get it?) and she describes herself thus: "I was married for four years and pretended to be happy. I was in analysis for six years and pretended to be sane. I seem to be inept at everything except my work, so I limit myself to that. All I want out of life is good ratings."

Away for a weekend with Holden, all Dunaway can talk about is TV programming, even during sex. She lives in scenarios but is not an intimate subtype. Dunaway's character is more social, concerned with results and prestige as a measurement of self. She's totally identified with her job.

Holden the One gets to make smug, virtuous speeches. As Chayefsky's mouthpiece he passes easy judgment on Dunaway. He breaks up with her because she's heartless and measures herself by externals, two facts he recognized the nanosecond he met her. Holden's character speaks in odd, self-conscious stereotypes, saying things like, "Dammit, I'm supposed to be the Romantic and you're supposed to be the Embittered Cynic."

Peter Finch plays a probable phobic Six, an anchorman who has a psychotic break on the air ("I'm mad as hell and I'm not going to take it any more!"). Robert Duvall is a nasty, ruthless Eight named Hackett ("Hack it" — get it?).

Rainman

Tom Cruise is just fine as a shallow, opportunistic Three whose heart starts to thaw towards his autistic savant brother, played by Dustin Hoffman. Hoffman got all the attention for his performance but Cruise gives a subtle shading to Threeish narcissism. His character's emotional warming and ethical changes are gradual, believable, and consistent with how Threes grow. They do it for love.

Hoffman is a real life counterphobic Six, often plays them. His autistic character here is on the border of Five and Six, like a Five with a 6 wing or a Six with a 5 wing.

Ride The High Country

Classic Western about two aging gunfighters hired to escort gold from a mining camp back to civilization. Some of the dialogue and all of the music is corny, but the film is otherwise kind of wonderful. Chief pleasure is watching old pros Randolph Scott and Joel McCrea playing a Three and a One respectively.

Scott has a slightly smaller role than McCrea's but he's plenty vivid. We first see him costumed, disguised as a Wild West Hero working a stand in a carnival. He signs on with McCrea to guard the gold but secretly intends to steal it. This necessitates role-playing with his old friend, but Scott's personal sentiments are real. He shows evidence of both wings and the two men spend a lot of time warmly reminiscing. Part of the tension of the story is guessing what Scott will ultimately do about the gold. He's charming but crafty, goodhearted but morally ambivalent. He behaves as though the end justifies the means, yet he does have loyalties. Sort of a scoundrel and yet very appealing.

McCrea, by contrast, is straight as a gun barrel. He's prone to judgmental ranting that he punctures with amiable self-mocking humor. His 9 wing brings a steady, receptive quality. He searches for fair, balanced and legal solutions to problems. He polices Scott's unstable young protégé, a half-cocked, counterphobic Six. Faced with the religious zealotry of another One, McCrea calmly and wittily undercuts the man. Still, he turns merciless when he discovers Scott's plan to steal the gold. McCrea's character is probably a self-preservation subtype. He's a bit of a worrier and has survival on his mind.

James Drury, the miner who gets married, seems a Seven with an 8 wing. At least one of his brothers is an Eight and the alcoholic justice of the peace is a Nine.

Six Degrees Of Separation

Pitch perfect serio-comedy about an empty status-conscious Three couple (Donald Sutherland, Stockard Channing) who are swindled by a young black imposter, another Three played by Will Smith. Based on a true story of a young man who talked a number of gullible New Yorkers out of money and affection by pretending to be actor Sidney Poitier's son, *Six Degrees* is told in flashback as the couple recounts the scam for their socialite friends.

The film makes fun of Channing and Sutherland for their failure to comprehend the depth of the swindle; even as they tell the story they don't quite understand what fools they were. They are also hypocrites: though politically liberal, the story reveals them to be homophobic, elitist and racist.

Channing, however, is haunted by the incident with Smith and has a slow-stealing realization that turning it into a dinner party story is part of their problem. She and Sutherland falsify their experience, converting life into a series of anecdotes to be traded upon, to improve their standing in the eyes of friends. While the film's ending is too dramatic for the rest of the film, it is about a Three becoming emotionally truthful and is relevant to how Threes change and grow.

Channing and Sutherland are social subtypes while Will Smith is playing an intimate Three, matching the expectations of others by taking on a culturally acceptable persona.

To Die For

Also based on a true story and a good double bill with *Six Degrees Of Separation*, *To Die For* is a stylish satire of Threeness made by Nines - director Gus Van Sant and screenwriter Buck Henry.

Nicole Kidman plays an image-addled sociopath who has her husband killed when he gets in the way of her one obsessive goal: a career in television. Part of the film's humor is derived from the fact that Kidman's character has no talent whatsoever. Though pretty, she is awful on television and, in most other ways, she is gauche and fraudulent. She buys precooked food and serves it as her own. She fakes her way into jobs, sleeps with whom she has to and manipulates someone else - a stuporous Niney high school student (Joaquin Phoenix) - into killing her husband.

As with *Six Degrees Of Separation*, *To Die For* is, in particular, a satire of Social Threishess, the status-seeking tendency of the subtype. Here, for instance, is how Kidman sums up her "philosophy" of life:

"You're not anybody in America unless you're on TV. On TV is where we learn about who we really are. Because what's the point of doing anything if nobody's watching? It makes you a better person."

Matt Dillon plays Kidman's doomed Nine husband. Illeana Douglas, Dillons's sister, is also Nineish (with an 8 wing). Nine screenwriter Buck Henry has a cameo as a Oneish schoolteacher.

Wall Street

Director Oliver Stone's enjoyably trashy indictment of rampant greed. Charlie Sheen plays a young Three stockbroker climbing up the ladder of success into thin air. Early in the film he is competitive, ambitious, and outcome-oriented. He has a flimsy hold on consequence and soon strikes a Faustian bargain with ruthless tycoon Michael Douglas, an Eight. Sheen is another social subtype — he wants money, objects, trappings and totems of success.

Sheen's father (Martin Sheen) is a One against whom Charlie has modeled. In fact, the son is helping Douglas buy the airline his father works for in order to sell it off in pieces, corporate raider style.

The turning point comes when the father has a heart attack, brought on by the stress of his company being raided. This personalizes the suffering Sheen is helping Douglas to cause and Sheen's own heart begins to open. He is arrested for his wheeling and dealing, and has a painful awakening of conscience.

Several things are noteworthy. The Three/One dynamic is active here. Sheen's father is an angry, intense One with a 2 wing. The clash between son's ambition and father's ethics is very explicit ("There's no nobility in poverty anymore, Dad"). This argument is echoed at the Wall Street firm where Charlie works. Hal Holbrook plays an older One broker who moralistically cautions Sheen about the consequences of actions. The young man dismisses him as the voice of antiquated principle ("I'm shooting for the stars").

On the other side of the moral moat is Douglas's Eight. The amoral corporate raider is concerned with strength rather than rules. Winning is important as a way to prevail and dominate events. At one point he makes a speech about how "Greed is good." It's an Eight speaking with narcissistic justification. Principles are for sissies, integrity is a luxury, etc.

This attitude appeals to Sheen as long as his heart is closed. For a confused Three, winning can be a way to *be* somebody. For an Eight, winning would be a way to feel strong. Both styles are narcissistic but are differently motivated. Of course, a One would disapprove of either motive.

Douglas, by the way, is quite good and has a scene that is very telling about Eights. He's seen walking on the beach at sunrise ruthlessly scheming with Sheen over a portable phone. Suddenly he breaks off the war-talk and stands awestruck at the beauty of the sunrise. This may seem incongruent, but it shows an unguarded innocence of perception that Eights often have (see "Eights").

Other Movie Threes

Annette Bening, *The Grifters*; Marlon Brando, *The Missouri Breaks*; Dabney Coleman, *Tootsie*; Tom Cruise, *The Color Of Money*, *Days Of Thunder*, *A Few Good Men*, *The Firm*; John Cusack, *The Grifters*, *True Colors*; Charles Dance, *Pascali's Island*; Mac Davis, *North Dallas Forty*; Rebecca DeMornay, *Guilty As Sin*, *Risky Business*; James Garner, *Barbarians At The Gate*; Richard Gere, *American Gigolo*; Robin Givens, *Boomerang*, *A Rage In Harlem*;

Tony Goldwyn, *Ghost*; Charles Grodin, *Ishtar*; Jean Harlow, *Dinner At Eight*; Mark Harmon, *The Deliberate Stranger*; Laurence Harvey, *Darling*, *Room At The Top*; John Heard, *Deceived*; Jeremy Irons, *Betrayal*; Mick Jagger, *Freejack*; Michael Keaton, *Pacific Heights*; Nicole Kidman, *Malice*; Jack Lemmon, *Save The Tiger*; Rob Lowe, *Bad Influence*, *Wayne's World*; Ali MacGraw, *Just Tell Me What You Want*;

Steve Martin, *Leap Of Faith*; Mary Tyler Moore, *Ordinary People*; Rick Moranis, *Parenthood*; Robert Morse (as Truman Capote), *Tru*; John Neville, *The Adventures Of Baron Munchausen*; Christopher Reeve, *Monsignor*; Paul Reiser, *Aliens*; Tim Robbins, *Bob Roberts*; Arnold Schwarzenegger, *Pumping Iron*; Sting, *Bring On The Night*; Sharon Stone, *Total Recall*.

Fine Distinctions

Three With a 2 Wing

Threes with this wing are often highly gregarious. They have a tendency towards persona — playing a role of themselves in real life. Social perception, prestige and recognition important. Healthy

side brings personal warmth, leadership qualities. Sincere desire to do well by others; may be genuinely nice people. If they have achieved some measure of success they are generous in their mentorship of others.

When more entranced, they are preoccupied with seeming ideal to others. This can extend to friendships, family, as well as at work. Want to seem a perfect spouse, friend, parent, employee, good son or daughter. Strong social focus because they need so much validation from others.

Preening and boastful behavior possible. Bursts of egotism. Wanting to be on top, better than others. Slip into impersonation easily, may falsify feeling and not know it themselves. Malicious intentional deceit possible. Behavior of con-artists and sociopaths.

Real-Life Threes With a 2 Wing: Ron Brown, Dick Clark, Cindy Crawford, Courtney Cox, Tom Cruise, (Mrs.) Debbi Fields, Vince Lombardi, Joan Lunden, Ali MacGraw, Reba McEntire, Demi Moore, Queen Noor, Oliver North, Elvis Presley, Burt Reynolds, Anthony Robbins, Arnold Schwarzenegger, Cybill Shepherd, O.J. Simpson, Will Smith, Sharon Stone, Kathleen Turner, Jean-Claude Van Damme, Marianne Williamson, Oprah Winfrey, Natalie Wood.

Movie Threes With a 2 Wing: Annette Bening, *The Grifters*; Stockard Channing, *Six Degrees Of Separation*; Tom Cruise, *Rain Man*; Jamie Lee Curtis, *A Fish Called Wanda*; Richard Gere, *American Gigolo*, *Primal Fear*, *Sommersby*; Tony Goldwyn, *Ghost*; Aaron Eckhart, *In The Company Of Men*; Mark Harmon, *The Deliberate Stranger*; Nicole Kidman, *To Die For*; Jack Lemmon, *Glengarry Glen Ross*; Rob Lowe, *Bad Influence*; Arnold Schwarzenegger, *Pumping Iron*; Cybill Shepherd, *The Last Picture Show*, *Texasville*; Will Smith, *Six Degrees Of Separation*; Sharon Stone, *Basic Instinct*; Kathleen Turner, *Body Heat*.

Three With a 4 Wing

May be slightly less image-conscious or project an image that is more implicit and subtle. 4 wing brings a degree of introversion. May measure themselves more by their creations, artistic or social. Tend to compete with themselves first more than with other people.

High side brings the motivation and ability to work on oneself. May accomplish everything they set out to do materially, then embark on a path of self-analysis. Artistic explorations or teaching possible. Will still like a challenge, but thoughtful, intuitive or humanistic concerns of prime interest.

The low side of this wing can bring a haunted, self-tormented quality or a haughty, competitive pretentiousness. Might be snobs or accuse critics of being too plebian to appreciate them. Cool, hard shell. In private, can lapse into Fourish self-questioning and melodrama. Instability and moodiness can be factors. Unrealistic grandiosity.

Real-Life Threes With a 4 Wing: James Baker, Joseph Biden, David Bowie, Johnnie Cochran, David Copperfield, Rebecca DeMornay, Nora Ephron, Werner Erhard, F. Scott Fitzgerald, Michael Flatley, Phil Gramm, Bryant Gumbel, Michael Jordan, Andrew Lloyd Webber, Claire Booth Luce, Dean Ornish, Ed Rollins, Diane Sawyer, William Shatner, Wesley Snipes, Sylvester Stallone, George Washington.

Movie Threes With a 4 Wing: Marlon Brando, *The Missouri Breaks*; John Cusack, *The Grifters*; Charles Dance, *Pascali's Island*; Jeremy Irons, *Betrayal*; John Malkovich, *Dangerous Liaisons*, *In The Line Of Fire*; Joe Mantegna, *House Of Games*; Ian McKellen, *Richard III*; Robert Morse, *Tru*; John

Neville, *The Adventures Of Baron Munchausen*; Laurence Olivier, *Sleuth*; Al Pacino, *Glengarry Glen Ross*; Christopher Reeve, *Monsignor*; Randolph Scott, *Ride The High Country*; William Shatner, *Star Trek V - The Final Frontier*; Sting, *Bring On The Night*; Christopher Walken, *The Comfort Of Strangers*.

Connecting Point (Stress and Security)

Three's Connection to 9

Three's connection to 9 brings a capacity for self-reflection and a partial slow-down of tempo. A Three may become more receptive to the people in their lives and appreciate "idle" time, especially when it's spent with family and friends.

The modest, unpretentious quality of 9 is inherent, if latent, in Threes. Connection helps them come out of roles and relax into being. Winning can become less all-important. Success is sometimes seen through as an illusion. Take time out from the world's races. New projects might be entered into because they look interesting, or will benefit others, or for intuitive reasons that can't be explained.

More entranced, a Three might go through periods of 9-like confusion. Could start racing around, going in circles at high speed. Lose sight of their goals. The 9 tendency towards emotional numbness reinforces emotional absence. Three's unhealthy habit of altering themselves for an environment can also get worse.

May flip from hyperactivity to paralysis. Sink into a nihilistic "What's the use?" attitude and a numb, 9-like apathy. Lacking motivation and direction they can go passively depressed and use drugs or alcohol to further deaden their feelings.

Movie Threes who demonstrate this connection: Marlon Brando, *The Missouri Breaks*; Tom Cruise, *Interview With The Vampire*, *Jerry McGuire*, *Rain Man*; Jamie Lee Curtis, *A Fish Called Wanda*; John Cusack, *The Grifters*; Clint Eastwood, *The Beguiled*; Mark Harmon, *The Deliberate Stranger*; Jack Lemmon, *Glengarry Glen Ross*, *Save The Tiger*; Roger Moore, *Bed And Breakfast*; Robert Morse, *Tru*; Cybill Shepherd, *Texasville*; Will Smith, *Six Degrees Of Separation*.

Three's Connection to 6

Healthy connection to 6 helps Threes drop masks, admit flaws, be seen for who they are. Their true emotions generally have a fearful cast; fear is a door to authentic feeling. Honest vulnerability. Make and keep commitments to ideals beyond winning and succeeding. Develop personal loyalties to family and friends as well as to spirituality. Ethical concerns become far more important, moral courage emerges. They stay faithful and keep their agreements, even at the risk of losing.

Unhealthy connection brings runaway anxiety that fuels the Three's desire to cut off or mask feeling. Fear motivates hyperactivity as the Three runs away from the "awful truth" about themselves. May go nervously ambivalent about relationships, unable to decide or commit.

Threes also overidentify with hierarchies and traditions like a 6 can do. May give their power away to authority figures. Play "good child" roles that get them approval within the dependency. Could become overly cautious. Stay within the confines of tradition or excel within its terms as a way to stay safe.

Movie Threes who demonstrate this connection: Stockard Channing, *Six Degrees Of Separation*; Tom Cruise, *Rain Man*; Richard Gere, *Sommersby*; Tony Goldwyn, *Ghost*; Laurence Harvey, *Room At The Top*; Jack Lemmon, *Glengarry Glen Ross*; John Malkovich, *Dangerous Liaisons*; Christopher Reeve, *Monsignor*; Randolph Scott, *Ride The High Country*; Charlie Sheen, *Wall Street*; Wesley Snipes, *White Men Can't Jump*.

Subtype Themes

Self-Preservation

Have a preoccupation with acquiring material security as a way to calm core anxieties about survival. Some grow up poor and focus on amassing wealth. Concentrate on doing well, having enough, especially of the right things. Irony is that the strategy doesn't really work — a Three could amass millions and still, say, harbor a morbid fear of dying broke. Insecurity fuels a sense that enough money is never enough.

Movie examples include: Tom Cruise, *Interview With The Vampire*, *Jerry McGuire*, *Rain Man*; John Cusack, *The Grifters*; Charles Dance, *Pascali's Island*; Rebecca DeMornay, *Risky Business*; Tony Goldwyn, *Ghost*; Jack Lemmon, *Glengarry Glen Ross*; Al Pacino, *Glengarry Glen Ross*; Randolph Scott, *Ride The High Country*; Charlie Sheen, *Wall Street*; Wesley Snipes, *White Men Can't Jump*.

Intimate

Intimate Threes mask themselves with an image of what a sexually appealing man or woman is. They play roles in romantic relationships hoping to get love or admiration. Image is based on community or cultural standards of desirability or a given partner's expectations. If not committed to a specific partner then they will project an image generally and seek sexual conquests.

Intimate Threes in the movies can be sexual imposters or suave, attractive ideals of masculinity or femininity. Female characters tend to be beautiful out-of-reach Sirens.

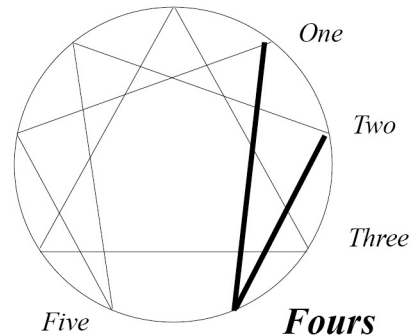
Examples include: Annette Bening, *The Grifters*; Jamie Lee Curtis, *A Fish Called Wanda*; Clint Eastwood, *The Beguiled*; Aaron Eckhart, *In The Company Of Men*; Colin Firth, *Dangerous Liaisons*; John Malkovich, *Dangerous Liaisons*; Cybill Shepherd, *Texasville*; Richard Gere, *American Gigolo*, *Sommersby*; Mark Harmon, *The Deliberate Stranger*; Joe Mantegna, *House Of Games*; Will Smith, *Six Degrees Of Separation*; Sharon Stone, *Basic Instinct*; Kathleen Turner, *Body Heat*.

Social

Social Threes are often extremely status-conscious. Most confuse their inner self with the world's badges, honors and totems. Measure themselves by money, position, awards or results. Strive to match group standards and have the right credentials. How they rank in the eyes of others is most important. May be materialistic but with an eye towards the best brand names so as to be identified with the product's status.

The excesses of this subtype make for fine morality plays about the hollowness of fame and status. Movie examples include: Stockard Channing, *Six Degrees Of Separation*; Faye Dunaway, *Network*; Laurence Harvey, *Room At The Top*; Nicole Kidman, *To Die For*; Ian McKellen, *Richard III*; Mary Tyler Moore, *Ordinary People*; Robert Morse, *How To Succeed In Business Without Really Trying*; Robert Redford, *Downhill Racer*; Arnold Schwarzenegger, *Pumping Iron*; Charlie Sheen, *Wall Street*.

Fours



People who live principally in their imagination and feelings. May be artistic, articulate and inspiring or whiny, elitist and negative.

Famous Real-Life Fours

Isabelle Allende, Photographer Diane Arbus, Painter Francis Bacon, John Barrymore, Charles Baudelaire, Ingmar Bergman, Poet John Berryman, Bjork, Director Peter Bogdanovich, Marlon Brando, Richard Brautigan, Jackson Browne, Raymond Burr, Singer Kate Bush, Roseanne Cash, Mary Chapin Carpenter, Prince Charles, Eric Clapton, Mary Higgins Clark, Kurt Cobain, Leonard Cohen, Judy Collins, James Dean, Johnny Depp, Neil Diamond, Isak Dinesen, Novelist Michael Dorris, French novelist Marguerite Duras, the cultural aura of France, Judy Garland, Allen Ginsburg, Martha Graham, Singer Nanci Griffith, Billie Holliday, Lena Horne, Julio Iglesias,

Michael Jackson, Jewel, Janis Joplin, Naomi Judd, Harvey Keitel, Jack Kerouac, Poet Philip Larkin, Charles Laughton, T. E. Lawrence, Marilyn Manson, Author Mary McCarthy, Frank McCourt, Carson McCullers, Rod McKuen, Thomas Merton, Author Yukio Mishima, Joni Mitchell, Claude Monet, Alanis Morissette, Jim Morrison, Morrissey, Edvard Munch, Stevie Nicks, Author Anais Nin, Nick Nolte, Laurence Olivier, Edith Piaf, the music of Pink Floyd, Sylvia Plath, Edgar Allen Poe, Novelist Anne Rice, Arthur Rimbaud,

Françoise Sagan, Poet Anne Sexton, Percy Shelley, Simone Signoret, Singer Paul Simon, Kristen Stewart, Edna St. Vincent Millay, August Strindberg, Vincent Van Gogh, Author Robert James Waller, Alan Watts, Orson Welles, Australian novelist Patrick White, Gene Wilder, Tennessee Williams, Kate Winslet, Virginia Woolf.

Introduction

Like Ones, Fours compare reality with what could be. While a One will look for imperfection about them and maybe have a desire to correct what's wrong, Fours often turn away from reality and live in their imaginations, feelings and moods.

Along with Twos and Threes, Fours share the tendency towards vanity and image-confusion but they can express it paradoxically. Fours are more likely to identify with an image of defect especially as it confers on them a quality of uniqueness or exempt specialness. A Four might, for instance, bemoan their inadequacy to succeed in the everyday world, but within this complaint there could be a subtle quality of boasting. This is usually driven by a self-image that is romantically tragic but also elitist. They may take pride in what is unique or defectively unusual about them.

Because of the strength of their emotional imaginations, people with this style are often described as artists. Many of the world's most accomplished artists have been Fours and nearly all people with this style need or find creative outlets. Otherwise, Fours work in all kinds of occupations, although they will try when possible to make their work creatively interesting.

Awakened Fours tend to be idealistic, have good taste and are great appreciators of beauty. They filter reality through a rich, subtle subjectivity and are very good at “metaphorical thinking,” the capacity to make connections between unrelated facts and events. The Four tendency to see things symbolically is enhanced by their emotional intensity. This creates raw artistic material that almost has to be given form. Self-expression and the pursuit of self-knowledge are high priorities for people with this style.

Fours value the aesthetics of beauty as much as they are attuned to the tragic nature of existence. When healthy, people with this style work to transmute the pain of living into something more meaningful. This can be done through creative work of all kinds. Fours are excellent at articulating subjective experience, and can be fine teachers and psychotherapists in this regard. They may also be empathetic friends, able to take in and understand the dilemmas of others and especially be willing to listen to a friend's pain.

When more defensive or entranced, Fours begin to focus on what is unavailable or missing in their lives. They can become negative and critical, finding fault with what they do have, seeing mainly misery in the present. They then turn inward and use their imaginations to romanticize other times and places. Fours can live in the past, the future — anywhere that seems more appealing than here. “The grass is always greener on the other side.” Entranced Fours fall into a habit of envy for whatever it is they don't have now.

The need to be seen as someone special and unique may become more neurotically pronounced too. Fours can seem very in touch with their feelings but their defensive tendency is to translate authentic feeling into melodrama. They could be full of lament and nostalgia, demanding recognition yet rejecting anything good they get from friends. They might also grow competitive and spiteful, unable to enjoy their own successes without taking away from the achievements of others.

An entranced Four could be moody or hypersensitive while beginning to act exempt from everyday rules. Buoyed by their sense of defective specialness, they might give themselves permission to act badly, be selfish or irresponsible. They may refuse to deal with the mundane and the ordinary, reasoning that they are different and not of this world anyway. Entranced Fours incline towards feeling guilty, ashamed, melancholy, jealous and unworthy.

Deeply entranced Fours can inhabit a harrowing world of torment. They may be openly masochistic and extravagant in their self-debasement. The lives of spectacularly self-destructive artists often reflect this kind of scenario.

At this point, a Four could become unreachably alienated. Stricken by a profound sense of hopelessness, they can sink into morbid self-loathing and suicidal depression. Their “differentness” is

now seen in entirely negative terms and they banish themselves into a kind of exile. The desire to punish themselves and others is also quite strong.

Fours have a specific defense that comes up a lot in movies, especially love stories. It's called "introjection," and it means carrying someone around inside of you in your imagination and feelings. A Four will introject a loved one, usually someone idealized and out of reach. Their beloved is romanticized from afar but the Four feels the absent person to be present. They then have a kind of relationship with their fantasy of the other person.

Fours In The Movies

Unlike Three performers, who play themselves in movies, real-life Fours mostly play Enneagram styles other than their own. Performers with this style are almost always considered character actors and actresses.

A list of Four performers includes some very creative people from movies past and present: John Barrymore, Charles Laughton, Spencer Tracy, Laurence Olivier, Marlon Brando, James Dean, Liv Ullmann, Simone Signoret, Harvey Keitel, Nick Nolte, John Malkovich. All of these performers are capable of movie star roles but they generally are somewhat different from film to film.

Note the above list is almost all male — I'm sure there are more Four female actresses but for some reason I didn't find that many. Some who are known for Fourish roles — Meryl Streep for instance — have other Enneagram styles in real life.

Younger Four performers tend to play the style a little more often, usually in roles as misunderstood teenagers. The condition of feeling different, lonely, self-conscious and tormented, is well represented by performers like James Dean (*Rebel Without A Cause*) and Winona Ryder (*Beetlejuice*, *Mermaids*).

Another kind of movie story that strongly favors Fours is about unrequited love. Usually the Four is the lover-from-afar (*Out Of Africa*, *New York Stories*) but sometimes the roles are reversed. In movies like *Cherry 2000*, *The French Lieutenant's Woman* and *Sense And Sensibility* the Four is loved from afar by someone else. Usually the Four doesn't notice because they are too self-absorbed or preoccupied with someone else that *they* are in love with from afar.

The other noteworthy type of role that especially applies to Fours is that of the Melancholy Monster. Stories like *The Phantom Of The Opera*, *Cyrano de Bergerac* and *The Hunchback Of Notre Dame* are exactly about Four psychology. The deformed hero is driven to hide his true feelings because of shame over his disfigurement. He's a pure-hearted romantic under the defect but unable to expose his real feelings or function normally. Note that these stories are from France, a very Fourish culture.

Other examples include lovesick vampires (*Bram Stoker's Dracula*) and the occasional mutant (Danny DeVito, *Batman Returns*). Anjelica Huston does a comic reversal of this motif as Morticia in *Addams Family Values*; she's deeply weird but believes she's normal.

The most obvious type of Four role, of course, is of the artist. These range from the tormented to the struggling to the fulfilled. The list includes: Nico, *Nico/Icon*; F. Murray Abraham, *Amadeus*; Anne Bancroft, *The Turning Point*; John Barrymore, *Dinner At Eight*; Judy Davis, *Impromptu*; Maria de Medeiros, *Henry And June*; Nick Nolte, *New York Stories*; Maya Lin, *Maya Lin: A Strong Clear Vision*.

Fours and Sevens conflict a lot in the movies that follow. For a movie where they get along see *Addams Family Values*.

Movie Reviews

Amadeus

This film contrasts the lives of classical composers Salieri and Mozart. Mozart is played as a Sevenish jerk and Salieri keeps asking the Big Philosophical Question: “How could God let such a jerk be so talented?” But it's not a philosophical question at all; Sevens are often gifted and Salieri is a competitive Four being eaten by envy (“I admit I was jealous when I first heard the tales of him”).

The latter's monologues, well spoken by F. Murray Abraham, have an almost oral craving behind them, as if Salieri can taste what it would be like to have Mozart's talent: “Mozart's music filled me with such longing that I thought it was the voice of God. All I ever wanted was to sing to God but he made me mute. Why plant the longing in my heart and then deny me the talent?”

Abraham captures the preening “I-am-special” quality of the Four style as well as a certain whyness. His Salieri is a Four with a 3 wing; vanity and envy both motivate him. He is also an intimate subtype, with an especially strong tendency towards competition in relationships. The entire film is about his drive to measure up to Mozart.

The film is sumptuously shot and the music is great. It goes hollow dramatically, I think, because Salieri's conflict with Mozart is neurotic rather than philosophical. The latter is one-dimensional throughout, though Tom Hulce is good in the underwritten role. He plays Mozart as a Seven with bad social skills and worse impulse control. Mozart's father is a One and the Emperor (Jeffrey Jones) is a Nine.

Cherry 2000

So let's say you're driving and your car collides with a peach truck but only your critical faculties are damaged. During your recovery you could do worse than to rent this daffy, well-made B-Grade movie. It takes place in a bizarre but believable future and boasts some spectacular stunts. While not strong on characterization it has a funny plotline driven by the lead character's Fourishness.

Cherry 2000 is the name of a lifelike robot wife owned by Sam Treadwell (David Andrews). When an accident during sex on the kitchen floor disables her body, Sam recovers her computer memory and goes searching for a robot copy to plug the chip into. Turns out they don't make Cherrys anymore, so Sam must venture into the lawless Forbidden Zone where a stash of robot bodies is rumored to be stored. He hires lady tracker Melanie Griffith (pretty good here) to guide him through the Zone to his beloved Cherry.

“There was tenderness, a dream-like quality about her ... you wouldn't understand,” he tells Griffith. She hassles him throughout about being in love with a robot and as they grow closer, part of the suspense is whether he will cling to his Fourish dream of Cherry or wake up to the reality of his feelings for Griffith. Andrews keeps the sullen faraway persona of a Four throughout the film and has several good moments. At one point, fearing he may have lost Cherry's memory chip, he laments, “Her whole personality is on that chip! If we find a body now it would be just like finding a toaster!” The joke is that Cherry's personality is that of a bimbo, anyway. She talked to him in an adoring, vacant way and he romanticized the rest.

Melanie Griffith probably plays a Nine with an 8 wing though she's a Two in real life. Ben Johnson is on hand as a Nine desert prospector. Tim Thomerson is very funny as the leader of a paramilitary New

Age community. A Seven with an 8 wing, he has lines like, “Hunt them down and kill them! And remember, men, be yourselves.”

Cries And Whispers

A visit to Four Hell. This film from director Ingmar Bergman — at his most depressive — focuses on sisters in a Swedish household. Two out of three of them are Fours and their mother was too. This movie probes Fourish pain at its core and reveals something almost beautiful. It is, however, heavy going and intensely morbid. The household's interiors are almost entirely white and bloodred — intrauterine colors that make the story seem staged within a womb.

Harriet Andersson plays the dying sister who's full of reminiscence of early abandonment — “I always felt frightened and left out. I was the only one who couldn't join in the merriment. Mother has been in my thoughts every day even though she's been dead for 20 years. I remember that I used to spy on her without really meaning to because I loved her to such a jealous extreme. I wish I could see her again to tell her of what I understand of her longing and impatience.” Harriet's soul is so fitful that after she dies her corpse comes back to life and continues pleading to be loved.

Liv Ullmann has a double role as the middle sister and as the Four mother. The sister is a Nine in denial (“I haven't any need of being burdened”) who's married to a Fourish man who appears briefly before killing himself.

Then there's older sister Ingrid Thulin, an even more depressed Four (5 wing) married to an intolerant, insufferable One. Bergman often places nasty male Ones in his movies; they are invariably hostile to his sensitive Four heroes and heroines. The masochistic Thulin has a kind of breakdown: “Can you conceive how anybody can live with so much hate as has been my burden? There's no relief, no charity, no help, no nothing.” In the background clocks are ticking while ghostly windswept howls echo down the empty halls.

The Fourth Man

Director Paul Verhoeven is very good at action films (*Total Recall*, *Robocop*). Earlier in his career he directed a warm-up to his *Basic Instinct* (see “Threes”) called *The Fourth Man*. It's another morbid yarn about a woman under suspicion of murder.

Jeroen Krabbe plays a famous Four writer who gets involved with Two admirer Renee Soutendijk, a woman who keeps outliving her husbands. Krabbe's a self-indulgent fellow prone to bombastic statements about how artistic fantasy is the only reality. Well, *he* can't keep reality straight and the more he learns about Renee's past relationships, the more he fantasizes about what she might do to him. He eventually cracks up and is hospitalized.

The film gives Renee a hypnotic sexual allure and adds a sense of unstable menace so that we wait for her predatory homicidal instincts to suddenly emerge and lunge at Krabbe.

Except they never do. Unless I missed a scene while searching for a pencil, Renee hasn't done anything except marry three guys who died in accidents. She's a femme fatale who's not fatale. She has a 3 wing, is kind of vain, a little kinky, runs a glitzy hair salon, has flashes of ill-temper (low side of 8) but at bottom she's actually kind of *nice*. No matter, the film continues to blame her for Krabbe's collapse, as though she's a serial killer. At least she isn't gay ...

Verhoeven even ends the movie with lengthy close-ups of a female spider devouring her mate. Therapy could really help with something like this but I don't know what it would do to a film career.

The French Lieutenant's Woman, Out Of Africa

Every once in a while you come across a film character who so captures an Enneagram style that everything she says and does reveals it. So it is with the French Lieutenant's Woman (Meryl Streep), a character so chronically Fourish that the film's other characters take to psychoanalyzing the roots of her melancholy. She has, they conclude, "obscure melancholia," the kind which can't be explained, and observe that "it's as if her torture has become a true state of delight."

This film, heavily adapted by Harold Pinter from John Fowles's novel, interweaves two stories, one about a suffering Victorian governess and a Fiveish scholar (Jeremy Irons) and the other about the modern actors (Streep and Irons, again) who are portraying the Victorian couple in a film. The modern couple are probably both Threes; they are empty, hard-edged and engaged in a web of deceit. Their mutual vanity is contrasted with the more complex, passionate historical characters that they play.

The Victorian Streep first appears to Irons as a figure on a sea wall, staring into the stormy distance, alone, her face pale as wax. He gets intrigued by her and grows gradually attracted to comforting her in her melancholy. Here is a sampling of some of her more Fourish statements to him:

"I am nothing. I am hardly human anymore. I married shame; I am not truly like other women."

"You cannot imagine my suffering. I'm only at peace when asleep. When I wake the nightmare begins."

"I was lost from the moment I saw you. I have long imagined a day like this. I have longed for it."

"Now that I know that there was truly a day upon which you have loved me, I can bear anything. You have given me the strength to live."

Irons breaks off his engagement to another and finally makes himself available and committed to Streep. Guess what happens? Streep vanishes and Irons spends the rest of the film tracking her down. When he finds her she has grown some, and looking back on the past she says: "There was a madness in me, an envy. I suddenly realized that I must destroy what I love. It has taken me this time to find my own life."

This is a good film anyway, but it's highly recommended for Enneagram studies. Streep's character has a strong 5 wing and is a social subtype for the way she riddles herself with shame. The old woman she works for is a One.

Shortly after *The French Lieutenant's Woman*, Meryl Streep again starred as a Four in ***Out Of Africa***. She plays Danish writer Karen Blixen (pen name Isak Dinesen). Now old, she's looking back on her years in Africa when she ran a coffee plantation and loved the unattainable Denys Finch-Hatton (Robert Redford). Her reminiscence is tinged with loss and melancholy and the film takes her romantic point of view.

Streep's character holds our sympathy but she's quite a sourpuss. She wears a pinched, disappointed look throughout the film and says things like, "When the gods want to punish you they answer your prayers," or, "I think God had a hand in it. He gave me my best crop and then He burned down the plantation."

This theme of finding endless loss and unfulfillment is mainly evident in her romantic attachments. Her husband Klaus Maria Brandauer is a feckless, adulterous Seven, while Redford is escapist and noncommittal and also a Seven.

The story shows how Fours and Sevens can be both clashing and complementary styles. Both have a lot of imagination and tend to heighten mundane reality, Fours to enrich it and Sevens to escape it. When Streep and Redford first get together their favorite activity is to make up stories. Redford starts them and Streep embellishes. She's serious, he's light, she's morose, he cheers her up. "In the days and hours when Denys was home we spoke of nothing ordinary or small," she says.

That's probably the problem. Redford dances away from small, ordinary daily life with Streep. She complains chronically and has envy for his presence whenever he's gone. If Redford stayed around, though, chances are she'd find fault with him in other ways. She might notice hairs on his toothbrush or see his mottled skin close up.

Sevens sometimes fear this from Fours. The latter's capacity for lament can feel like a prison to a Seven. The Seven may want to keep life cheery and falsely upbeat while a Four can get locked into a sense of lack. The result is clashing defenses. If the Seven is escapist they may feel pulled down by the Four's negativity and irresponsibly dart off towards new options. In this film Redford has a plane and flies away into wild country whenever things get sticky with Streep.

The couple's arguments about commitment are supposed to typify conflicts between men and women but they're potentially typical for a Seven and a Four. In response to Streep's complaints about his lack of commitment, Redford delivers lines like:

"I won't love you more because of a piece of paper."

"I'm with you because I *choose* to be with you."

"I'll mate for life — one day at a time."

Both generous and noncommittal, Redford is described as someone who likes to give presents, but not at Christmas.

This movie is like a big, pretty coffee-table book; subjects like African race relations never sully its gloss. Streep, however, is superb and the film's Fourish tone is sustained to the point where it's eventually irresistible. Redford is stiff and awkward as if uncertain whether he's playing a man or an icon. He's a very Fiveish actor, so he gives his Seven role a stingy, solitary aura. Michael Kitchen, the villa owner from *Enchanted April*, plays another Nine here.

Streep played another Four with a 5 wing in the dull film *Plenty*. She's a real-life One so she's playing her connecting point in these movies.

Impromptu

Bright, freewheeling comedy-drama about writer George Sand (Judy Davis) and her gallery of artist friends, including the composers Liszt and Chopin. Film affectionately spoofs their artistic temperaments, portraying them as a group of spoiled, passionate babies. They're a different species, not a better one.

This is especially evident during a stay in the country at the estate of a dim, well-meaning patron (Emma Thompson, hilarious as a Two). The cheeky, self-absorbed artists bicker and clash and bite Thompson's hand for trying to feed them. Their disdain for her money and her slowness at realizing their insults are very funny.

Chaos swirls around Davis as several people are in love with her even as she fancies Chopin (Hugh Grant) from afar. “She makes a great hash of her life but she's got a good heart,” her publisher observes. A Four with a 3 wing, Davis is flamboyant, melodramatic and competitive but likable all the same. She burns with energy and is willing to put her life on the line for her ideals.

Chopin is a shy consumptive Five (4 wing) and it's a good portrait too. He spends much of the movie socially stricken and horrified by the brash, forward Davis. He fends her off, claiming that he is too ill and has too little energy to get involved with her. This is typical of how Fives think when defensive — they try to parse out their energy and emotional availability, measuring what each encounter will cost them. George Coraface plays one of Davis's ex-lovers, a jealous, volatile Two.

Interview With The Vampire

If you know something about the Enneagram it's possible to find levels of meaning in unlikely places. Take *Interview With The Vampire*, intelligent and stylish enough as hit movies go. The acting is good and, though gory and boring in spots, the film is absorbing and laced with campy humor. *Interview* is obviously Gothic but you don't realize what an flagrant Fourfest it is until later. Novelist/screenwriter Anne Rice is a Four with a 3 wing and the story is riddled with the character dynamics of these two particular Enneagram styles.

Interview's main character is a vampire named Louis (Brad Pitt) who narrates the story of his human and inhuman lives to a small-time San Francisco reporter (Christian Slater). Louis is a Four and the story very much hinges on his Fourish propensity for whining. While still human in the 18th century, he loses his wife in childbirth and sinks into a passive death-wishing funk. While Louis' grief is genuine, he is also seen wallowing in melancholy over the unfairness of existence. He claims that he wants to die but then does nothing about it. Along comes veteran vampire Lestat (Tom Cruise) who offers Louis eternal death-in-life.

Almost immediately after his initiation into the Undead, Louis begins complaining about the conditions of his new existence. His big beef is about feeding — vampires drink blood and killing lots of small unsympathetic animals just isn't practical. Only human blood will do and Louis retains enough of his humanity to balk at the idea of killing people nightly.

Thus begins a dull sequence where Louis resists and laments his need to kill and the viewer is treated to one vampire feeding scene after another. Although repellent at first, all the biting and drinking actually gets tedious, much like watching scenes of regular humans raiding buffet tables.

Louis' dilemma about feeding seems reasonable enough at first. Remembering other vampire movies you think, “Well, he's Undead so the poor guy's stuck with having to kill.” Midway through the story, however, you learn that Rice's vampires die rather easily which suddenly makes the dilemma seem synthetic. If Louis is really so appalled by what it costs to live in the world why doesn't he just commit vampire suicide?

What came to mind was the way Fours sometimes lament having straight jobs. Life's material demands can be resented by a self-absorbed Four who would rather not have to venture out into the workaday world. There can be a refusal to face facts, a generalized complaint about the spiritual cost of making a living, a vilification of those sell-outs who suck blood in the marketplace. In *Interview* the capacity to take worldly action is also negatively represented by the character of Lestat.

Anne Rice cried out publically at the initial casting of Tom Cruise as the vampire. Fans of the novel chorused Rice's complaints — Cruise was short, not blond and too limited an actor to play the evil, elegant Lestat. Rice's comments carried the undertone that a sacred work of art was about to be sullied beyond redemption.

Tom Cruise must have looked at *Interview's* script and seen what no one else saw, that Lestat is a Three with a 4 wing. The character is a chilly killer with aristocratic leanings but despite his haughtiness he is decisive and without apology about doing what's necessary to survive. It's like Rice is vilifying her 3 wing but unconsciously acknowledges that action is a way to snap out of Fourish morbidity and self-indulgence. Killing to live is a fact of life even for humans; vegetarians probably terrify carrots. Straight jobs pay the butcher bills and that's just how it is. At the film's end an impatient Lestat is saying of Louis, "Oh, he's been whining about this stuff for centuries!"

There's another plotline that subliminally reflects the interplay between Four and Three. Lestat "converts" 10-year-old Claudia (Kirsten Dunst) essentially to give sad-sack Louis someone to love. In the film's funniest sequence the three characters form a dysfunctional vampire family with Lestat as the disciplinarian father. He tries to groom the feral Claudia, teaching her manners and social skills but she keeps, for instance, killing her piano teachers.

Louis does love Claudia but in a confused way; she is too precocious to be his daughter but is destined to remain a vampire child. Claudia gets melancholic about the idea that she will never grow up. She blames Lestat for dooming her to permanent moppethood, getting so angry that she murders him (or seems to). She and Louis then decamp to Paris where they meet a troupe of vampires who eventually avenge Lestat's death. Alone again, Louis grieves the loss of another true love and then turns fully into an inhuman vampire who can kill without conscience.

The deeper you look into some stories, the more you realize that authors write their psyches into their characters. So Rice's Four complains endlessly, the Three (wing) takes action and gets him someone to love. The someone-to-love is deformed and so the Three gets blamed. The Three is murdered, in part, for being a disciplinarian. The deformed someone-to-love is later killed in retaliation for the Three's murder. The Four ends up loveless and turns into a hardened killer, rather like the Three. The Three later turns up alive, which just proves that you can't kill off parts of yourself. This level of Enneagram analysis can get strange but it seems to suggest that Rice is at war with her wing.

Tom Cruise is very good as Lestat, by the way. When Rice saw the finished film she realized she had been wrong about Cruise's abilities and, to her credit, publically said so. She then spoke of the movie with almost religious fervor, having flipped from denunciation to sweeping exultation. Remember that Fours have a built-in connection to Two and some Enneagram teachers describe the style in terms of "contracted hysteria."

Note too that Louis' humanistic moralism reflects a Four's connection to 1. Lestat goes through a bad patch later in the film and is seen to be depressed and unable to take action. This reflects a Three's connection to the low side of 9.

Maya Lin: A Strong Clear Vision, Nico/Icon

Nico/Icon is a German documentary about an avant garde singer who found underground fame in the 1960s as a member of Andy Warhol's Factory and as the lead vocalist for *The Velvet Underground*.

She's a Four and the film begins by chronicling her rough childhood and fortunate young adulthood as a model, made possible by her striking beauty.

Nico subsequently defiled that beauty through heroin addiction and a nomadic, rootless life as a toneless singer of morbid songs. One song is about admiring her childhood toys just before she breaks them; another is about feeling a sense of loss for she knows not what. Nico had a 5 wing, consistent with her solitary nature, alienated manner and sullen vanity.

The film portrays Nico in a 1960s context and ascribes some of her self-destructive behavior to artistic temperament. But Nico's downward slide is typical of a deeply unhealthy Four. This is a story of damage and squalor, of squandered opportunity. You can almost feel her drive to wreck it all, to hasten her own death. She gets her son addicted to heroin, as well. "That's what makes the whole thing so sad," summarizes one friend, "to have all the assets and still fail."

For a healthy Four see the award-winning documentary *Maya Lin: A Strong Clear Vision*. Lin is the Asian-American sculptor who created the Vietnam war memorial in Washington, DC. She is a self-preservation subtype, a risktaker who realized her inner vision of the memorial against a typhoon of opposition. She's inspiring to watch and I'd recommend this film to any Four who needs a positive role model.

Moonstruck

Whimsical comedy about Italian American family dynamics and the uproar that's caused when Cher falls abruptly in love with her fiancé's brother. The brother, played by Nicolas Cage, is a Four, and throughout the film he makes hilarious, tormented speeches that are right in keeping with the style. One speech begins, "It's just a matter of time before a man opens up his eyes and gives up his dream, his one dream of happiness!"

When Cher initially balks at getting involved with him because "love ruins everything," Cage replies, "We are here to ruin ourselves, to love the wrong person, to break our own hearts!"

Cage, a bread baker who loves opera, lost a hand years earlier in an accident. He blames his brother for the loss and his sense of tragic deformity ("I have no life, my brother took my life"). When it's pointed out to Cage that, in truth, his brother had nothing to do with the accident, Cage yells, "What am I? A monument to justice? I don't care that it's not his fault! I blame him anyway!" Cage is playing a self-preservation subtype, a "dauntless" Four who advocates risk. This is also his real-life Enneagram style.

New York Stories

This trilogy of short films is a mixed bag. The first and best features Nick Nolte as a successful Four artist obsessed with a female assistant (Rosanna Arquette) who has gradually grown to hate him. The film shows again how a Four can abstract another person and relate to the *idea* of that person while ignoring them in reality; "I just wanted to kiss your foot," he tells her, "Sorry, it's nothing personal."

Nolte spends most of the time with a faraway, entranced look even when he's focused on Arquette. He has an upcoming art show and partly he uses the relationship to stir creative friction. As Arquette repeatedly rejects him, he throws himself into ever more splendid painting. External reality exists mainly to stimulate his inner creative drama. At a party in his honor, he ignores all the praise and, instead, worries about whom Arquette is talking to across the room. In the end when she leaves, he simply transfers the obsession to someone else.

Nolte has both 3 and 5 wings. He's competitive in relationship and solitary in work. His fixation on Arquette reflects a Four's connection to the low side of 1; it's as if he's pursuing a Big Idea that will save him. He's also critical like a 1. The other obvious connection is to the low side of 2 — Nolte's obsession is about dependency. He doesn't want to be left by Arquette and grasps at her like a man drowning. Nolte's a real-life Four, so this is Enneatype casting.

The third short film is by Woody Allen who plays his usual phobic Six character. Julie Kavner is a Nine, and Allen's mother a Two.

Eric Rohmer

Writer/director Eric Rohmer's films are not unlike Woody Allen movies; his characters are openly neurotic in a similar way. Instead of Allen's Sixes, though, Rohmer's films often showcase Fours. Two good examples are *A Tale Of Winter* and *Chloe In The Afternoon*.

Tale dwells on a Four (Charlotte Very) who waits in perpetual longing for the return of a man who abandoned her. When we first meet her, she seems an irritable, self-indulgent whiner unfoundedly pining away for her lost love. But the joke of the film is that he comes back to her in a way that exactly matches her romantic fantasy.

Chloe is about a Four businessman (Bernard Verley) who becomes fascinated with a flighty eccentric Seven (Zouzou). The film shows us a Four growing hypnotized by his own romantic fantasies before snapping out of his trance when reality intrudes. *Chloe* has a surprisingly moving ending when we finally hear from Verley's long-suffering Niney wife.

The Turning Point

Anne Bancroft and Shirley MacLaine star in what used to be called a "woman's picture." This 1977 movie is more like a 1940s soap opera about two friends who chose different life-paths and later have regrets. Bancroft is a ballet diva Four who envies MacLaine's sedate domestic life — "If I were a man I could have had all the children I wanted and still danced." MacLaine's a mild Eight who's still bitter about giving up ballet and blames Bancroft.

Latter has a long list of Fourish complaints: she's growing old, can't dance as well, has ugly feet, never got married, never had children, etc. She's quite likable though and, despite a competitive streak (3 wing), she's honorable, accomplished and caring, a fairly healthy Four.

The story is enjoyably corny and well acted. The two angry friends finally have it out in a wild, funny scene. Tom Skerritt plays his usual persona, that of a Nine. Leslie Browne plays his daughter, also as a Nine. Martha Scott, the ballet's aristocratic director, is a One with a 2 wing. Anthony Zerbe pops up as an old flame of MacLaine's and he's a Seven.

Kate Winslet

Kate Winslet is a real-life Four with a 3 wing and has played this style in most of her films, from *Heavenly Creatures* to *Sense And Sensibility* to the mega hit *Titanic*.

Heavenly Creatures is based on the true story of two unstable teenage girls (Winslet, Melanie Lynskey) who murder one of the girls' mothers. Both are Fours and this film is especially recommended for the way it contrasts the 3 and 5 wings.

Winslet and Lynskey meet as schoolgirls sharing artwork, ailments and stories of hospital stays. “Cheer up,” Winslet excitedly tells Lynskey, “all the best people have bad chests and bone disease. It’s frightfully romantic.” Both girls are extravagant fantasizers and opera lovers who idolize the singer Mario Lanza. They also have a joint hatred for and fascination with Orson Welles, another Four.

The girls grow so close and confluent that they begin to mutually fantasize an imaginary “Fourth World,” an “absolute paradise of music, art and pure enjoyment,” where unicorns roam through gardens and “everything is full of peace and bliss.” In the Fourth World, Winslet and Lynskey are royalty: “the outstanding genius of this pair is understood by few — they are so rare.”

The girls increasingly disappear into their hallucinations, especially during times of stress. At one point Winslet’s parents leave her for months in a tuberculosis sanatorium where she drifts in and out of the fantasy. Lynskey vanishes into the Fourth World during indifferent sex with a neighbor boy and later when her parents try to separate her from Winslet, thinking they are gay.

Winslet and Lynskey's hallucinating illustrates the low side of Four, an inability to tell fantasy from reality. The Fourth World is a form of introjection, a way of holding a comforting fantasy between the girls and a rejecting outside world. You can also see the Four's connection to 2 in the girls' shared hysteria and obsessive love for each other. Lynskey’s doomed mother is Oneish; Winslet also clashes with an angry One schoolteacher early in the film.

Winslet turns up again in *Sense And Sensibility*, a near-perfect filming of Jane Austen’s classic novel. This time she plays the passionate younger sister of One Emma Thompson. The sisters are dispossessed when their father dies and, by 18th century English law, their brother inherits the estate. Though he promises to take care of them he immediately makes the sisters move from the family home. Since they are unable to work, these “women of no rank” are invited to live with a rambunctious Seven cousin. The story is about the unfolding of their material and romantic fates.

Winslet is an intimate subtype, a histrionic advocate of love and passion. “To die for love - what could be more glorious?” she says and falls in love from afar with a glamorous Sevenish young man (Greg Wise).

Winslet impulsively chases her passion, while Thompson tamps hers down. She is in love with Hugh Grant - a stammering, sensitive Five, even though Grant is promised to another. Sufficiently thwarted by circumstance and convention, Thompson busies herself with being a Oneish assistant mother. Another character, Alan Rickman, a probable Four, is in love with Winslet from afar just as she is in love from afar with Wise.

Winslet’s best known effort, *Titanic*, is a movie of contrasts: at times it’s genuinely gripping, other times painfully awkward. Great special effects are followed by phony special effects, good acting by awful acting, exciting sequences by flat ones. The movie mixes history and romance, using elements of *Romeo And Juliet* to personalize and dramatize the sinking of the giant ocean liner. Winslet holds the film together and is actually very good.

When we first see her she is petulant, unhappy and alienated. Winslet is badly pledged to marry the wealthy-but-ruthless Billy Zane. This marriage of convenience is encouraged by her repressive One mother (Frances Fisher) but Winslet grows increasingly desperate about the prospect and meets Seven Leonardo DiCaprio during a suicide attempt.

DiCaprio is an adventurous sketch artist and self-described “tumbleweed blowing in the wind” who lives by this Sevenish credo: “I figure life’s a gift and I intend not to waste it; to make each day count.” He introduces Kate to the world of Irish dancing and nude modeling before the ship sinks.

Kathy Bates is Eightish as the American entertainer Molly Brown. Billy Zane is attempting an Eight but he’s also Threeishly competitive, “I always win, Jack. One way or another,” he tells his rival DiCaprio. Zane overacts terribly as the Victorian melodrama villain; he would twirl his moustache if he had one.

In real life, Leonardo DiCaprio is a multi-talented Seven with an 8 wing. You can see him playing this style as the poet Rimbaud in the fairly awful *Total Eclipse*. He plays an Eight in the much better character study *Marvin’s Room*, where Diane Keaton plays a Sixish Nine and Meryl Streep something of a One.

Part of *Titanic* takes place in the present and features a character based on the shipwreck’s real-life discoverer, Robert Ballard. Ballard is a Seven and Bill Paxton plays the explorer figure in the movie. Paxton is also a Seven and often plays them (in the not-so-hot *Traveller*) as well as Sixes (the flaming paranoid soldier in *Aliens*).

Winslet’s older self is played by 87-year-old actress Gloria Stuart. I’ve not seen Stuart’s early movies but have watched her in a number of television interviews where she seemed like a Four with a 3 wing.

Other Movie Fours

John Barrymore, *Dinner At Eight*; Juliette Binoche, *Damage*; Ray Bolger (The Tin Man), *The Wizard Of Oz*; Maria de Medeiros, *Henry And June*; Gérard Depardieu, *Cyrano de Bergerac* ('90); José Ferrer, *Cyrano de Bergerac* ('50); Greta Garbo, *Ninotchka*; Marilyn Hassett, *The Bell Jar*;

Anjelica Huston, *The Addams Family*, *Addams Family Values*; Jeremy Irons, *Swann In Love*; Janis Joplin, *Janis*; Piper Laurie, *The Hustler*; Vivien Leigh, *Ship Of Fools*, *A Streetcar Named Desire*; Steve Martin, *Roxanne*; Marcello Mastroianni, *Tchin Tchin* (also called *A Fine Romance*); France Nuyen, *The Joy Luck Club*; Gary Oldman, *Bram Stoker’s Dracula*;

Claude Rains, *The Phantom Of The Opera*; Jean Rochefort, *The Hairdresser’s Husband*; Winona Ryder, *Beetlejuice*; Campbell Scott, *Dying Young*; Sissy Spacek, *Night Mother*; François Truffaut, *The Green Room*.

Fine Distinctions

Four With a 3 Wing

Fours with a 3 wing can sometimes seem like Sevens. May be outgoing, have a sense of humor and style. Prize being both creative and effective in the world. Both intuitive *and* ambitious; may have good imaginations, often talented. Some are colorful, fancy dressers, make a distinct impression. Self-knowledge combines well with social and organizational skills.

When more entranced, often have a public/private split. Could conceal feelings in public then go home to loneliness. Or they could enjoy their work and be dissatisfied in love. Tendency towards melodrama and flamboyance; true feelings can often be hidden. Competitive, sneaky, aware of how they look. Some have bad taste. May be fickle in love, drawn to romantic images that they have projected onto

others. Could have a dull spouse, then fantasize about glamorous strangers. Achievements can be tainted by jealousy, revenge, or a desire to prove the crowd wrong.

Real-Life Fours With a 3 Wing: John Barrymore, Kate Bush, Mary Chapin Carpenter, Judy Collins, Neil Diamond, Judy Garland, Martha Graham, Billie Holliday, Julio Iglesias, Jewel, Janis Joplin, Naomi Judd, John Malkovich, Mary McCarthy, Rod McKuen, Anais Nin, Nick Nolte, Laurence Olivier, Edith Piaf, Anne Rice, Robert James Waller, Tennessee Williams, Kate Winslet.

Movie Fours With a 3 Wing: F. Murray Abraham, *Amadeus*; Anne Bancroft, *The Turning Point*; John Barrymore, *Dinner At Eight*; Judy Davis, *Impromptu*; Vivien Leigh, *A Streetcar Named Desire*; Winona Ryder, *Mermaids*; Kate Winslet, *Titanic*.

Four With a 5 Wing

Healthy side of this wing brings a withdrawn, complex creativity. May be somewhat intellectual but have exceptional depth of feeling and insight. Very much their own person; original and idiosyncratic. Have a spiritual and aesthetic openness. Will find multiple levels of meaning to most events. May have a strong need and ability to pour themselves into artistic creations. Loners; can seem enigmatic and hard to read. Externally reserved and internally resonant. When they open up it can be sudden and total.

When entranced or defensive, Fours with a 5 wing can easily feel alienated and depressed. Many have a sense of not belonging, of being from another planet. Can get lost in their own process, drown in their own ocean. Whiny — tend to ruminate and relive past experience. Prone to the emotion of shame. Air of sullen, withdrawn disappointment. May live within a private mythology of pain and loss. Can get deeply morbid and fall in love with death.

Real-Life Fours With a 5 Wing: Diane Arbus, Marlon Brando, Richard Brautigan, Jackson Browne, Eric Clapton, Kurt Cobain, Leonard Cohen, Isak Dinesen, Bob Dylan, Harvey Keitel, Philip Larkin, Thomas Merton, Pink Floyd, Sylvia Plath, Edgar Allen Poe, Arthur Rimbaud, Anne Sexton, Vincent van Gogh, Virginia Woolf, Neil Young.

Movie Fours With a 5 Wing: David Andrews, *Cherry 2000*; Maya Lin, *Maya Lin: A Strong Clear Vision*; Nico, *Nico/Icon*; Claude Rains, *The Phantom Of The Opera*; Jean Rochefort, *The Hairdresser's Husband*; Winona Ryder, *Beetlejuice*; Campbell Scott, *Dying Young*; Meryl Streep, *The French Lieutenant's Woman*, *Out Of Africa*, *Plenty*.

Connecting Points (Stress and Security)

Four's Connection to 2

Healthy connection brings interpersonal skills and the ability to voluntarily empathize with others. Can make good psychotherapists, teachers, ministers, parents. Teach others about the realms of subjectivity. Twoish capacity to identify with an audience. Good communicators, fine therapeutic skills. Can listen and accept, especially willing to understand the pain of friends. Less selfish. Will harbor and act upon ideals of service to others.

Low side brings dependency. Tendency to fixate on a loved one. Whiny demandingness and blame. Codependent melodrama when the real person behaves differently than the Four expects them to. Think

they can't live without the other. Twoish capacity to empathize becomes compulsive. Four can't help but identify, especially with others' pain. Takes "beloved" person inside of their subjectivity, making that person their salvation. They may flee themselves by serving others. Proudful sense of specialness is also intensified. Hysterical illness possible.

Movie Fours who demonstrate this connection: Harriet Andersson, *Cries And Whispers*; David Andrews, *Cherry 2000*; Vivien Leigh, *A Streetcar Named Desire*; Melanie Lynskey, *Heavenly Creatures*; Nick Nolte, *New York Stories*; Claude Rains, *The Phantom Of The Opera*; Kate Winslet, *Heavenly Creatures*.

Four's Connection to 1

Healthy connection to 1 brings objectivity, balance and idealism. Helps Fours locate the objective world and connect to a factual reality that is independent of their inner feelings. Like finding dry land in a sea of subjectivity. Discipline of cleaving to the real world diminishes self-indulgence and melodrama. Practical problem-solving skills enhanced. Intense feelings smooth out, a kind of balanced equanimity takes hold. Will also be idealistic and willing to work hard out in the world for what they believe in. Become contributors instead of complainers.

The low side of this connection is that a Four can become faultfinding and nit-picky. Dissatisfied perfectionism may color their relationships. Get creatively blocked because nothing they produce is up to their own high standards. Induce shame in themselves with inner criticism. May tear down others out of jealousy. Sometimes latch onto a grandiose, obsessive Big Idea. Belief they are attuned to Absolute Truth. Idealistic and artistic pretentiousness possible. Sometimes can be rageful.

Movie Fours who demonstrate this connection: Anne Bancroft, *The Turning Point*; Nicolas Cage, *Moonstruck*; Judy Davis, *Impromptu*; Maya Lin, *Maya Lin: A Strong Clear Vision*; Maria de Medeiros, *Henry And June*; Winona Ryder, *Mermaids*; Campbell Scott, *Dying Young*; Meryl Streep, *Out Of Africa*, *Plenty*.

Subtype Themes

Self-Preservation

People with this theme are often advocates of risk. Can be reckless, court disaster or just flirt lightly with loss. Take chances to stir up emotional intensity, play out melodrama or to get attention. Can have a desire to punish other through hurting themselves. The logic is, "If I die then they'll be sorry and finally appreciate me."

Can seem like counterphobic Sixes in their behavior. With a 3 wing this subtype is more flamboyant and makes a show of their daring. With a 5 wing they grow more sullen and self-punishing.

Movie examples include: Nicolas Cage, *Moonstruck*; Judy Davis, *Impromptu*; Maya Lin, *Maya Lin: A Strong Clear Vision*; Melanie Lynskey, *Heavenly Creatures*; Meryl Streep, *Out Of Africa*; Nico, *Nico/Icon*; Kate Winslet, *Heavenly Creatures*.

Intimate

Fours with this theme tend to be highly competitive in close relationships but also more generally. With a mate they are prone to jealousy. Want to be the most important person in mate's life. Could be jealous of a partner's past relationships, maybe want to be the only person the partner has ever loved. Related to the dependent side of 2.

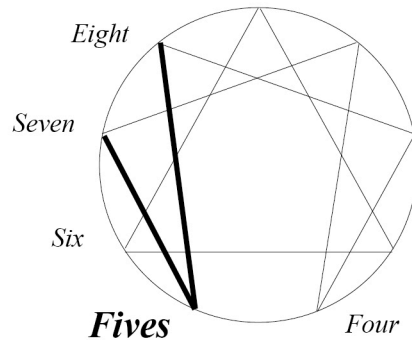
More broadly can be consumed by professional envy. Long to best others in their work. Can jealously measure their contributions. Petty about keeping score. Want recognition for their uniqueness. Take away from successes of others when threatened. See F. Murray Abraham in *Amadeus*, David Andrews in *Cherry 2000*, Harriet Andersson in *Cries And Whispers*, Jeroen Krabbe in *The Fourth Man*, Nick Nolte in *New York Stories*, Jean Rochefort in *The Hairdresser's Husband*, Kate Winslet in *Sense And Sensibility*, *Titanic*.

Social

Prone to shame because they compare themselves with the “normal” world around them. Can be highly self-critical and feel ashamed for their deviance from imagined group norms. Sensitive to criticism. May romanticize their defects but feel bad about themselves anyway.

If they have a 3 wing, may cover their shame with charm. Can also seek status or be driven to achieve to get revenge against those who once laughed at them (Danny DeVito, *Batman Returns*). With a 5 wing, can grow antisocial and depressed, bearing their shame in solitude (Meryl Streep in *The French Lieutenant's Woman*).

Fives



People who pull back from the world and live in their mind. May be wise, farsighted and knowledgeable or abstract, stingy and schizoid.

Famous Real-Life Fives

Performance artist Laurie Anderson, St. Thomas Aquinas, Isaac Asimov, Julian Assange, Mohammed Atta, Playwright Samuel Beckett, Osama bin Laden, Author Paul Bowles, The Buddha, William Burroughs, Director Tim Burton, David Byrne, Richard Chamberlain, Anton Chekhov, Agatha Christie, Van Cliburn, Montgomery Clift, Former CIA Director William Colby, Michael Crichton, Marie Curie, Daniel Day-Lewis, René Descartes, Joan Didion, Joe DiMaggio, Bob Dylan, Esther Dyson, Aviatrix Amelia Earhart, Albert Einstein, Author Loren Eiseley, T. S. Eliot, the cultural aura of England,

Ralph Fiennes, Chess player Bobby Fischer, E. M. Forster, Greta Garbo, J. Paul Getty, Cybertech novelist William Gibson, Jane Goodall, Author Graham Greene, Alan Greenspan, H. R. Haldeman, Stephen Hawking, Hildegard of Bingen, Alfred Hitchcock, Anthony Hopkins, Howard Hughes, Jeremy Irons, Unabomber Ted Kaczynski, Franz Kafka, Dean Kamen, Director Philip Kaufman, Jacqueline Kennedy Onassis, Dean R. Koontz, Arthur (The Amazing) Kreskin, Stanley Kubrick, C-SPAN's Brian Lamb, Cartoonist Gary Larson, John le Carré, Author Ursula K. LeGuin, Photographer Annie Leibowitz,

Vladimir Lenin, Charles Lindbergh, George Lucas, David Lynch, Norman MacLean, Robert MacNeil, Movie critic Terence Malick, Leonard Maltin, Author Peter Matthiessen, Novelist Ian McEwan, Larry McMurtry, Timothy McVeigh, Natalie Merchant, Thelonious Monk, Actor Sam Neill, Joyce Carol Oates, Georgia O'Keefe, J. Robert Oppenheimer, Al Pacino, Italian sculptor Paladino, Thomas Pynchon, Philanthropist John D. Rockefeller, Jr., Oliver Sacks, Jean-Paul Sartre,

Ebenezer Scrooge, Sister Wendy, Behaviorist B. F. Skinner, Poet Gary Snyder, Albert Speer, George Stephanopoulos, Actress Madeleine Stowe, Nikola Tesla, Suzanne Vega, Jules Verne, Max Von Sydow, Ken Wilber, Ludwig Wittgenstein, Neil Young.

Introduction

Fives, Sixes and Sevens share a general undercurrent of fear and form another “emotional Trio.” Unlike Twos, Threes and Fours, people within this group are not confused about who they are or how they feel. Instead they tend to unconsciously anticipate the dangers of life and have a baseline habit of reacting fearfully. Fives, Sixes and Sevens are generally also thinkers — people who live more in their heads than in their bodies. They have specific struggles around taking action and asserting their wills in the world.

A Five’s fears are specifically social — they habitually guard against being invaded or engulfed by other people. This is the most explicitly antisocial of the Enneagram styles. When defensive, Fives can be withdrawn and standoffish as a way to manage their hypersensitivity to others. Generally, they fear close relationship as it can lead to feeling overwhelmed, smothered or swarmed.

Fives generally live in their thoughts, in contrast to Fours, who live in their emotional imaginations. People with this style have well-developed abilities to analyze and synthesize knowledge. They may be perceptive, wise and objective, displaying an ability to stay centered and logical when others around them are losing their heads.

Awakened Fives usually strike some balance between interacting with the world and withdrawing from it. This style is frequently associated with knowledgeable competence and, sometimes, genius. When healthy, Fives express themselves in the world and actively offer the fruits of their knowledge. Teaching and writing are frequent occupations but whatever they do, healthy Fives seem to insist that their talent for knowledge count for something beyond itself. There is an idealistic quality to this drive that makes them willing and sometimes courageous contributors.

Healthy Fives can also practice what the Buddhists call “non-attachment.” It’s like being willing to play the games of life without being overly attached to results. As friends, they may be able to understand your point of view almost as well as their own. They are sympathetic, but able to view events from a distant enough perspective to avoid getting personally upset. This also contributes to a kindheartedness that wishes others well.

More defensively, Fives can slide from nonattachment into disassociation, the inner state of being cut off from feeling. An entranced person with this style is hyperaware of the world’s demands, and then passively responds by withdrawing. Most outsiders see a Five’s capacity to pull back as a kind of independence. It’s a defense as well; the Five is making a strong antisocial boundary to compensate for being overly sensitive in the first place.

Cutting themselves off then becomes a habit. The idea is, “If I can just learn to live with less I’ll avoid the influence of others.” This leads to the tendency to *hoard*, to keep and save what little they have in order to need less and stay withdrawn. Fives can hoard time, money, space, land, information, or emotional availability. It doesn’t matter what is hoarded, the pattern is the same. The person tries to protect against flooding by stacking up supplies on their dry inner island.

Entranced Fives also stay distant from their own emotions by living in a world of information and ideas. The more they cut themselves off, however, the more they struggle with feelings of emptiness, loneliness, and compulsive need. It’s like trying to talk yourself out of being hungry. At this point a Five may be slow to know how they feel because they can only reach their feelings through a lengthy sequence of thought. Entranced Fives worship gods of reason and try to look distantly down on their own emotions. They may also act superior towards other people.

When Fives are deeply entranced, they may become schizoid and unpredictable, as though disassociated parts of them are taking turns talking. They can project an absent, vaguely shocked aura or be pointedly antisocial. A Five could sit through a party at which they said nothing and later claim that they had a good time. Or they might alienate others with nasty, sneering commentary and unpredictable aggression.

The habit of disassociating emotions becomes so developed that they lose basic touch with reality. They may develop weird phobias of invisible objects like germs. Aggressive episodes are possible, followed by bursts of acute paranoia.

The Five defensive tendencies of protection through isolation, observing from afar, and hoarding are all on display in the movies that follow.

Fives In The Movies

There have actually been a number of Five performers who have movie star charisma but, like Fours, they are principally character actors and actresses. A limited list includes people like Montgomery Clift, Greta Garbo, Max Von Sydow, Anthony Hopkins, Michelle Pfeiffer, Al Pacino, Madeleine Stowe and Daniel Day-Lewis. Mostly these performers don't play Five roles but they have a basic aura that is pulled-back and enigmatic.

Actors like Steve McQueen, Clint Eastwood or Robert Redford (none of them Fives) lend their roles a Fiveish cast because holding back a little draws the audience towards a performer. We tend to wonder what they are thinking and feeling. Loner heroes and strong silent types frequently have this aura. Greta Garbo is the only female star I found who based her movie persona strongly on being a Five. It worked for her and there may be others, but I suspect that hard-to-reach females have a limited appeal to filmmakers.

Fives in the movies are generally not that common, probably because reclusive or intellectual characters aren't inherently dramatic. Their range of roles runs as follows: Professors & Scholars — Anthony Hopkins, *84 Charing Cross Road*; Peter O'Toole, *Goodbye, Mr. Chips*; Gena Rowlands, *Another Woman*; Robin Williams, *Awakenings*. Writers & Artists — Dirk Bogarde, *Darling*; José Ferrer, *Moulin Rouge*; Kerry Fox, *An Angel At My Table*; Glenda Jackson, *Turtle Diary*. Voyeurs — Michel Blanc, *Monsieur Hire*; James Spader, *sex, lies and videotape*. Recluses — Daniel Auteuil, *Un Cœur En Hiver*; Rutger Hauer, *A Breed Apart*; Michael Keaton, *Batman Returns*; Ben Kingsley, *Turtle Diary*; Ally Sheedy, *Only The Lonely*; Hugo Weaving, *Proof*. Robots — “Data,” *Star Trek - The Next Generation*; Peter Weller, *Robocop*.

Movie Reviews

An Angel At My Table

“Too shy to mix, my only romance was in poetry and literature.” This exquisite biography of New Zealand writer Janet Frame does a fine job of dramatizing the interior life of a socially paralyzed Five. Partly this is done through voice-over — the film is based on Frame’s autobiography — but mostly credit goes to lead actress Kerry Fox for the wonderful way she writes shyness and confusion all over Janet’s

face. The film is episodic and lifelike rather than eventful, even when we are shown incidents like Frame's hospitalization for schizophrenia.

The hospital episode is noteworthy because the diagnosis is totally wrong. Janet isn't schizophrenic — she's defenseless. She's an eccentric, withdrawn loner with poor social skills and overwhelming self-consciousness. During minor social encounters she goes stunned like a doe in headlights. As often as practical, she retreats from the world and hides in her books and writing. She refuses offers of food from others but then eats ravenously when alone (connection to 7). These bursts of secret appetite are related to other odd habits like hoarding and hiding bits of paper and trying not to smile because her teeth have gone bad.

We see a little of how she got that way. She grew up poor in a small, crowded home, straining for space. Frame was overshadowed by an older sister and frightened by her One father's angry outbursts. Life was sometimes rife with nasty surprise, and Janet is shown retreating into her imagination and books. Most Fives develop defenses against social exposure, unpredictability or loss of privacy. As an adult, Frame fears all three.

"I longed to be so full of secrets so that a man could discover them. But for so long I'd blocked all exits and entrances so that I felt as sexless as a block of wood." Nevertheless, Frame travels to Spain, has love affairs and gradually comes out of her shell. You get the impression that she will never marry but, by film's end, she is much more fully in the world and, through her writing, a willing contributor. She's a self-preservation subtype who defends herself by withdrawing.

A lovely, delicate, absorbing movie. The sister Isabel is an Eight.

Another Woman

Woody Allen movie about a stingy Five college professor (Gena Rowlands) who has retreated to a rented apartment to finish writing a book. She finds herself next door to a psychiatrist's office, and sound carries well through the walls. Rowlands gets voyeuristically distracted from her writing by the confessions of the doctor's patients, especially depressed, feelingful Mia Farrow. What Rowlands hears sets her on an internal quest to resolve the pain of her marriage to unfaithful, astringent Ian Holm (also Fiveish) and to examine the many ways she is haunted by regret.

If this sounds depressive and dry, it is. This is a movie about a lack of passion that itself lacks passion. The static, speechy screenplay forces the characters to act mannered and speak in the formal cadences of diplomats. The photography is darkly somber and reinforces a barren mood.

Nevertheless, *Another Woman* is quite informative about Fives. Most of the film's other characters are on to Rowland's defenses and make comments like, "She's led a cold, cerebral life and has alienated everyone around her," or "She's a little judgmental. She stands above people and observes them." Rowlands is another self-preservation subtype characterized by withdrawal. We see her refusing most social encounters and reading Rilke to disassociate after one upsetting confrontation. She also has a 4 wing, observable in her abstracted, off-center thinking and her somewhat melancholy yearning for a long-lost affair with decent, vital Gene Hackman.

Throughout the film she flashes back to scenes with him and inevitably realizes she was in love. The slowness of this dawning actually mirrors how disassociated Fives only gradually find their way into their feelings, usually through a lot of rumination.

The other realm Rowlands explores in flashback is her childhood family. John Houseman plays her elderly father, a stern, imperious One who makes a touching speech about his failures in a dream Rowlands has. Houseman was a real-life One and always played them. In another dream Rowlands remembers her father as a younger man, this time played by David Ogden Stiers. The character is still a One and Stiers always plays Ones too, most notably on the TV show *MASH*. Betty Buckley and Sandy Dennis both appear as Twos.

Awakenings

Robin Williams stars as a meek Five in a rather good adaptation of a true story by neurologist Oliver Sacks. The year is 1969 and Williams/Sacks is hired at a state hospital to supervise a ward of apparently catatonic patients. They are the victims of a flu-like epidemic and Williams is hired to supervise the ward in which they are housed. The hitch is that Williams has no clinical experience — he's devoted the last ten years to research. In his job interview he cites an attempt to extract a chemical substance from the bodies of tons of earthworms. When the frowning hospital interviewer says, "But that can't be done," Williams beams proudly, "I know. We proved it!"

He's shown as a shy, absentminded professor throughout the film. His apartment is stacked with books, he turns down social invitations to stay at home alone with his piano. When he does venture out, he enjoys going to atriums. The two things that motivate him are the intellectual adventure of research and a basic kindheartedness that Fives sometimes have.

In his work, these qualities prompt him to question whether the catatonics — written off as incurable by the hospital staff — could be somehow helped. He experiments, follows his hunches and eventually finds a drug that works to awaken the patients, at least temporarily. The fallout from this event forms a story that could have been just sugary but instead comes by its sentiment honestly.

The disease, by the way, is a good metaphor for Nineyness. Robert De Niro, a sometimes dull actor, is splendid here as Williams's first test case. His character seems like a Nine but it's hard to tell because he is largely defined by the illness, as are the other inmates. Everyone's asleep. One nurse describes a patient as unable to walk alone: "But he'll walk with me. It's like he borrows my will." A good description of the unhealthy side of Nine.

John Heard plays Williams's administrative nemesis, a One. Julie Kavner is a Nine nurse and De Niro's mother is a Two. Williams is a real-life Seven so he's playing his connecting point.

Goodbye, Mr Chips

Peter O'Toole is the title character, a shy Five schoolmaster, and the film follows his life over a twenty year period. It's mainly a love story as he meets and marries Petula Clark, but the movie also shows a Five gradually growing into power.

As the story begins O'Toole is alone, lost in his work, disliked by his students, shy, haunted and elsewhere. He's so constricted socially that he can barely talk. At parties he goes stilted, formal and distant. He hides behind knowledge, uses academic terminology and priggishly corrects people's speech ("How you could ever imagine that a word like 'suitability' could prevail over a word like 'love,' I'll never know"). He's rather sweet in a hapless way; painfully earnest, honorable, gentle, flustered by a kiss on the cheek.

As the episodic story progresses nothing really happens. O'Toole marries, fights a few battles, gets promoted and grows. He becomes firm, committed, and socially comfortable. He's still a little stingy and grouses at the extravagance of his wife's anniversary presents to him. At film's end, though, he has stepped into his own social power in a way that is quite consistent with the Five "character arc." He's grown decisive and takes courageous stands in the world.

The movie is certainly worthwhile for learning about how Fives grow. I have two cautions about it: 1) It is sometimes, er, ... a musical ... and the songs are not so good; 2) The sex roles are very dated and figure awkwardly in the story. Otherwise, O'Toole is excellent and the film is warmhearted. It may be a little hard to find on video.

Petula Clark plays either a Nine or a Two, but it's hard to tell. Sian Phillips plays Clark's friend Ursula, a Seven with an 8 wing. O'Toole is a real-life Seven so he's also playing his connecting point.

Monsieur Hire

"People don't like me but then I don't like people either. I like silence. I don't talk much." That's precise, dismissive Monsieur Hire talking. As played by Michel Blanc, he's the perfect embodiment of a Five expressing the low side of 8. He's nasty, punitive, standoffish — like Scrooge without the money. He erupts into yelling when threatened and is openly misogynistic. Part of the skill of the (excellent) film is to make us care for someone so willfully perverse and disagreeable. By film's end, Hire transcends his Fiveishness in quite a credible way and becomes almost heroic.

This seems unlikely at first. Monsieur Hire is fairly disliked by nearly everyone in the town where he has his tailor shop. He's stingy, aloof and displays an air of senseless superiority. He's also fastidious and almost unnaturally clean. Even when bowling, he rolls the ball with an arrogant precision.

He also has a past — a criminal record of indecent exposure that is related to the voyeurism that he still practices. At night, when alone, he dims the lights, plays one piece of music and spies on a beautiful neighbor (Sandrine Bonnaire). One day, he passes her on the street, smells her perfume and buys a matching bottle to sniff that evening at his window.

This practice becomes a perfect metaphor for Fiveish hoarding. There is no emotional risk in observing from afar and Hire can have the same experience each night, over and over, alone.

Within the story though, this kink makes him the prime suspect in the murder of a local young woman. A police detective is sure Hire did it and tracks him doggedly. Meanwhile, Bonnaire cottons on to being observed and turns tables on Hire. She seeks him out and wants detailed descriptions of his sexual fantasies about her. She's involved in something criminal and has several motives for courting Hire, but their relationship nonetheless develops a weird intimacy. Hire actually falls in love with her and his hoarding gives way to something like true generosity (connection to 7). Through the perversity comes real feeling and an accurate perception of who she is. In the end he gambles that the strength of Bonnaire's feeling for him will outweigh her other motives. Everyone's actual connection to the murder is also revealed.

Bonnaire seems at first a Three and then a Six with a Three streak. Her Enneagram style was finally unclear, although the motive for her actions is loyalty. The detective after Hire is definitely a Four. He's preoccupied by the youth and beauty of the murdered girl and is haunted by his melancholy fantasies about her.

Only The Lonely

The script for this tame comedy-drama feels like a first draft. The thin story — lonely middle-aged nice-guy leaves home and gets married — is bulked up with a lot of fake ethnic goo. It is a virtual remake of the 1950s movie *Marty*, which featured identical characters who were Italian; this time they're Irish.

The types are good, though. The late John Candy plays the nice-guy Nine (1 wing). He's the guilty, peacemaking son of Maureen O'Hara, a domineering One. She's an Intimate subtype prone to jealousy. Candy initially placates her bullying but into his life comes Five Ally Sheedy, a solitary mortician.

The new relationship starts out unpromisingly as the shy Sheedy speaks just ten words on their first date. The baffled Candy starts to excuse himself when Sheedy blurts:

"I had a wonderful time tonight."

"You did?" asks Candy, amazed.

"I have this thing ... this introverted kind of thing."

"That just means you're shy."

"No, it's worse than shy ... I guess it doesn't help spending eight hours a day with people who don't talk back to you. I'm trying to get past it."

With this assurance, things continue well until the couple's first meeting with Candy's mother. The jealous, hostile O'Hara tries to run over Sheedy while Candy minimizes and sues for peace. Sheedy stands up to O'Hara but then later gets angry at Candy for not protecting her. She promptly breaks off the relationship.

This might seem like a manufactured crisis for the film's undernourished plot, but Sheedy's overreaction is also very Fiveish. She makes too strong a boundary to make up for having been vulnerable. This happens more than once before the film is over.

Nice-guy Candy finally has to take a stand ("Getting married is the only time in my life where I've made a decision without thinking of my family first"). O'Hara grows a little, lets Candy go, has an insight or two ("I'm not a lovable person but I can take care of myself"). It's a somewhat daring performance; O'Hara's character is, among other things, an open bigot. She gives the film a little life and Sheedy's Five character is worth a look. Latter plays a similar character in *The Breakfast Club*.

Recluses

When I first saw *Un Cœur En Hiver*, I thought it was written by an Enneagram student, so exact is its portrayal of a unhealthy Five. Unnaturally beautiful, doll-faced Emmanuelle Béart plays a concert violinist who gives her violin and her unrequited love to cold, stingy violin maker Daniel Auteuil, a Five with a 4 wing.

The film is mainly about Auteuil's Fiveish defenses, how he freezes Béart out and then comes face to face with the dry empty consequences of this tactic. By the story's end he has identified his problem but not overcome it. There's only one word for *Un Cœur En Hiver* and it applies equally to the acting, direction and script: elegant.

Emmanuelle Béart is probably a real-life Two. Her characters often have a rough time in love, as if her movies have to punish her for being beautiful. In *L'Enfer (The Hell)* she marries an unhealthy counter-phobic Six (François Cluzet). Most of the movie tracks Cluzet's degeneration into paranoid, homicidal jealousy. The film is harrowing but is instructive about the extremes of unhealthy Sixness.

The late writer/director Krzysztof Kieslowski created a trio of intricate, subtle movies he called *Red*, *White* and *Blue*. All three films are laden with symbolism and share themes about alienation, destiny, voyeurism and European cultural unity.

White has no clear Enneagram styles but *Blue* features a Five (Juliette Binoche) who sinks into an emotional deep-freeze when her daughter and husband are killed in a car accident.

Back at her country home after a hospital stay, the numb Binoche discovers one of her maids crying. When she asks why, the maid tells her, "I'm crying because you are not." In a kind of waking trance, Binoche closes up the home, abandons her friends and takes an anonymous apartment in Paris.

For a time the phrases, "I don't want to get involved," and "it's not my problem," are her chief responses to anyone who approaches her. She looks up a old lover for a warm encounter and then abruptly walks out on him. She tells her mother, "Now I only have one thing left to do: nothing. I don't want any belongings, any memories, no friends, no love. Those are all traps."

Gradually, though, Binoche is drawn back into life. It turns out her husband had a mistress who is also pregnant. Elements of her husband's estate need tending and her old lover won't quite leave her alone. Though she angrily fights it (low side of 8), she eventually surrenders to living; she regains her generosity and intuitively concludes that being a recluse is both untenable and indefensible. While slow going, *Blue* is a somber, beautiful movie with subtle power.

Red is even better. It features a decrepit, voyeuristic Five (Jean-Louis Trintignant) who meets a young, luminous fashion model (Twoish Irene Jacob) when she comes to his house after running over his dog. Trintignant first tells her to go away. Later, when she tries to return the recovered dog, he tells her to keep it:

"You don't want her?" Jacob asks.

"I want nothing," he replies.

"Then stop breathing."

"Good idea."

So begins a relationship of mutual fascination. Jacob is both repulsed and hypnotized by Trintignant. She discovers that he spies on all his neighbors by tapping their phones — a metaphor for Fiveish omniscience. A retired judge, Trintignant is old and suspicious and sees the worst in everyone (6 wing).

Jacob is young and faithful to the point of naiveté but she's aware that her faith has a dark side. The film is partially about how she and Trintignant influence each other's life stance. Their relationship blossoms into a believable platonic love, a kind of mutual spiritual counseling. Though an older man/younger woman relationship is potentially cliched, this one is genuinely intimate and the actors have real chemistry. Like Juliette Binoche in *Blue*, Trintignant comes out of his Fiveish trance and returns to the world with a generous empathy.

Trintignant has been around for a long time and was featured in some very famous 1960s French films (*A Man And A Woman*, *My Night At Maud's*). His aura was often that of a Five although in *Maud's* he played a Seven. He was a clear Five in the wonderful, if tragic, film, *The Conformist*. Stefana Sandrelli played his empty-headed Two wife.

Our next recluse was a real person, Canadian composer/pianist Glenn Gould, the subject of *Thirty Two Short Films About Glenn Gould*. This unusual docudrama follows Gould's life from child prodigy to early public success through his decision to quit performing and the isolation of his later years.

Colm Feore plays the pianist as a distinctly schizoid Five with a 4 wing. He is complex, arrogant and completely self-absorbed. He stops performing at the age of 32 predicting that recording technology will someday make live performances obsolete. But dropping out of sight is also a way to keep life at arm's distance.

The film's style is fragmented rather like the mind of its subject, melding interviews with people who knew Gould with fictional scenes and performances of his music. It really *is* 32 short films but in the end they add up to one complete story, interesting rather than touching but illuminating for an understanding of Fives.

Finally there's ***Crumb***, the revealing documentary about the cult cartoonist R. Crumb. Both interesting and repellent, the film follows Crumb on a visit to his prodigiously dysfunctional family and on various errands as he prepares to leave Northern California and move to the South of France.

Crumb's cartoons of grotesque gargoyle-like characters are cleverly satirical to the extent they're not misogynistic masturbation fantasies; many are jaw-droppingly hostile towards women. Apart from being absurdly overrated by usually fussy art critic Robert Hughes, many of those interviewed argue that Crumb is simply a pornographer.

Crumb comes from a kinky, twisted family of sexualizers. He is actually a Social subtype despite his preoccupation with sex. Intimate Fives base their intimacy on the sharing of secrets. Social Fives, by contrast, are often indiscreet gossips, as is Crumb. Both of the cartoonist's brothers are interviewed and they are even more sex-obsessed than he is.

Crumb often sounds like a ranting dissatisfied outsider, a snide observer of popular culture as well as a complainer (4 wing). "You just get disgusted by humanity after a while," he says several times. This kind of snobbishness also runs with the social subtype. The 4 wing brings depressive tendencies: "If I don't draw for a while I feel suicidal." Crumb says. "Of course I feel suicidal when I do draw too."

Crumb's wife inadvertently describes his Fiveishness on several occasions. For instance: "He's definitely someone who would rather be a brain in a jar than a person in a body. He clams up. He gets stilted in his conversation around anybody he hasn't known for a long time."

Crumb the documentary is engrossing and well made. To sit through it, though, you may need a strong stomach and then a shower, especially if you are a woman.

Schizoids

Here are two unrelated movies with identical character tensions related to Fives:

The Nutty Professor — Remember those Jerry Lewis movies where he bounced off walls and screeched like a gibbon? This isn't one of them. *The Nutty Professor* is Lewis's restrained, kind of cute version of *Dr. Jekyll And Mr. Hyde*. Lewis plays the Dr. Jekyll role as a nerdy, socially hamstrung Five (6 wing). He's a disorganized college professor who invents a potion that brings out what's latent in human nature. What's latent in him is his connecting point; when Professor Lewis drinks the brew he instantly turns from a Five into an Eight.

Latter character is obnoxious, overconfident and socially pushy. He's like a lounge lizard but brazen and loud. Lewis flips back and forth between the two styles, confusing and irritating the movie's other characters. Stella Stevens is good as a Oneish woman who fights with the Eight Lewis. Young kids would like this movie a lot.

Batman Returns is a sequel to the megahit *Batman* in which Jack Nicholson played a villainous Seven. This time out, Batman (Michael Keaton) is battling two foes, The Penguin and Catwoman, for the control of dank, surreal Gotham City.

Like Robin Williams and Peter O'Toole, Michael Keaton is a real-life Seven playing a Five. His Bruce Wayne is a rich recluse who is shy, absentminded, etc. He has a big mansion and a giant bat cave that is well stocked with computers. When crime strikes he jumps into his bat suit and becomes an avenging Eight. This back and forth dynamic is present throughout this movie as well.

The bizarre Penguin (Danny DeVito) is a Four. He's deformed, was abandoned at birth, and is on a melancholy quest to rejoin the world and find respectability. He's a social subtype, driven by shame. He tells Batman: "When it all comes down to it you're just jealous because I'm a genuine freak and you have to wear a mask."

DeVito's character has strong shades of The Phantom of the Opera. He has a Monster Complex and longs for the world's respect. DeVito overacts and his sequences go on too long, but the style is quite plain.

Michelle Pfeiffer steals the movie as the wild Catwoman. She too is schizoid, but her poles are between phobic and counterphobic Six (5 wing). By day she is fumbling, self-effacing and ambivalent. "How can you be so mean to someone so meaningless?" she asks her boss, Christopher Walken, an evil corporate Three. She's loyal to his abusive authority but turns on him (and men in general) when she becomes the rebellious counterphobic Catwoman.

Pfeiffer brings a lot of energy to the role(s) and she milks the contradictory nature of Sixes for a lot of humor. Catwoman is plainly drawn to Batman, but she can't let herself have him. She's just as self-defeating as her daytime alter ego, but in a more flamboyant way. Both sides of her have big authority problems, but as Catwoman she attacks what she's afraid of even when it means losing what she truly wants.

Michael Gough plays Batman's butler/confidant, and he's a One. The movie's director, Tim Burton, is also a Five (4 wing).

sex, lies and videotape

This is a great movie for students of the Enneagram. It is solely about the neurotic skews of a Nine, a Three, an Eight and a Five. Watching this film is a lot like the experience of doing therapy — the focus is close and tight on what's incongruent and accidentally revealing about everyone's behavior.

The Five, played by James Spader, is an aloof voyeur with a probing-yet-distant intensity. He has a hobby of videotaping women whom he has convinced to talk about their sexual histories. Socially, he maintains the withdrawn noncommittal role of interviewer. Alone, he replays the tapes, inhabiting a kind of secret garden of sexual fantasy in the emotional safety of solitude.

As events unfold, it becomes obvious that Spader's videotapes are a symbolic, abstract Fiveish attempt to understand why his last relationship went wrong years earlier. His defenses start to crumble when one of the other characters turns the video camera on him and says, "You've had an effect on my life, whether you like it or not." Spader confesses that he had spent years constructing his life so that he would have no effect on anyone. At the end, he acknowledges the failure of his defenses and starts to grow. He destroys the videotapes and commits to a real relationship in the world. The character has a counterphobic 6 wing and goes towards what he is afraid of.

Andie MacDowell plays a sexually repressed housewife whose Third husband (Peter Gallagher) is cheating on her. Much humor develops from her Ninth style of minimizing and abstracting while she ignores the obvious emptiness of her life: "It seems so stupid talking about my problems when poor children are starving," or "Everything's just fine in my life but for some reason I keep thinking about garbage." Eventually she wakes up from her sleepy denial and becomes honest, focused and clear.

Laura San Giacomo plays MacDowell's younger sister, a tough Eighth. She's having an affair with husband Gallagher behind her sister's back. She and Gallagher have a conflict that is probable for an Eighth and a Third who don't like each other.

Writer/director Steven Soderbergh went on to make *Kafka*, a dull fictional film about the writer. The real-life Kafka was a Fifth and in the film he's played by real-life Fifth Jeremy Irons.

Turtle Diary

This low-key charmer must be the definitive Fifth movie. Glenda Jackson and Ben Kingsley star in a Harold Pinter story about two shy, lonely Fives who conspire to steal some sea turtles from a city zoo. Aided by an Eighthish zookeeper, the plan is to release the turtles at the English coast where the Gulf Stream will take them to freedom. The execution of this caper generates some ironic suspense but the film's real pleasure is in watching the Jackson and Kingsley characters as they change and grow and bloom.

As the story begins, both are shown as quietly eccentric and restless with the sterility of their lives. Jackson is a reclusive writer of children's books and Kingsley manages a bookstore. They actually meet at the turtle aquarium where each spends solitary afternoons watching the animals dreamily swim.

Both characters are Fifthishly constricted but express it differently. Jackson's trouble seems more social; she is tortured, garbled and near-paralyzed when interacting with others. Underneath she has a spiritual anguish she can't articulate, but her night dreams are all of freeing the turtles. "They're imprisoned," she says simply, when asked why she wants to carry out the plan. The anguish is obviously for her own unriskened life and she conspires haltingly with Kingsley to free the turtles and somehow herself.

Kingsley's timidity is around action rather than interaction. Socially, he is secretive but finessful; he bandies and repels and distances others with irony. But he's also impotent in a futureless job and when his loutish neighbor bullies him, Kingsley meekly tries to bury his anger in obsessive housecleaning. Springing the turtles becomes a metaphor for taking initiative. When he decides to carry out the plan he begins to display a delightful zest for living.

For both, the turtle jailbreak is a way of moving *towards* the world. Jackson quells her basic anxiety and risks falling in love. Kingsley becomes more self-assertive, going to the high side of 8. He handles his bully neighbor quite differently after the caper. He also gets more cheerful and expansive (high side of 7). At one point while transporting the turtles, Kingsley comments that he hasn't had a thought in several hours. Jackson knows exactly what he means; both of them are so involved in life that they aren't thinking *about* it.

The film gently sabotages our expectations that its two stars should get together romantically. They're actually wrong for each other. Both have the same dilemma and express two aspects of the Fifth style. Jackson has a 4 wing and Kingsley a 6 wing. Kingsley's other neighbor is a Two; her fate underscores the need to seize life today.

The Vanishing (Dutch version)

This is one of a thimbleful of films that feature a Five villain. In 1965's *The Collector*, Five Terence Stamp kidnaps and imprisons a woman because he wants to possess her. His motivation is a metaphor for Fiveish hoarding, a desire to *have* gone mad. By contrast, *The Vanishing* features a Five serial killer whose actions are driven by a disassociated ideal of precision and a counterphobic desire to master fear.

The story hinges on one quiet event. An arguing young Dutch couple on vacation in France pull off at a truck stop. In bright daylight under utterly ordinary circumstances, the woman vanishes.

There are no clues, no residue and no case that the man, Rex Hofman (Gene Bervoets), can make to the police. They believe she simply jilted him. The case is eventually investigated but remains unsolved.

All would be over except that Rex Hofman is a melancholy Four who pines away for his lost love and grows obsessed with finding out what happened to her. He plasters France with missing person posters and goes on television to talk about the case and keep it alive. He's so haunted and preoccupied that his subsequent lady friend leaves him because she can't compete with the memory of the vanished woman. Hofman knows he's far gone but he's so morbidly romantic that he can't stop. An interviewer asks him: "Do you have hope (of finding her)?" "No," he replies. "Then why pursue it?" "It's a *homage*." (Introjection again.)

In parallel, we see scenes of Mr. Lemorne (Bernard Pierre Donna-dieu), a precise, calm, solitary Five who is leading a double life. He's a family man with a wife and daughters who withdraws to a country house to plan out the specifics of his abductions of women. We see him rehearsing conversations with intended victims and timing steps with a stopwatch. He notes down the results of each practice session as if he were conducting a lab experiment, and indeed, he's a chemistry teacher in ordinary life.

This is a madness of detail and Lemorne speaks about it indirectly to his unsuspecting wife: "It has become a passion. You start with an idea in your head. You take the first step, then the second. Then you realize that you are up to your neck in something mad. But that doesn't matter; you persevere for the pleasure of persevering, for the satisfaction you get from it."

Lemorne is so confident in his ability to disguise that he subtly brags about his connection to the crimes. When he finds out that Rex is still searching for the lost woman, Lemorne sends him postcards and solicits a meeting. He eventually seeks out Hofman in Holland and offers him a ride back to France where he promises to explain everything about the vanishing. Hofman is so obsessed and Fourishly drawn to finding out what happened that he accepts the ride.

Along the way, Lemorne explains himself in matter-of-fact detail. He knows he's a sociopath and speaks of experiments and philosophical questions that have led to his secret habits. It becomes clear that he loves the detailed planning involved in his crimes, though he observes: "The best plan can be wiped out one moment to the next. That saddens me." The love of disassociated planning in Fives is related to the low side of 7.

Lemorne basically describes a history of dealing with fear by going against it. He has a counterphobic 6 wing and is obsessed with risk. He also describes in his calm, perverse way how a philosophical dilemma led to his first abduction. After one day saving a drowning child, Lemorne says, "my daughter was bursting with admiration. I thought that her admiration for me wasn't worth anything, unless I could prove myself absolutely incapable of doing anything bad. And since there is no white without black, I had, therefore, to conceive the worst thing that I could think of at that time."

This kind of logic reigning supreme is part of what's so chilling about *The Vanishing*. The film's style itself is Fiveish. It's dry, existential, and builds suspense from the accumulation of small details. There's not a wasted scene in the movie and, while it may spook you, there's little overt violence.

Be sure to avoid the dopey American remake of this story with Jeff Bridges and Kiefer Sutherland. Director George Sluizer redirected his original film, this time in a flat pedestrian fashion. It's as if someone had said, "George, the original was brilliant! Now how about a version that really bored, lazy people could enjoy?" Jeff Bridges plays a Five alright, but as a drooling weirdo, which robs the killer of his frightening ordinariness and completely telegraphs the story. It even has a happy ending.

Other Movie Fives

Kevin Anderson, *Liebestraum*; Alan Bates, *Zorba The Greek*; Dirk Bogarde, *Darling*, *Death In Venice*; Lothaire Bluteau (priest), *Black Robe*; Marlon Brando, *Reflections In A Golden Eye*; Richard Burton, *Who's Afraid Of Virginia Woolf?*; Robert De Niro, *Mad Dog And Glory*; Robert Donat, *Goodbye, Mr. Chips* ('39); José Ferrer, *Moulin Rouge*; Albert Finney, *Scrooge*; Rutger Hauer, *A Breed Apart*; Anthony Hopkins, *The Efficiency Expert*, *84 Charing Cross Road*; Tommy Lee Jones, *Lonesome Dove*; Burt Lancaster, *Birdman Of Alcatraz*;

Fred MacMurray, *The Absent-Minded Professor*; John Malkovich, *The Sheltering Sky*; Steve McQueen, *Bullitt*, *The Getaway*; Sam Neill, *Hostage*; Judd Nelson, *The Dark Backward*; Al Pacino, *The Godfather Part II*; William Petersen, *Manhunter*; Robert Redford, *Jeremiah Johnson*; Alastair Sim, *A Christmas Carol*; Terence Stamp, *The Collector*; Dean Stockwell, *Tucker - A Man And His Dream*; Max Von Sydow, *Duet For One*, *The Passion Of Anna*, *Three Days Of The Condor*; Hugo Weaving ("Martin"), *Proof*; Peter Weller, *Robocop*.

Fine Distinctions

Five With a 4 Wing

The difference between the 4 wing and the 6 wing in Fives is like the difference between Art and Science. 4 wing brings an abstract, intuitive cast of thought, as though the Five were thinking in geometric shapes instead of words or realistic images. May be talented artistically and inhabit moods like Fours do. Combine intellectual and emotional imagination. Enjoy the realm of philosophy and beautiful constructs of thought. The marriage of mental perspective and aesthetics is the best of life for them.

When more defensive may seem a little ghostly, have a whisper in their voice. Fluctuate between impersonal withdrawal and bursts of friendly caring. Can get floaty and abstract. Act like they're inside a bubble, sometimes with an air of implicit superiority. Cliché of the "absentminded professor" applies especially to Fives with this wing.

Environmentally sensitive and subject at times to total overwhelm. Touchy about criticism. Can be slow to recover from traumatic events. Melancholy isolation and bleak existential depression are possible pitfalls.

Real-Life Fives With a 4 Wing: Laurie Anderson, Samuel Beckett, Paul Bowles, Tim Burton, David Byrne, Agatha Christie, Daniel Day-Lewis, T.S. Eliot, Albert Einstein, Jeremy Irons, Philip Kaufman,

Gary Larson, George Lucas, David Lynch, Ian McEwan, Thelonious Monk, Georgia O'Keefe, Sister Wendy.

Movie Fives With a 4 Wing: Daniel Auteuil, *Un Cœur En Hiver*; Juliette Binoche, *Blue*; R. Crumb, *Crumb*; Colm Feore, *Thirty-Two Short Films About Glenn Gould*; Kerry Fox, *An Angel At My Table*; Anthony Hopkins, *Shadowlands*; Glenda Jackson, *Turtle Diary*; Thelonious Monk, *Straight No Chaser*; Jonathan Pryce, *Carrington*; Gena Rowlands, *Another Woman*; Dean Stockwell, *Tucker - A Man And His Dream*.

Five With a 6 Wing

The 6 wing brings an orientation to detail and technical knowledge, along with the tendency to think in logical sequence. Especially intellectual, far more analytical than Fives with a 4 wing. Can be loyal friends, offering strong behind-the-scenes support. Kind, patient teachers, skillful experts. May have a sense of mission and work hard.

Sometimes project an aura of sensitive nerdiness and have clumsy social skills. When defensive, they can be unnerved by the expectations of others. May like people more but avoid them more. Especially sensitive to social indebtedness. Could have trouble saying “thank you.” Fear of taking action, develop “information addiction” instead. Ask lots of questions but don't get around to the decision at hand.

When more entranced, they develop a suspicious scrutiny of other people's motives but can also be blind followers. Misanthropic and Scrooge-like when defensive. More able to keep their feelings cut off in a constant way. Can be cold, skeptical, ironic, and disassociated.

A Five's 6 wing can be phobic or counterphobic. Counterphobic 6 wing brings courage and antiauthoritarian attitudes. When defensive they may mock authority, or angrily tell others off. Tend to “push the envelope,” experiment, find what the limits are.

Real-Life Fives With a 6 Wing: Michael Crichton, Bobby Fischer (counterphobic), Jane Goodall, H.R. Haldeman, Arthur (The Amazing) Kreskin, John le Carré, Vladimir Lenin, Leonard Maltin, Sam Neill, Michelle Pfeiffer (counterphobic), Oliver Sacks, Ebenezer Scrooge, B. F. Skinner, George Stephanopoulos, Madeleine Stowe.

Movie Fives With a 6 Wing: Michel Blanc, *Monsieur Hire*; Bernard Pierre Donnadieu, *The Vanishing*; Anthony Hopkins, *The Edge*; Ben Kingsley, *Turtle Diary*; Jerry Lewis, *The Nutty Professor*; James Mason, *Lolita*; Peter O'Toole, *Goodbye, Mr. Chips*; Ally Sheedy, *Only The Lonely*; James Spader, *sex, lies and videotape*; Pruitt Taylor Vince, *Heavy*; Hugo Weaving (“Martin”), *Proof*; Robin Williams, *Awakenings*.

Connecting Points (Stress and Security)

Five's Connection to 7

The healthy side of this connection brings enhanced imagination and some social skills to a Five. It may spur them to seek adventure, whether intellectual, physical or social. Can have a positive outlook, be less self-conscious. A curiosity that helps them explore the world. May be quite funny, and display an engaging playful enthusiasm. Cheerful interest in things, stay mentally alive in old age. Capacity to savor the moment, yea-saying. Sometimes have a streak of generosity.

Unhealthy connection related to the way Fives can go abstract and schizoid. Social undependability and increased difficulty with commitment. May elusively jump around in their thoughts, scatter their attention into empty interests. Tendencies toward living in the future, greed and dilettantism. Use humor to disassociate or trivialize. Action taken sporadically and for strange reasons. React from different subpersonalities, lose their center. Play mind games for diversion, trying not to feel. Weird phobias and issues about appetite possible.

Movie Fives who demonstrate this connection: R. Crumb, *Crumb*; Colm Feore, *Thirty-Two Short Films About Glenn Gould*; Bernard Pierre Donnadieu, *The Vanishing*; Kerry Fox, *An Angel At My Table*; Anthony Hopkins, *84 Charing Cross Road*; Tommy Lee Jones, *Lonesome Dove*; Ben Kingsley, *Turtle Diary*; Jerry Lewis, *The Nutty Professor*; James Mason, *Lolita*; Jonathan Pryce, *Carrington*; Ally Sheedy, *Only The Lonely*; James Spader, *sex, lies and videotape*; Robin Williams, *Awakenings*.

Five's Connection to 8

Healthy connection helps Fives access raw instinctual energy and aggression. They take charge of situations that would otherwise overwhelm them. Lusty, pushy core of Eightishness helpful to withdrawn people. Brings sexuality and physicality, moral and social courage. They state their needs, initiate contact, get things done. Helps Fives translate knowledge into action. They take risks, become initiators instead of observers.

Low side of this connection reinforces antisocial hostility. Fives can get nasty, punitive and severe with others. Unhealthy Eightish tendencies toward sneering and ridicule may come into play and support a standoffish, go-to-hell attitude. Aggression in the service of maintaining distance. Protecting what little they have. Cold, disassociated behind-the-scenes control. Bursts of nastiness. Can also turn Eightness against themselves. Criticize, yell at and persecute themselves. Leads to stricken self-consciousness and paranoia.

Movie Fives who demonstrate this connection: Daniel Auteuil, *Un Cœur En Hiver*; Juliette Binoche, *Blue*; Michel Blanc, *Monsieur Hire*; Albert Finney, *Scrooge*; Anthony Hopkins, *The Edge*; Michael Keaton, *Batman, Batman Returns*; Jerry Lewis, *The Nutty Professor*; Peter O'Toole, *Goodbye, Mr. Chips*; Al Pacino, *The Godfather Part II*; Alastair Sim, *A Christmas Carol*.

Subtype Themes

Self-Preservation

Chief defensive tendency is to withdraw. Sensitive to feeling saturated by the world, Fives with this subtype lose their sense of privacy easily. Can feel knocked over by people's expectations. In isolation they refind their lost sense of balance and build up to the next round of social stresses. More alienated than the other subtypes. May hide in books, live alone or need their own room where they can close themselves off. Take little from others. Sometimes thin. Likely to hoard time and space. Have solitary hobbies and interests, seek comfort and solace alone.

Examples include: Daniel Auteuil, *Un Cœur En Hiver*; Juliette Binoche, *Blue*; Michel Blanc, *Monsieur Hire*; Colm Feore, *Thirty-Two Short Films About Glenn Gould*; Kerry Fox, *An Angel At My*

Table; Gena Rowlands, *Another Woman*; Jean-Louis Trintignant, *Red*; Pruitt Taylor Vince, *Heavy*; Robin Williams, *Awakenings*.

Intimate

Intimate Fives trust only a few people but then do so totally. Friendship is based on the sharing of confidences. Intimacy is equivalent to exchanging secrets. Can go from enigmatic, deliberate distance to intense, unguarded openness. Seductive invitation to sharing secrets; seek a total merging. When entranced can be a little kinky.

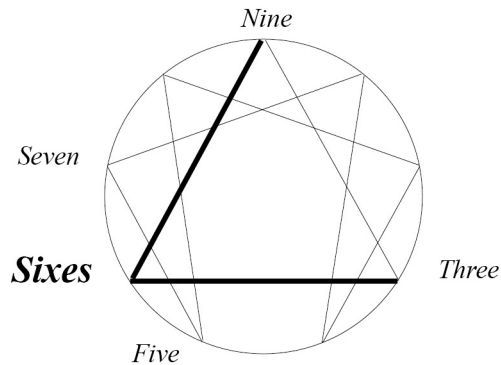
A great movie example is James Spader in *sex, lies and videotape*. Sharing intimate sexual secrets is what he gets women to do on videotape. See also Anthony Hopkins, *Shadowlands*; Ben Kingsley, *Turtle Diary*; James Mason, *Lolita*; and, again, Jean-Louis Trintignant in *Red*.

Social

Social Fives connect with groups of like-minded people. Enjoy living in the flow of a group interest, sharing knowledge and affiliations. May prefer specialized or esoteric areas of knowledge that exclude all but the initiated. Could live in high society, know the “right” people, belong to the best clubs. Might enjoy speaking a professional language that few people understand. Can be quite friendly but, at times, terrific snobs. Romanticize secret elitist group membership; concerned with titles, degrees, credentials, etc. Realm of academia.

Peter O’Toole in *Goodbye, Mr. Chips* is a good movie example. Also, R. Crumb in *Crumb*; Anthony Hopkins in *84 Charing Cross Road*; Jonathan Pryce in *Carrington*.

Sixes



People who anticipate the world's dangers. May be courageous, loyal and effective or cowardly, masochistic and paranoid.

Famous Real-Life Sixes

Actor Jason Alexander, Woody Allen, Alan Arkin, **Burt Bacharach**, Ellen Barkin, Kim Basinger, Candice Bergen, Albert Brooks, George HW Bush, George Carlin, Gerald Celente, Rodney Dangerfield, Larry David, Ellen DeGeneres, Actress Judy Davis, Sally Field, Carrie Fisher, Charles Gibson, Mel Gibson, Andrew Grove, Gene Hackman, Ed Harris, Adolf Hitler, Dustin Hoffman, J. Edgar Hoover, Tommy Lee Jones, Wynonna Judd, Sebastian Junger, J. Krishnamurti, Dennis Leary, Spike Lee, Jack Lemmon, David Letterman, Richard Lewis, Gordon Liddy, Charles Manson, Steve McQueen, Marilyn Monroe, Mary Tyler Moore,

Michael Moore, Bob Newhart, Paul Newman, Richard Nixon, Chuck Norris, Lee Harvey Oswald, Rosie Perez, Anthony Perkins, Sydney Pollack, Richard Pryor, Robert Redford, Paul Reiser, Janet Reno, Pat Robertson, Chris Rock, Julia Roberts, Meg Ryan, Kristin Scott-Thomas, Violinist Nadia Salerno-Sonnenberg, Steven Seagal, Carly Simon, Suzanne Somers, James Spader, Bruce Springsteen, Jon Stewart, Ben Stiller, Patrick Swayze, Meg Tilly, Ted Turner, Terry Tempest Williams, Robin Wright, Actress Sean Young, Brian Wilson, Debra Winger, Vladimir Zhirinovsky.

Introduction

Six is the most explicitly fearful style in the Enneagram. People with this orientation are especially aware of life's dangers, and wary of the hazards that may lurk beneath everyday appearances.

There are two types of Sixes — phobic and counterphobic. Their reactions to being fearful are so different that outwardly they can seem like separate Enneagram styles. This distinction is underrepresented in most writing about the Enneagram, so this chapter runs longer than the others.

When phobic Sixes sense danger, they lay low. They may act cautious, compliant or ambivalent in order to avoid potential attack. When a counterphobic Six senses danger, they often deliberately provoke it. They may act outspoken and aggressive, wanting to handle trouble before it handles them. Phobic Sixes can be charming, modest, and meek while counterphobes can seem tough, challenging and Eightish.

Some Sixes are absolutely phobic or counterphobic, but most exist along a continuum where they are more one than the other. Former U.S. President George Bush is basically an indecisive phobic Six who counterphobically went to war several times while in office. He often displayed a mixture of the two strategies; when his counterphobic episodes would pass, he returned to a baseline mode of cautious phobic inaction.

Sooner or later most phobic Sixes develop some counterphobic strategies anyway. The sheer difficulty of living daily with fear gradually motivates a more active form of coping. This doesn't mean that counterphobic is better than phobic — both are rooted in a habit of fearing that is itself distorted. All Sixes have an inner defense of doubting, of disbelieving reality and their own instincts. They *oppose* themselves in order to have a sense of control in a world that they believe opposes them anyway. When healthy, both types of Sixes tend to grow towards each other; phobics becoming more courageous and counterphobics more accepting.

Awakened phobic Sixes are steady, loyal and idealistic. They live the “truth of duty,” but in a voluntary, dedicated way. They are usually committed to a group, tradition or cause beyond themselves. They fulfill their promises, work hard, and are honorable, protective friends.

Healthy phobic Sixes are often gracious and diplomatic. They put people at ease and are well liked for their discretion and manners. Often they are very funny and have vivid imaginations. Healthy Sixes handle power with integrity and may be fair-minded leaders because they sympathize with underdogs. They can affirm their personal value but also want others in their chosen group to get recognition. They're not pushovers and will take unpopular stands when necessary. Generally, though, they work toward solutions that benefit the group and allow everyone to win.

When more entranced, phobic Sixes can become more blindly dutiful even as they assume less personal responsibility. They might subtly shift their power onto an outside authority and begin to romanticize those who seem more sure of themselves. The Six strikes an unconscious bargain with their hero or heroine, a bargain that says, “I'll do what you want me to do if you'll protect me from danger.” The Six then hides under an imaginary umbrella, pledging fealty to this outside force, growing addicted to the security that this arrangement seems to offer. The healthy Six capacity for deep loyalty is double-edged — when entranced, Sixes are often loyal to the wrong person.

When they give away their power, phobic Sixes start to chronically worry and feel more consciously helpless. To compensate, they get cautious and wary, trying to anticipate the motives of others. They may also try to check their own aggressive or powerful impulses, so that they don't deviate from the submissive role they have agreed to play. They could have trouble finishing what they start as they slide from doing into worrying about who will criticize the finished product. They may seem friendly

but give off mixed messages as anger breaks through. Phobic Sixes can also be nervous, hesitant, skeptical, tense, indecisive, overreactive, vulnerable, and conservative.

When deeply entranced, phobic people become addled with fear and openly dependent upon others. They might surrender their life to work, becoming an abject slave to a job or a boss. They could act like weak, powerless losers, and yet demand coddling from friends.

Unhealthy phobic Sixes often tyrannize with their helplessness. They place strict, narrow limits on what they will risk or try. This forces others around them to handle what the Six is afraid of. If the others resent this arrangement, the Six will accept blame but no responsibility, reacting instead like a child being scolded by parents.

This dynamic is the seed of outright masochism. In very unhealthy scenarios, a Six could tolerate great abuse and still be loyal to their abusers. Being beaten up allows them to feel punished, defeated, and then absolved of a basic responsibility for their own existence. It's like a horribly painful way of trying to stay a child. Unhealthy phobic Sixes avoid challenges, catastrophize, and may persecute others who deviate from norms. They can also be cowardly, legalistic, petty, intolerant, melodramatic, and dogmatic.

When healthy, counterphobic Sixes are often courageous, willing to take a tiger by the tail and yank. They can be physically adventuresome, highly skilled and have a real gusto for living. If they participate in a tradition, it is usually in the role of constructive gadfly. Their underlying mission is to serve the tradition by stirring it up — they consider themselves team players who offer useful alternatives, using the old as a springboard to the new. To this end they may be energetic, honest, assertive, and have many good ideas.

If a healthy counterphobe is not serving a tradition, they are often creative and original. The Six ability to look past appearances and question assumptions leads them deeper into a unique point of view. Artistic expression is attractive as a core assertion of their own power and as a way to resolve a running sense of alienation.

Entranced counterphobic Sixes often have an edgy, restless quality. Many channel their energies into physical activity; they can enjoy sports and tend to be more openly competitive than phobic Sixes. Counterphobes tend to hide their insecurities with cool or tough masks. The point of physical challenge is to expel fear by facing danger. Instead of being passively afraid, you take risks, stir up fear, and then beat it. If phobic Sixes are addicted to security then counterphobics would be addicted to insecurity.

If they are extroverted, entranced counterphobic Sixes can sound irritable and challenging like Eights. They are often defiant or rebellious towards authority and habitually find counterexamples to whatever others assert. The difference between an Eight and a counterphobe is that the Six has a core of fear and a hidden dependency on the very authorities she or he seems to dislike. Despite their attitude, counterphobics are often loyal, hard-driven workers and highly idealistic. They may feel more acutely as if the world is unfairly biased against them; some have a ranting Oneish quality, especially when they talk about governments and power structures. Many counterphobics are wryly funny and good at satire. When insecure, however, their humor can punch and bite.

When deeply entranced, counterphobes can be aggressive, unstable, and senselessly contentious. To quell their inner fears they take action compulsively and are thus prone to making bad decisions. When unhealthy, their preoccupation with risk can degenerate into a recklessness that borders on self-destruction.

The counterphobic's battles with authority might grow chronic or all-consuming. They often get caught in cycles of suspicion, endlessly testing other people's motives. When deeply entranced, they never reach conclusions about who to trust and just keep on testing.

They may also be fruitlessly hyperactive, as well as paranoid, accusative, belligerent, and vengeful. Some counterphobes prize their hatreds and can be aggressively unlikable or even dangerous. When inflamed they can adopt a vigilante-like mentality. Deeply entranced counterphobics generally act much worse than the authorities they accuse of abusing power.

Sixes In The Movies

Phobic and counterphobic Sixes are both represented in the movies although phobics are much more prevalent. A lot of phobic Sixes appear in comedies as nervous but lovable characters — anxious everymen and women who act out the audience's fears. These characters are often contradictory, worried and self-defeating.

Types of phobic roles include: timid underlings, Walter Mitty-esque daydreamers, philosophically lost characters, hypochondriacs, detectives, cowards, paranoids, and innocent loyal protagonists who are faithful to a cause. There are also a number of "fish out of water" stories that put meek characters in an exceptional circumstance that brings out the character's latent courage.

Real-life phobic female Sixes tend to play to the likable aspects of the style. This makes them nonthreatening — women who are appealing for their vulnerabilities and nervous quirks. Some are portrayed as weak, helpless and needing rescue. Others can turn counterphobic and tough when need be so that they don't seem like complete wimps. Counterphobic Six actresses often play their own style as scared-but-brave characters who have a confrontational edge.

Real-life counterphobic actors, except for Mel Gibson, generally don't play their own style. Often they're good at playing tough guy Eights and otherwise seem to play their 5 or 7 wings. Occasionally a film will feature a counterphobic villain who is psychotic. Otherwise obvious male counterphobics are pretty uncommon.

Movie Reviews

The Apartment

In the original formulation of the Enneagram, Threes, Sixes and Nines are considered pure types, in the sense that they most deeply embody certain basic dilemmas. Threes, for instance, are most thoroughly preoccupied with image, although image-confusion is a problem for Twos and Fours. Fives, Sixes and Sevens all have an emotional core of fearfulness, but Sixes are the most consciously afraid. Nines are the most prone to self-forgetting and sleepy, angry oblivion, though Eights and Ones both have their own form of inner sleep.

These pure styles are well displayed in this biting Billy Wilder satire. The subject is Threeish corporate life circa 1960. Jack Lemmon plays the Six, a nervous, likable, cowed underling who romanticizes authority and harbors Threeish ambitions to rise to the top of corporate life, specifically to the statusy 27th floor of his company's building.

Lemmon's Three boss Fred MacMurray calls him “loyal, cooperative and resourceful.” Masochistic is more like it. Lemmon strains to be ingratiating. He will do anything to court his bosses while rationalizing their poor treatment of him. Even when Shirley MacLaine stands Lemmon up for a date, he explains her behavior away and promptly asks her out again.

The film's title alludes to Lemmon's practice of allowing his bosses to use his apartment for extramarital affairs. This sordid arrangement leaves him little more than a pimp, one time catching cold on a windy park bench while waiting for a superior to finish with a tryst. Lemmon gets a promotion, though, and grows impressed with himself. In this way, he shows a Six's connection to the low side of 3. They can grow vain, competitive and deceitful.

Three boss MacMurray is a hard, insensitive liar — dim, fraudulent and cagey all at once. His second-in-command, Ray Walston, is exactly the same way. Shirley MacLaine plays a role that is both sexist and yet accurately Niney. An “Elevator Girl” in the corporate building and a self-described “happy idiot,” MacLaine is portrayed as a passive-dependent slave to love. “Why can't I ever fall in love with anybody nice like you?” she asks Lemmon as she pines away for MacMurray. The latter won't leave his wife and gives mistress MacLaine \$100 for Christmas, prompting a suicide attempt that Lemmon loyally covers up.

This film shows a Six struggling between his stress and security points. The low side of 3 tempts Lemmon greatly but the high side of 9 is what he chooses at film's end. He recovers his integrity, quits his job and chooses love over crass ambition. Actually he's still ambitious but he also wants honor.

More Enneatype casting as Jack Lemmon is a Six with a 7 wing in real life. He played Sixes many, many times before broadening his range in the 1970s and '80s. The man Lemmon plays in *The China Syndrome* (1979) could be seen as an older version of the *Apartment* character. He's a loyal company man who nevertheless keeps his integrity. Michael Douglas plays an Eight and Jane Fonda is something of a Three in this latter (terrific) film. Wilford Brimley has a small but pivotal role as Lemmon's Nine assistant.

Broadcast News

This story centers on the personal lives of three people who work in a TV news station. William Hurt plays a privileged, lucky, vacant Nine, rather like Dan Quayle. Albert Brooks and Holly Hunter both play Sixes — he phobic and she counterphobic — and the contrast between their two styles is very well done.

Brooks is whiny, dependent, loyal and anxious. Hunter is tough, driven, combative and anxious. He is openly self-doubting and addled with failure. She channels her fears into hyperactive work, succeeding despite herself while trying to compensate for her wobbly personal life. She could be mistaken for an Eight or a One in some of the scenes, but the core of her aggression is fear and loyalty to the job. He fails at work, she fails at home.

The film itself is literate, intelligent, well-acted, yet somehow not really about anything. Brooks is a real-life Six and almost always plays them.

Career Girls

British director Mike Leigh's follow-up to *Secrets And Lies* is about two college roommates who re-meet years later to reminisce about old times. Katrin Cartlidge plays a sweet but eruptable Eight while Lynda Steadman is a phobic Six.

Steadman is seen in flashbacks as a twitchy asthmatic introvert, rebellious yet dependent, argumentative but frightened. In the present, she is still living with her mother, talking of an independence that she has yet to claim. Steadman has a high-pitched, childlike voice that is consistent with the way phobic Sixes can sound and act younger than their years. Both friends had parents who divorced when they were eight years old. While Eight Cartlidge says she stopped crying the day it happened, Steadman says, "I haven't stopped crying since."

Career Girls works well as a character study though not as a narrative. It pointedly relies on coincidence and unsuccessfully tries to rationalize the device within the logic of the story. Still, the film is amiable enough and the Six/Eight dynamic is very clear.

Class Action

Mary Elizabeth Mastrantonio is Gene Hackman's daughter in this nicely acted character study. They are rival lawyers representing opposite sides of an automaker's negligence suit. She's a yuppie-like counterphobic Six. Hackman's a flamboyant, politically radical Eight, so they are ideologically opposed as well.

Mastrantonio's character at first sounds like a One, but it soon becomes clear that her principles can be compromised by loyalty to the company, and she has a Threeish streak of ambition. She also has anxiety attacks, justice issues, and a certain nervous lovability. She's not quite her own person — watching her, you feel as if she's someone's daughter. This younger-than-their-years quality is very common with Sixes if their full adult power is still projected onto some outer authority. In this case it's the father; while loyal to her law firm, Mastrantonio is rebellious and counterphobic towards Hackman.

One of Hackman's legal assistants, Oneish Larry Fishburne, puts the daughter's dilemma beautifully when he says to her, "Your father *owns* you. If he stands up, you sit down. If he turns right, you turn left, even if you don't want to. Your biggest aspiration is to be the opposite of what he is. The problem is that you don't know what he is — that makes being *you* impossible!"

Later she tells Hackman, "I've spent my whole life being angry with you. It's been a constructive anger; I've gotten a lot done. You were my scapegoat. If anything ever went wrong I could blame you." This may not seem like a statement of dependency, but it is. In the end she recovers her own integrity and courage.

Gene Hackman is *extremely* good as a healthy Eight. His character goes from aggressive narcissism to unguarded tenderness by the film's end. In the process he learns to apologize, a useful thing for Eights.

The few scenes between Hackman and his wife are good, succinct examples of an Eight/One dynamic. She disapproves of his blustery defenses but loves his dedication to defending underdogs. He's afraid of her in the way John Wayne fears Katharine Hepburn in *Rooster Cogburn*. Hackman's a real-life counterphobic Six, by the way.

Colin Friels plays Mastrantonio's lover, another corporate Three. Mastrantonio's counterphobic Six has a 7 wing.

***Crimes And Misdemeanors, Hannah And Her Sisters,
Husbands And Wives***

However you feel about Woody Allen's movies, they are chock-full of Enneagram styles. Allen is a Six in real life and it's possible to look at his body of films as a Six endlessly repeating variations on the same neurotic themes; "repetition compulsion," this is called in the trade.

Allen knows just enough about his characters to show how they don't know themselves. The results are films that accurately capture neurotic predicaments and therefore Enneagram skews. The same deluded conditions exist from movie to movie — there's rarely any resolution or awakening. Once in a while, Allen's own Six character learns something, but he's forgotten it by the next film.

It's not accurate or fair to evaluate an artist's productions solely in the light of their personality style — two or three of Allen's films are quite masterful and transcend his usual limits. But nearly every Allen story has Sixes in it and his recurrent themes always track back down to a basic fear of life.

Among Allen's more Sixish elements and themes: ambivalence in relationships; loving the wrong person and getting rejected; loving the right person and not realizing it; being unable to make up one's mind; fear of success; getting away with appalling deeds; avoiding personal responsibility; trying to find security in a dangerous world; trying to find moral certainty in an empty, impersonal universe.

Crimes And Misdemeanors is Allen's play on Dostoyevski's novel *Crime And Punishment*. In the book, the main character Raskolnikov commits a murder to prove his superiority to the laws of man, but he's gradually undone by his own latent conscience. In this film, the consequences are darkly reversed. Ophthalmologist Martin Landau is involved in a murder that he gets away with completely.

He's a Six (5 wing), full of conscious conscience and philosophical angst about the deed. He projects his guilt and responsibility onto an outside authority and imagines God is watching his every move. His expectation is that a cosmic moral force will swoop down and smite him for his deed. He searches for the moral certainty of punishment, flirting with the possibility of getting caught for an action he knows was born out of cowardice.

Landau is security-minded, and the murder is motivated by the possible loss of his home and family. He's had an affair with an "emotionally hungry" Two (Anjelica Huston) and she's threatened to expose both the affair and some of Landau's financial improprieties. "This woman's going to destroy everything I've built. Is what she's doing to me just? Is this what I deserve? I will not be destroyed by this neurotic woman." Landau twists the situation in his own mind so that *he* becomes the victim. Maintaining security is the issue; note that he's actually not grieving Huston's personal demise. Her death relieves him of one set of consequences but then he fears new ones.

Instead, nothing happens. The murder gets blamed on another killer. Landau gradually goes back to his "protected world of wealth and privilege." After all his anxiety and crises of faith, in the end he sleeps fine.

Landau and Allen's Six character make an interesting contrast. Both are self-doubters, but Landau is successful (high side of 3) while Allen is a loser who continually shoots himself in either available foot. Allen's in dependent tension to a very Eightish Seven (Alan Alda), a warm, buffoonish TV producer who represents a shallow type of success that Allen's character both scorns and envies. Allen first gives power to Alda, and then is passive/aggressive and sabotaging. In the end, though, it's Allen who winds up self-defeated and bereft.

Jerry Orbach plays Landau's brother, an Eight upon whom Six Landau is dependent. Orbach is a hardened crook with soul-dead eyes and ties to organized crime that help him carry out the murder for his brother. Landau gives him that power but then later blames him for the deed anyway.

Anjelica Huston's histrionic Two is crisply well-observed. She's gone demanding and vengeful (low side of 8) and is emotionally blackmailing Landau in the name of love. As she crosses boundaries — threatening to come to his house and talk to his wife — she seems selfish, prideful and guilt-inducing.

Sam Waterston plays a One Rabbi, a voice of moral certainty who ironically has an eye disorder and is going blind. Another moral force in the film is a Five philosopher whom Allen's character is filming for a biography. His fate is ironic too. Mia Farrow rounds out the cast as a likely Three. This is probably Woody Allen's career best. However morally cynical it is, the film is excellent on every level.

Speaking of getting away with things, Michael Caine plays a successful married man who falls in love with his wife's sister and has a never-discovered affair in *Hannah And Her Sisters*. Caine's character fluctuates between Nine and Six, though he's mostly meant to be a Six. (During filming, Caine reportedly said to Allen, "Oh, I get it - I'm a 6 foot 2 you.")

Mia Farrow plays Hannah as a nice Two and Barbara Hershey is the sister, sort of a Nine (she's mainly a male fantasy). The other clear styles include Dianne Wiest as another sister, an insecure Six. Max Von Sydow plays a crabby elitist Four, an artist who mostly communicates through faultfinding monologues. He's a jealous intimate subtype, which makes him sound like a One but he isn't.

The chief reason to see *Hannah* is Allen's character progression. He plays his usual phobic role but the dilemma of Sixes is unusually distilled here. He's a hypochondriac who has a health crisis and a change in career. This leads to a self-doubting philosophical search for certainty which finally gives way to a kind of faith. "Why the hell don't I just stop searching for answers I'll never get and begin to enjoy life, since I'm going to die anyway?" he wonders. At the end he's calm, serene and congruent, like Woody Allen never is (high side of 9).

The rest of the film is a well-acted, if overpraised, soufflé. Kind of glib, kind of pleasant, just better than okay. Note that Caine's involvement with the two sisters is a metaphor for incest.

Husbands And Wives is Allen's next best movie, although it's nearly wrecked by constant, dizzying, hand-held camera work. Fortunately you can turn off a VCR and take breaks. It's worth seeing if only for the edgy, hilarious Judy Davis performance. She's a riot as a brittle, compulsive, counterphobic Six, a woman who alternates between modes of tactless self-absorption and crazed overcontrol. Woody Allen plays his usual Six character within the film and even *he* describes her as cerebral.

The story tracks two couples over several years as they variously divorce, reconcile, date others and crack apart. The humor ranges from rueful to bitter, as the characters swirl through a roundelay of attractions and repulsions. No one really knows themselves and each has insights into their own behavior that are never quite right.

Film director Sydney Pollack plays Davis's husband, Gabriel, and he's pretty much a Three. He rationalizes like a Seven sometimes, but he's mainly characterized by a confused absence of feeling. He's not quite hard, but rather emotionally undeveloped and function-oriented ("Whatever works is the deal"). Pollack's a real-life Six.

Davis gets involved with architect Michael (Liam Neeson), a brooding Four. Neeson's a romantic malcontent whose ex-wife told him he should have lived in another century. His heartfelt overtures are mostly wasted on the oblivious Davis. Later she describes to her therapist how she remained disassociated

during sex with Neeson: “My mind just gets racing with thoughts. I thought that Michael was a hedgehog and Gabe was a fox. I thought about all the people I know and which were hedgehogs and which were foxes.”

Neeson, in turn, is being chased by Allen’s wife Mia Farrow. Juliette Lewis is rather like Barbara Hershey in *Hannah*, a Niney, indefinite, seductive, younger woman. Allen is attracted to her and then “virtuously” resists temptation. Mariel Hemingway played a similar role in *Manhattan*, as a Nine teenager Allen falls for. This echoes Allen’s real-life romantic involvement with his own stepdaughter and reflects how a Six could romanticize Nineyness.

Dead Calm

Billy Zane, who plays Kate Winslet’s husband in *Titanic*, has knocked around for years in B-grade movies mainly playing Threes and Sixes. But he made a stunning debut in the grim, enthralling *Dead Calm*, an Australian film noir about a couple (Sam Neill and Nicole Kidman) with the worst luck in the world.

Out on a sailing vacation, recovering from the accidental death of their young daughter, the couple comes across a stranded ship and rescues its lone survivor (Zane). They too-slowly realize that he is a psychotic killer — a crazy counterphobic Six.

The movie shows how dangerous deeply unhealthy Sixes can be. Zane’s character is a “victimizing victim,” someone who projects his own hostility and then lashes out at the people he has projected onto. Enneagram students often struggle to distinguish Eights from unhealthy counterphobic Sixes because both can be destructively aggressive. One key difference is that unhealthy Sixes almost always see themselves as victims while Eights never do.

Sam Neill (*Jurassic Park*) is Fiveish as always. Nicole Kidman, who I suspect is a real-life Three and often plays them (see *To Die For* in “Threes”), is faintly Eightish in *Dead Calm*. She gives words like “plucky” and “resourceful” new meanings. This movie is not for sissies.

Hamlets

OK, lovers of paradox: our subject is Hamlet as portrayed in two films — Laurence Olivier’s 1948 version and the more recent Franco Zeffirelli film featuring Mel Gibson in the title role.

What’s paradoxical? In the two films, Hamlet is portrayed as *two different Enneagram styles*. Olivier plays him as a Four and Mel Gibson as a counterphobic Six. The same play, the same lines, but two totally different emotional cores.

This just happens to correspond with Don Riso’s and Helen Palmer’s respective assessments in their books, *Personality Types* and *The Enneagram*. Shakespeare scholars I’ve polled would support Riso and fault Mel Gibson for getting Hamlet wrong. A further wrinkle is that Olivier was a Four in real life while nervous, loyal family man Gibson is a counterphobic Six. Gibson plays Sixes very well; his character in the *Lethal Weapon* movies is a near psychotic rendition of the same energy he brings to Hamlet.

Hamlet, 1948. “There’s something in his soul on which his melancholy does brood.” The traditional interpretation of Hamlet is as “the melancholy Dane,” and Laurence Olivier plays him as moody, sullen and depressive.

This is Hamlet without the nerves — he lacks the basic terror that a Six would harbor. He's bitter and whiny, both tender-voiced and tragic-minded. His desire to slay the King (who killed his father) seems more a glum revenge for being abandoned than the issue of justice it would be for a Six. Olivier also adds a touch of vanity ("I am very proud ... ambitious"), making Hamlet a bit of a snob, afloat in an air of his own specialness.

Like *Wuthering Heights*, this black-and-white film is framed in brooding shadows and contains almost no humor. Hamlet as a Four is strangely more sympathetic than Hamlet as a Six. His dilemma is supported by the dark, romantic way the film is shot. Melancholy is made to be a tragic condition of existence rather than a function of personal neurosis. This aura of cosmic loss obscures the fact that, psychologically speaking, Hamlet is a Momma's Boy stalling at the gate of adulthood.

Hamlet, 1990. Literary critic George Steiner once wrote an essay titled, "Is Tragedy Really Possible in a Democratic Society?" In it he argued that tragedy in literature is only possible if a character lacks personal freedom and is then victimized by a higher ruling power. In a democracy, where people theoretically have free choice, it is much harder to make a character's destiny seem inevitable and thus out of their own hands.

I thought about this idea while watching Mel Gibson (really pretty good) play Hamlet as a counterphobic Six. Director Franco Zeffirelli gives this version a colorful, sumptuous look, without the moody tones of Laurence Olivier's 1948 film. Stripped of melancholy and portrayed with a core of fear, this Hamlet starts to seem far less justified in his actions. Instead of being afflicted by a larger condition of existence, he sounds more like a vindictive Six who is simply refusing his own power.

"His will is not his own." Indeed, Gibson's power spins away from him while he goes in agitated circles. He quite aggressively drives Ophelia crazy. He seethes with anger, mainly towards older men. His humor is flippant and antiauthoritarian. He is caught in the vow of loyalty to his murdered father, but it's still somehow beside the point. Even the famous "To Be or Not To Be" speech sounds like a wonderfully phrased excuse, as if Hamlet is talking himself out of the need to do something productive with his life.

The King as played by Alan Bates is unusually sympathetic, which makes Hamlet's vindictiveness towards him seem even more infantile. Zeffirelli tries to compensate a little by making Mel Gibson hunky, but in the end this Hamlet is far less comfortable to watch than Olivier's. His actions nevertheless make far more human sense coming from a Six than a Four. What's interesting, though, is that both this film and Olivier's version work.

There is another Hamlet on video that doesn't. Nicol Williamson played the role controversially in the 1960s as a One. He gives the character Oneish outrage over the king's slaying, which is fair enough. But then he holds the stance of righteous anger throughout the play. This gives Hamlet's actions and nonactions a moral dignity that doesn't square with the damage he does to everyone. Williamson's reading strains against the text, although his acting is technically flawless. The result is a performance that's interesting to watch yet hard to feel anything for.

Innerspace

Pleasant fantasy-comedy features Martin Short as a phobic hypochondriac. He works as a supermarket checker, is prone to panic attacks, and has recurrent nightmares of overcharging a customer with orange hair, who then takes out a gun and shoots him.

Short is accidentally thrust into danger when he is injected with the results of a miniaturization experiment. Military pilot Dennis Quaid is inside an experimental vehicle that has been shrunk to microscopic size and after the accident he is navigating around inside Short's body.

Quaid plays his usual persona, which is a Seven with an 8 wing, same as Jack Nicholson. His pilot is a rambunctious man of action, irresponsible, charming and wild. "When things are at their darkest, pal, it's a good man who can kick back and party."

Once injected, Quaid finds a way to communicate with Short and their interactions become a metaphor for the inner life of a Six. Quaid represents the instinctual, physically daring part of Short, which he gradually has to bring out during the story. With Quaid's coaching, Short changes from phobic to counterphobic and claims his own power to act decisively. By story's end, he's taking risks and really enjoying himself.

I've Heard The Mermaids Singing

Distaff Walter Mitty story follows a young aspiring photographer who keeps a video diary that we the audience see. She lands some temporary office work in an art gallery and punctuates her daily life with surreal daydreams of what she would do if she were brave. She's a meek Six (5 wing), played by Sheila McCarthy, and the film focuses mainly on her heroine worship of the gallery's curator (Paule Baillargeon), a glamorous, melancholy Four. The slight storyline tracks McCarthy's attraction and eventual disillusionment with the curator onto whom McCarthy has projected most of her own potential.

"I just loved how she talked and wanted her to teach me everything." McCarthy is first seen as socially graceless, not whiny, but nervous, gawky and young.

The curator, by contrast, is a skilled, poised fashion plate ("She was like a fairy tale"). She has a Four's appreciation of the art she sells and a 3 wing that lends administrative and public relations capacities. What she lacks, according to her, is true artistic talent. She asks McCarthy: "Do you know what it's like to want one thing all your life and know all your life that you'll never have it? A simple gift ... to make something beautiful is to be beautiful forever." At another point, when asked, "What do you want from life?" Baillargeon replies, "Universal respect, eternal youth, passion that never abates. I'd like to never get neurotic about growing old and some day make something breathtakingly beautiful that lasts forever and all time." (Nostalgia isn't what it used to be.)

When friends wish the curator well on her birthday, she asks, "Why do people insist on reminding me that I'm dying?" These sort of remarks are spoken with a quality of unreachable sadness and the heightened vanity in them is related to the curator's 3 wing.

McCarthy sets about trying to rescue the curator from her sadness, usually a mistaken thing to try with Fours. She also gives the curator her power; when Baillargeon unwittingly criticizes a few of McCarthy's photographs, the latter goes home and burns her own work. It's inevitable that McCarthy's heroine will disappoint her, and the film's one plot surprise hinges on the curator's 3 wing. When the moment arrives, McCarthy says, "But I believed you!" and lashes out violently. At film's end, some of McCarthy's power is being handed back to her through a small turn of events: Baillargeon comes to her house to apologize.

Several things are worthwhile about this film, but it's not all that good. McCarthy's character is made to be blandly likable as if inoffensiveness were a character strength. The film is coy and fey and

more enchanted with itself than it should be. Still, the Sixish heroine worship is well captured and Baillargeon is quite an instructive Four. Sixes and Fours often befriend or marry each other in real life.

Lonely Hearts

This is a sweet, quirky Australian character study not to be confused with an American film of the same name. Latter is an SCT (Stupid Creepy Thriller) featuring Eric Roberts as a con-man Three and Beverly D'Angelo as a dependent, addictive Six. It's not too bad for its Enneagram styles but pointless otherwise. The Australian film — a gentle comedy — is much better and does not tell the same story at all.

The movie opens with the first social gropings of an introverted piano tuner (Norman Kaye) stepping out after the death of his live-in mother. Seeking to live it up, he enrolls with a dating service and soon meets spinsterish Wendy Hughes. They date, fall in love, act in a play, break up and reconcile.

The story's main appeal is its characters. Kaye's a Nine (1 wing) who's breaking away from a dutiful low-profile life as a Good Son. He has a sense of fun, a few Bad Son habits (like shoplifting), and he routinely sabotages the wishes of his demanding Two sister. He has the sly, sleepy roguishness of a Walter Matthau.

Hughes, a normally beautiful actress, is scrubbed plain here. Kaye's sense of fun especially appeals to her shy, phobic Six character. She has a 5 wing and is shown to be timidly caught in a tense attempt to appease her elderly parents.

The family dynamic shown is one of several typical for phobic Sixes. Hughes's father is a domineering One with a 2 wing. He is bullying and overly protective, but a loving father from his point of view. He installs doubt and invites dependency with every remark, but he's convinced that the meek Hughes needs his guidance. The mother is a swarming Two who hysterically comments on everything that could go dangerously wrong in her daughter's life.

Hughes is, however, in her thirties and she has only just recently moved away from home. She's allowed her parents to keep her scared and self-doubting. She takes few chances and has trouble trusting people other than her mother and father. Early in the story she romanticizes them to Kaye and it's clear that she's loyal towards their oppression. She's afraid of the responsibility of taking steps on her own and instead hides dependently under their umbrella.

There's one telling scene where Hughes and Kaye bed down for the first time. She puts limits on the encounter and asks if they can avoid sex that first night. Kaye agrees but later, when they are drawn to each other, he gets carried away. Hughes leaps out of bed and flees as though running from attempted rape. She then refuses to see or speak to Kaye for weeks as she calms down her fears, builds a case against him and plans to avoid him for good.

All this might not be an overreaction, but Hughes is a virgin and *she never told Kaye*. As a Six she made the world more dangerous than it had to be and then fled the danger. Her lack of trust led to her concealing her inexperience which led to a worse but self-confirming result. She set herself up.

Of course, at film's end, she has to choose between Kaye and her parents. Of course, she plucks up her courage to live her own life. The way the film resolves is low-key and affectionate and a good example of a Six changing for the better. The director of the play that Kaye and Hughes act in is most likely a Seven with an 8 wing, though he sounds like a Two at first. Some Sevens do because both styles can be flamboyant and talk in grandiose ways.

Patti Rocks

I have a certain fondness for this comedy, but be warned that it's a scalding look at male/female relationships. The most controversial aspects of the script are the appalling, grotesque and pathetic monologues spoken by main character Chris Mulkey about women. He's an entranced Six with a strong 7 wing, and his bizarre observations are rooted in sexual dependency and irresponsibility. Some of the comedy is otherwise funny and Mulkey certainly gets what he deserves in the end.

The setup is that the married Mulkey has impregnated a woman he barely knows named Patti Rocks (Karen Landry). She lives some distance away, doesn't know that he's married, and Mulkey can't reach her by phone to talk her into having an abortion. He enlists friend John Jenkins, a One, to take a night drive in the middle of winter to help him clean up this extramarital mess.

Actually "help" is the wrong word. Mulkey wants Jenkins to talk to Patti *for him*. Mulkey is a whiny, dependent victim-of-himself who displaces responsibility onto anyone available. He moans, wheedles and pleads for Jenkins's help. When that doesn't work, he angrily guilt-trips him and keeps haranguing until Jenkins gives in. The pattern is repeated throughout the story whenever Mulkey tries to dance away from accountability.

As an anxious Six, Mulkey projects his power onto the sure-sounding Jenkins. The latter says no adamantly to each demand and gives Mulkey One-style lectures before giving in to the weaseling ("C'mon, please help me. You gotta. Please, I can't tell her. This is the last time!"). At one point, Mulkey even talks Jenkins into lending him his underwear.

Mulkey's most afraid of disappointing Landry, believing she will be angry to discover he's married. He needn't have worried; Landry has her own agenda and this fact forms the basis of Mulkey's emotionally brutal comeuppance.

Jenkins is first seen as snappish and perfectionistic, and then more relaxed and playful (a One's connection to 7). Somehow he relates to Mulkey's monologues, which is not a good sign. Later Jenkins shows a little melancholy (connection to 4) during a scene when he tells Landry, "Somewhere down the line something went wrong and you spend the whole rest of your life trying to figure it out."

Send Me No Flowers

Before there was Woody Allen there was ... Rock Hudson. It was quite surprising to come across Hudson's old comedies and discover that his ongoing screen character was that of a phobic Six. *Send Me No Flowers* is a frothy little yarn. It may not be the best of Hudson's movies but it's an especially good showcase for his dour, fussy, anxious persona. He has a different look and manner than Woody Allen, of course, but that's part of the joke. Hudson was a big, capable-looking man in contrast to his character's comic cowardice. If you listen closely to both actors, though, you'll hear the same Sixish tendency: chronic anxious anticipation.

In *Send Me No Flowers*, Hudson plays a flaming hypochondriac, so the negative anticipation is about his health. The first hour of the movie is actually quite funny as it details Hudson's downward drive towards the goal of finding something wrong with himself. He starts over breakfast complaining to cheery wife Doris Day about a pain in his chest. When she dismisses it as probable indigestion, he starts in: "You can just sit there and laugh about it but men my age are dropping dead." "I'm not a hypochondriac. Someday when I'm lying in a hospital in my bed of pain you'll change your tune!" "I'd better cancel that

lunch date the way I'm feeling." When Day asserts that he could probably risk a cup of tea, he muses: "Well, I don't suppose a cup of *weak* tea would be so bad ..."

By the time Hudson makes it to the doctor, he's in a fever of anxiety and suspiciously disbelieves the doctor's diagnosis of indigestion:

Hudson: "But what about this pain? You mean I can just live a normal life?"
 Doctor (writing): "You can just take one of those pills I gave you, right now if you want."
 Hudson: "Right now! You make it sound so urgent! Is that my chart?"
 Doctor: "Yes."
 Hudson: "Aren't you doing an awful lot of writing for indigestion?"

Hudson then focuses his anxieties on the results of a recent cardiogram, still being processed by another doctor ("He's certainly been ... studying it for quite a while"). This drives him to eavesdrop on a phone conversation his doctor has about a terminal patient, and Hudson mistakenly decides it's him ("Finally my hypochondria has paid off").

After the news of his supposed doom sinks in, Hudson sets about planning for his own death. He shows a behavior change very typical for Sixes facing tangible crisis — he gets calm. He makes secret funeral arrangements with mortuary director Paul Lynde (an effeminate male Two). With friend Tony Randall he begins to scout for a new husband for Day to succeed Hudson after his death ("I want a man who can afford to give Judy the things I went into debt for!"). He rejects a number of candidates ("Married to that cornball? Impossible! Why I'd ... I'd live first!") before the plot gets increasingly silly.

Clint Walker emerges as a rival for Day's affections and he's a Three. The other characters' styles are not so clear. Doris Day seems somewhere in the Three/Two range. In her other films she tended to play Ones. Tony Randall is too busy reacting to Hudson's circumstances to have his own style, but he's a One in real life.

See if you can count the number of times Hudson, as a Six, finds some dark possibility in each new situation or idea. The pattern is present in nearly everything he says.

What About Bob?

"A multiphobic personality with acute separation anxiety and a strong need for family." That's how psychiatrist Richard Dreyfuss describes his client-from-hell, Bob, a phobic Six played by Bill Murray.

The story is simple. Frightened, helpless-acting patient follows his shrink on vacation and won't let him alone. The movie takes the dependent tendency within a phobic Six and magnifies the trait to comic proportions. Murray romanticizes Dreyfuss's power and authority while he flatters and cajoles his way into the latter's life.

Dreyfuss — a vain, preening Three — loudly resents Bob's invasion of his life and boundaries, but the clever screenplay reframes his reactions as unreasonable. Most of Dreyfuss's complaints are absolutely justified, but he's so unsympathetic that we don't care.

Basically, Bob is a stalker. It's a tribute to Bill Murray's comic skills that we don't really think about the hostility hidden within Bob's dependency. Lots of horror movies have been made from this exact same material. "Human Crazy Glue" is what Dreyfuss calls Bob, and this story has some similarity to *Fatal Attraction* and *Unlawful Entry*, two SCTs that feature maliciously dependent Twos.

That aside, the movie is pleasantly funny. Dreyfuss, the egotistical Three, has just written a self-help book and has a lot riding on its success. He's status-seeking, competitive and patronising. His glib therapeutic prescriptions to Bob are met with fawning idolatry and Dreyfuss's vanity hooks on Bob's adoration. He has a 4 wing and is less people-oriented than a Three with a 2 wing. He also shows a touch of envy.

Note that Dreyfuss has high expectations of his children; that they learn well and behave. Three parents can sometimes expect model children that reflect well on the parent's *image* as a good father or mother. Murray's Bob, of course, has great rapport with Dreyfuss's children precisely because he's a giant four-year-old himself.

Julie Hagerty plays Dreyfuss's Nine wife. She's a ditsy, good-natured minimizer. The more Dreyfuss objects to Bob, the more she misses the point. This, of course, serves the plot, but it's done in a very Niney way. Hagerty is a real-life Nine and always plays them.

This is one of those uncommon comedies that successfully sustains its tone. When you know Bill Murray's a Six, the film gets funnier and your kids will like it anyway.

Other Movie Sixes

Dan Ackroyd, *Sneakers*; Alan Alda, *A New Life*; Victor Bannerjee, *A Passage To India*; Ian Bannen, *The Offence*; Ellen Barkin, *The Big Easy*; Kathy Bates, *Used People (counterphobic)*; Warren Beatty, *Ishtar*; Humphrey Bogart, *The Caine Mutiny, Treasure Of The Sierra Madre (counterphobic)*; Lorraine Bracco, *Medicine Man (counterphobic)*; Albert Brooks, *Defending Your Life, Lost In America, Modern Romance*; Nicolas Cage, *Honeymoon In Vegas*; Jill Clayburgh, *Starting Over*; Michael Cole, *Nickel Mountain*; Karen Colston, *Sweetie*;

Billy Crystal, *City Slickers*; Keir Dullea, *David And Lisa*; Mia Farrow, *Alice*; Jane Fonda, *On Golden Pond (counterphobic), Julia (counterphobic)*; Teri Garr, *Tootsie*; Philip Baker Hall (as Richard Nixon), *Secret Honor*; Julie Harris, *The Christmas Wife, The Haunting*; Dustin Hoffman, *Family Business, Straw Dogs, Tootsie (counterphobic)*; Anjelica Huston, *The Grifters (counterphobic)*; Timothy Hutton, *The Temp*; Ivar Kants, *The Mad Plumber (counterphobic)*; Diane Keaton, *Annie Hall, most any film*; Ben Kingsley, *Pascali's Island*;

Don Knotts, *No Time For Sargeants, The Shakiest Gun In The West*; Bert Lahr (The Cowardly Lion), *The Wizard Of Oz*; Christine Lahti, *The Fear Inside*; Jack Lemmon, *That's Life*; Mark Linn-Baker, *My Favorite Year*; Peter MacNicol, *Heat*; Karl Malden, *Nuts*; Marsha Mason, *Chapter Two*; Mary Tyler Moore, *Just Between Friends*; Rob Morrow ("Joel"), *Northern Exposure*; Audie Murphy, *The Red Badge Of Courage*; Sam Neill, *The Picnic*; Paul Newman, *The Verdict*; Richard Nixon, *Millhouse: A White Comedy*;

Anthony Perkins, *Psycho*; Michelle Pfeiffer, *Frankie And Johnny (counterphobic)*; Gena Rowlands, *A Woman Under The Influence*; Mercedes Ruehl, *Lost in Yonkers*; Meg Ryan, *When A Man Loves A Woman, When Harry Met Sally*; Martin Short, *Three Fugitives*; Maggie Smith, *The Lonely Passion Of Judith Hearne*; Sissy Spacek, *Carrie*; James Spader, *Bad Influence*; Meryl Streep, *Silkwood*; the robot "Threepo," *Star Wars*; Uma Thurman, *Mad Dog And Glory*;

Janine Turner ("Maggie") *Northern Exposure (counterphobic)*; John Turturro, *Barton Fink, Men Of Respect*; Gwen Welles ("Sophie"), *Eating*; Jack Weston, *The Four Seasons*; Frank Whalley, *Career*

Opportunities; Gene Wilder, *The Producers*; Robin Williams, *Seize The Day*; Nicol Williamson (as Sherlock Holmes), *The Seven Percent Solution*; Henry Winkler, *Night Shift (counterphobic)*.

Fine Distinctions

Six With a 5 Wing

Sixes with a 5 wing are generally introverted and somewhat intellectual. When healthy, they often have many realms of interest as well as surprising competencies and skills. May have an original and idiosyncratic point of view. Can be bookish; some are interested in history or feel rooted in the past or related to a long tradition. Also good at predicting the future. May test potential friends for a long time but once you're in, you're in — a friend for life.

When more entranced, they may project a willed remoteness. Have a “tip of the iceberg” quality — they show little but you sense hidden dimensions, intensity and activity. Tension between needing to be seen and withdrawing for protection. Might act arrogant or cryptic or cynical when afraid.

When phobic, can be diplomatic and say things without saying them. Entranced counterphobics are either cool and loners or argumentative, tending towards violence. Can brood over injustices to them, entertain conspiracy theories, spend time alone building cases. Paranoia in private. May like secretive behind-the-scenes group activity. Sneaky vengeance, passive/aggressive toward others, self-attacking and self-destructive at home.

Real-Life Sixes With a 5 Wing: Jason Alexander, Andrew Grove, Gene Hackman, Ed Harris, J. Edgar Hoover, Tommy Lee Jones, J. Krishnamurti, Spike Lee, Steve McQueen, Bob Newhart, Richard Nixon, Chuck Norris, Lee Harvey Oswald, Anthony Perkins, Robert Redford, Janet Reno, Steven Seagal, Kristin Scott-Thomas, James Spader, Ben Stiller, Linda Tripp, Brian Wilson.

Movie Sixes With a 5 Wing: Humphrey Bogart, *Treasure Of The Sierra Madre*; François Cluzet, *L'Enfer (The Hell)*; Keir Dullea, *David And Lisa*; Gene Hackman, *I Never Sang For My Father*; Philip Baker Hall, *Secret Honor*; Julie Harris, *The Christmas Wife, The Haunting*; Dustin Hoffman, *Straw Dogs*; Wendy Hughes, *Lonely Hearts*; Ben Kingsley, *Pascali's Island*; Martin Landau, *Crimes And Misdemeanors*; Sheila McCarthy, *I've Heard The Mermaids Singing*; Sam Neill, *The Piano*; Anthony Perkins, *Psycho*; Michelle Pfeiffer, *Frankie And Johnny*; James Spader, *Bad Influence*; John Turturro, *Barton Fink*; Brian Wilson, *I Just Wasn't Made For These Times*; Henry Winkler, *Night Shift*.

Six With a 7 Wing

Sixes with a 7 wing are generally outgoing and may appear more overtly nervous. More plainly want to be liked and will pursue others in contrast to 5 wing who pulls in. Can be charming, sociable, ingratiating. Have a faster tempo, stronger connection to 3. Often self-preservation subtypes, characterized by a personal warmth. Can have a cheerful, forward-looking drive and be disarmingly funny. Self-effacing, gracious and curious.

When more entranced, may be self-contradicting and seem as if they want two things at once. Sometimes test others overtly, drive you crazy with mixed messages. It may be hard to follow what they're saying. When threatened, one defense is to become impossible to please. When counterphobic, they tend to be accusative. Some get caught up in big plans that they hope will result in material security.

Also can be insecure, irritable, petty, irrational, chaotic. Subject to mood swings, inferiority complexes, runaway fears. May have hair-trigger flare-ups of paranoia. Falsely accuse others and then seem not to realize it. Other times they plead to be taken care of. Sometimes defensively conservative in their lifestyle. Some struggle with appetite.

Real-Life Sixes With a 7 Wing: Kim Basinger, George Bush, Rodney Dangerfield, Judy Davis, Ellen DeGeneres, Julie Delpy, Sally Field, Carrie Fisher, Mel Gibson, Diane Keaton, Janet Leigh, Jack Lemmon, Richard Lewis, Marilyn Monroe, Mary Tyler Moore, Michael Moore, Rosie Perez, Sydney Pollack, Richard Pryor, Paul Reiser, Julia Roberts, Meg Ryan, Susan Sarandon, Carly Simon, Suzanne Somers, Jon Stewart, Patrick Swayze, Sean Young, Vladimir Zhirinovskiy.

Movie Sixes With a 7 Wing: Woody Allen, *most any film*; Victor Bannerjee, *A Passage To India*; Billy Crystal, *City Slickers*; Judy Davis, *Husbands And Wives*; Teri Garr, *Tootsie*; Mel Gibson, *Lethal Weapon*, *Conspiracy Theory*; Diane Keaton, *Annie Hall*; Jack Lemmon, *The Apartment*; Steve Martin, *Parenthood*; Mary Elizabeth Mastrantonio, *Class Action*; Michael Moore, *The Big One*, *Roger & Me*; Chris Mulkey, *Patti Rocks*; Bill Murray, *What About Bob?*; Sydney Pollack, *Tootsie*; Meg Ryan, *When Harry Met Sally*; Susan Sarandon, *Safe Passage*; Martin Short, *Innerspace*; Meryl Streep, *Postcards From The Edge*; Janine Turner, *Northern Exposure*.

Connecting Points (Stress and Security)

Six's Connection to 3

Healthy connection to 3 brings Sixes self-confidence, productivity and skillfulness. Often supports the will and focus to follow through on what they start. More able and willing to make decisions, leadership capacities can emerge. Emphasis on excellence — what Sixes do, they often do well. Can be proud of their achievements, self-affirming. Also, many have good organizational and administrative talents that are related to this connection. Highly capable, though not always confident.

When more entranced, Sixes may descend into 3-like phoniness. Start projecting an image, wanting to be liked. Can go hard-hearted, charming, wear a mask to cover their anxiety. Some conceal their sense of deviance by attacking others who are different.

Can have disassociated ambition and become compulsively competitive. More conscience than an unhealthy 3 but still may be mean, calculating, vengeful. Want to best others and feel superior but hide these motives to appear likable. Could stab you in the back, while feeling like *they* were the victim. Compensatory hyperactivity — they go in circles and do too much when under stress. Reach a point of exhaustion, then drop into a stupor (low side of 9).

Movie Sixes who demonstrate this connection: Judy Davis, *Husbands And Wives*; Colin Firth, *Apartment Zero*; Mel Gibson, *Ransom*; Philip Baker Hall, *Secret Honor*; Dustin Hoffman, *Tootsie*; Anjelica Huston, *The Grifters*; Ben Kingsley, *Pascali's Island*; Martin Landau, *Crimes And Misdemeanors*; Jack Lemmon, *The Apartment*; Mary Elizabeth Mastrantonio, *Class Action*; Anthony Perkins, *Psycho*; Susan Sarandon, *Safe Passage*; James Spader, *Bad Influence*; Meryl Streep, *Postcards From The Edge*; Billy Zane, *Dead Calm*.

Six's Connection to 9

Healthy connection brings a calming, faithful, spiritual sense that helps a Six to trust life. They may begin to feel a part of the larger order of existence, in touch with the Big Flow. Helps them to develop a safer image of the universe and find their place in it. Begin to experience faith, not as a concept but in their bodies. Connection also contributes to an “internal reference,” where the Six searches for their own true feelings about matters instead of relying on outside authorities. Trust themselves, grow more neutral and centered. Can humanly understand others who would ordinarily seem threatening. The Six starts to see through their own projections.

When more entranced, a Six may go numb, spaced-out, and lazy like an unhealthy 9. It's an escape chute from anxiety, a haze to shield against danger. May avoid responsibility, stick their head in the sand, procrastinate. Fractured, chaotic thinking. Go in circles; a 9 does this to avoid focused action whereas a Six wants to avoid independent action that may provoke attack. Can get habit-bound, rut-prone, cautious and stuck. Merge dependently with their environment, more passive with authority. Noncommittal or ambivalent in relationships.

Movie Sixes who demonstrate this connection: Woody Allen, *Crimes And Misdemeanors*; *Hannah And Her Sisters*; Alan Arkin, *The In-Laws*; Albert Brooks, *Broadcast News*; Mel Gibson, *Hamlet*; Julie Harris, *The Haunting*; Dustin Hoffman, *Straw Dogs*; Wendy Hughes, *Lonely Hearts*; Jack Lemmon, *The Apartment*; Sheila McCarthy, *I've Heard The Mermaids Singing*; Chris Mulkey, *Patti Rocks*; Audie Murphy, *The Red Badge Of Courage*; Michelle Pfeiffer, *Frankie And Johnny*; Gena Rowlands, *A Woman Under The Influence*; John Turturro, *Barton Fink*; Brian Wilson, *I Just Wasn't Made For These Times*.

Subtype Themes

Self-Preservation

Self-preservation Sixes often display a personal warmth that is meant to defang the potential hostility of others. If they sense aggression or disapproval in the environment, they may counterphobically zero in on it. Use humor, charm, self-deprecation to make friends out of possible enemies. Can flatter like Twos, play themselves down, work to maintain other people's affection. Act vulnerable, invite rescue. Ingratiating, but more nervously dependent than other Six subtypes. Also less in touch with their own hostility.

Their home environment is sometimes important. May feel like their house is a fortress against the outside world's dangers. Worry about their ability to survive; have scary “worst-that-can-happen” fantasies. A good movie example is Bill Murray in *What about Bob?*. Also: Woody Allen, *Crimes And Misdemeanors*, *most any film*; *The Cowardly Lion*, *The Wizard Of Oz*; Teri Garr, *Tootsie*; Diane Keaton, *Annie Hall*; Chris Mulkey, *Patti Rocks*; Brian Wilson, *I Just Wasn't Made For These Times*.

Intimate

Sixes with this subtype tend to act strong or seductive when insecure. They are much more likely to be counterphobic, especially the men. May seem like Eights, take risks, talk tough. Act powerful and in control at the times when they feel most frightened. Worry about looking weak, having their fears show. May act arrogant but aren't really. Some study martial arts or seek a way of life that makes them strong.

Beauty is another focus; trying to seem attractive so as to contain fear, get approval, and distract others. May consciously hide behind a seductive mask. Unlike Threes, Sixes know they are hiding. Can act cool and patrician or be flirty. Some have a focus on aesthetics. This subtype often has a stronger connection to the vanity of 3.

Movie examples include: Humphrey Bogart, *Treasure Of The Sierra Madre*; François Cluzet, *L'Enfer (The Hell)*; Mel Gibson, *Ransom*; Philip Baker Hall (as Richard Nixon), *Secret Honor*; Anjelica Huston, *The Grifters*; Mary Elizabeth Mastrantonio, *Class Action*; Nick Nolte, *The Prince Of Tides*; Janine Turner, *Northern Exposure*; Sigourney Weaver, *Death And The Maiden*; Billy Zane, *Dead Calm*.

In *Batman Returns*, Michelle Pfeiffer turns from a meek phobic Six into a feisty counterphobic Six. When phobic, she is a social subtype. Her alter ego, the counterphobic Catwoman, is an intimate subtype.

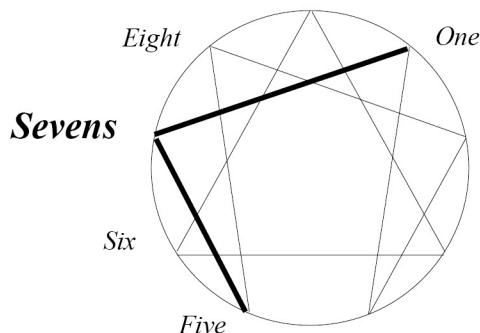
Social

Social Sixes tend to be dutiful and especially dependent upon authority. More often phobic than counterphobic. Often dedicated to a cause. When acting alone they will still refer to others in their mind for safety and agreement. May want to see your opinion first before they will offer their own. Could change their mind to agree with you. Often align with a group or a cause and will follow the rules loyally, trying to please the boss. “Company men.” Focus on a social or work context and try to be ideal within it. Could persecute others in the name of their group’s ideals.

May imagine they can't live without the group's support: “If I don’t play by the rules I’ll be out on the street selling pencils.” Later there’s inevitable disillusionment. Then Six starts grumbling that they are not appreciated. Could go passive/aggressive, resent a boss they had romanticized. Connection to 9 is stronger with this subtype.

Movie examples include: Alan Arkin, *The In-Laws*; Wendy Hughes, *Lonely Hearts*; Ben Kingsley, *Pascali's Island*; Martin Landau, *Crimes And Misdemeanors*; Jack Lemmon, *The Apartment*; Michelle Pfeiffer, *Batman Returns*; Sheila McCarthy, *I've Heard The Mermaids Singing*; Martin Short, *Innerspace*.

Sevens



People who look for multiple choices and positive futures. May be well-rounded, affirming and generous or narcissistic, escapist and insatiable.

Famous Real-Life Sevens

Paul Allen, Comedian Steve Allen, Comedian Tim Allen, Director Robert Altman, Desi Arnaz, Richard Avedon, Robert Ballard, Honoré Balzac, Humorist Dave Barry, Jack Benny, Chuck Berry, Jeff Bezos, Jacqueline Bisset, Sonny Bono, Comedienne Elayne Boosler, Musical comedian Victor Borge, Football's Terry Bradshaw, Kenneth Branagh, Richard Branson, Jimmy Buffett, George W. Bush, Michael Caine, Mythologist Joseph Campbell, Pierre Cardin,

Jackie Chan, Chevy Chase, Maurice Chevalier, George Clooney, Buffalo Bill Cody, Stephen Colbert, Joan Collins, Director Francis Ford Coppola, Filmmaker Roger Corman, Katie Couric, Singer David Crosby, e.e. cummings, Tony Curtis, Roger Daltry, Leonardo DaVinci, Gérard Depardieu, Diderot, QVC President Barry Diller, Hugh Downs, Michael Eisner, Douglas Fairbanks Jr., Federico Fellini, Sarah Ferguson,

Physicist Richard Feynman, Errol Flynn, Peter Fonda, Malcolm Forbes, Bob Fosse, Matthew Fox, Michael J. Fox, Author Robert Fulghum, Clark Gable, Ava Gardner, Carlos Casteneda's Don Genaro, John Gielgud, Dizzy Gillespie, Newt Gingrich, Hermann Goering, Goethe, Ruth Gordon, Cary Grant, Andre Gregory, George Hamilton,

Tom Hanks, Richard Harris, Goldie Hawn, Actress Marilu Henner, Abbie Hoffman, Pianist Vladimir Horowitz, Ron Howard, Lauren Hutton, Steve Irwin, Gerald Jampolsky, Derek Jarman, Thomas Jefferson, Steve Jobs, Magic Johnson, Architect Phillip Johnson, Dallas Cowboys owner Jerry Jones, King Juan Carlos of Spain, Michael Keaton, John F. Kennedy, Ken Kesey, Comedian Alan King, Don King, Larry King, Comedian Robert Klein,

Jude Law, Timothy Leary, Tommy Lee, Puppeteer Shari Lewis, Artist Roy Lichtenstein, Loretta Lynn, Football's John Madden, Director Louis Malle, Singer Meat Loaf, Author Henry Miller, Yves

Montand, Dudley Moore, Jeanne Moreau, Robert Morley, Olivia Munn, Eddie Murphy, Jack Nicholson, Leslie Nielsen,

Donald O'Connor, Peter O'Toole, Luciano Pavarotti, Author Joseph Chilton Pearce, Regis Philbin, Bronson Pinchot, Brad Pitt, George Plimpton, Vincent Price, Dennis Quaid, Anthony Quinn, Ram Dass, Ron Reagan Jr., Basketball Coach Pat Reilly, Lee Remick, Tim Rice, Filmmaker/Nazi propagandist Leni Riefenstahl, Jason Robards, Novelist Tom Robbins, Ginger Rogers, Linda Ronstadt,

Interviewer Charlie Rose, David Lee Roth, Economist Louis Rukeyser, Rosalind Russell, Babe Ruth, Susan Saint James, Susan Sarandon, Steven Seagal, Director Martin Scorsese, Weatherman Willard Scott, Martin Short, Self-help author Bernie Siegel, Sissy Spacek, Steven Spielberg, Mickey Spillane,

Howard Stern, Robert Louis Stevenson, Rick Steves, Barbra Streisand, Henry David Thoreau, Lily Tomlin, Tanya Tucker, Janine Turner, Lana Turner, Peter Ustinov, Dick Van Dyke, Vince Vaughn, Voltaire, Kurt Vonnegut, Eli Wallach, Andrew Weil, Rolling Stone's Jann Wenner, Betty White, Robin Williams, Robert Anton Wilson, the Duke of Windsor, Jonathan Winters, Author Tom Wolfe, James Woods, Poet William Wordsworth, Franco Zeffirelli, Catherine Zeta-Jones.

Introduction

Seven is the last style in the emotional trio that responds fearfully to life. Whereas Fives withdraw, and Sixes become self-doubting or suspicious, Sevens manage their fears in a much different way. People with this style tend to suppress and escape their fears by willfully focusing on the positive and imagining future plans, options and possibilities. Sevens are natural “reframers”— they look on the bright side of things, make lemonade out of lemons, and keep happily active. The defensive point of this is to avoid inner pain and be harder to hit as a moving target.

Healthy Sevens are often considered “renaissance“ people and can be highly accomplished in many disparate realms of interest. Awakened people with this style are usually adventurous and multi-talented, with an authentic zest for living. Childlike but not childish, Sevens are great receivers. Most have a stimulating, positive outlook and can enthusiastically appreciate life's gifts, even the little ones. Many possess an endearing blend of charm and curiosity; they can be creative, outgoing, generous to friends, and progressively interested in new horizons. Sevens are usually highly resilient and bounce back well from loss and calamity.

At their healthiest, people with this style tend to look for long-range fulfillments and deeper satisfactions. To this end, they are able to accept the realistic necessity for both pain and commitment in their lives. The acceptance of life's painful dimension gives a Seven more depth and consequently enhances their joy. Many report that their willingness to make appropriate commitments gives their life an overall structure within which they can still find variety.

When more entranced, people with this style are prone to escapism, trying to avoid the pain in themselves and others. Commitment can become mistaken for confinement in the Seven's mind. They may control and sublimate their fears by running away into appetites. These can be for food, drugs, ideas, activity, people, new experiences, etc. Entranced Sevens eat life but don't digest it. They search out the new, trying to maintain a high by flavoring reality with their imaginations and fantasies of what will be. They can be dilettantish, impulsive, undisciplined, impersonal, glib, narcissistic and acquisitive. Sevens may entertain many interests, but indiscriminately. When defensive, their knowledge is extensive but not deep, rather like a jack-of-all-trades.

Many entranced Sevens have problems with completion. The word "execution" sounds less like it means finishing what you start and more like a form of death. They tend to be strong on initiating action and weaker on follow-through. When defensive, they adopt what's called an "as if frame," where the Seven makes up positive fantasies about the future and pretends they are reality. "It's as if this wonderful adventure I'm planning is already happening."

Difficult present situations are sometimes avoided this way. A Seven can fantasize so much about a problem that they almost begin to believe they have solved it in reality. This eliminates the need to put themselves on the line, to struggle, to risk failure or have their actions judged. Most entranced Sevens have fears about their adequacy and tend to compare themselves with others. A Seven can feel inferior to someone they admire and then defensively act superior towards someone else to even the balance.

When Sevens are deeply entranced, the line between reality and fantasy loosens drastically. They often grow obsessed with grandiose visions and inflate themselves narcissistically. Very unhealthy Sevens may completely refuse responsibility and resist all realistic constraints on their behavior. They could act wild, impatient, chaotic, delusional, explosive. Tendencies toward addictions and manic-depressive cycles become quite strong. Appetites can't be permanently satisfied so the Seven plunges headlong into hedonism, seeking more to consume. Anyone who gets in the way of a manic Seven will be knocked down; all promises to others are broken. When unhealthy, Sevens call legal forces down on themselves. The "world" has to restrain the antisocial behavior born from a Seven's inner cravings.

Sevens In The Movies

Popular commercial moviemaking is largely an escapist, that is to say Sevenish, medium. A huge number of film performers and many excellent directors have been Sevens. Much film comedy is generated by or around Sevens.

Movie Sevens often handle problems with wit and display grace under pressure. They show the audience how to take their own difficulties less seriously. Some Seven protagonists are capable, witty and debonair; other are little boys or girls acting out our fantasies. Even Sevens who refuse to accept adult responsibility are presented in an appealing light. Often they are disapproved of by unreasonable Ones, so the story is slanted in the Seven's favor. Female movie Sevens are often lively, inspiring characters who teach others how to enjoy life.

There are not many Seven villains; they are mostly antisocial maniacs driven by appetite. Some appear in tragic downfall stories about alcoholics or manic-depressives, but the portraits are still sympathetic.

Sevens can be found in the movies as jaunty lovers, adventurers, pirates, scoundrels, marginally criminal rogues, gourmands, male and female Casanovas, dreamers, drifters, con-men, wild men, lively Aunts, idealistic schoolteachers, drunkards, gluttons, visionaries, irresponsible parents and spouses, dance-away lovers and, in supporting roles, as the cheerful hedonistic friend of the stuffy hero.

Movie Reviews

Auntie Mames

There are many stories of lively eccentric Aunt figures who are Sevens. This sampling begins with 1958's *Auntie Mame*.

“Life is a banquet but most poor suckers are starving to death!” This gluttonous metaphor is Auntie Mame’s credo and she lives it every moment she can. Based on a memoir by Patrick Dennis, this film is adapted from a stage play that celebrated his aunt’s eccentric vivacity.

What plot there is spins on how Mame (Rosalind Russell) upsets the Oneish mores and manners of those around her. Since these social conventions are extremely dated, the clash is only mildly amusing. Mame’s Sevenness, though, stands out quite clearly. She writes a book called, “Live! Live! Live!” and is thoroughly disapproved of by a fussy, judgmental One banker (Fred Clark). He’s Patrick’s legal guardian and fights against Mame’s corrupting influence (“I’m going to turn this kid into a decent God-fearing citizen if I have to break every bone in his body!”).

Mame’s a hyperactive extrovert — gregarious, grandiose, charming, fascinated by everything. It’s interesting to see how the film presents her as a model of joyous vitality and love-of-living in stuffy upper-class 1958. Decades later she seems kind of tiresome. “You have given me a new interest!” she says rather often. Life is one glorious banquet after another. Without meaning to, the film portrays the sameness that results when a Seven seeks constant excitement and newness.

The portrait isn’t entirely one-dimensional. Mame does have feelings and, while struggling through the Depression, she sinks into pain and defeat at times. She’s a self-preservation subtype and certainly cares about the people in her sphere.

In the end she’s unchanged, though, having taken Patrick’s son under her wing. “I’m going to open doors, doors you never dreamed existed,” she tells a nine-year-old boy, “Oh, what times we’ll have, what vistas we’ll see ... !” If you are not a Seven, you may want to lie down for a nap about this time. As a movie, *Auntie Mame* is talky and stagey but it presents an instructive portrait of the style.

Mame's sister Vera also seems like a Seven and Hermione Gingold plays a befuddled Nine. Mame has a 6 wing.

Watching *Auntie Mame* you suddenly realize that it’s been remade several times under different titles. Ruth Gordon played the character in 1971’s *Harold And Maude*, the black comedy cult-favorite. This film’s style is Sevenish and Maude, while robust and vivacious, is also distinctly impersonal as she seeks out new experiences.

Maude has a counterphobic 6 wing. She has a background as a political activist and is still a crusading antiauthoritarian. She steals cars, replants public street trees and enjoys outwitting the police. She “liberates” people from their attachments (“How the world still dearly loves a cage“), and is a blithe rationalizer (“Consistency is not a human trait”). Her suicide at the age of eighty — opting for death rather than a poor quality of life — seems at once courageous and escapist.

Harold (Bud Cort) is a Nine, although his habit of staging elaborate fake suicides at first seems Fourish. Harold's not a romantic, though; he’s passive/aggressively punishing his Two mother for her self-absorption. Pretending to be dead is an apt metaphor for unhealthy Nineyness. Harold’s military

uncle is a Six. Naturally there's a dour One repressive Minister who's directly opposed to Maude's Sevenish high spirits.

A less romantic Auntie Mame figure is Sylvie, played by Christine Lahti in 1987's *Housekeeping*. She's the eccentric itinerant aunt of orphans Lucille and Ruthie (Andrea Burchill and Sara Walker). After their mother commits suicide, Sylvie is called to live with the girls and be their surrogate parent.

Trouble is, Lahti's a flaming Seven and especially flighty (intimate subtype). She's so unsuited for adult responsibility that the girls begin "feeling like we were the parent and Sylvie was the child." They act that way too, especially Lucille, a budding One who gradually builds a firm judgmental stance (reaction formation) against Lahti. "I don't have to help the way I am," she says haughtily, "I'm not like Sylvie!"

This dynamic is very clear and well-drawn; you watch it grow from inception. Lucille intuitively knows that her adventurous, distractible aunt is only a peer. When the girls play hookey from school you can see them longing for Lahti to scold them and set limits. Instead their aunt tries to talk them into further truancy. Lucille eventually seizes responsibility and sets to work "improving" herself to compensate for the unstable circumstances. The house fills up with cans and newspapers, the yard gets overgrown, and, as Lucille says, Sylvie "just wanders away."

This is less objectionable to Ruthie, an introverted bookish Nine, who finds her lively aunt stimulating. It's not unusual for a Nine to take energy from being around a Seven — we just saw it in *Harold And Maude*. Ruthie's a future novelist and likes to narrate her adventures with Lahti — "Sylvie had no awareness of time; for her hours and minutes were the names of trains. We were waiting for the 10:52 ..."

There's a nice scene where we also see the Seven tendency to rationalize. Lahti "borrows" a rowboat so that she and Ruthie can visit a distant forest. The boat's owner chases them from the shore and Ruthie says to Lahti:

"That man is yelling at us."

"Oh, I know," Lahti says, breezily dismissive. "He always does that. If he thinks someone is watching he just carries on more. It's pitiful — he could have a heart attack someday."

Ruthie says, "It must be his boat."

"Either that or he's some kind of lunatic," Lahti replies. "I'm certainly not going back to find out!" She starts whistling as she rows faster.

Eventually Lahti calls down the forces of Oneness on herself. These are personified by church ladies, a policeman and various legal threats. Lahti panics and herself gets Oneish for a spell. She tries to act properly and cleans up the house. But in the end she resolves the dilemma in a very Sevenish way.

Hugh Hefner: Once Upon A Time, Star 80

"A quite remarkable adventure" is how *Playboy* magazine publisher Hugh Hefner describes his rather preposterous life. "A lot of things in my life have seemed like fantasy," he adds, putting it mildly. This unusually sympathetic biography follows Hefner's story from his repressive Midwest upbringing through his swinging sybaritic decades to his later phase as a mellow, older family man crowding seventy.

It's quite easy to see Hefner's libertine Seven lifestyle as a reaction to the Oneishness in his background and within himself. His religious Midwestern mother is almost certainly a One and the family

is descended from Pilgrims. The social forces that Hefner opposed and provoked are all represented by Ones in this film. William F. Buckley, fundamentalist ministers and feminist Susan Brownmiller all weigh in with objections. The men are distressed that *Playboy* is pornographic and Brownmiller emphasizes the magazine's objectification of women, a charge that Hefner truly does not comprehend.

Hefner himself has a strong One streak (connecting point); it's mainly obvious in his rebuttals to critics and party poopers. He spouts ideas from the "Playboy Philosophy," a rambling manifesto that is both sincerely ethical and crazily warped. The film's cloying narration describes Hefner's life as a "quest for personal freedom and to liberate others from the past." This sort of logic reflects a Seven gone to 1. Hefner certainly has a point or two — sex ought to be less fraught with man-made rules, and moralistic repression is no answer — but his Oneness also seems a defensive reply to the world's wet blankets. Even Hefner wonders whether he might somehow "be coming full circle back to the values of my parents."

As a Seven, he's pretty flagrant. He sorts for beginnings and possibilities, acknowledges a lifelong problem with commitment and is an interested appreciator of each new day. As a child, he "turned to fantasies early, to escape into what I felt was a better world." As an adult he escaped his business woes by flying around the world in his jet. "*Playboy* is about the play and pleasure of life," he intones.

Hefner has a 6 wing that is somewhat counterphobic (his battles with authority), but also helps him be a loyal friend. He reveals, for instance, a genuine, touching anguish for the people he's lost in his life. Though he's an Intimate subtype, he has a large circle of acquaintances that he pals around with, typical of a Self-preservation subtype.

He also displays the kind of willed naiveté and deliberately positive outlook that Sevens have such a knack for. He calls a stroke he had his "stroke of luck," and talks only in terms of what he learned from the medical crisis. Hefner's good-hearted and, all in all, a hard guy to dislike (though he should never again sing in public).

The catch is appetite. Hefner is a sexualizing Seven, an orientation that arises out of problems with the mother. Usually the Seven child feels undernurtured and that sense of lack is converted into a kind of inner hunger. This can lead to addictive behavior, and in Hefner's case the addiction has been to erotic pleasure. The son's sense of distance from the mother later translates into an objectification of women and they become the source of sustenance for a possibly bottomless hunger. Since people generally resent what they are addicted to, the women tend to be worshiped and degraded by turns.

Of course, there are centuries of social tradition that support men turning women into sex objects but what Hefner has done with his magazine is also particular to the psychology of Sevens. As with the life of Casanova, another famous Seven, Hefner's story is about sexual gluttony.

Remember that Sevens, when defensive, tend to rationalize and offer illogical logic that bats away consequence. Thus according to *Playboy*, being libertine is "sexually enlightened," satisfying endless appetites is called "freedom," and treating women as objects is reframed as "respectful admiration." The demeaning dark side of what Hefner has done is precisely what he deletes. At one moment he muses, "Can I honestly say that during all those years of adventure, which I regarded as a celebration of my life ... can I honestly say that someone wasn't hurt by what I did?" He pauses and you wait for him to connect, but he stops with, "I don't know."

For a harsher examination of the self-referential world Hefner created, you need to turn to another Seven. Choreographer/director Bob Fosse was quite successful on the stage before he turned to making films. He only made a few, but they were mostly splendid, notable for being both entertaining and dark-

edged. *Cabaret* won awards and Fosse's autobiographical *All That Jazz* is quite a good, searing portrait of an addictive Seven with an 8 wing. Roy Scheider plays Fosse as lovable and honest but hopelessly hooked on drugs, booze and sex.

Fosse, the man, died eight years later essentially from the lifestyle he so unsparingly showed in *All That Jazz*. A clause in his will left \$25,000 to a group of his friends to "have one on me" and go out together for a big expensive dinner party.

With these credentials, the director made his last film, the tragic, little-seen *Star 80*, about the short life of *Playboy* centerfold Dorothy Stratten. Stratten haunts the Hefner biography partly because Hefner can't make any connection between the culture of his magazine and Stratten's murder. But Fosse sees it plain, and draws a line from Stratten's sleazy, ambitious husband directly to Hefner.

Eric Roberts (a great performance) plays the unstable husband who plucked Stratten (Mariel Hemingway) from a Dairy Queen and pushed and groomed her for centerfold stardom. As he succeeded, he lost her to Hefner's larger, more professional machine and the wider world of opportunity. Unable to let his "creation" go, he instead shot her and himself to death.

Roberts is playing a crazy, driven Three. He's star-struck, vain, competitive, and narcissistically hostile. Hemingway's Stratten is a sweet, confused Nine with almost no point of view who allows herself to be molded. As Roberts grows increasingly dangerous, she minimizes and explains away his behavior. She also gets swept up in a world of image reflecting a Nine's connection to 3.

Cliff Robertson is ironically cast in a brief role as Hefner. It's ironic because Robertson is a real-life One and in the movies he has mostly played Ones. He makes a good Seven here (real-life connecting point) though he gives the role a Oneish aura. The film shows Hefner disparaging Stratten's husband ("He has the personality of a pimp") without the slightest inkling of their similarities. The *Playboy* machine puts a genteel sheen on the same mindset that Roberts expresses nakedly.

Star 80 is something of a horror movie, with Roberts as the monster, but it's darkly compelling and smart as almost a direct rebuttal to the Hefner hagiography.

Lilies Of The Field

Timeless, charming story about a nomadic Seven, Sidney Poitier, traveling through the New Mexico desert. Low on cash he turns in at a nunnery hoping to find some quick work. There he encounters a group of German nuns led by Lilia Skala, a One.

Skala's what used to be called an "old battle axe." Tough, stubborn and determined, she has seen a vision of a new chapel in the desert. She decides that Poitier has been sent by God to build the chapel but he just doesn't seem to know it.

A good Seven, Poitier has other plans — Big Plans. He's cheerfully narcissistic about the grand future that he's traveling towards. The trouble in the present is that Skala won't pay him for his handiwork and he can't quite travel on without the money. Gradually it develops that the nuns, who barely speak English, are flat broke and stranded themselves. Poitier's Sevenish tag line, "But I'm just passing through!" sounds more and more feeble as he realizes the situation. For all his bravado, he's a kindhearted man with an active conscience (6 wing).

Skala sucks him into building the chapel by degrees. She maintains her rock-hard certainty that Poitier is heaven-sent and he gradually wilts before her will. The nun also has a 9 wing and is extremely impersonal. This gets to Poitier because he wants to at least be thanked for his contribution since no one

will pay him. Skala sees no reason to thank a mere instrument of God and instead remains insulting and oblivious.

Within the Enneagram, Sevens have a mixed connection to One and Poitier shows it. At one point he becomes obsessed with building “his” chapel. This quality of fixation on an Absolute Idea is related, for a Seven, to the low side of 1. On the high side, Poitier shows great dedication and discipline that is also Oneish in flavor.

Skala also shows a little of the One’s tension towards Seven as she resists Poitier’s charm and playfulness. She manages to let her hair down once or twice as when he teaches the nuns to sing some rousing black spirituals. Again you see the Seven bent towards cheerful escapism directly opposed by Oneish tendencies towards serious, rule-bound commitment. By story’s end, Skala and Poitier both reach a kind of middle ground, growing toward each other in small but significant ways.

This film looked like it would be sentimental and preachily Christian, but it’s neither. The disarming, graceful comedy flows directly from the lead characters’ Enneagram styles.

The Lost Weekend

Unusual for its day, this 1945 film deals frankly with the horrors of alcoholism. It centers on the struggles of a failed writer (Ray Milland) who is also an unhealthy Seven with an 8 wing. Though occasionally melodramatic, the film is psychologically astute and nicely communicates Milland's addictive desperation. While alcoholism carries its own syndrome, the addiction can also be seen here as a metaphor for Sevenish appetite.

We first see Milland packing for a trip to the country with his One brother (Phillip Terry). The trip is designed to help Milland escape city temptations but he has been without a drink for ten days and is already feeling it. He begins to stall, arguing with Terry and his Twoish rescuer girlfriend (Jane Wyman), eventually persuading them to leave him alone for an hour. The moment they are gone, Milland searches the house for hidden bottles of liquor and then heads out to a bar.

After a few drinks, he talks about alcohol to the bartender, “It shrinks my liver, doesn’t it? It pickles my kidneys, yes. But what does it do to my mind? It tosses the sandbags overboard so the balloon can soar. Suddenly I’m above the ordinary, I’m competent, supremely competent. I’m walking a tightrope over Niagara Falls. I’m one of the great ones!”

Consistent with unhealthy Sevenness, Milland has a history of incompletes. He *nearly* graduated from college and his big problem as a writer is that he can't finish anything. He's easily discouraged and prone to escapist rationalizing in the face of frustration. The low side of the 8 wing can be seen in Milland's angry blaming quality. He is variously rude, touchy, aggressive and hasty.

Milland is also self-critical and compares himself to others (connection to 1). Here he describes what happened after a couple of his stories didn’t sell: “I started a third and a fourth. Only by then somebody began to look over my shoulder and whisper, in a thin clear voice, like the east wind, like a string on a violin, ‘Don Burnam, he’s not good enough, not that way ... how about a couple of drinks?’”

“So I had a couple. Suddenly I could see the whole thing: the tragic sweep of my great novel, beautifully proportioned. But before I could really grab it and throw it down on paper the drinks would wear off and everything would be gone like a mirage.”

“I’d sit in front of the typewriter trying to squeeze out one page that was halfway decent and that guy would pop up again — the other Don Burnam.”

Mermaids

Winona Ryder plays Charlotte Flax, Cher's Four daughter in this mother/daughter character study. Cher plays a Seven, and the film presents another good contrast between the two styles. As a teenage Four, Ryder's Charlotte is the soul of romantic misery, fixated on a Ninety local boy who is the gardener at a nearby convent.

Charlotte never knew her father but she thinks about him often, displacing feelings onto his myth (introjection again). She has a bit of a martyr complex and longs for an ideal purity to her life and motives: "I do so want to be good and virtuous." To this end she makes plans to become a nun even though she is Jewish. After meeting a real nun she says, "I desperately wanted to ask her what color her bra was and if she had pure thoughts every second of the day." At one point, Charlotte registers at a pregnancy clinic under the name "Joan Ark." Later in the story she takes up fasting.

The core of her behavior is a Four's longing in the face of abandonment, but Charlotte also shows the Four connection to 1. Her mother is a selfish, escapist Seven and though Cher tries to make the character memorably comic, Ryder's character has to compensate for feeling neglected. She will say, "Oh, Mrs. Flax is a really great mother," and then long to live someone else's life. Her romantic preoccupations keep her cushioned from Mom's abuse and Dad's absence.

Cher's Mrs. Flax is a Seven with an 8 wing. Her whole life is a pattern of flight, beginning with running away from home ("If you hate a place, you can get in your car and poof! you're gone!"). To Bob Hoskins, with whom she gets tentatively involved: "I'm never growing old." "But time catches up to you, what can you do?" he asks. "Keep moving," is the reply. Mrs. Flax is meant to be a comically lovable Movie Mother, but she is actually an aggressively undependable Seven — depersonalizing, selfish and glib.

The film soft-pedals Cher's neglect of her children but it's constant. She rationalizes, minimizes responsibility, and deflects criticism with sarcasm ("Oh, now we're going to play, 'Who's the Worst Mother in the World!'"). Her tone towards the children is often impatient and she mostly implies that they are too much trouble: "You're a kid and until you grow up, we're going to live *my* life *my* way!"

She's also a spectacular hypocrite. After her daughter has run away and returned, Mrs. Flax lectures, "Running away doesn't solve anything. I'm a grown-up. I don't run away. I just move on!"

My Dinner With Andre

When I first saw this film in a theater, perhaps a fifth of the audience walked out when they realized it was about a dinner conversation. Those who stayed laughed long and loud as the film is well acted, thought-provoking and joltingly funny.

Like *sex, lies and videotape*, *My Dinner With Andre* is somehow *about* Enneagram styles — neurotic skews and what's beyond them. The utterly alien world views of friends Wally (Wallace Shawn) and Andre (Andre Gregory) are contrasted at a reunion dinner that Wally attends mainly out of politeness.

The first part of the evening is dominated by Andre's rambling, fantastical account of a recent nervous breakdown and spiritual crisis. Andre's an intellectual Seven and he tells his tale with big, imaginative leaps that freely associate unrelated events. He's also a name-dropper and displays an implicit air of smug superiority towards Wally.

Andre has a 6 wing. At times he's full of guilty self-doubt and his initial story is about seeking answers from outside sources. Here and there his story sounds faintly paranoid. He's also angrily self-

critical and has been seeking salvation through a Big Idea. Both of these are related to a Seven's connection to 1.

There's a spoof of artistic and New Age thinking in Andre's logic, but what's especially funny is watching Nine Wally lose his battle to stay politely disengaged while Andre painfully unravels. He tries to humor Andre, but is struck by the latter's anguish and sincere attempt to comprehend his condition. Also, Andre is making more sense than he first seems to be, touching nerves that Wally tries to keep asleep.

Turning point comes when Wally blurts: "I don't really know what you're talking about! — I mean, I *know* what you're talking about, I just don't know what you're talking about!"

Wally then bursts out with a monologue on *his* philosophy of living. In contrast to Andre's kaleidoscopic style, Wally is studiously mundane. He's a self-preservation Nine and his defensive emphasis is on simple pleasures, maintaining routines and avoiding thorny questions. He's a minimizer: "Do you want to know my actual response to all this? I'm just trying to survive." Wally starts talking about his willed sense of purpose, the pleasure he takes in running errands and checking items off a daily list. If he wakes in the morning and "a roach hasn't died in my coffee cup during the night, I just feel incredible happiness."

About this time, Wally starts to unravel too as his defenses sound more arbitrary and absurd. Both friends keep unpeeling as Wally becomes more heartfelt and Andre less patronizing.

The conversation takes a new turn, as they talk less of their defenses and more about what an authentic life might be like. Andre wonders how he "could cut out all the noise, quit performing and start to listen to what's inside of me." Wally ruefully admits that he feels "adequate to *do* but not just to *be* a human being."

It's difficult to explain what finally happens in this film. The conversation keeps broadening and then dropping to new depths, and it's amazing how much ground is opened. When Wally and Andre finally go quiet, it's gently stunning. The friends and the viewer are left hovering above the tender, mysterious void that is beyond masks, defenses and illusions. Andre is far more sober and contained while Wally has come thoroughly awake to himself. The film is essentially the story of an epiphany.

The Night Of The Iguana

Excellent film of Tennessee Williams's play. Comedy-drama concerns an alcoholic defrocked Seven minister (Richard Burton), well out of luck and stranded at a seedy Mexican beach resort. How he got there has a lot to do with being a dissolute Seven with a 6 wing. He's sort of a screw-up, someone who pulls trouble down upon his own head. This is mostly driven by Sevenish appetite; Burton was bounced out of the priesthood for seducing women and drinking. Now a tour guide ("Tours of God's world by a man of God"), he courts disaster by staying drunk, leeching after underage girls and infuriating a nasty, intolerant One passenger (the One/Seven tension again).

The latter gets Burton fired and the tour eventually clears out without him. He goes deeper into escapist alcoholic patterns, desperately, if cheerfully, flailing out of control. Part of what is highlighted is how an escapist Seven will not self-contain. It's everyone else's problem. One character eventually ties Burton up in a hammock and won't let him out till he's sober. This is a good metaphor for what Sevens sometimes force others to do — restrain them because they will not restrain themselves. Notice too how

Burton goes quiet and contained when finally sober (connection to 5). Once his addiction is broken by outside forces, he returns to himself.

Ava Gardner also plays a Seven but with an 8 wing (her real-life style). She's lusty, aggressive and expansive. Deborah Kerr plays an eccentric, pious Two with a 1 wing ("What is important is that one is never alone"). She is very similar to Joan Cusack in *Men Don't Leave* (see "Twos"). Burton was an Eight in real life so he's playing his wing.

Nothing In Common

Seriocomic study of a young, successful advertising executive, a Seven, very well played by Tom Hanks. The film charts his struggle with emotional responsibility as he copes with the divorce of his aging parents.

Mom (Eva Marie Saint) is an oblivious Nine waking up to how angry she has been while married. Hanks's real trouble, though, is with his ailing father, a grumpy, volatile Eight played by Jackie Gleason.

"Do you have any idea how much money I'm being paid to stay this immature?" Hanks asks a girlfriend to whom he cannot commit. He starts the story glib, cocky and juvenile. A boy-man, Puer Eternis. He is shown to be highly creative in his work and his abilities are clearly based on the fun-loving, imaginative Seven style of thinking.

As the movie progresses, Hanks has to deal with acute frustration and his own angry responses (he shows flashes of an 8 wing). As he copes with his father's medical needs and those of a difficult Eight advertising client, he goes through a rite of passage and believably begins to grow up. The film starts with a synthetic TV sitcom quality but turns into something funny and somewhat touching.

Gleason is good as the father although the character is quite unpleasantly selfish. He does convey the fears and frustrations of aging, especially as they affect an Eight (7 wing). Sela Ward plays a corporate Three, the client's daughter with whom Hanks gets involved. She's crisp, efficient and hollow, but nice underneath. Hector Elizondo is Hanks's good-guy boss and he's a Nine. Eva Marie Saint is a Nine in real life. Jackie Gleason was probably an Eight. Tom Hanks is a real-life Seven with an 8 wing and often plays them.

The Summer House

The Summer House is a rich character-driven comedy featuring Jeanne Moreau as a lascivious Auntie Mame, visiting a sleepy English suburb to see her girlhood friend (Julie Walters). Walters, a One, is anxiously supervising the pending marriage of her withdrawn Fiveish daughter (Lena Headey) to the twit next door.

The groom's mother (Joan Plowright) is an apparently doddering Nine with a 1 wing. She talks to her dog, forgets what she's doing and has a vacant dislocated quality. Underneath, however, Plowright is shrewd and canny. After she and Moreau get (delightfully) drunk, they both agree that Plowright's son is a fool and that the marriage should not take place. This sets the stage for Moreau's disruption of the ceremony with a wedding gift that is both shocking and logical.

Headey, who, in fact, longs to be a nun, approaches her wedding like a trip to the gallows and is preoccupied with flashbacks of a recent exciting trip to Egypt. Headey is so passive and absent that when someone wonders if she might be anemic, Moreau replies, "I think she is a little low-key for anemia."

Moreau, by contrast, greets the morning with, "Can you believe our luck? Another day!" She breezes into each scene, knocking everyone off balance, calm in the center of little storms she is constantly creating. "Sometimes," she confesses to Headey, "I hear myself and I think, 'No, Lily, you won't say *that*.' But it's irresistible and so I do."

Moreau's also full of crackpot philosophical asides: "I like to go to confession," she says to Walters, "straight after I've been to the hairdresser. Makes me feel so complete, body and soul." "I'm not sure you've got the right idea, Lily," Walters replies dubiously.

One Walters is occasionally disapproving of Moreau ("I've forgotten how exhausting she can be") but enjoys her fun-loving nature and in it finds permission to be improper. Still, Walters is dead set on the wedding, focused only on propriety and procedure, oblivious to her daughter's resistance.

Tucker - A Man And His Dream

Jeff Bridges is good in a role that glorifies Sevenness. He plays a dreamer-in-denial automaker who tries to compete with the large auto companies by building a well-designed, unusually safe new car in 1940s America.

He fails. Based on a true story, the film downplays the fact that the real Tucker was squashed like an ant and died in jail for his efforts. Instead, the movie's tone is celebratory, cheering on a little guy with big dreams. Director Francis Ford Coppola is a Seven (8 wing) and *Tucker* failed big at the box office, so there's some irony afoot here.

Bridges is shown as cheerfully ignoring everyone's advice against mass-producing a new kind of car. He has a Vision. This film shows a Seven fixated on the low side of 1, growing obsessed with a Big Idea. "What's the difference if we build 50 cars or 50 million? It's the *idea* that counts!" he says. Again, rationalizing is a defense for Sevens. Each time Bridges meets discouragement, he makes even bigger plans to suppress his own fears. He maintains a relentless enthusiasm, keeping a big frozen smile on his face (he practices in the mirror). When Bridges gets especially frustrated he throws tantrums and yells a lot. This also has a connection to 1 - Sevens can get critical and enraged when opposed. The yelling also reflects an 8 wing.

Bridges gets monotonous and shallow after a while, but that's the point about narcissism. Note too how impersonal he can be in the service of the dream. He neglects his kids, because he can't quite snap out of the obsessive trance that he's in.

Martin Landau again plays a cautious, pessimistic Six (5 wing). He's Bridges's loyal, skeptical accountant who is endlessly sorting for what can go wrong. Someone has to.

Dean Stockwell has a standout cameo as Five billionaire Howard Hughes. He's disassociated and weird, showing the abstract aura of a Five with a 4 wing. Joan Allen plays Tucker's wife as a breezy Seven.

Other Movie Sevens

June Allyson, *Little Women*; Alan Arkin, *Joshua Then And Now*; Richard Attenborough, *Jurassic Park*; Anne Bancroft, *84 Charing Cross Road*; Ian Bannen (grandfather), *Damage*; Alan Bates, *Duet For One*, *Women In Love*; Jacqueline Bisset, *Wild Orchid*; Joseph Bologna, *Chapter Two*, *My Favorite Year*; Klaus Maria Brandauer, *Mephisto*; Beau Bridges, *Heart Like A Wheel*;

Michael Caine, *Alfie*; Julie Christie, *Darling*; Francis Ford Coppola, *Hearts Of Darkness*; John Corbett ("Chris"), *Northern Exposure*; Russell Crow, *Proof*; Robert Culp, *Bob, Carol, Ted And Alice*; Kirk Douglas, *Lonely Are The Brave*; Melvyn Douglas, *Ninotchka*; Richard Dreyfuss, *Once Around*; Robert Duvall, *Lonesome Dove*; Anthony Edwards, *Mr. North*; Andy Griffith, *A Face In The Crowd*;

Audrey Hepburn, *Breakfast At Tiffany's*; Dennis Hopper, *Flashback, most any film*; Bob Hoskins, *The Long Good Friday*; Tom Hulce, *Parenthood*; William Hurt, *Altered States*; Tommy Lee Jones, *Nate And Hayes*; Michael Keaton, *Beetlejuice, Clean And Sober, Gung Ho, Mr. Mom, Night Shift*; Val Kilmer, *Real Genius*; Alan King, *Memories Of Me*; Bruno Kirby, *City Slickers*; Kevin Kline, *Chaplin*;

Burt Lancaster, *Atlantic City, Local Hero*; Jack Lemmon, *Bell, Book And Candle*; Hal Linden, *A New Life*; Viveca Lindfors, *The Sure Thing*; John Mahoney, *Barton Fink*; Matthew Modine, *Full Metal Jacket*; Zero Mostel, *The Producers*; Willie Nelson, *Songwriter*; Paul Newman, *Blaze, Butch Cassidy And The Sundance Kid, The Hustler*; Jack Nicholson, *Easy Rider, Heartburn, The Witches Of Eastwick*; Peter O'Toole, *My Favorite Year*;

Al Pacino, *Frankie And Johnny*; Earl Pastko ("Satan"), *Highway 61*; William Petersen, *Hard Promises*; Brad Pitt, *A River Runs Through It*; Robert Preston, *Finnegan Begin Again, The Music Man, Semi-Tough, Victor/Victoria*; Dennis Quaid, *The Big Easy, The Right Stuff, most any film*; Robert Redford, *Little Fauss And Big Halsey*; Jason Robards, *The Christ-mas Wife, The Night They Raided Minsky's*;

Susan Sarandon, *Bull Durham, Light Sleeper, White Palace*; Robert Townsend, *The Mighty Quinn*; Robert Urich, *Ice Pirates*; Dick Van Dyke, *Mary Poppins*; Jon Voight, *Conrack, Midnight Cowboy*; Fred Ward, *Henry And June*; Billy Dee Williams, *The Empire Strikes Back*; Robin Williams, *Concert Film, Good Morning, Vietnam, Toys*; James Woods, *Joshua Then And Now*; Ed Wynn, *Mary Poppins*.

Fine Distinctions

Seven With a 6 Wing

Healthy Sevens with a 6 wing are responsible, faithful, lovable, nervous and funny. They are generally more oriented to relationship and want to be accepted by other people. Can be steady, more willing to stick with commitments; the 6 wing brings a longer sense of time. Usually funny or enjoy a good laugh — an amazing number of comedians are Sevens with a 6 wing. More openly vulnerable, have an unguarded, tender sweetness. Some have trouble expressing anger even when they are justified. May evade or finesse authority but still aware of it like a 6. Canny and practical, they look for the deals and the loopholes.

When more entranced, may have surprise episodes of sensitivity and insecurity. Their feelings can be easily hurt sometimes. Sensitive especially to comparisons. May avoid putting themselves to the test. Grow dependent and addicted to other people, afraid to be alone, suspicious and skittish. Can feel guilt easily, may project their conscience onto others and then act irresponsibly. Make themselves shallow, fall in and out of love easily. Sometimes breezily betray others by running away. Can be reckless, unstable, and self-destructive.

When Sevens have a counterphobic 6 wing their idealism can motivate a sincere desire for social reform. May work hard for a cause. Can be antiauthority, passive/aggressive, flippant, defiant. Some report hating to be told what to do. Clashes with Ones likely. May call down trouble on themselves. Complain about the status quo. The realm of hippie rebellion.

Real-Life Sevens With a 6 Wing: Dave Barry, Jacqueline Bisset, Kenneth Branagh, Richard Branson, Jimmy Buffett, Joseph Campbell, Jackie Chan, Chevy Chase, David Crosby, Hugh Downs, Sarah Ferguson, Peter Fonda (counterphobic), John Gielgud, Goldie Hawn, Marilu Henner, Magic Johnson, Ken Kesey, Matt Lauer, Timothy Leary (counterphobic), Loretta Lynn, Eddie Murphy, Brad Pitt, Jerry Rubin (counterphobic), Rosalind Russell, Martin Short, Steven Spielberg, Lily Tomlin, Robin Williams, Jonathan Winters, Tom Wolfe, William Wordsworth.

Movie Sevens With a 6 Wing: Richard Burton, *The Night Of The Iguana* (counterphobic); Russell Crowe, *Proof*; Ruth Gordon, *Harold And Maude* (counterphobic); Andre Gregory, *My Dinner With Andre*; Hugh Hefner, *Hugh Hefner: Once Upon A Time*; Audrey Hepburn, *Breakfast At Tiffany's*; Tom Hulce, *Parenthood*; Christine Lahti, *Housekeeping*; Jeanne Moreau, *The Summer House*; Sidney Poitier, *Lilies Of The Field*; Rosalind Russell, *Auntie Mame*; John Shea, *Missing* (counterphobic); Dick Van Dyke, *Mary Poppins*; Jon Voight, *Midnight Cowboy*; Robin Williams, *Mrs. Doubtfire*.

Seven With an 8 Wing

When healthy, Sevens with an 8 wing are often generous, gregarious and expansive. Tend to be exceptionally loyal to their friends, especially when social subtype. Leap aggressively to the defense of those they care for. Might seem loud or boisterous although some are urbane and witty. Enjoy social celebrations, storytelling, jokes, food and travel. Generally have a strong self-confidence for worldly matters and getting what they want. Talent for making something out of nothing - entrepreneurial. Usually share what they have when healthy, want everyone to enjoy their sense of bounty and wide range of interests.

When more entranced, they may be demanding, displaying a selfish impatience and a self-justifying narcissism. May want what they want right now. Aggressive, hasty drive to acquire money and material options and recognition. Can demand that the people in their lives say only what the Seven wants to hear — sugarcoated truth. Lash out angrily if reality doesn't meet their expectations; sometimes vengeful. Often perfectionistic as parents (low side of 1). Moralize to others and then are themselves irresponsible. Amnesia for promises made in an expansive moment. Particular difficulty with sexual fidelity.

Real-Life Sevens With an 8 Wing: Victor Borge, Chuck Berry, Michael Caine, George Clooney, Joan Collins, Francis Ford Coppola, Tony Curtis, Barry Diller, Michael Eisner, Clark Gable, Ava Gardner, Dizzy Gillespie, Newt Gingrich, Cary Grant, Tom Hanks, Richard Harris, Steve Jobs, Alan King, Larry King, Robert Klein, Henry Miller, Jack Nicholson, Anthony Quinn, Leni Riefenstahl, Louis Rukeyser, Barbra Streisand, Peter Ustinov, Jann Wenner, James Woods.

Movie Sevens With an 8 Wing: Klaus Maria Brandauer, *Mephisto*; Jeff Bridges, *Tucker*; Michael Caine, *Alfie*; Cher, *Mermaids*; Vincent D' Onofrio, *The Whole Wide World*; Robert Downey, Jr, *Two Girls And A Guy*; Richard Dreyfuss, *Once Around*; Ava Gardner, *The Night Of The Iguana*; Andy Griffith, *A Face In The Crowd*; Tom Hanks, *Nothing In Common*; Bob Hoskins, *The Long Good Friday*; Samuel L. Jackson, *Eve's Bayou*; Michael Keaton, *Clean And Sober*; Ray Liotta, *Goodfellas*;

Ray Milland, *The Lost Weekend*; Paul Newman, *Blaze*; Jack Nicholson, *Batman*; Leni Riefenstahl, *The Wonderful, Horrible Life Of Leni Riefenstahl*; Roy Scheider, *All That Jazz*.

Connecting Points (Stress and Security)

Seven's Connection to 1

Healthy side of this connection brings self-discipline, follow-through, and a certain idealism. There may be a principled persistence and sober critical faculties that help the Seven to get things done. Good at balanced evaluation; they're appreciative and sort for the positive but they're nobody's fool. Ethics can be important. Want to improve things, search for "win/win" solutions to problems. Start to take life seriously enough to do things well, finish what they start. The connection to 1 generally helps Sevens become more objective and committed in ways they are comfortable with.

When more entranced, their discipline degenerates into a confining web of limits. Seven project their 1 streak and begin to react to the stuffy, pointless rules of others. May confuse discipline with repression, build a trap that they need to escape from, blame it all on you. Critical and dogmatic, can harbor perfectionistic ideals of what others should do. Start to think in black and white; can go obsessive about detail.

The other neurotic manifestation is when Sevens latch on to a Big Idea. This is an abiding principle or future possibility that the Seven is sure will resolve their present discomfort. Can grow quite deluded and obsessed. Eyes fix so completely on a future possibility that they excuse themselves from the consequences of present actions.

Movie Sevens who demonstrate this connection: Jeff Bridges, *Tucker*; Francis Ford Coppola, *Hearts Of Darkness*; Robert Duvall, *Lonesome Dove*; Andre Gregory, *My Dinner With Andre*; Andy Griffith, *A Face In The Crowd*; Hugh Hefner, *Hugh Hefner: Once Upon A Time*; Dennis Hopper, *Flashback*; Tom Hulce, *Parenthood*; Michael Keaton, *Clean And Sober*; Christine Lahti, *Housekeeping*; Ray Milland, *The Lost Weekend*; Sidney Poitier, *Lilies Of The Field*; Leni Riefenstahl, *The Wonderful, Horrible Life Of Leni Riefenstahl*; Jon Voight, *Conrack*; Robin Williams, *Mrs. Doubtfire*.

Seven's Connection to 5

Healthy connection to 5 helps a Seven take time to contemplate and internalize their experience. Often brings sobriety, perspective, and the power to digest the experiences they have "eaten." Helps Sevens slow down, calm down, detach, see the Big Picture. May also be more willing to accept their pain and chew through it. Develop a respect for inner turmoil and deeper emotional processes that can take time. May embark on a search for philosophical wisdom. Find more depth, learn how to be alone. Some Sevens have an almost aesthetic distaste for excess that is related to this connection.

When more entranced, connection to 5 supports escapism, stinginess, and depressive tendencies. Unhealthy Sevens will check themselves out of difficult situations, withdrawing into their mind like a 5. Depersonalize - may detach from other people with frightening speed. They then move on to the attractive and new. Addiction to information, ideas, mental fantasy. Tendency to intellectualize feelings and rationalize.

The Seven style is usually generous, but this connection can bring an incongruous "cheap streak." Could pinch pennies, complain about high prices, etc. When more entranced, this can take the form of a stingy selfishness; the Seven could be talking to you about *their* needs even as you are feeling abandoned or let down by their broken promises. Sevens are also prone to withdrawn depressions, especially as part of a cycle of highs and lows.

Movie Sevens who demonstrate this connection: Anne Bancroft, *84 Charing Cross Road*; Richard Burton, *The Night Of The Iguana*; Michael Caine, *Alfie*; Cher, *Mermaids*; Julie Christie, *Darling*; Vincent D'Onofrio, *The Whole Wide World*; Robert Downey, Jr, *Two Girls And A Guy*; Robert Duvall, *Lonesome Dove*; Tom Hanks, *Nothing In Common*; Hugh Hefner, *Hugh Hefner: Once Upon A Time*; Christine Lahti, *Housekeeping*; Robert Preston, *Finnegan Begin Again*; Robert Redford, *Out Of Africa*; Leni Riefenstahl, *The Wonderful, Horrible Life Of Leni Riefenstahl*; Fred Ward, *Henry And June*; James Woods, *Joshua Then And Now*.

Subtype Themes

Self-Preservation

Self-preservation Sevens are a little confusing since they tend to be highly social. Characterized by a drive towards family and shared group experiences. Enjoy operating within their real or chosen family, checking in with a group of like-minded people. Chronic sharing on a circuit. People in the group are the source of interesting information and stimulation. Don't feel burdened or trapped by duties like a social Seven. Loyal to family, often have a 6 wing. Defend their circle and castle. Barricade, find safety in numbers. This subtype goes with the image of the "party animal."

Movie examples include: Auntie Mame; Seymour Cassell, *In The Soup*; Heidi Fleiss, *Heidi Fleiss: Hollywood Madam*; Hugh Hefner, *Hugh Hefner: Once Upon A Time*; Audrey Hepburn, *Breakfast At Tiffany's*; Jeanne Moreau, *The Summer House*; Paul Newman, *Blaze*; Anthony Quinn, *Zorba The Greek*.

Intimate

Intimate Sevens tend to garnish and embellish reality with fantasy. Intimate relationships are often thought of as shared experimental adventures, and the Seven perceives their partner through a veil of imagination. May romanticize others as a way to avoid the limits and boredom of mundane life with the same old someone. Can be more involved with their fantasy of the partner than with the real person. Tentative, distractible, impersonal, may have a wandering eye. Some have great difficulty with commitment and seem fickle as they move on to the next fantasy projected onto the next new person. Don Juan and Don Juaness scenarios are possible.

More generally, intimate Sevens have a tendency to be suggestible. They may especially seek the new with the fascinated enthusiasm of a faddist, stepping into future fantasies to avoid the present.

Good movie examples include: Michael Caine, *Alfie*; Vincent D'Onofrio, *The Whole Wide World*; Robert Downey, Jr, *Two Girls And A Guy*; Andre Gregory, *My Dinner With Andre*; Hugh Hefner, *Hugh Hefner: Once Upon A Time*; Tom Hulce, *Parenthood*; Samuel L. Jackson, *Eve's Bayou*; Christine

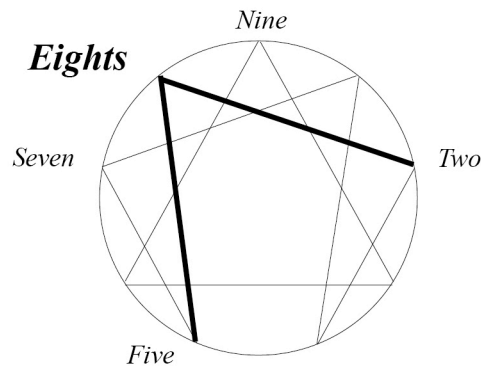
Lahti, *Housekeeping*; Karen Landry, *Patti Rocks*; Leni Riefenstahl, *The Wonderful, Horrible Life Of Leni Riefenstahl*.

Social

Social Sevens often feel a tension between duty to others and the desire to escape. Tend to feel responsible for the people around them and experience that as a confining burden. They then react against the weight of obligation, seeking variety and craving change. When entranced, can be highly irresponsible. When awakened, they make peace with commitment and sacrifice and are often very stable and generous. Often an idealism, sometimes a stronger connection to 1. Serving something beyond themselves, dutiful. Can be from a large family where they had lots of responsibility, eldest child. With an 8 wing they tend to fight the sense of burden harder.

Movie examples include: Beau Bridges, *The Fabulous Baker Boys*; Cher, *Mermaids*; Russell Crowe, *Proof*; Tom Hanks, *Nothing In Common*; Sidney Poitier, *Lilies Of The Field*; Robin Williams, *Mrs. Doubtfire*; James Woods, *Joshua Then And Now*. Also Christine Lahti in *Housekeeping*, though her basic subtype is intimate.

Eights



People who need to be strong and prevail over circumstances. May be powerful, protective and committed to a cause or destructive, excessive and sadistic.

Famous Real-Life Eights

Gloria Allred, Edward Asner, Kemal Ataturk, F. Lee Bailey, Actor Joe Don Baker, Lucille Ball, Charles Barkley, Richard Belzer, Humphrey Bogart, Napoleon Bonaparte, Charles Bronson, James Brown, Football's Jim Brown, Pat Buchanan, Richard Burton, Johnny Cash, John Cassavetes, Fidel Castro, Eldridge Cleaver, Ty Cobb, Sean Connery, Jimmy Connors, Robert Conrad, Russell Crowe, Brian Dennehy, Alan Dershowitz, Danny DeVito, Football's Mike Ditka, Bob Dole, Sam Donaldson, Kirk Douglas,

Michael Douglas, Morton Downey Jr., Fred Dryer, Boxer Roberto Duran, Author Harlan Ellison, Milton Erickson, Moshe Feldenkrais, Actress Linda Fiorentino, Indira Gandhi, Apache warrior Geronimo, John Gotti, Che Gueverra, George Gurdjieff, the Hell's Angels, Ernest Hemingway, Jimmy Hoffa, Opera singer Marilyn Horne, Saddam Hussein, Director John Huston, Billy Idol, Joan Jett, Lyndon Johnson, Carlos Casteneda's Don Juan, Brian Keith, Nikita Khrushchev, Evel Knievel, Suge Knight,

Rush Limbaugh, John Lydon (Johnny Rotten), the culture of the Mafia, Norman Mailer, Mao Tse-tung, Wynton Marsalis, Lee Marvin, Tycoon Robert Maxwell, John McEnroe, Mark McGwire, Golda Meir, John Mellencamp, Robert Mitchum, Actor Judd Nelson, Ted Nugent, Bill O'Reilly, George Patton, Director Sam Peckinpah, Sean Penn, Gestalt therapist Fritz Perls, Dr Phil, Julia Phillips, Pink,

Queen Latifah, Dixy Lee Ray, Ann Richards, Don Rickles, Geraldo Rivera, Theodore Roosevelt, Axl Rose, Mickey Rourke, Colonel Harland Sanders, Telly Savalas, Marge Schott, George C. Scott, Maurice Sendak, Tupac Shakur, Frank Sinatra, Grace Slick, Guardian Angel Curtis Sliwa, Joseph Stalin, John Sununu, Matt Taibbi, Tamerlane, Charlize Theron, Rip Torn, Donald Trump, Jesse Ventura, Pancho Villa, George Wallace, Mike Wallace, Denzel Washington, John Wayne, Ted Williams.

Introduction

Eights, Nines and Ones share a general undercurrent of anger and form another emotional trio. Remember Twos, Threes, and Fours are confused about who they are and how they feel. Fives, Sixes and Sevens react fearfully and are confused around taking action. Eights, Nines and Ones react from a baseline anger and have the most confusion in the realm of clearheaded thought. It may affect their feelings and actions but the area of disturbance is in the head. This difficulty is often described as a condition of mental sleep.

Eights, Nines, and Ones all have trouble with accurate mental conception, that is to say, thinking clearly. An Eight's thinking will tend to be distorted by narcissism and the need to be strong. Nines lose focus and get absorbed in the irrelevant. Ones distort their thinking when they reduce multidimensional reality down into simple moral categories.

The anger in Eights is related to the desire to seem and feel strong. Most Eights mobilize their will to this end and are keenly aware of power. Nines tend to bury their anger or express it indirectly while Ones route their anger through judgment and disapproval.

Healthy Eights are often dynamic, strong and independent. When awakened, they can demonstrate the virtue of power, how to wield influence for constructive purposes. Many Eights are natural leaders who inspire others, protect the weak, and strive for justice. They may use their power to shake things up and have the courage and will to implement new ideas. They are generally honest, direct, and bring an energetic, lusty gusto to whatever they try.

Healthy Eights are often generous, loyal friends who protect what is soft and vulnerable in others. This is also a metaphor for how Eights relate to themselves; beneath their strong outer armor is a younger, more vulnerable part of them that they protect. This part is related to an innocence of perception that awakened Eights can have. They are sometimes able to see the world as if for the first time, with the eyes of a child. They may have a related love of nature that is a source of spirituality and evokes this innocent quality. Unguarded Eights often demonstrate the strength of gentleness — they are strong enough to be kind, open enough to be touched, secure enough to be wrong, rich enough to be giving.

When more entranced or defensive, an Eight's preoccupation with power begins to be tainted with self-interest. While still fairly free of self-doubt, entranced Eights cover up their vulnerabilities with aggressive displays of strength. They overidentify with being powerful as a way to deny their softness and survive in a world that they think is full of dangers. They may also have a tendency to excess — staying up late, doing too much, driving too hard, indulging in addictions. This partly has the function of numbing their more vulnerable feelings.

Entranced Eights enjoy confrontation and try to make contact with others primarily through fighting. They push to measure others' motives and assess external threats. Eights may narcissistically inflate their presence and try to take up more than their share of space in a room. To protect the child within, they can act overbearing, arrogant, and insensitive. Underneath this intimidating shell the Eight may feel sensitive to betrayal, vulnerable to ridicule, or weak in a way that they are ashamed of.

Most entranced Eights don't quite realize how belligerent they seem. This is because they defensively deny feedback, especially about ways they might have been hurtful to others. Eights often specifically deny their guilt, covering it up with more aggression and pretending that they have nothing to apologize for.

In the movie *White Hunter, Black Heart*, Clint Eastwood's Eight character deliberately offends a number of people in a way that is very telling about this style. He doesn't just call them names, he sucks them into a dialogue or story that ultimately is insulting. Each time he does this, he takes out a sketch pad and draws the person as a *caricature*. This is very much a reflection of what Eights do in their minds when they are cruel to people — they make others into cartoons, two-dimensional objects that can then be skewered without conscience.

As with Twos, the healthy versus unhealthy expressions of the Eight style are unusually extreme. Their benign awakened use of power is corrupted drastically when Eights are deeply entranced. They can do immense damage — mostly to others — in the service of maintaining their grandiose image of an invulnerable self. A “get them before they get me” attitude thoroughly rules the Eight's behavior. To this end, they can be suspicious, bullying, vengeful, ruthless, psychopathic or murderous. Many of the world's bloody dictators have been very entranced Eights, and their brutal excesses reflect how unhealthy people with this style may ultimately murder their own humanity.

Eights In The Movies

Not surprisingly, unhealthy Eights make effective movie villains. The open aggression of the style photographs well and creates enough tension to drive many a story line. Eight movie villains are almost exclusively male. I found only a single outright female example, Linda Fiorentino in *The Last Seduction*.

These types of roles start with the Bad-Bad Guy — a character who makes trouble just to throw his weight around or because he's obsessed with vengeance. Some are career criminals or mafiosos; others are avenging warrior figures, sociopaths or horror movie antagonists, especially Satan.

Then there are Bad-But-Appealing-Bad Guys, characters who still do evil things but have a sense of humor. They make trouble with gusto and are generally so pleased with themselves that the audience partly forgives them.

Up another notch are tragic, blindly destructive characters who don't intend to behave badly but do. These include deluded megalomaniacs, authoritarian bullies, tycoons, bad parents, angry kings, and male louts who are sexy but uncouth.

At the border of Good and Bad we find overzealous crusaders who are seeking justice. Also there are flawed cops who try to do the right thing but screw up because their rage gets in the way. Here's where the female Eights start to show up, often as tough independent women with hidden-away hearts. They're Good even though they act Bad.

Eight protagonists are generally dynamic and adult in the sense that they take charge of situations and solve problems. Many are tough-but-tender and have an edge of narcissism or a lovable flaw.

The films reviewed in this chapter generally show Eights in a deeper light. Most are character studies and are surprisingly revealing of the strengths and sensitivities of the style.

Movie Reviews

The Andromeda Strain

Tense, terrific documentary-style thriller about a deadly virus that wipes out a small town in Arizona. A team of microbiologists goes to work in a top secret facility and discovers that the virus, dropped from space on a meteor, is like nothing they know.

The team is three men and a woman. The male characters are more faintly drawn, but the woman, Kate Reid, is a fleshed-out Eight and she provides most of the human interest and dynamism. She's rebellious, sarcastic and outspoken. Her first response to any procedure is to argue with it, then she complies. Close beneath the surface of this abrasiveness, Reid is vulnerable and rather sweet. Arthur Hill plays the by-the-book team leader, a One ("Our best hope is to be grindingly thorough"). James Olson is the psychiatrist, an irritable, introverted Five. David Wayne is the other, older man and a Nine.

Bad Boys

Three completely different films with similar character dynamics, prompted by a troublemaking Eight. *The Breakfast Club* is a surprisingly insightful teenage psychodrama. It focuses on five teens spending a Saturday morning in school detention ("the breakfast club"), a punishment for various infractions. Judd Nelson plays the bored, unhappy Eight, who hassles everyone with scathing, if self-serving, honesty. This prompts the others to reveal themselves in unexpected ways, each coming out from behind their social mask. Nelson's chief target is Molly Ringwald, a Nine with a 1 wing. She's a complacent Good Girl, alternately drawn to and repelled by Nelson's Bad Boy aggression. The attraction for her as a Nine is his cutting force which slices through her confused self-masking. Nines are also drawn to the vitality of Eights since they tamp down their own sense of industry.

Ally Sheedy plays an intense, incandescent character in the Four/Five range ("When you grow up your heart dies"). Emilio Estevez's character is mostly a One. Anthony Michael Hall is probably a Nine. Paul Gleason plays a supervising Eight teacher who gets into stupid power struggles with Nelson.

Haunted Summer details a visit to Italy by romantic poets Shelley and Byron. Shelley (Eric Stoltz) is solemn, airy and Fourish. "I must follow experience where it leads me," he says. His wife Mary (Alice Krige) is a Nine and she is hotly pursued by the Eight Lord Byron (Philip Anglim).

"I don't ask you to excuse me, but I do ask that you imagine that once this heart was affectionate by nature," Byron tells Krige. He has an obvious weakness that motivates his compensatory aggression - a club foot. "I mean to pursue you with every weapon at my command," he tells Krige. She replies: "It is not a battle," but he seems not to hear. Byron's vulnerable beneath all the bad behavior but Mary Shelley still used him as the inspiration for her book, *Frankenstein*. She does find him daring and interesting even though he's misogynistic, abusive and self-justifying.

Diary Of A Mad Housewife stars Carrie Snodgrass as a Nine (1 wing) housewife going quietly mad while coping with the demands of her spoiled children and her vain, social-climbing Three husband (Richard Benjamin). She has an affair with an abusive Eight writer (Frank Langella) and though he's pushy and obnoxious, he's also sexy and vital.

There are several nice scenes where she quietly confronts his defenses and meets with ballistic denial and ridicule. He too has a "weakness" he's hiding and he runs Snodgrass around, trying to keep her dizzy and unsuspecting. She figures him out anyway and tries to reassure, but he's too insecure to let her. The film shows accurately how a Nine would be unafraid of an unhealthy Eight but might get tired of all the bad behavior. She wants peace, but he only knows war.

The Doctor

Well-crafted, fact-based story about an arrogant and impersonal doctor who gets a taste of his own medicine when he becomes a cancer patient. William Hurt is the doctor, an Eight, and the film charts his journey from callousness to kindness as he learns to identify with his patients' suffering.

There are two striking contrasts relevant to the Enneagram. The first is the difference between Hurt's early bedside manner and that of *his* doctor, a Three. Both are insensitive and depersonalized but express it quite differently.

Hurt as an Eight is a subtle bully. He uses rough humor and caricature to stay disidentified with the pain of his patients. When a woman worries about her husband's reaction to her new surgery scar, Hurt jokes that she'll look just like a Playboy Playmate, complete with staple marks. She winces at his remark but he doesn't notice, thinking he's funny. Hurt then lectures his medical students on the professional virtue of not caring about the people you are cutting open. Denial of vulnerable feeling and the tendency to see others as caricatures are both specific defense mechanisms for Eights.

Hurt's Three doctor, by contrast, is crisp, efficient and mechanistic. She depersonalizes by seeing her patients as *information*. She deals with data and procedure and displays a technical fascination with Hurt's "case." She doesn't see him as a caricature but rather two-dimensionally, as a problem to be solved, a challenge to be met.

The other thing to recognize is that the change Hurt goes through reflects an Eight's progression towards 2. Whereas a defensive Eight disidentifies, Twos have an exact opposite strategy of joining with others. When Eights change and grow, they sometimes develop Twoish strategies for identifying with others. Hurt gradually moves towards his wife (Christine Lahti) and declares his need of her. He also gets more thoughtful and introspective (connection to 5).

The film is low-key and naturalistic with bursts of melodrama. It presents an especially accurate picture of how an Eight might change and grow. Elizabeth Perkins is something of a Four, but it's hard to tell because she's defined by her illness and a little romanticized.

The Fabulous Baker Boys

Precisely acted, near-perfect little character study of a two brother piano lounge act. Real-life brothers Jeff and Beau Bridges play respectively a nasty Five (4 wing) and a dutiful Seven (6 wing, social subtype). The brothers decide to spice up their piano routines by hiring a singer and into their lives comes Eight Michelle Pfeiffer.

She is one tough cookie. Almost everything she says is a pre-emptive strike, her best defense being a good offense. Her hardness is offset by an edgy insecurity which Pfeiffer shows is just beneath the surface. It's not fear, like a counterphobic Six would have. Rather, she's in a stand-off with the world and has somewhere vowed to never be hurt again. When she and Jeff Bridges get involved, she starts by saying, "You're not going to wake up from dreaming about me and look at me like I'm a princess when I burp, are you?"

Bridges has his own problems with intimacy and has steel trap defenses for letting anyone into his solitude. He's essentially a Scrooge, so he and Pfeiffer keep triggering one another's hardness. Neither will take the risk of the first step. The story ends on a hopeful note, but both of them would have a long way to go. Nobody really grows much, but the film tartly evokes the lonely gulfs that can exist between over-defended people.

Gloria

Gena Rowlands gives a great performance in a mostly coherent John Cassavetes film. She's a retired Mafia gun moll who winds up protecting an orphaned ten-year-old whom the Mafia wants to kill. Her blunt Eightish hostility gradually softens into a gruff protectiveness of the boy. She is simple, rough-edged and will not back down. In the shocking action scenes she's a snarling, feral force of nature.

Rowlands is playing a self-preservation subtype, a woman who wants nothing more than to enjoy the modest pleasures of her retirement and have a little control over her environment. She initially resists the boy's plight and is decidedly unmaternal in her manner. She wants to be alone (connection to 5).

The connection to 2, however, gets the better of her; we see it in how she surrenders to taking care of the boy and also in a scene where she pleads his case before her mobster friends. She goes placating and seductive, like a weak wolf offering her throat. When this strategy fails, she turns rugged again and fearlessly shoots her way out of Mafia headquarters.

Rowlands was nominated for an Academy Award. The boy (Juan Adames) is meant to be lovably precocious, but at times he's just odd. It's as if he's playing some adult's warped memory of being a child.

I'm Almost Not Crazy

Take a break from all those fictional Eights and meet a real one in action. This documentary of the late actor/director John Cassavetes captures him at work making what was to be his last film. He's a bale full of contradictions — warm, impatient, humble, narcissistic, loving, bossy, funny. He also has passion without rage, which is a pleasure to watch.

Cassavetes has Eight-like problems with clear conception, as evidenced by his eccentric, rambling philosophy of moviemaking. If you've never seen his films, they are famous for their improvisational style and arrhythmic editing. Some are really good, some are just peculiar. A friend of Cassavetes tells a story of a film the director previewed that received a huge popular response. Cassavetes was so disturbed by the excited reaction that he reedited the film to his own inscrutable specifications. It later opened to bad reviews and flopped.

It's obvious that Cassavetes has gusto for what he's doing. He talks at length about wanting to make movies with authentic feeling ("All my work is about love"). He has an ethos of spontaneity and he shows an Eightish underdog sympathy for actors, advocating anarchy and freedom for them. What's not so clear is how this ethos relates to the finished product. You can see the film Cassavetes *thinks* he's making, but the result was a weird dud no one liked called *Love Streams*. With Eights, narcissism can compete with the best of intentions.

All in all, though, he's a sweetie, like a teddy bear with real claws. He would be a social subtype for his emphasis on love and responsibility as well as his enjoyment of the group process of filmmaking. Cassavetes involves everybody, and has genuine enthusiasm for the social chemistry of creating something with others. This also reflects an Eight's connection to 2.

The sad part of the film is related to Cassavetes's 7 wing. On the high side he shows excitement, great good cheer and abundant, if jumbled, imagination. The low side of a 7 wing for an Eight can include an almost virulent tendency to addiction, and unfortunately Cassavetes smokes and drinks his way through the film. He died of cirrhosis of the liver at the age of 59. Gena Rowlands, Cassavetes's wife, appears briefly and she's a Nine with an 8 wing.

Cassavetes, the actor, is showcased in Paul Mazursky's *Tempest*, a sometimes slow but surprisingly entertaining update of the Shakespeare play. The actor plays an architect who has a mid-life crisis and retires with his daughter to a Greek island. There he slips into a Fiveish self-absorption that is both crazy and sane. Worth a look for how his Eight character changes and grows. He's lovably eccentric and again a social subtype. Raul Julia plays a Seven and Susan Sarandon shows her usual persona which rides the border of Seven and Six.

LA Confidential

This well-crafted film noir has wonderful performances, a complex but clear storyline and some fairly obvious Enneagram styles:

Kevin Spacey plays a sleazy, glad-handing Three who undergoes a subtle crisis of conscience and tries to recover his integrity by cleaning up damage he has helped to create.

Australian actor Russell Crowe plays Bud White, an introverted Eight with a 9 wing. A self-appointed protector of battered women (intimate subtype), he's an avenging bulldog with a soft heart. The story he tells about his childhood is consistent with the background of some Eights. Crowe played another Eightish character in the awful *Virtuosity* and a Seven in the offbeat, twisted-but-enjoyable *Proof*. In *Proof*, Hugo Weaving plays the blind photographer, an obvious Five.

LA Confidential's central character, Ed Exley (Guy Pearce), is not as clear in terms of the Enneagram. Exley is basically a priggish One but he's also Threeishly pragmatic, Sixishly loyal and hypocritically Sevenish, related to what Enneagram books call a "trapdoor One." Pearce played a manic, Seven transvestite in *Priscilla, Queen Of The Desert*.

The Last Seduction

A sleazy doctor (Bill Pullman) scores \$750,000 selling prescription cocaine and then makes the mistake of slapping his Eight wife, Linda Fiorentino. Moments later she takes the money and vanishes.

So begins *The Last Seduction*, a sleek, twisty film noir that features a movie rarity: an unapologetic Eight villainess who acts with impunity. We first see Fiorentino's Bridget Gregory in her job as an abusive supervisor at a telemarketing firm. "Come on you eunuchs," she yells at the men who are trying to sell cheap coin sets, " You maggots sound like suburbanites. You expect these sales leads to grow on fuckin' trees? You want me leaning over your shoulder all day?"

After stealing the drug money, Fiorentino goes on a dead-eyed rampage, lying, cheating and stealing with open contempt. Hiding out in a small town, she meets Sixish Peter Berg, who immediately becomes smitten with her. Fiorentino coldly uses Berg in a complex scheme to kill husband Pullman, who is still searching for her and the money.

For a female movie character, Bridget is exceptionally proactive, working towards her goal in every scene. Fiorentino said that she modeled the character on some men she knew and, indeed, Bridget even uses men's restrooms. The character has a 9 wing reflected in her jaded, deadpan manner. Pullman is a real-life Nine and usually plays them; here he's like a Nine gone to 3.

Lean On Me

Morgan Freeman dominates every scene as school principal Joe Clark, a man who cleaned up and reformed a rough ghetto high school in New Jersey largely with the force of his personality. He wields a baseball bat, bellows through a megaphone, alienates teachers and superiors all in the name of tough love.

At first he seems like a One with an overriding sense of mission, willing to be abrasive for a good cause. Soon it becomes clear that he revels in his reformer role and can be egotistically unfair. This highlights the difference between Ones and Eights. Both styles can be overtly angry in manner, but a One does it in the name of principle while the Eight is glorifying the “strength” of the self. Clark can’t openly admit he’s wrong but can acknowledge the fact implicitly and indirectly, thus preserving his omnipotent self-image. His mission is opposed by Ones throughout the story. His saving grace is that he genuinely cares about the kids and they know it.

This movie is corny and overdone in places but Freeman is so good that it doesn’t matter. For a more lethal variation of an Eight see Freeman’s performance in the clever, underrated *Street Smart*.

Leaving Normal

As a film, *Leaving Normal* is a) crummy, b) stupid, c) phony, d) all of the above. For starters, there's too much music; it swells up sentimentally whenever the filmmakers think they have hit a Rueful Truth That Touches All of Our Lives. Usually the two lead actresses have just been shouting about philosophical sounding things and the music gets loud so that we know what they said was important. The actresses are traveling, so the film also has a lot of cute vignettes about things screenwriters imagine happen in rural places. You know: where wacky country people with lovable eccentricities live. Then there's the arty photography, the pretentious title, the ... oh, never mind.

The two reasons to see the film are Christine Lahti and Meg Tilly. They play an Eight and a Six respectively, and they do shout a lot, but they still ring true. And the dynamic between them is useful; Eights and Sixes can have trouble getting along because Eights tend to suppress their fears and act strong while Sixes sometimes fear strong, declarative people. In a highly unhealthy relationship an Eight could become sadistic and a Six masochistic.

Here Lahti’s and Tilly’s characters become good friends and we see the high side of such a union. Both share antiauthoritarian drives. Lahti extends a protective, loyal quality that includes challenges to Tilly’s fears. Tilly is also loyal and is willing to confront Lahti on her denial, which Lahti first resents but finally appreciates.

At first they are more obvious in their styles. Lahti has a tough mouth and smokes, swaggers and swears. She's alcoholic, uneducated and has worked as a barmaid for too long. Tilly is breaking out of a short marriage with a man she barely knew but had romanticized (ie: gave him her power). She’s apologetic, a little whiny and often beats up on herself. She has panic attacks and is superstitious, projecting lots of power onto outside forces. Lahti yells at Tilly for apologizing too much. Latter replies, “I’m sorry!”

Tilly’s quite an active doubter: “ I don't know if I should be doing this. How do I know I won't be making the same stupid choices again?” Later she loosens up enough for a romance with Lenny Von Dohlen, a shy, poetic truck driver, himself a self-doubting Six.

Malcolm X

Sweeping, seamless biography of black militant Malcolm X, splendidly played by Denzel Washington. He's an Eight and the film contrasts his grubby, rough, early life as “a junkie, a pimp, a convict” with his eventual religious conversion and career as a Muslim minister and firebrand.

The conversion occurs while Malcolm is in prison. His life is plainly not working and while he strikes defiant Eightish poses that get him harsh treatment, he's just about reached the limits of aggression for its own sake. He is repeatedly approached by a fellow prisoner Brother Bain (Albert Hall), an upright One, who asks Malcolm fierce, probing questions about his racial identity and what his life could count for. A slow unfolding of the spirit ensues, but what's also nice is the way Malcolm the Eight internalizes Brother Bain's Oneishness. It's as if the only cure for Malcolm's wild aggression is the absolute imposition of Oneish rules and precepts. Eights sometimes internalize ethical Oneishness and it can work well for them.

Malcolm eventually joins the Black Muslim Organization of Elijah Muhammad (Al Freeman Jr.). Latter is a Nine with a strong 1 wing and the film shows both his strength as a spiritual leader and then later his welter of flaws. Freeman is a little like Ben Kingsley in *Gandhi*, “a sweet, gentle man” who is empowered by piety.

Malcolm's eventual disillusionment with Muhammad is first preceded by Eightish denial — he refuses to believe that Muhammad fathers children out of wedlock and is politically ruthless. When Muhammad reveals that it's true and blithely rationalizes the facts, Malcolm goes from denial to crushing disillusionment and says, “I could conceive death but I couldn't conceive betrayal.” Actually betrayal is something Eights often fear. For some, it is worse than death.

By this time, too, Malcolm is powerfully committed to his cause, and the combination of Eight and One forms the basis of his take-no-prisoners preaching style. He's fiery, a little vengeful, and absolutely unsparing in his descriptions of white America's treatment of blacks. He's so controversial that he unnerves both the white establishment and his own organization which finally marks him for death. The film shows very well how an Eight could assume a leadership role and pursue it with unyielding commitment and courage. The portrayal is powerful and not the least bit sentimental. The film's epilogue - essentially a lecture - is so different in tone that it should have come after the credits.

Malcolm is an introverted Eight with both wings. In interviews Denzel Washington is very much the same way, so this would be Enneatype casting. The portrayal also shows an Eight's connection to the high side of 2 in Malcolm's devoted relationship to Muhammad and in his mellowing towards white people near the end of his life. The high side of 5 is evident in the way Malcolm becomes both studious and introspectively self-searching.

Reversal Of Fortune

Ron Silver plays real-life lawyer Alan Dershowitz who defended Claus von Bulow (Jeremy Irons) against charges of attempted murder of his wife, Sunny von Bulow.

Silver plays Dershowitz as a relatively healthy Eight (social subtype). Motivated by justice, he champions underdogs and defends poor people for free while charging the wealthy von Bulow full fee. “I've got to feel like some constitutional or ethical issue is at stake,” he says, and it takes him a while to decide to defend von Bulow. “You have only one thing in your favor — everybody hates you.”

Many movie Eights are villains, so it's nice to watch a productive one. Dershowitz inspires his law students, takes risks, and pushily engages the world. He dislikes von Bulow and doesn't disguise the fact. He's honest, demanding and impatient. He also has a soft heart and a streak of insecurity. Silver gives a vivid, likable performance in a superb film.

Irons is most likely playing a Three with a 4 wing. He's subtly competitive, status-seeking and wears an enigmatic mask. His character is playing a role of himself. Glenn Close, though in a coma, is a Two.

September

Somber, whiny Woody Allen film about a group of depressed people spending an angst-filled weekend in a house in Vermont. Part of the problem is that everyone is in love with someone who's in love with someone else. Denholm Elliott loves Mia Farrow, a depressed, complaining Six, who loves Sam Waterston, a self-pitying Four. He thinks he loves the married, unavailable Dianne Wiest (Nine) who has gotten temporarily away from a life where she "was just going through the motions." Waterston the Four tells Wiest, "You haven't even left yet and I feel like I'm going to lose something that I'll never ever get back."

When Farrow's mother gusts into this stale atmosphere, things liven up considerably. She's an Eight, played by Elaine Strick, and she's loud, crass and delightful.

Strick would like to resolve her relationship with Farrow and this drives most of her behavior. She's secretly grieving her failings as a mother, but she covers her guilt with aggression. She offers Farrow unwanted opinions and simplistic homilies. She doles out criticism and then says, "Don't be so defensive!" when Farrow responds badly. As a Mom she doesn't have a clue ...

She does try hard, though. She's basically good-natured, both well-meaning and gregarious. When she is unfair to Farrow late in the story, she apologizes and corrects her mistake. What she can't quite manage to do is switch places and identify with Farrow's feelings. Identification with others can sometimes be difficult for Eights because of their tendency to think in caricature.

By the way, the Strick/Farrow conflict in this film illustrates the different time orientations that Eights and Sixes can have. Strick lives very much in the present and the near future while Farrow is recycling the past. Strick is also keenly aware of aging and sums it up in this very Eightish way: "It's hell getting older. All the strengths that have sustained you all through your life start to disappear one by one."

Look for gruff Jack Warden, howlingly miscast as Strick's physicist husband. He almost always plays Nines and does here too.

The Shootist

Art imitates life in John Wayne's last movie. He plays an aging gunfighter who is dying of cancer, just as Wayne himself did a couple of years after the release of this film. Wayne was an Eight in real life and his gunfighter reflects a kind of mellowing that the actor himself publicly admitted just before dying.

"I won't be wronged, insulted or laid a hand on. I don't do these things to others and I require it from them." Vulnerable because of the medical diagnosis, Wayne's gunfighter is still tough, but he also reveals the tolerant, innocent goodwill that Eights can have when unguarded.

He has mixed feelings about what he has done for a living, but all in all says, "I've had a hell of a good life." He is without self-pity about his fate and genial beneath his crabby façade. He has enough

conscience to put things right with the people he cares about and he decides on a death that is, to him, morally useful and dignified.

Wayne gives a fine performance in a movie that is more a character study than action western. James Stewart as his doctor and Lauren Bacall as his landlady are both Ones, and the Eight/One dynamic is really evident. Bacall partly disapproves of and partly admires Wayne's rough dealings. Wayne is rude and feisty towards her judgments but he also respects her.

Ron Howard plays Bacall's son, something of a Nine but it's not clear. He angrily stands up to Wayne's bossiness and, typical of an Eight, Wayne likes him for it. Hugh O'Brian has a cameo as a gambler-gunfighter and has the aura of a Three.

Twenty-One

This movie is luridly advertised as a frank, bold exposé of a sexually liberated young woman. Naaah - she's a blunt Eight (Patsy Kensit). Kind of a healthy one too, and the film is mainly a character study as Kensit finds her way through a difficult year and relocates from England to the U.S. Along the way, she talks into the camera about her life and her monologues are unvarnished and antiromantic ("For a while now in my life, sex and love have come in different packages ..." begins one). You can almost tell that she's an Eight from the assured way she walks and occupies space. But she also talks tough, has aggressive reactions and likes to play the Bad Girl.

Like our other Eights, she thinks in caricature and when she checks an aggressive response to someone in the film, she still says something judgmental to us. There's a lot of frank sexual content in what she talks about and this is related to the role lust plays in an Eight's life. It's also not unusual to find a female Eight who is outwardly mild-mannered but then has a profane, colorful mouth.

At bottom, Kensit's character is a genuinely nice person (high side of 2). She has a certain sense of propriety and a code of ethics that prevents her from acting out too harmfully. She loves her father in a tender, uncomplicated way. He is an amiable, befuddled Nine who is splitting from Kensit's Threeish mother. "I have a thing about pissing my father off," she says, "but if I were ever caught sexually molesting animals he'd defend me and there's no one in the world I trust more."

The family dynamics are consistent with the backgrounds of some Eights. Kensit's passive father and preoccupied, image-oriented mother make for a kind of power vacuum that an Eight child would tend to fill up with inflated demonstrations of strength.

Kensit's doomed affair with a drug addict (a dull passage since it's obvious what will happen) reflects the low side of the connection to 2, the tendency towards codependence. She tries to rescue him loyally even though his fate is really out of her hands.

The other thing to note is that Kensit has a 7 wing. She has a cheerful outlook and rebounds well from difficulty. "I don't think you should abolish morals and guilt, but I do think there's only one life and you'd better work out a way to enjoy it."

Kensit has a woman friend who is only ever seen eating Chinese food and she is probably a Seven.

White Hunter, Black Heart

Clint Eastwood in an unusual, more or less true character study of film director John Huston and his obsession to kill an elephant during the making of the film *The African Queen*.

Huston's Eightness is the actual subject of the film and he's textbook - bullying, obnoxious, protective, profane, funny and, finally, humbled. "It's not a crime to kill an elephant, it's a *sin* to kill an elephant and that's why I want to do it." The sociopathic, antipuritan tendencies of the Eight style are well displayed. He won't do anything anyone wants him to precisely because they do. He favors underdogs and minorities yet his affection for them is self-serving. He enjoys cruel practical jokes and, in one memorable lengthy scene, he ruthlessly insults an anti-Semitic English woman.

Jeff Fahey plays Eastwood's screenwriter sidekick and he's in the Nine/One range. He has bemused tolerance for the director at first. As it grows clear that Eastwood is pathologically destructive, Fahey gets more and more Oneish.

White Hunter is talky and forced at first and it's odd to see the taciturn Eastwood with so much dialogue. But once the story gets rolling it has surprising punch. A brave, compelling, anti-macho tract. Highly recommended.

Other Movie Eights

Claude Akins, *Falling From Grace*; Alan Alda, *And The Band Played On*, *White Mile*; Idi Amin, *General Idi Amin Dada*; Kathy Bates, *White Palace*; Wallace Beery, *Dinner At Eight*; Tom Berenger, *Platoon*; Humphrey Bogart, *Casablanca*, *The Maltese Falcon*; Marlon Brando, *Last Tango In Paris*, *A Streetcar Named Desire*; Richard Burton, *Anne Of A Thousand Days*; James Caan, *Honeymoon In Vegas*; James Cagney, *One, Two, Three*; Cher, *Mask*; Lee J. Cobb, *On The Waterfront*, *12 Angry Men*; Sean Connery, *Family Business*, *The Offence*; Barry Corbin ("Maurice"), *Northern Exposure*; Robert De Niro, *This Boy's Life*, *The Mission*, *Midnight Run*, *New York, New York*, *Raging Bull*, *The Untouchables*;

Danny DeVito, *Other People's Money*, *Ruthless People*; Melvyn Douglas, *Being There*; Michael Douglas, *Black Rain*; Robert Duvall, *The Great Santini*; Clint Eastwood, *Dirty Harry*, *Heartbreak Ridge*, *In The Line Of Fire*, *The Rookie*; Lee Erme (Drill Instructor), *Full Metal Jacket*; Peter Falk, *A Woman Under The Influence*; Peter Finch, *The Nun's Story*; Linda Fiorentino, *Acting On Impulse*, *Vision Quest*; Laurence Fishburne, *What's Love Got To Do With It?*; James Garner, *Victor/Victoria*; Richard Gere, *Internal Affairs*; John Goodman, *Born Yesterday*; Gene Hackman, *Unforgiven*; Rutger Hauer, *Ladyhawke*; Judd Hirsch, *Ordinary People*; Bob Hoskins, *The Lonely Passion Of Judith Hearne*; Joan Jett, *Light Of Day*; Alan King, *Just Tell Me What You Want*; Sue Lyon, *Lolita*;

Shirley MacLaine, *Used People*; Lee Marvin, *The Dirty Dozen*, *Gorky Park*; Mary McDonnell, *Passion Fish*; Viggo Mortensen, *The Indian Runner*; Craig T. Nelson, *All The Right Moves*; Paul Newman, *Hud*, *Harry And Son*; Jack Nicholson, *A Few Good Men*; Nick Nolte, *Q & A*; Tatum O'Neal, *Paper Moon*; Peter O'Toole, *Beckett*; Al Pacino, *Scent Of A Woman*; Jack Palance, *City Slickers*; Chazz Palminteri, *A Bronx Tale*; Estelle Parsons, *I Never Sang For My Father*; River Phoenix, *Dogfight*; Anthony Quinn, *Revenge*; Burt Reynolds, *Deliverance*; Jason Robards, *Parenthood*; Kurt Russell, *Backdraft*;

Roy Scheider, *The Russia House*; George C. Scott, *Patton*, *The Hospital*; Martin Sheen, *Cadence*; Keifer Sutherland, *Stand By Me*, *Flatliners*; Kathleen Turner, *V.I. Warshawski*; Robert Urich, *Endangered Species*; Darth Vader, *Star Wars*; Diane Venora, *Bird*; John Wayne, *any of his films*; Peter Weller, *First Born*; Bruce Willis, *Mortal Thoughts*; James Woods, *True Believer*; Irene Worth, *Lost In Yonkers*; Robin Wright, *The Playboys*.

Fine Distinctions

Eight With a 7 Wing

Awakened Eights with a 7 wing are often expansive, and powerful. Gregarious and generous, they may display a cheerful bravado. Can be forceful but with a light touch, funny. Often have a sense of humor about themselves. Generally more extroverted, ambitious and materialistic. May talk loud and be sociable partygoers.

Sometimes driven to bring the new into being. Can be visionary, idealistic, enterprising. Willing to take risks. May think more clearly than Eights with a 9 wing; 7 wing brings an intellectual capacity.

When more entranced, aggression combines with gluttony to form an almost virulent tendency to addiction. Many entranced Eights with a 7 wing have had drug and alcohol problems or tensions around addiction. Prone to temperamental ups and downs — can be moody, egocentric, quick to anger. Tendency to court chaos, inflate themselves narcissistically. Some are ruthlessly materialistic. Can use people up, suck them dry. Maybe be explosive or violent, prone to distorted overreaction.

Real-Life Eights With a 7 Wing: Leslie Abramson, F. Lee Bailey, Lucille Ball, Richard Burton, Sean Connery, Jimmy Connors, Robert Conrad, Matt Damon, Brian Dennehy, Lawyer Alan Dershowitz, Danny DeVito, Kirk Douglas, Rush Limbaugh, Mark McGwire, Fritz Perls, Ann Richards, Geraldo Rivera, Theodore Roosevelt, Telly Savalas, Frank Sinatra, Grace Slick, Donald Trump, Zorba the Greek.

Movie Eights With a 7 Wing: Richard Burton, *Anne Of The Thousand Days*; John Cassavetes, *I'm Almost Not Crazy*; Matt Damon, *Good Will Hunting*; Michael Douglas, *Wall Street*; Robert Duvall, *The Great Santini*; Gene Hackman, *Class Action*; Tommy Lee Jones, *Cobb*; James Earl Jones, *The Great White Hope*; Patsy Kensit, *Twenty-One*; Christine Lahti, *Leaving Normal*; Mary McDonnell, *Passion Fish*; Laura San Giacomo, *sex, lies and videotape*; Ron Silver, *Reversal Of Fortune*; Elaine Strick, *September*.

Eight With a 9 Wing

Healthy Eights with a 9 wing often have an aura of preternatural calm, like they haven't had a self-doubt in decades. Take their authority for granted — queen or king of all they survey. May be gentle, kind-hearted, quieter. Often nurturing, protective parents; steady, supportive friends. Informal and unpretentious, patient, laconic, generally somewhat introverted. Sometimes a dry or ironic sense of humor. May radiate an implicit, simmering anger rather like a sleeping volcano. Slow to erupt but when they do it's sudden and explosive.

When entranced, the 9 wing brings an Eight a kind of callous numbness. They can be oblivious to the force of their anger until after they've hurt someone. Calmly dominating, colder; may have an indifference to softer emotions. If very unhealthy, they can be mean without remorse or aggressive in the service of stupid ends. Paranoid plotting, muddled thinking, moral laziness. Can be vengeful in ill-conceived ways, abuse those they love, don't know when to quit.

Real-Life Eights With a 9 Wing: Edward Asner, Jim Brown, Johnny Cash, Fidel Castro, Ty Cobb, Bob Dole, Michael Douglas, Milton Erickson, Linda Fiorentino, Geronimo, John Huston, Evel Knievel,

Mao Tse-tung, Lee Marvin, Golda Meir, Robert Mitchum, Queen Latifah, Dixy Lee Ray, Mickey Rourke, Marge Schott, Debra Winger.

Movie Eights With a 9 Wing: Humphrey Bogart, *Casablanca*; Russell Crowe, *LA Confidential*; Robert De Niro, *The Mission*; Clint Eastwood, *White Hunter, Black Heart, In The Line Of Fire*; Linda Fiorentino, *The Last Seduction*; Rutger Hauer, *Ladyhawke*; Judd Hirsch, *Ordinary People*; William Hurt, *The Doctor*; Shirley MacLaine, *Used People*; Lee Marvin, *Gorky Park*; Jack Palance, *City Slickers*; Gena Rowlands, *Gloria*; John Wayne, *The Shootist*.

Connecting Points (Stress and Security)

Eight's Connection to 5

Healthy connection to 5 brings mental clarity. Begin to think coherently; Eights are more strategic and systematic when this connection is active. Develop an objective perspective that helps them detach and pull back from narcissistic overreaction. Take the long view, think things through, pause before they react. Can grow philosophical. Sometimes studious and introspective. May develop an intellectual streak, especially with a 7 wing. Connection also helps take the edge off Eight's addictive tendencies. They consume less, keep their own counsel, grow more moderate in their behavior.

Unhealthy connection is characterized by morbid withdrawal and tendencies to paranoia, depression, and guilty brooding. Eights can isolate themselves and lapse into inaction. Often this comes after they have recognized their own cruelty or moral failures. Might experience crushing guilt, a feeling that they normally deny. Can then begin to cruelly self-punish, spiral into regret. Fears arise but not usefully. Go dead, feel powerless. Intellect is twisted in the service of self-hatred or heightened paranoia about betrayal by others. When deeply unhealthy there is a strong possibility of suicide.

Movie Eights who demonstrate this connection: Philip Anglim, *Haunted Summer*; Humphrey Bogart, *Casablanca*; Marlon Brando, *Last Tango In Paris*; John Cassavetes, *Tempest*; Matt Damon, *Good Will Hunting*; Tommy Lee Jones, *Cobb*; James Earl Jones, *The Great White Hope*; Robert De Niro, *Midnight Run, The Mission, This Boy's Life*; William Hurt, *The Doctor*; Harvey Keitel, *Bad Lieutenant*; Mary McDonnell, *Passion Fish*; Al Pacino, *Scent Of A Woman*; Kate Reid, *The Andromeda Strain*; Gena Rowlands, *Gloria*; Denzel Washington, *Malcolm X*; John Wayne, *The Shootist*.

Eight's Connection to 2

Healthy connection to 2 helps Eights learn to change places with others. Twos are overidentified with others while Eights underidentify so this connection helps Eights learn how to empathize. Extend themselves, become better communicators, admit their interdependence. Can become more compassionate and thoughtful, more open and willingly vulnerable. Sometimes have an ethos of love, in touch with the child within. May have therapeutic personalities in that they want to heal others, make things better. Display the strength of true gentleness.

Unhealthy connection to 2 brings codependence. An Eight may get overidentified with their partner and be unable to disengage. May defend their partner's weaknesses, even those that hurt the relationship. Compensate for other's limitations, make excuses.

Also a stronger tendency to overreaction, display a kind of hair-trigger hysteria. Can take the whole world personally like an unhealthy 2. Won't let go of slights and injustices, their pride is offended extra easily. More vengeful, act entitled, episodes of megalomania. Eight's narcissism is intensified and reinforced.

Could also develop an obsession about their partner. Compulsive clutching and possessive demands. Sometimes prone to jealousy, associated with unhealthy intimate subtype.

Movie Eights who demonstrate this connection: Richard Burton, *Anne Of The Thousand Days*; Humphrey Bogart, *Casablanca*; John Cassavetes, *I'm Almost Not Crazy*; Russell Crowe, *LA Confidential*; Robert De Niro, *The Untouchables*, *New York, New York*; Richard Gere, *Internal Affairs*; Gene Hackman, *Class Action*; William Hurt, *The Doctor*; James Earl Jones, *The Great White Hope*; Patsy Kensit, *Twenty-One*; Christine Lahti, *Leaving Normal*; Gena Rowlands, *Gloria*; Ron Silver, *Reversal Of Fortune*; Barbra Streisand, *Nuts*; Denzel Washington, *Malcom X*.

Subtype Themes

Self-Preservation

Self-preservation Eights often grow up poor or struggling. Food, home, money may be crucial. Generally seek control over their immediate environment and may worry about survival. Tend to value things over people. Maintaining order and material security are important. Eights with this subtype have a stronger connection to 5. Can be materialistic and feel deserving about it; more often have a 7 wing. Could be collectors or have prized objects.

Sometimes domineering towards those within their sphere. Might preach an ethic of selfishness — justify their bullying of intimates as necessary to "toughen them up" for the hard world outside. Life is a jungle, only the strong survive. Survivalist mentality, territorial imperatives, angry at family members because they threaten household objects. More likely to see life in the world as a war. Hiding in and presiding over their castle; sometimes extra Fiveish.

Good movie examples include: Barry Corbin ("Maurice"), *Northern Exposure*; Robert De Niro, *This Boy's Life*, *Midnight Run*; Peter Falk, *A Woman Under The Influence*; Efrain Figueroa, *Star Maps*; Jackie Gleason, *Nothing In Common*; Burt Reynolds, *Deliverance*; Tommy Lee Jones, *Cobb*; Gena Rowlands, *Gloria*; Denzel Washington, *Malcolm X*.

Intimate

Want stability, loyalty and predictability in close relationships. May feel easily betrayed, and are prone to suspicion. Can love deeply, have a genuine close-up interest in and concern for spouse. Since life is dangerous they want to choose close allies carefully. Attached to the idea of being able to trust completely. Lots of testing of their partner's motives. If they pass the tests then the Eight relaxes.

When entranced, this can lead to possessive obsession, and a need to dominate and control partner. Intimate Eights can get codependent, jealous, hooked into the other. Sometimes can't let go; their partner's every move is (over)reacted to. When very unhealthy, spousal abuse scenarios are possible. Stalking, vengeful vows to follow other to the ends of the earth, etc. Connected to the low side of 2. May also seem like melancholy Fours especially when introverted. Intimate Eights sometimes play socially rebellious "bad kid" roles.

Movie examples include: Philip Anglim, *Haunted Summer*; Humphrey Bogart, *Casablanca*; Marlon Brando, *Last Tango In Paris*; Russell Crowe, *LA Confidential*; Robert De Niro, *New York, New York*, *Raging Bull*; Mary McDonnell, *Passion Fish*; Al Pacino, *Scent Of A Woman*.

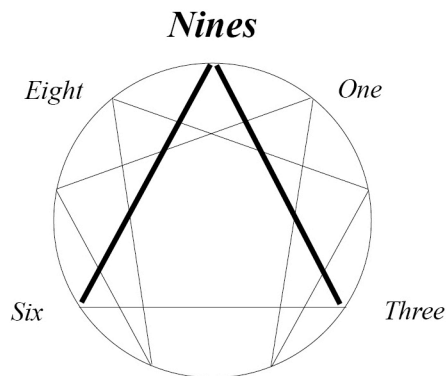
Social

Social Eights are often loyal to a group and conceive of friendship as a pact of mutual protection. Want everyone to benefit; group's cohesion and welfare is most important to them. Often oriented to family, honest, hold themselves accountable to others. May be the group's protector or provider. Emphasis on cooperation.

When healthy, they are aggressively blustery but will back down and apologize when they've been unfair. More able to say the Three Little Words —“I was wrong.” Stronger connection to 2, can emotionally switch places with others in their chosen group. As friends they want to protect what's soft or young in you and appreciate the same in return. Hostility directed towards outside forces who threaten the group's welfare.

Movie examples include: Kathy Bates, *Primary Colors*; John Cassavetes, *I'm Almost Not Crazy*, *Tempest*; Morgan Freeman, *Lean On Me*; Clark Gable, *Run Silent, Run Deep*; Richard Gere, *Internal Affairs*; Gene Hackman, *Class Action*, *Unforgiven*; James Earl Jones, *The Great White Hope*; Nick Nolte, *Q & A*; Ron Silver, *Reversal Of Fortune*; Elaine Strick, *September*; John Wayne, *The Shootist*.

Nines



People who are receptive to their environment and play down their own presence. May be loving, modest and trusting or stubborn, lazy and soul-dead.

Famous Real-Life Nines

Patricia Arquette, Bruce Babbitt, the cultural aura of Bali, Annette Bening, Tony Bennett, Tom Berenger, Yogi Berra, Ernest Borgnine, Matthew Broderick, Sandra Bullock, George Burns, Singer Belinda Carlisle, Art Carney, Keith Carradine, Julia Child, Warren Christopher, Connie Chung, Bill Clinton, Gary Cooper, Kevin Costner, The Dalai Lama, Jeff Daniels,

Oscar de la Renta, Benicio del Toro, Placido Domingo, Clint Eastwood, Dwight Eisenhower, Queen Elizabeth II, Shelley Fabares, Columbo's Peter Falk, Gerald Ford, Actor Dennis Franz, Annette Funicello, Mahatma Gandhi, Chief Dan George, John Goodman, Tipper Gore, Actor Elliott Gould, Katherine Graham, Charles Grodin, Alec Guinness, Woody Harrelson, Gabby Hayes, Patty Hearst, Mariel Hemingway, Buck Henry, Audrey Hepburn, Barbara Hershey, Paul Hogan, King Hussein, Anjelica Huston, Actor Ben Johnson, Shirley Jones,

C. G. Jung, Catherine Keener, Grace Kelly, Nancy Kerrigan, Helmut Kohl, Lisa Kudrow, Stan Laurel, Jennifer Jason Leigh, Abraham Lincoln, Andie MacDowell, Mr. Magoo, John Major, Dean Martin, Jerry Mathers, Actor Harry Morgan, Randy Newman, Edward Norton, Sancho Panza, Slim Pickens, Actor Michael J. Pollard, Dan Quayle, James Earl Ray,

Ronald Reagan, Ralph Richardson, Cal Ripkin, Robbie Robertson, Psychologist Carl Rogers, Roy Rogers, Ray Romano, Gena Rowlands, Actress Eva Marie Saint, Adam Sandler, Jerry Seinfeld, Garry Shandling, Wallace Shawn, Actor Tom Skerritt, Sammy Sosa, Kevin Spacey, Ringo Starr, Mary Steenburgen, Wallace Stegner, Gloria Steinem, Daniel Stern, James Stewart, Actor Eric Stoltz, Billy Bob Thornton, Singer Andy Williams, Tricia Yearwood, Renee Zelleweger.

Introduction

Unlike Eights, who mobilize and directly express aggression, Nines take their underlying emotion of anger and tamp it down. Their central defensive strategy is to self-efface, to blend with and accommodate their environment. This tactic requires that Nines suppress their rough edges and conceal any part of them that might seem disagreeable. Most Nines resent the consequences of this strategy - other people overlook them - but this anger comes out in indirect ways.

Since most Nines have taken on the coloration of their environment, there is a confusing variety to people with this style. Nines can have a wide range of occupations and outwardly appear much different from each other. What they share underneath, however, is a distinct tendency to fall asleep to their real inner needs. Remember when you are trying to identify a Nine that you are looking for the *absence* of something rather than an obvious definite quality that the person asserts.

Nines have sometimes been described as the “common people” of the Enneagram. When healthy, they possess a deep personal modesty and an elegant simplicity of thought. Awakened Nines are even-tempered, stable, unassuming, nonjudgmental and comfortable with who they are. They often have a cheerful Seven-like outlook, though they live in the present and not the future.

Many Nines have a calm, egoless, focused power that they bring to bear on whatever is important to them. This power is generally rooted in love whether the Nine thinks of it that way or not. Most healthy people with this style have a desire to contribute, to give to others freely, and to administrate their world in a way that benefits everyone they care about.

Nines are natural diplomats and mediators, and can be quite skilled at resolving conflict. Since they seek peace, union and harmony, it is often easy for a Nine to find points of agreement between warring parties. From there a Nine might patiently negotiate settlements that build on small positive steps. Awakened Nines are gently dynamic, suffused with a highly integrated sense of self and implicit mission. Most are also flexible and have the ability to state blunt, difficult truths in useful ways that somehow don't make others defensive.

When less healthy, a Nine's apparent simplicity becomes more like self-concealment. Entranced Nines begin to merge blindly with the wishes of others and the roles their environment wants them to play. In the process, they erase their own needs, priorities and ambitions. A Nine might give away his or her sense of initiative in order to have no opinion and thus keep an apparent peace. The more they absent themselves from their own life, the more passive, unfocused and ambivalent they become.

Entranced Nines tend to see all sides of a situation and identify equally with each outside perspective. They often focus on absurd or irrelevant details and lose the forest for the trees. They can be overly responsible but underperforming, obsessively complicating simple tasks even as they minimize the consequence of not getting important things done. Going in circles relieves them of the necessity to make decisions and personal choices, to take responsibility for having a self that they think might upset others.

Entranced Nines often have trouble overtly saying “no,” but say it in other ways, usually through silent stubbornness and passive aggression. Nines usually blame others explicitly or indirectly for the life they feel they can't really have. Way deep down there's an angry, depressed nihilism in most unhealthy Nines. They have given up on their life and see no reason to stir themselves up to play at what they're convinced is an empty, fruitless game.

When deeply entranced, Nines can sink into depressed self-neglect and a kind of lazy oblivion that is an imitation of death. They may be apathetic, habit-bound, callous, or numb. They could talk

incessantly about what they know they should do but then never bother to do it. They might try to avoid conflict but accidentally provoke it through bursts of disassociated nastiness. They might be disorderly, chaotic, cluttered and offer convoluted, ill-formed rationales for their irresponsibility. Deeply entranced Nines can do great damage to others while believing their actions have no consequence. Drug and alcohol addiction can also be problems at this stage.

Nines In The Movies

Because of the passive nature of the style, Nines often play sidekicks or confused, indecisive characters or “common man“ roles. When Nines are protagonists they tend to play the audience. They offer receptive characters with little overt ego with whom we identify and follow into the circumstances of the story. As events happen to the Nine they happen to us.

There have been a surprising number of Nine movie stars, most of them male. As in life, they vary tremendously, but Nine performers usually share an unfettered, truthful acting style. Clint Eastwood and the late Audrey Hepburn are both good examples, though, on the surface, they couldn't be more different. Both, however, have been described as modest, unpretentious people who would bring little personal temperament to their work. Audrey Hepburn played to the image-conscious, extroverted side of the Nine style (Grace Kelly did this too). Clint Eastwood is quite introverted and, by contrast, the only movie star in history who doesn't comb his hair.

Eastwood the man is a Nine with an 8 wing and his screen persona is a blend of these two styles. He has flipped back and forth, although his most famous roles have been as Eights. Nearly all of his later films indict violence and explore the dark side of the heroic Eight character that he played for years. In the film *Unforgiven*, for instance, he is a Nine reluctantly drawn into battle with corrupt Eights.

Eastwood's predecessor in the movies was Gary Cooper, a real-life Nine who almost always played quiet, instinctual heroes. Eastwood has said that he openly modeled his minimal acting style on Cooper's. Other past Nine movie stars include James Stewart, Dean Martin and Ronald Reagan.

Lady Nines in movies tend these days to be impressive character actresses - Annette Bening, Barbara Hershey, Anjelica Huston, Jennifer Jason Leigh, Gena Rowlands, Mary Steenburgen. In the past, female Nines played sex objects who were beautiful, seductive yet indefinite, a combination which allowed for maximum audience projection.

Partly because of the receptive nature of the style, many movie Nines are more clearly portrayed in relationship to other characters. Remember when you study this chapter that there are other good examples throughout the *Guide*. These include Woody Harrelson in *White Men Can't Jump*, Andie MacDowell in *sex, lies and videotape*, Carrie Snodgrass in *Diary Of A Mad Housewife* and Wallace Shawn in *My Dinner With Andre*.

Movie Reviews

Antonia And Jane

Sometimes uproarious British comedy about two friends recounting different versions of their relationship in separate sessions with the same psychiatrist. Antonia and Jane are about to meet for an annual dinner and the occasion brings up insecurities in both of them. Each woman compares herself to her mistaken idea of the other.

The befuddled shrink struggles gamely, especially with Jane (Imelda Staunton). A hilariously obsessive Nine, Jane talks in rambling sagas and confused, dizzying circles. Here is a sample exchange:

Jane: "This week I asked myself, 'What do I really think about the poet Wordsworth?' But the question presupposes that I know who I really am — which I don't think I do."

Shrink (frowning): "There's no need to overcomplicate things, Jane."

Jane: "Okay, then assuming I do know who I am — which is a really big assumption — part of me thinks that anything I think about Wordsworth is completely beside the point!"

Shrink (lost): "What point?"

Jane (triumphant): "Ah! but is there a point?!"

Jane would be an extroverted Nine with both wings. She's very actively frustrated and has loud bursts of Eightish temper. Her antiauthoritarian attitude goes with the 8 wing, but her anger leads to absurd Niney courses of action and then more muddled thinking. At one point, Jane gets angry at her parents. In revolt, she marries an imprisoned drug dealer she barely knows and labels this act a political statement. Her 1 wing is evident in her receptive eagerness to please in relationships, plus a certain sweetness and idealism. Nines with both wings tend to flip back and forth between Bad Child/Good Child behavior.

The first half of the film takes Jane's point of view, and her image of Antonia is that of a Three. Antonia is beautiful, blond, waspish, and Jane's nightmare image of orderly, privileged success. Overcomplicating Nines sometimes see Threes as everything they are not.

The irony is that Antonia (Saskia Reeves) is actually a Six. Her life is just as confused as Jane's and she envies Jane's passionate disorder compared to her own bourgeois compromises. Antonia's life is coming apart anyway. She suspects her husband is having an affair and then counterphobically starts one herself. Her lover has pathetic, goofy sadomasochistic scenarios he wants her to play out; she tries hard to go along, but it's just too ridiculous. She has antiauthoritarian outbursts too and says at one point, "I've decided that everybody I know is part of a great conspiracy to make my life insupportable."

The Shrink is likely a not-so-bright Seven. She practices spin control and generally counsels with cheery platitudes like, "Try to regard everything as a delightful adventure" or, "Time's up for today. Just remember that whatever happens is a fresh challenge!" When Antonia's marriage really does bust up, the psychiatrist reasons with her, "Howard has left you; that is an existential fact. How you choose to react to that fact is up to you ..." To which Antonia replies, "I'd like to kill him!!!"

Back To The Beach

Adroit, good-natured spoof of those 1960s beach movies. Even if you never saw the originals, this movie is surprisingly funny and almost surreal. Annette Funicello plays a Nine with a 1 wing. She's a

naïve, oblivious Goody Two Shoes, both endearing and simplistic. Described as “a woman who’s been in a good mood for the last 22 years,” she sweetly replies: “I just believe everything will turn out for the best.”

While Annette is comic, it's quite true that some Nines are very cheerful. The ability to blank out trouble and difficulty and focus on the good is sometimes well developed. Think of Ronald Reagan, for instance.

Frankie Avalon plays Annette's husband, a nervous, excitable Seven (6 wing). Annette's a Nine in real life and I'm pretty sure Avalon's a Seven.

Carnal Knowledge

This bleak, excellent film plays like a pathology sheet, a rundown of diseases possible in relations between men and women. Story follows two college chums through decades of knotty, heartless love affairs. Their first involvement is with each other; they are forever talking in disassociated ways about women. What they say is generally rooted in contempt, so they wind up sounding like talking tumors.

Jack Nicholson plays his usual persona (Seven with an 8 wing), while Art Garfunkel is generally Niney. Garfunkel's character plays along with the more dynamic Nicholson, but has a streak of Oneish decency that emerges slowly. The story pretty much indicts both of them, though.

The middle third of the picture details Nicholson's live-in involvement with sweet, passive Nine, Ann-Margret. She's a nice person, but unmotivated by her own needs. She would be an intimate subtype for the way she longs for union with and commitment from Nicholson. She wants marriage and children but soon discovers that Nicholson is an unlikely prospect. Instead of dumping him, she goes inert and angry; she quits work, turns slovenly and pines away.

“You're more tired now than when you were working,” he observes.

“The reason I sleep all day is because I can't stand my life.”

"What life?" he asks.

"I sleep all day! Two years ago I slept 8 hours a day, a year ago it was 12, now it's up to 15, pretty soon it will be 24!"

It does seem as if she's sliding into death, although she has episodes of stubborn overt anger. Nicholson, the Seven, rails against her desire for commitment and especially feels trapped by her dependency (“For God's sake, I'd almost marry you if you'd leave me!”). Entranced Sevens frequently resent anyone acting dependent towards them; their anger is related to their own guilt over being undependable.

Ann-Margret's lazy sink into oblivion is very accurate to the style and subtype. Her character is very similar to Shirley MacLaine's in *The Apartment*, another intimate subtype.

Cynthia O'Neal has a small role as one of Garfunkel's paramours and she's a bossy, competitive Three.

The Last Picture Show, Texasville

“Ain't nothin' here, it's just flat and empty.” That's a resident of Archer City, Texas, describing the setting for these two films, a tiny, dust-stripped town stuck to the earth a mile from the middle of nowhere. *The Last Picture Show* is a doleful, somber portrait of lives without futures. Most of the characters appear haunted or doomed and the film is partly about how to stay in or leave a place as

optionless as Archer City. This 1971 effort is considered a minor classic and it's still quite good, if overlong.

Texasville (1991) is a comedy, a kind of mirror image that revisits the same characters decades later and affectionately finds them mired in confusion. It turns out the characters did have futures that weren't quite so bleak, but no one in the town knows quite yet what they're doing. This latter film flopped but it's well-acted and literate if a little talky.

Leads Jeff Bridges and Timothy Bottoms are both Nines, though Bridges is more extroverted within the style while Bottoms is pulled into himself. In the first film, Bridges is cheerful and forward-looking and it's he who gets out of town by joining the military. Bottoms, by contrast, sinks into the deep sleep of his environment, looking increasingly dreamy and forlorn as the film continues. It's like he's slowly freezing to death.

Ben Johnson is on hand as the town's moral force and father figure to the boys. He's intriguing because he sounds like a One, seems like an Eight, yet he's most likely a Nine with strong wings. He has a basically receptive nature with moments of instinctual, almost mythic strength. Cybill Shepherd plays the town's flirtatious beauty, a Three with a 2 wing (intimate subtype). Her mother Ellen Burstyn is a Two with a 3 wing and it's interesting to see how outwardly similar they are yet essentially different. Shepherd's a status-seeking actress while her Mom's a fool for love.

In the sequel, Bridges has returned, gone into the oil business and is now \$12,000,000 in debt. This takes the edge off his cheeriness and he tumbles through the film depressed and befuddled ("I don't understand anything any more. Everyone's gone crazy"). Described by newcomer wife Annie Potts (probable Eight) as having a "dour personality that's real reluctant to take a chance," Bridges washes around town in a stream of chaos. He's basically a passive witness to events, allowing situations to develop around him while remaining non-committal ("It's hard to stay exciting for a whole lifetime.")

Bottoms has sunk further into Niney deep freeze, to the point where people now worry about him. There's some indication that he might have brain damage but it's more intrinsic than that. He sees movies in the sky, forgets where he is and talks of suing the town for ruining his life. His sleep has turned into a kind of senility, complete with memory lapses, and he acts like an old man though he's only about forty.

Ben Johnson and Ellen Burstyn are both gone but two minor characters from the first film have acquired Enneagram styles. Randy Quaid plays Bridges's banker, a climbing-the-walls anxious Six. Cloris Leachman has become Bridges's secretary and she's an opinionated One.

Cybill Shepherd's character has actually gone through an interesting transition. She left town too, became a movie actress and has returned to Archer City to grieve the loss of her parents and the death of a young son. She's a Three gone to 9 (see "Threes").

She's still a bit of a role-player — she toys with Bridges and maintains a capricious, mocking air — but she's in the process of acquiring some emotional substance. Her lost child haunts her and she's fascinated with community and family. She's aware of her roles: "I flirt a little, but that's my nature. Actually it's the ghost of my nature" — but in the end she breaks through to some deeper emotional connectedness via her grief. It's almost as though she's moving from her 2 wing to the high side of her 4 wing, getting in touch with sadness and a deeper dimension of feeling.

Little Murders

Dark, sometimes amazing satire of deracinated urban life. This 1971 story features alienated characters living distorted lives in a city where basic services are in breakdown. Gangs roam the streets and random shootings and power outages punctuate everyone's days.

Sound familiar? This film was so prescient that it doesn't seem dated now. The characters are exaggerated, even grotesque, but nearly all have vivid Enneagram styles. The script was written by cartoonist Jules Feiffer and has the depressive, comic Niney flavor of his drawings.

Elliott Gould plays Alfred, a Nine photographer whose chief defense against urban chaos is a stance of indifferent numbness. A self-described "apathist," we first see him passively resisting a gang beating. When future wife Marcia Rodd rescues him, he scolds her: "You shouldn't have done that. They were getting tired and about to let me go!" Rodd is a nice Two with a 3 wing ("Alfred, you've got to let me mold you"), though for much of the film she seems like a busy, administrative Three. She tries to inspire and motivate the slothful Gould:

She: Name something you enjoy.

He: Sleeping.

She: What about sex?

He: It makes me sleep better ...

Over the course of the story Rodd succeeds at bringing Gould partially to life ("I trust you. I really nearly trust you," he says). Nines will sometimes wake up for love, although this film illustrates their worst fear about what might happen should they start to care.

Gould's so nihilistic that he insists their marriage take place at the First Existentialist Church, presided over by hippie minister Donald Sutherland. Latter's ad-libbed marriage ceremony is an ideal specimen of rationalizing Seven logic: "You all know why we are here. Let me state that of the hundreds of marriages I've performed, all but seven have failed. The odds are not good. But nothing can destroy you if you don't see it as destructive. Any step that one takes is useful, is positive. Even the negation of the previous step. If you stay married, fine! If you don't stay married, fine! It's all right. Everything is an answer for someone. For Alfred, today's answer is Patricia. For Patricia, today's answer is Alfred!"

Gould is also welcomed by Rodd's loony family. Father (Vincent Gardenia) is a flaming paranoid Six and mother (Elizabeth Wilson) is a weirdly normal Nine. Lou Jacobi plays a ranting One Judge that Gould and Rodd consult. Director Alan Arkin does a turn as a paranoid Six police detective, convinced that the city's random killings are part of a larger conspiracy to embarrass the police. This film is sometimes brilliant, generally interesting and very unusual.

Mr. And Mrs. Bridge

"I want a divorce and we can discuss it as soon as you've finished enjoying your beer." That's Mrs. Bridge (Joanne Woodward) talking to Mr. Bridge in a rare moment of open, if passive, discontent.

Mrs. Bridge is a ditsy, off-center Nine and Mr. Bridge (Paul Newman) is a thin-lipped, repressive One. The story of their life together is composed of small moments in which they mainly demonstrate their Enneagram styles. Nothing much happens, neither of them changes or grows. If anything, they get worse; that is, more entrenched and trapped within their limits.

Most of the time, Mrs. Bridge is lost to and passive to others. When Mr. Bridge proposes a trip to Paris, she says, "Just tell me what to read first. What do I know? I've never done anything, never been

anywhere.” Never *been anyone*, is what she's saying. Throughout the movie she displays a quality of busy, distracted sleep — the sleep of a self forgotten.

Mrs. Bridge’s emotions surface in odd uprushes and the Nine style of minimizing conflict is obvious many times. At one point a suicidal Fourish friend (Blythe Danner) pours out her pain and Mrs. Bridge then changes the subject: “When you think about it, we really are awfully lucky ... would you like some tea?” Nines can be alternately sympathetic to others and then callously indifferent. Mrs. Bridge demonstrates how a Nine can do harm with neglect.

Late in the film, there’s a telling scene. Mrs. Bridge backs her car out of the garage and it stalls in the narrow garage doorway. She can't get it started and realizes that the car doors won't open because they are blocked by the outer door frames on either side. So she sits. All day. She's neither determined nor resourceful — she just waits. This quality of passively tolerating an absurd situation can be very characteristic of sleeping Nines, as we saw in *Antonia And Jane*.

One other aspect to notice is how Mrs. Bridge is younger than her years; her passivity is a little childlike and even at sixty she seems like someone's younger sister. All her friends are younger too, and her counterphobic Six daughter is more astute about the scope of life than Mrs. Bridge is. Mother never does grow up.

Mr. Bridge, the One, is ramrod straight in both posture and behavior. He's from pioneer stock, tough, stubborn and radiating judgment. He speaks in clipped, measured cadences and his sense of humor is dry as dust. “I must confess I've never been able to find humor in smut,” is his response to a colleague's racy joke. When Mrs. Bridge wistfully reminds him of the poems he once wrote for her (connection to 4), he replies, “For better or worse, I turned out to be an attorney and not a poet.” This is partly an explanation for why he shows his wife little affection. He has a 9 wing and tends toward being plain and impersonal.

He is also domineering and has strong conflicts with his rebellious Six daughter. There's a hint of repressed incest in his disapproval of his daughter’s sexuality and in her power over him. She's got something on him, though the film doesn't elaborate. Newman's character is also generally opposed to the irrationality of the women in his life.

Native Americans

American Indians endured countless racist portrayals in the early days of American movies. This changed a little in the 1960s when social paradigms shifted sufficiently to allow actual Native actors to play heroic or sympathetic roles. In some of the more recent stories the Indian characters are shown to be smarter and morally superior to the whites. While these portraits seem sincere and more accurate, the range of roles remains consistently limited. In terms of the Enneagram, movie Indians are only ever allowed to play Nines and Eights.

Why this happens I don’t know. Part of it is likely an unconscious form of stereotyping - most of the films below have Anglo screenwriters or are adapted from novels written by whites. It could also say something about the cultural Enneagram styles of Native Americans, although there are many different tribes and cultures. This is obviously a minefield because judging groups of people on their social aura is the foundation of bigotry.

Cultures *do* have Enneagram styles in a limited way, however. In white America, Threeish ideals of success and wealth are unconsciously celebrated. In German Switzerland, a culture I know well, there is a

group identification with Oneness and people often unconsciously strive to live up to orderly, correct One ideals. This doesn't mean that there are more Ones per capita in Switzerland but the culture does teach its citizens how to think and act that way.

Not all but many Native American cultures have a Nine quality. The group style of thinking is holistic, nature-based and deep rooted in the notion that the individual is a small part of a natural order of Being. In the movies, sympathetic Nine Indians are often receptive and dignified. They are in touch with their instincts and possess a sensible simplicity that is unworldly but spiritually intelligent. Many of these characters are medicine men, while others are sidekicks to the white protagonist. Most of the portrayals are rouged with romanticism.

Native American Eights in movies are invariably warrior figures. In the westerns, they fiercely fight off the white invaders. In the present-day stories they are political militants. In most of the films the principal whites are Threes or represent Three forces and values.

The 1970 comedy-epic *Little Big Man* started the revisionist trend with its then-controversial portrait of General George Custer as a preening egomaniac Three. Dustin Hoffman plays a white boy raised by Sioux Indians who bounces back and forth between white and native cultures. He's essentially a Six, a cowardly survivor who's an unwilling participant in great events.

Chief Dan George is Hoffman's Nine grandfather, Old Lodge Skins. He's a medicine man, something of a seer but also earthy and unpretentious. He's clear-eyed and sarcastic in his appraisal of the invading whites, but ultimately he's accepting rather than bitter. The Dalai Lama, a real-life Nine, displays a similar attitude toward the Chinese who have invaded his native Tibet. Real-life Nine Dan George wrote several sweet, thoughtful books that were testaments of his faith and serenity. In *Little Big Man* his character is based on the real-life Chief Black Elk, who was also very likely a Nine. The film holds up pretty well although it's sometimes pointedly sexist. Faye Dunaway turns up now and then as a cliché Two.

Chief Dan George's other best work was in Clint Eastwood's poetic film, *The Outlaw Josey Wales*. He has the sidekick role to Eastwood's loner hero, but Dan George steals the movie with offhand Niney comedy. He's clownish but dignified in an uncommonly good western. The late Will Sampson, a Nine in *One Flew Over The Cuckoo's Nest*, makes a brief charismatic appearance as an Eightish warrior chief with whom Eastwood negotiates. Sampson played Nines and Eights exclusively throughout his short career.

The contemporary heir to Dan George and Sampson is Graham Greene, who first came to prominence in 1990's *Dances With Wolves*. He gives a touching, funny performance as the Nine spiritual leader of the Lakota Sioux, a tribe that adopts another Nine, a disenfranchised white soldier played by Kevin Costner. Greene is receptive, smart, moral (1 wing) and another holistic thinker.

Rodney A. Grant plays the Eightish warrior role in *Dances* although he could be a counterphobic Six. He's fierce and hotheaded, but gradually grows loyal and protective of blood brother Costner. The Nine/Eight contrast is also evident in the movie's portrayal of different tribes. The Sioux as a whole have a Nine aura while their enemies, the Pawnees, are uniformly Eightish. Actor Wes Studi plays an aggressive Eight Pawnee and we'll see more of him.

Dances is very romantic and has peculiar paradoxes — Costner, for instance, "improves" the Sioux way of life by introducing them to rifles. The Pawnees were none too happy about their savage portrayal, either. The movie is otherwise well-crafted, moving, and extremely honorable.

Graham Greene plays a modern version of his *Dances* role on *Northern Exposure*, the TV show which is out on video. He is the shaman/mentor to series regular Ed (Darren Burrows), a young Indian Nine. Greene also played a dignified Nine in the movie *Ishi, The Last Of His Tribe*.

The actor jumps Enneagram styles in a muddled amateur drama called *Clearcut*. Here he plays a nasty militant Eight who kidnaps a rich Eight lumberman in revenge for a crooked land deal that steals timber from Greene's tribal reservation. Along for the ride is the tribe's ineffectual white lawyer, a nervous-wreck Six. The stupid, buffoonish lumberman is meant to be an Evil White and the screenplay is larded with trumped-up polemics. Film is generally kind of lame.

Greene, however, has charisma galore and the courage to be a solidly unsympathetic warrior. The character is avenging his people, but he's thoroughly narcissistic and clearly enjoys sadism. He may have good politics but he's also a sociopathic and a nasty piece of work. Floyd Red Crow Westerman plays the requisite Nine medicine man, an enigmatic background figure who spiritually supports Greene's militancy.

Far more effective politically and dramatically is the intense, riveting *Thunderheart*. Story puts Threeish FBI Agent Val Kilmer onto a South Dakota Indian reservation to investigate a murder that looks politically motivated. All signs point toward a militant faction led by an Eight, played by real-life activist John Trudell. Kilmer also investigates a Nine medicine man in the background and clashes with tribal cop Greene. Latter is playing a Niney sidekick role but within that restraint he's a feisty, smart-assed Eight. Throughout the film he's astute, sassy, and bitterly funny.

This movie didn't do that well, which is a genuine mystery as it casts quite a subliminal spell. The FBI agent has a gradual spiritual conversion that undoes his Threeish efficiency and emotional hardness. Kilmer underplays this beautifully and the Nine medicine man is at the heart of the unfolding. Nonactor Chief Ted Thin Elk is another natural actor like Dan George was. His medicine man has a patient, lucid presence and he directs the unwitting Kilmer both spiritually and politically throughout the story.

Thunderheart's true villains have thoroughly Threeish aims. Sam Shepard plays Kilmer's Eight supervisor and Sheila Tousey is an Indian activist and seems a One. This is an engrossing thriller with tight intricate plotting.

Also cinematically intense is *The Last Of The Mohicans* featuring real-life activist Russell Means in the title role. Means is an Eight in real life but plays a Nine with an 8 wing in this film. His character is receptive and wise but a man of action when necessary. The film's Eight warrior slot is capably filled by Wes Studi as Magua, a renegade avenger who has declared personal war on the invading whites. He's as rough and ruthless as Graham Greene in *Clearcut* and for basically the same reasons. Studi went on to play the title role in *Geronimo: An American Legend*. Studi played him as an Eight and, indeed, the real Geronimo was an Eight with a 9 wing.

The negative white forces in *Mohicans* are mostly represented by British Ones. At the center of the action is a love story between vague, indefinite Daniel Day-Lewis and vague, indefinite Madeleine Stowe. The performers are both real-life Fives and if you look closely it shows.

Finally there's the contemporary road comedy *Powwow Highway* which puts the two Indian roles together in the same car. A. Martinez plays an enraged militant Eight and Gary Farmer is the mystical,

receptive Nine. Their styles are in constant comic contrast as they travel south from a Wyoming reservation to rescue Martinez's jailed, framed-up sister.

Martinez is prone to explosive rhetoric about Indian treatment by the whites but he's so angry that it's self-defeating. He's chronically eruptible and can't get out of his own way. He fights with everyone on real or imagined political grounds. The film endorses his spirit more than his methods.

Farmer's spaced-out, spiritually faithful character is a lovely guy and the road trip is part of a vision quest. He christens his battered Oldsmobile his "pony," and sets out to seek the spirits of his ancestors. Things keep working out well for Farmer, to Martinez's amazement and scorn. Even though Farmer's asleep in his own world, he handles each situation with comic ease and aplomb. By story's end, both characters are together in purpose and, in a way, represent the integration of faith and action.

Many of the friends' exchanges run like this:

Martinez: "Do me a favor. When the heat comes down don't start with the old legends and all that mystical horseshit. It will only make things worse."

Farmer: "Stop worrying. Trust the powers."

Farmer is a self-preservation Nine with a huge appetite for food. Film is offbeat, undemanding and enjoyable. Look for Graham Greene again in a cameo.

There are other movies where these same Enneagram dynamics are played out with white actors. In the absorbing, evocative ***Emerald Forest***, Eightish Powers Boothe finds his long-lost blond son (Charley Boorman), who's been raised in a Brazilian jungle by natives. The boy is a Nine and so is his adopted father, a medicine man. Their enemies are Threesh progress and another tribe called "The Fierce People" who all act like Eights. Boorman's Nine tribe is called "The Invisible People"(!)

Emerald Forest has flaws, but it's as different a movie as you'll ever see and Charley Boorman gives a striking performance. 1985 film was a bit ahead of its time, as its real subject is the destruction of rainforests.

Paris, Texas

Harry Dean Stanton plays an amnesiac who wanders out of the Mexican desert after several years missing. Reunited with his brother in Los Angeles, he begins to reconstruct himself and to form a relationship with the young son he barely knows.

He's in what psychologists call a "fugue state" — a sort of shocked inner oblivion where he wanders, lost in a vague symbology. He's also a Nine — tender-hearted, good-natured, passive/dependent, asleep. Over the course of the story, he slowly (mostly) awakens and deals with the long-repressed incident that led him to block out his memory. Amnesia is a defensive tendency for Nines under the best of circumstances, so it's a logical response to Stanton's trauma.

In the end he tries to do the right thing by everyone but only partly succeeds. He finds his missing wife but can't forgive her for her part in what happened. His resolution of the past is both right and wrong at the same time.

Dean Stockwell plays Stanton's brother, an exasperated but compassionate One. Stockwell's wife, French actress Aurore Clement, is a real nice Two.

Paris, Texas seems to be long and slow but I was surprised by its narrative tension. It has subtle, delicate performances and great music by Ry Cooder. A movie for anyone who's ever felt dispossessed.

The Tall Guy

Shaggy romantic comedy featuring Jeff Goldblum as a tall, disorganized American actor trying to make a living in London. The only job he can manage is that of an abused second banana to an arrogant Oneish comic (Rowan Atkinson). The story has him trying to change his luck by wooing his allergy nurse (Emma Thompson, a One) while landing the lead role in a hilariously awful musical about the Elephant Man.

Goldblum plays an overcomplicating Nine, sort of a male version of Jane in *Antonia And Jane*. His life's a dishevelled mess; naked men wander through his apartment, while his chronic allergies keep him sneezing and unfocused. He dates a Czech woman (a Two) for reasons even he can't understand. He does get the Elephant Man job but later learns it's because the producers needed an actor who looked like he had been crushed by life.

His obsessive roundabout thinking just can't pull things together but he does awaken enough to pursue Thompson. She's blunt and pragmatic ("I see no point in going out for ten expensive dinners when I already know that I like you") and he likes her desperately. But when the relationship starts to go well, he sabotages it and spends the rest of the movie trying to get Thompson back.

Goldblum makes a pretty good Nine and he gives the character a nervous Sixish edge that's accurate to the style. The comedy is uneven but generally enjoyable. The satirical swipes at the world of theater are wickedly funny. Emma Thompson is a real life One.

Unhealthy Nines

Coup de Torchon (Clean Slate) stars Philippe Noiret, sort of a French Walter Matthau. Both actors are deadpan underplayers, although Matthau is a Seven and Noiret usually plays Nines.

In *Coup* Noiret plays the indolent Sheriff of an African village occupied by French colonists. No one respects him; we see him ritually humiliated by his wife as well as the Eightish town pimp and the French Military authorities. Noiret takes bribes, is lazy, minimizing, squalid and racist. "Doing nothing is my job," he says, "I'm paid for it."

He's also truly thought-disordered. Told by a mocking superior that he should take revenge "twice as hard" against his tormentors, Noiret understands the advice to mean murder them. He has a strong 8 wing, which, in unhealthy Nines, takes the form of ill-conceived, disassociated aggression.

Nines are easy to underestimate and as Noiret sets about avenging himself no one suspects him of the murders. He outfoxes everyone before being dragged down by his own nihilism, decadence and grandiosity. "You're not afraid of what will happen to you?" his mistress eventually asks him. "No, anyway I've been dead for a long time," he replies.

At one point Noiret makes this speech to his African servant: "I couldn't sleep last night. I lay in bed eyes wide open, thinking till I thought I'd go nuts. I thought and thought till my head ached from thinking so hard. And I came to a decision: that I didn't know what to do." Only a Nine would call this a "decision" but as Noiret talks his servant is mouthing his exact words, so often has the servant heard him make the same speech.

If *Coup de Torchon* shows a deeply unhealthy Nine with an 8 wing, *Dancing In The Dark* shows the unhealthy extremes of a 1 wing. The film centers on Nine Edna Cormick (Martha Henry) a devoted wife dedicated to the life she shared with her husband Harry (Neil Munro) until the day she killed him.

The story is told in flashback with voice-over narration, since Edna is now confined to an institution. While she is outwardly silent and near catatonic, we hear her thoughts which have a puzzled, disembodied quality as if voiced by a non-being, as though Edna's ghost is recounting her life.

Like many women of her generation, Edna had wagered everything on being someone's wife but she offers this Nines rationale: "Why not? He took me in and held me, and breathed life into me as though he had rescued a drowning victim. Whatever would I have been without him? I loved him, although I would have loved him anyway — for giving me a life."

Edna's 1 wing is expressed through a warped preoccupation with order and cleanliness. There are many flashbacks of her cleaning house and she's particularly obsessed with trying to find "the flaw, the crack, the imperfection" in her former life that led to its breakdown. She's convinced it's because she missed a spot while cleaning: "If I could track back through my days would I find the spot I missed? It must be somewhere in that house, behind the stove or in the closet perhaps. There are so many nooks and crannies where it just might be. If I can just put my finger on it."

Nines with 1 wings are often model children and grow up to passively adapt themselves to convention. As Edna says: "I'd always longed for the normal, the ordinary, and now here was my life. I'd found the man or been found — which is how things ought to be. And we were married — which is how things ought to be. And then I could go about performing this life the way it was supposed to be performed."

"It was like having the pattern of a dress to sew. Merely a matter of taking something that was already laid out and cutting and stitching it properly, following the lines."

Edna is a self-preservation subtype characterized by an attraction to habit and a tendency to maintain small horizons. "Having found my life," she says, "I would not have liked changes or surprises. How wonderful and cherishable eventlessness is. I would give much now for a day, a week, a month, a year, in which nothing of great importance happens. I would know how to relish its safety properly."

Edna's husband Harry is an empty, scheming Corporate Three. While he is nominally appreciative towards her ("God, I don't know what I'd do without you, you're my right hand"), all their conversations actually revolve around him. In the one scene where he seems to truly reach out to her, he is actually being selfish — obliquely asking Edna for permission to have an affair.

Both Harry and Edna are concerned with image and appearances. Edna is an impeccable hostess and corporate wife and she has a recurrent fantasy of performing as a singer-dancer (connection to 3). She recalls: "When I was a little girl I had a full-length mirror in my bedroom. Evenings when I was supposed to be in bed I posed before it, practiced walking, prancing, standing hand on hip tilted backward, mimicking advertisements in my mother's magazines, those models selling dresses and cosmetics. Am I pretty, I wondered? Even then I failed to see my self."

Sling Blade is a strange dark dream of a film, a southern gothic tale of biblical redemption and retribution that is alternately tender and frightening. Writer/director Billy Bob Thornton plays Karl, a mentally retarded man just released from a mental hospital where he spent 25 years for killing his mother and her lover.

Although Karl is slow, he still has a personality style. He is a Nine, something of a holy fool figure with flashes of aggression (8 wing). It's a fascinating performance; you watch closely because you can't figure out how much Karl is aware of the world around him. The answer is: more than he seems to be, although he's making sense of it in unexpected ways.

Part of the film's suspense is whether Karl is still capable of the homicide that got him institutionalized. He is gentle and befriends a young boy. Talented at fixing things, he thinks of the simplest solutions first; asked, for instance, to repair a malfunctioning engine he immediately discovers that it's out of gas.

But Karl is also a brooder and when the boy is endangered by his divorced mom's abusive boyfriend (Dwight Yoakam), Karl's first and only response is to threaten the man's life.

Yoakam is especially effective as a belligerent, abusive Eight. John Ritter plays a nervous Six.

The Whales Of August

Small-scaled old folks movie with Lillian Gish and Bette Davis as elderly sisters living at a beachfront home in Maine. Film is slow sometimes, but also poignant and Gish is especially good. She's a self-preservation Nine who lives each day in small, cheerful increments. Gish stays busy with projects, paints landscapes and makes toys. She has principles and opinions (1 wing), finds the good in most events, and plays the calming peacemaker to her cranky sister. In this role Gish is mostly passive but she can get openly annoyed.

Davis is something of a Four, although she also sounds like a One. She finds fault with everything and is susceptible to plunges of melancholy ("I'm alright — just a touch of November in my bones"). She often blocks the forward-looking Gish's plans — "We're too old to be considering new things" — and makes comments like, "Everything dies sooner or later." To which Gish sweetly replies, "So you always say, dear."

Gish knows Davis is exasperating but you can almost see her deciding to cope with it. What the sisters have is reminiscent of a Four/Seven dynamic, where the will to find fault competes with the will to affirm the positive. Gish brings an unforced grace to her role, but adds enough irritation to keep the character believable.

Vincent Price drops in for tea and he seems a sunny Seven. Ann Southern also has a small role and she's a likely Two. Harry Carey Jr. plays the cantankerous plumber and he's a New England Yankee One.

Other Movie Nines

Peggy Ashcroft, *A Passage To India*; Lionel Barrymore, *Dinner At Eight*; Jeff Bridges, *Starman*; Richard Burton, *Beckett*; James Caan, *Brian's Song*; Sean Connery, *The Russia House*; Tom Cruise, *Risky Business*; John Cullum ("Holling"), *Northern Exposure*; Willem Dafoe, *Light Sleeper*; Rebecca DeMornay, *The Trip To Bountiful*;

Jeff Daniels, *Terms Of Endearment*, *Something Wild*, *Arachnophobia*; Brandon de Wilde, *Hud*; Sam Elliott, *Lifeguard*; Richard Farnsworth, *The Grey Fox*; Lou Ferrigno, *Pumping Iron*; Albert Finney, *Rich In Love*; Morgan Freeman, *Driving Miss Daisy*, *Unforgiven*; Anna Galiena, *The Hairdresser's Husband*; Pamela Gidley, *Liebestraum*; Jack Gifford, *Save The Tiger*; Elliott Gould, *The Long Goodbye*; Charles Grodin, *Midnight Run*; John Heard, *The Trip To Bountiful*;

Dustin Hoffman, *The Graduate*; Paul Hogan, *Crocodile Dundee*; Bob Hoskins, *The Favor*, *The Watch & The Very Big Fish*, *Mona Lisa*; John Hurt, *The Elephant Man*; Wilfred Hyde-White, *My Fair Lady*; Alex Karras, *Victor/Victoria*; Kevin Kline, *Silverado*; Kyle MacLachlan, *The Hidden*; Ann-

Margret, *A New Life*; Ross McElwee, *Sherman's March, Time Indefinite*; Don McKellar, *Highway 61*; David Morse, *The Indian Runner*;

Jack Nicholson, *The King Of Marvin Gardens*, Leslie Nielsen, *The Naked Gun*; Annette O'Toole, *Cross My Heart*; Sarah Jessica Parker, *Honeymoon In Vegas*; Mandy Patinkin, *Alien Nation*; Sean Penn, *At Close Range*; River Phoenix, *My Own Private Idaho, Running On Empty*; Michael J. Pollard, *Bonnie And Clyde, Little Fauss And Big Halsey*; William Powell, *Mr. Roberts*;

Stephen Rea, *The Crying Game*; Burt Reynolds, *Starting Over*; Ralph Richardson, *Greystoke*; Peter Riegert, *Local Hero*; Gena Rowlands, *Light Of Day, Once Around*; Bruno S., *The Mystery Of Kaspar Hauser*; Michael Sacks ("Billy Pilgrim"), *Slaughterhouse Five*; Marianne Sägebrect, *Bagdad Café*; Peter Sellers, *Being There*; Tom Skerritt, *The Turning Point, Getting Up And Going Home*; Charles Martin Smith, *Never Cry Wolf*; Maureen Stapleton, *Nuts*;

Mary Steenburgen, *Parenthood*; Daniel Stern, *City Slickers*; Eric Stoltz, *Mask*; David Strathairn, *The Firm, Passion Fish, Sneakers*; Donald Sutherland, *Ordinary People*; Oleg Tabako ("Oblomov"), *Oblomov*.

Fine Distinctions

Nine With an 8 Wing

Awakened Nines with an 8 wing have a modest, steady, receptive core. They are charged by the dynamism of 8 — when focused on goals they often have great force of will. Get things done, make good leaders. May have an animal magnetism of which they are only partly aware. Can seem highly centered, take what they do seriously but remain unimpressed with themselves. 8 wing can bring a strong internal sense of direction. Relatively fearless and highly intuitive. Generally not intellectual unless they have it in their background.

When more entranced, they manifest the contradictions of the two styles expressing them *in sequence*. Could be passively amiable like a Nine and then turn horribly blunt like an 8. One moment they are opinionated or nasty, next moment kindly and supportive. Often don't hear their voices when angry. Can have a sharp, grating edge. May be slow to anger and then explode. Or angry but don't know it; may confuse being assertive with being rude. Placidly callous — both styles support numbness. Tactless and indiscriminate and indiscreet. May be unwittingly disloyal, spilling everyone's secrets. Sexual confusion, sometimes they are driven by lust.

Real-Life Nines With an 8 Wing: Yogi Berra, Tom Berenger, Ernest Borgnine, George Burns, Connie Chung, The Dalai Lama, Clint Eastwood, Dwight Eisenhower, Peter Falk, Gerald Ford, Dennis Franz, John Goodman, Elliott Gould, Woody Harrelson, C. G. Jung, Helmut Kohl, Dean Martin, Carl Rogers, Gena Rowlands, Gloria Steinem, Billy Bob Thornton.

Movie Nines With an 8 Wing: Richard Burton, *Beckett*; Sean Connery, *The Russia House*; Robert Duvall, *Wrestling Ernest Hemingway*; Clint Eastwood, *Tightrope, Unforgiven*; Sam Elliott, *Lifeguard*; Elliott Gould, *The Long Goodbye*; Woody Harrelson, *White Men Can't Jump*; Bob Hoskins, *Mona Lisa*; Ann-Margret, *A New Life*; Philippe Noiret, *Coup de Torchon*; Gena Rowlands, *Unhook The Stars*; Billy Bob Thornton, *Sling Blade*.

Nine With a 1 Wing

Tend to have been “model children.” Instinctively worked to please their parents by being virtuous, orderly, and little trouble. When awakened, they have great moral authority plus good-hearted peacemaking tendencies. Often have a sense of mission, public or private, that involves working hard for the welfare of everyone they are committed to. Principled expression of love. Desire to contribute, do little harm. May be well-liked, modest, endearing, gentle yet firm. Some have great grace and composure with bursts of spontaneity and sweetness. Elegant simplicity.

When entranced, they tend to be self-neglectful. May go passively dead and operate from a dubious, fractured morality. Dutiful to what they shouldn't be. Play the good child, disappear into contexts, settle for being overlooked or just partly recognized. Passive tolerance of absurd or damaging situations. One-sided relationships where the Nine gives too much. Rationalize, minimize, tell themselves they had a great childhood, everything's fine. Placid numbness creeps over them. Intolerance of their own emotions. Gradually deaden their souls.

Real-Life Nines With a 1 Wing: Jennifer Aniston, Annette Bening, Tony Bennett, Matthew Broderick, Sandra Bullock, Warren Christopher, Annette Funicello, Mahatma Gandhi, Tipper Gore, Charles Grodin, Patty Hearst, Audrey Hepburn, King Hussein, Anjelica Huston, Grace Kelly, Nancy Kerrigan, Lisa Kudrow, Ronald Reagan, Jerry Seinfeld, Martin Sheen, James Stewart, Tricia Yearwood

Movie Nines With a 1 Wing: Tom Cruise, *Risky Business*; Martin Donovan, *The Opposite Of Sex*; Gary Farmer, *Powwow Highway*; Annette Funicello, *Back To The Beach*; Chief Dan George, *Little Big Man*; Graham Greene, *Dances With Wolves*; Martha Henry, *Dancing In The Dark*; Mark Rylance, *Angels And Insects*; Eva Marie Saint, *Nothing In Common*; Wallace Shawn, *My Dinner With Andre*; Tom Skerritt, *The Turning Point*; Carrie Snodgrass, *Diary Of A Mad Housewife*; Harry Dean Stanton, *Paris, Texas*; Donald Sutherland, *Ordinary People*; Joanne Woodward, *Mr. And Mrs. Bridge*.

Connecting Points (Stress and Security)

Nine's Connection to 6

The high side of this connection brings several qualities, among them courage. Whereas healthy Sixes develop the courage to *do*, Nines find the courage to *be*. Connection helps them challenge fears and take risks. Expose the inner self they usually disguise with self-effacement. Can also be especially loyal friends, faithful and committed to those they love. Connection brings tenacity and a willingness to see things through. Realistic, more able to acknowledge what can go wrong.

More entranced, they develop a nervous, agitated quality. Can overanticipate new events, start to doubt themselves. Obsessive worry distracts them from the need to take useful action or see the obvious. Go scatterbrained. Nine's laziness is reinforced by the Six tendency to procrastinate. Nines put off what is specifically important to their well-being.

Dependency often an issue - will hand over responsibility, then blame others for making the decisions that the Nine won't make. Cowardice, may wimp out on agreements. 8 wing and this connection can make for antiauthority attitudes.

Movie Nines who demonstrate this connection: Martin Donovan, *The Opposite Of Sex*; Lillian Gish, *The Whales Of August*; Jeff Goldblum, *The Tall Guy*; William Hurt, *Smoke*; Andie MacDowell,

sex, lies and videotape; Gena Rowlands, *Unhook The Stars*; Mark Rylance, *Angels And Insects*; Bruno S., *The Mystery Of Kaspar Hauser*; Wallace Shawn, *My Dinner With Andre*; Imelda Staunton, *Antonia And Jane*; Donald Sutherland, *Ordinary People*; Billy Bob Thornton, *Sling Blade*; Joanne Woodward, *Mr. And Mrs. Bridge*.

Nine's Connection to 3

High side brings a kind of clarity of the heart. Can suddenly see clearly and prioritize on their own behalf. Take decisive deliberate steps towards goals important to them personally. Steady persistence: when focused, Nines are unstoppable. Connection brings energy and industry and helps with appropriate social presentation. Willing to dress up and voluntarily play roles in the service of goals.

Unhealthy connection brings tendencies towards role-playing, vanity and hyperactivity. Can allow themselves to go false and be defined by a milieu. Play out roles based on the expectations of others. May get caught in vanity and take pleasure in being mistaken for an image. Can have a prince or princess-like quality, act a little entitled. Proud of what others praise, but secretly know it isn't who they really are. Underneath the image, a Nine may feel indefinite and numbly unworthy. Can be fascinated by phoniness in others, want to break through or tear it down. Their unfocused hyperactivity is a busy, active form of sleep.

Movie Nines who demonstrate this connection: Richard Burton, *Beckett*; John Cleese, *A Fish Called Wanda*; Tom Cruise, *Risky Business*; Willem Dafoe, *Light Sleeper*; Jeff Daniels, *Terms Of Endearment*; Sam Elliott, *Lifeguard*; Mariel Hemingway, *Star 80*; Martha Henry, *Dancing In The Dark*; Jeremy Irons, *Damage*; Andie MacDowell, *sex, lies and videotape*; Philippe Noiret, *Coup de Torchon*; Peter Riegert, *Local Hero*; Carrie Snodgrass, *Diary Of A Mad Housewife*; Imelda Staunton, *Antonia And Jane*; Donald Sutherland, *Ordinary People*.

Subtype Themes

Self-Preservation

Preoccupied with physical comfort, maintaining habits and satisfying appetites. The image of the lazy couch potato goes with this subtype. Strategy for getting along is to ask as little of life as possible. Can have a love of the minimal and enjoy the repetition of known routines. Distract themselves with pleasant domestic activities. Live conservatively. Consume food and drink for anaesthesia. May have large appetites, drug addictions, be physically slow moving.

Many good movie examples including Martin Donovan, *The Opposite Of Sex*; Gary Farmer, *Powwow Highway*; Albert Finney, *Rich In Love*; Lillian Gish, *The Whales Of August*; Elliott Gould, *Little Murders*; Martha Henry, *Dancing In The Dark*; William Hurt, *The Accidental Tourist*; Bruno S., *The Mystery Of Kaspar Hauser*; Wallace Shawn, *My Dinner With Andre*; Billy Bob Thornton, *Sling Blade*.

Intimate

Focused on an ideal of romantic union. Get lost in one relationship or in the yearning to have one. High expectations of partner. Sometimes sound melancholy like a Four. Prone to jealousy. May settle on

someone and then grow critical and have a wandering eye. Can also deny their partner's flaws and idealize them to stay in union.

Another scenario involves multiple relationships, searching from one person to the next. Sometimes the Nine can't decide between two people. Triangulation. Paradoxically, this subtype can be fickle because they are so easily disappointed.

Good movie examples include: Jeff Goldblum, *The Tall Guy*; Andie MacDowell, *sex, lies and videotape*; Ann-Margret, *Carnal Knowledge*; Shirley MacLaine, *The Apartment*; Stephen Rea, *The Crying Game*; Joanne Woodward, *Mr. And Mrs. Bridge*.

Social

Social Nines tend to gravitate toward groups and then have conflicts about joining or staying apart. Can enjoy group energy and interests but may be also aware of the group's expectations. These the Nine will both play along with and resist.

When immersed in a group, social Nines can lose themselves, trying to become all things to all people. Gregarious but may start to resist being too heavily influenced, to compensate for their sense of lost identity. Can sometimes resent how the group doesn't really see them. May fixate on what others think of them. Or resent the group and make fun of it. Some social Nines stay basically uninvolved but hang out at the group's edge. Frequently there's lots of activity. May get caught up in roles — a stronger connection to 3 goes with this subtype.

Movie examples include: Jeff Bridges, *Texasville*; Sean Connery, *The Russia House*; Tom Cruise, *Risky Business*; Martin Donovan, *The Opposite Of Sex*; Philippe Noiret, *Coup de Torchon*; Gena Rowlands, *Unhook The Stars*; Carrie Snodgrass, *Diary Of A Mad Housewife*; Imelda Staunton, *Antonia And Jane*. Bill Clinton would be a real-life social Nine.

3.0 Edition – New Entries

Ones

The African Queen

Shot on location in Africa by director John Huston, this famous adventure-comedy pits Katharine Hepburn – a prim, pious One Christian missionary – against Humphrey Bogart, her drunken, indolent Nineish object of reform. The two are escaping a World War I German offensive by traveling down the Congo River on a steamboat called *The African Queen*, maneuvering through treacherous rapids, dodging adversaries and bickering with each other before implausibly falling in love.

The river and its wildlife pose as much of an obstacle as the Germans, and Bogart and Hepburn must not only learn to get along, but to rely on each other to survive. There's a visible contrast between their subtypes. Hepburn plays a One with a 2 wing, an Intimate subtype and idealistic reformer of men. Bogart plays a Nine with an 8 wing and a Self-preservation subtype. He's mundane, dilapidated and amiable; going along to get along. *Rooster Cogburn* (see above in Ones) starring Hepburn and John Wayne follows the same formula as *The African Queen* and even has a raft trip down a river.

The Contender, The Upside of Anger

Writer/director Rod Lurie's *The Contender* is a savvy political drama about the politics of personal destruction heightened by sexist double standards.

Jeff Bridges stars as a quasi-moral, wheeler-dealer President who, upon the sudden death of his vice president, nominates a female Senator (Joan Allen) to replace him. Gary Oldman plays a conservative power broker who is out to torpedo the nomination, hoping to smear Allen with a salacious rumor of a colorful sexual past. Allen, a One, refuses on principle to confirm or deny the rumor and a political uproar ensues. The truth that eventually emerges is a little chicken-hearted but it makes perfect sense if you know she's a One.

The Upside of Anger is an entertaining comedy-psychodrama about a volatile, angry One (Joan Allen again), raising four daughters after apparently being abandoned by her husband. She is also finding her way with a new boyfriend, a goofy, shambolic Nine, well played by Kevin Costner.

The film's writer-director Mike Binder also plays a Nineish friend of Costner's who begins to date one of Allen's much-younger daughters, to Allen's acid disapproval. As the plot develops, her anger turns out to be factually baseless which makes it more symptomatic and revealing of her Oneness. She is an Intimate subtype and unsubtle reformer of anyone close to her. Of her daughters she says: "They are likable in spite of being exasperating, unorganized, self-destructive and impervious to good advice."

The Cutting Edge

This battle of the sexes romantic comedy is worthwhile to a point, mainly because of the dynamic between the two leads – a Princess-like Intimate One and a rough-hewn Seven – who keep having the same argument. Moira Kelly has many telling scenes as the One; she's imperious, hot-headed, a

champion ice skater who chews up and spits out her skating partners. With her impossibly high standards and obnoxious communication skills she clashes with her coarse new partner (DB Sweeney) a macho hockey player. The story is predictable and repetitive but you don't have to watch the whole thing to see a well-illustrated One-Seven dynamic.

Doubt, Dancing at Lughnasa

In *Doubt*, Meryl Streep plays an unhealthy Social One with a 9 wing, an angry nun in a New York Catholic church in 1964. The principal of the church's school she is capable of compassion but is mostly dictatorial, endlessly finding fault with students and openly advocating the use of fear and intimidation to keep them in line. With a rock-hard, stoic, joyless face, she is merciless, bitter and withering, driven by a sense of grievance that is hinted at but never defined.

The character is a variation on the character of *Les Miserables'* Inspector Javert, the police inspector who persecuted a peasant for 30 years after the man stole a loaf of bread. In this case, Streep grows convinced that a priest has been molesting boys. Maybe he has, maybe he hasn't; the film never makes it clear. But Streep decides he is guilty and acts on it, overseeing a campaign to drive him out of the church.

It's like a witch-hunt conducted by a witch. To prove her own suspicions she is willing to lie and invent evidence, actions she justifies because she believes she is right. "In the pursuit of wrongdoing one steps away from God," she tells a younger Sixish nun (Amy Adams). When the exasperated priest tells Streep, "You haven't the slightest proof of anything!" she replies, "But I have my certainty!" When the priest asks, "Where is your compassion?" She replies, "Nowhere you can get at it."

The usual Oneish contradictions abound. After upbraiding a student for listening to a portable radio Streep says, "I confiscated a transistor radio from a student and now I can't stop listening to it." In the end, however, Streep pays a moral and spiritual price, as she tearfully confesses, "I have doubts! I have such doubts!"

In *Dancing at Lughnasa*, Streep plays a milder, more self-aware version of the same character. Here she is the eldest of five sisters all struggling to survive on a farm in depression-era Ireland. Streep's character is a stern school teacher as well as a controlling surrogate mother to her sisters, several of whom work at home to supplement Streep's income. When Streep loses her job over school cutbacks caused by industrialization the sisters struggle to rally in the face of poverty.

In the background they are aware of a forthcoming pagan festival of Lughnasa honoring the god of the harvest, Lugh. Although the proper Catholic sisters won't attend, they are drawn to the Dionysian-sounding festival with its dancing, bonfires and uninhibited sensuality. This unconscious lure is expressed indirectly when, for instance, the sisters spontaneously burst out dancing. While their church tells them that dancing is wrong, even the uptight, judgmental Streep gets caught up in the joy of its sensory release.

Michael Gambon, who often plays Eights, is the sisters' frail elder brother, an out-of-it Nine who has just returned from serving as a missionary in Africa. Spiritually he has "gone native" and is preoccupied with African culture and rituals, some of which resemble the celebration of Lughnasa. Rhys Ifans plays the irresponsible Sevenish father of one sister's illegitimate child.

The script is structured as a memoir and is a little forced and sentimental. You've seen movies like this before but it is reasonably well done and Streep's character is a clear One.

The Emperor's Naked Army Marches On

There is a fine line between fighting for a cause and fanaticism, as this rather amazing documentary illustrates. Its subject is Kenzo Okazaki, a Japanese WWII veteran and holder of extreme political views. On a quest to determine who caused the unexplained deaths of two soldiers at the end of the war, Okazaki hunts down and interrogates members of his old unit, one of whom he thinks might be responsible.

He is an angry One with a 2 wing. In Japanese culture, where open anger is rarely displayed and offending others is avoided, Okazaki's behavior is especially shocking. He badgers, hectors and bullies witnesses, bombarding each one with a relentless wall of words, convinced that he himself knows the truth.

Okazaki's 2 wing is evident in wildly prideful statements – "I am a better person than you!" he tell one fellow veteran – and in his frequent emotional overreactions. He seems to believe he's God, or at least a deliverer of divine punishment. Okazaki readily rationalizes his own behavior (connection to 7) because it is serving a righteous cause, a kind of hypocrisy common in unhealthy Ones with both a 2 wing and Ones who are Social subtypes. Social Ones objectify their feelings and biases, turning them into "objective" principles.

A One's connection to 4 is also apparent in Okazaki's preoccupation with the past. Along with self-righteous anger, he has a melancholy grief about the unexplained deaths as well as the larger cost of war. He also believes he is helping the relatives and descendants of the two dead soldiers. But, by the time Okazaki physically assaults a paralyzed man on camera you realize that his quest is really about his personal pathology rather than his politics. In a word, he's nuts.

The Governess

Victorian era story follows a young woman (Minnie Driver) driven by poverty to take her first job on a remote coastal estate in 19th century England. She becomes the governess to a family and falls in love with her boss, Tom Wilkinson, an older One scientist who dabbles in early experiments in photography. Driver becomes his aide, confidante, and lover. Wilkinson's One is sober and serious, a man of science, actively fighting the irrationality of his feelings and more comfortable with objects than people. Their affair is all the more illicit because Driver is Jewish, something she goes to lengths to conceal.

The film has its moments although Driver and the modern feminist tone of the film are too contemporary for the 1830s.

A Merry War

Based on a George Orwell novel, the film stars Richard Grant as a cranky, dissatisfied advertising executive who impulsively quits his job to become a full-time poet. Grant is a social One, characterized by rigidity and a fondness for ranting about the evils of civilization.

Instead of making a real go at poetry, Grant descends into chaos, squalor and Sevenish licentiousness. A One's connection to 4 is especially clear as Grant becomes melancholy, depressed, self-pitying and self-victimizing. Luckily, he is surrounded by tolerant Nineness. Grant's publisher/benefactor (Gordon Clapp) is a gentle, forbearing Nine. Helena Bonham-Carter is his too-patient fiancée although her Enneagram style is not especially clear.

Tell Them Who You Are

Cinematographer Haskell Wexler, a Social One with a 2 wing, is the ostensible subject of this emotionally charged documentary, an experiment in family therapy. Made by his son, Mark Weller, a Nine, the father-son relationship grows from a minor subtext into the film's dominant theme. Famously difficult to work with and addled with control issues, the autocratic Haskell tries to dominate his filmmaker son who, in turn, takes passive-aggressive revenge by aiming his camera at their family dynamic. The result is a complex portrait of a difficult man and a son's attempt to emerge from the shadow of a famous father.

The back and forth between them is revealing of their Enneagram styles, particularly Haskell's. A social crusader with radical left-wing politics who lives among millionaires, his idealism and political sentiments highly contrast with his limits as a father and a husband. Mark is politically conservative partially, we sense, because it appalls his preachy, know-it-all father. Mark is obviously trying to become more than Haskell's son – but he is also making a film about him. Haskell, who left behind a trail of fractured relationships in his brilliant but checkered career, now challenges Mark's filmmaking skills the way he once fought with directors.

The documentary works up to some moving, powerful moments when Haskell visits his ex-wife, a victim of Alzheimer's disease who comes out of herself for a crucial instant. It also depicts a gradual reconciliation between father and son, but the kind that neither can directly acknowledge. This is a surprisingly intense and poignant film.

The Wicker Man

Cult chiller about a police inspector sent to investigate a young girl's disappearance in an isolated English coastal town. Stonewalled by the villagers, he becomes increasingly frustrated before discovering that he is in the middle of a bizarre and dangerous subculture.

The policeman is a One, played by Edward Woodward as an officious prig prone to pompous moralizing about the law and dispensing unwelcome sermonettes about Christianity. The rants are his response to discovering that the villagers are pagan and have some highly unpleasant rituals. The more Woodward learns, the more adamant he becomes, but by then he is out of his depth.

Christopher Lee plays a loopy but menacing Sevenish aristocrat who is the informal leader of the cult. This 1973 film is somewhat slapdash (a low budget and a first time director) but it is ultimately effective. Avoid the 2006 remake with Nicholas Cage which seemed to have no Enneagram styles or characters of any kind.

Wit

If you can take the subject matter this is a riveting, occasionally brilliant film, adapted from a prize winning play. It concerns a One college professor (real-life One Emma Thompson) dying of cancer while discovering the limits of the intellect and rationality that she has prized all her life. The cold downside of her own Enneagram style is mirrored back to her by the hospital staff conducting aggressive, experimental chemotherapy, mainly to further their own research. The staff's distant, clinical attitude contrasts with the simple human kindness shown Thompson by one nurse.

Shot in intimate close-ups – she talks in confiding asides into the camera – Thompson gives a stark, truthful performance about a One hitting bottom and revising her premises.

Honorable Mentions

An Education

Carey Mulligan - 1, 2 wing, Intimate subtype, connection to 4

Alfred Molina - 1, Self-preservation subtype

Peter Sarsgaard - 9ish, connection to 3

Older-than-her-years teen schoolgirl Jenny (Oscar nominee Carey Mulligan) is marking time until college. Bored with school, she meets an older man (Peter Sarsgaard) who offers her a sometimes exciting, sometimes painful life education.

An Unfinished Life

Robert Redford - 1, 9 wing

Morgan Freeman - 9ish

Despite its clichéd and fake-literary elements, this film is affecting on its own terms. Redford plays a stubborn, rigid, unforgiving One.

Anywhere But Here

Natalie Portman - 1

Susan Sarandon - 7

Domestic drama about the role-reversed relationship between an angry, practical, One teenage daughter and her free-spirited mother. The former wants a stable life while the latter is seeking riches and fame.

Border Cafe (Cafe Transit)

Parviz Parasite - 1, 2 wing, Social subtype

Fereshteh Sadre Orafaiy - 9ish, 2ish

Nikos Papadopoulos - 4ish, 9ish

An independent Iranian widow defies custom by reopening her late husband's truck stop café and refusing to marry her angry One brother-in-law.

Casanova

Heath Ledger - 7ish

Sienna Miller - 1

Jeremy Irons - 1ish

Visually overstuffed, lightly plotted romp about the famous Venetian lover usually portrayed as an Intimate Seven. Here he falls in love with a One while being legally pursued by another One.

East Is East

Om Puri - 1, 2 wing, Social subtype

Puri, the great Indian character actor, plays an overbearing, intolerant One, a traditional Pakistani father trying to control his immigrant children in 1971 England. He is a Social subtype, striking for his “principled” refusal to adapt to his new country.

A Family Thing

Robert Duvall - 8, 9 wing

James Earl Jones - 1, 9 wing

Michael Beach - 1, 2 wing

Irma P. Hall - 8, 7 wing

Restrained, rather good little film. Duvall finds out he has a black mother and a half brother and take the news badly. Jones' angry nephew, played by Michael Beach, is a One. Irma P. Hall is a funny, truth-telling Eight.

The Ghost Writer

Pierce Brosnan - 3ish, 4 wing

Olivia Williams - 1

Nineish Ewan McGregor is hired to write the memoirs of a former British Prime Minister (modeled on Tony Blair) who is married to a crabby One. A sardonic and suspenseful thriller.

Good Night and Good Luck

David Strathairn - 1, 9 wing, Social subtype

Compact, documentary style story made with matter-of-fact skill. Strathairn plays journalist Edward R. Murrow as an angry, brave, chain-smoking moralist.

Guess Who's Coming To Dinner

Spencer Tracy - 1, 9 wing

Katherine Hepburn - 1ish, 2 wing

Sidney Poitier - 1ish, 2 wing

Roy Glenn - 1, 9 wing

Beah Richards - 9

Quaint, dated, sanitized comedy-drama about an interracial couple meeting their future in-laws. Well-acted with moments of genuine feeling.

Hamsun

Max von Sydow - 1

Biography of Norwegian Nobel Prize winner Knut Hamsun, an accomplished artist and political wrong-head who ardently supported the Nazis and later lived to regret it.

Housecalls

Glenda Jackson - 1

Walter Matthau - 7ish, 9ish

Art Carney - 9

Droll, freewheeling comedy with excellent comic chemistry between the starchy, practical Jackson and the ruffled but suave Matthau. Jackson is honest and plain, sarcastic and idealistic.

The Man Who Bought Mustique

Lord Glenconner - 1, 2 wing, Self-preservation subtype

Fascinating documentary about a charming, ill-tempered One, an aging British aristocrat who has no idea how angry he sounds. Prone to black and white thinking, bossy to the point of tyrannical, he is also borderline racist and a blatant snob. Notice how his wing makes him both prideful and excitable.

Morning Glory

Harrison Ford - 1, 9 wing, Self-preservation subtype

Rachel McAdams - 3ish, 2 wing

Diane Keaton - 1ish, 2 wing

An occasionally funny hybrid of romantic comedy and workplace slice of life. Ford plays a hostile old coot who is returned to life by a surrogate granddaughter.

Mr Roberts

Henry Fonda - 1

James Cagney - 8

Jack Lemmon - 6ish, 7 wing

Bored soldiers mark time on a Navy supply ship in WWII while the ethical, upright Fonda is pitted against the despotic Cagney.

The Painted Veil

Edward Norton - 1, 9 wing

Naomi Watts - 3ish, 4 wing

Norton is an idealistic doctor, Watts his estranged, unfaithful wife. They reconnect while fighting a cholera outbreak in China.

The Queen

Helen Mirren - 1, 9 wing

Michael Sheen - 3ish, 2 wing

Mirren plays the Queen as starchy, formal and repressed. Sheen plays Tony Blair, a real-life Three.

Ralph Nader: An Unreasonable Man

Ralph Nader - 1, 9 wing, Social subtype

Balanced profile of consumer advocate / political activist Ralph Nader, a fearless corporate antagonist and fierce critic with major blind spots. Shows his struggles and crusades, all of them moral in nature.

The Secret in Their Eyes

Soledad Millavil - 1, 2 wing

Ricardo Darin - 6ish, 9ish, 8 wing

Award-winning murder mystery/love story is textured and haunting. Described within the film as rigid, structured and inflexible, Millavil's character is a tough One prosecutor secretly in love with Darin's investigator. Superb acting.

Songcatcher

Janet McTeer - 1

Aidan Quinn-8ish

Predictable, but if you relax into it the rewards are good performances and wonderful music. Janet McTeer is a crusading One and Aidan Quinn a backwoods Eight.

Something New

Sanaa Lathan - 1, 2 wing, intimate subtype

Charming, conventional yet edgy. Lathan is a brittle, black career woman fighting her attraction to a white man. Lots of reaction-formation, a One's typical defense.

The Squid and the Whale

Jeff Daniels - 1

Harsh, comic, emotionally true account of a divorce and its aftermath told from a teenage son's point of view.

The Subject Was Roses

Jack Albertson - 1, Self Preservation subtype

Martin Sheen - 7ish, connection to 1

Patricia Neal - 2ish, 4ish

Powerful adaptation of Frank D. Gilroy's Pulitzer Prize-winning play about a post WW II family. The father is a blowhard One, over focused on material security.

Tape

Robert Sean Leonard - 1, 2 wing, Intimate subtype

Ethan Hawke - 4ish (Self-preservation)

Uma Thurman - Counterphobic 6

Hawke is challenging and driven by jealousy, Leonard is both hypocritical and ethical. Thurman outsmarts both of them in this three character drama.

Tell the Truth and Run: George Seldes

George Seldes - 1, Social subtype

Both a muckraking reporter and a press critic, Seldes was independent, iconoclastic and fearless. In this film he is cranky, idealistic, opinionated, vital – and 98 years old.

Truman

Gary Sinise - 1

Undistinguished, linear biography of the American President, a real life One. Sinise does a good impersonation of Truman, a Social One.

Twos

The Dresser

In a touring theater company in WWII England an exhausted veteran actor (Albert Finney), possibly afflicted with early dementia, struggles to get through a performance of *King Lear*, aided by his personal dresser (Tom Courtney). Finney – something of an unhealthy Seven with an 8 wing – is mercurial, eruptive, abusive, forgetful and wildly insecure. He is so self-centered that no one else is real to him, not even the ever-present Courtney.

Courtney plays a Two, who looks and acts like a loyal, tireless servant. He has made Finney the center of his life. He knows how to motivate him; when to mother him, when to be forceful, when to nurse him and when to endure the actor's anger. Courtney is an enabler, an apologist, a skilled go-between, making excuses for the unstable Finney to the rest of the company.

Courtney displays a subtle pride, a brisk, Queen Bee, I-know-best quality; as if he has deluded himself into believing that he is the real star, the indispensable one. As he tells the worried One stage manager, "I've had experience with these things. I know what is to be done."

In addition to being helpful, however, Courtney has a sharp tongue and a mean streak. His anger eventually surfaces as he realizes how thankless his job is and how little he means to Finney. Courtney's connection to 8 comes out in searing, well-targeted insults and he has a bitter, resentful 1 wing that flares up in furious bursts, for example:

"You think I don't know the game? You think I've dressed the rotten bugger for 16 bloody years; nursed him, spoiled him, washed his sweat-sodden hose and his foul underpants night after night without knowing every twist and turn of what is laughingly known as his mind?"

The film, based on a stage play, is somewhat melodramatic and both Finney and Courtney chew the scenery at times. But it is generally well done and Courtney is a very clear Two.

From Noon Till Three

A Charles Bronson *comedy*. If you know his tough-guy movies that may sound odd and different, words which also fit this audacious little satire of modern myth-making and celebrity, masquerading as a Western.

Jill Ireland plays a lonely, romance-addled, frontier widow, a Fourish Two and an Intimate subtype. She is shown to be living in her fantasies, keeping a flame alive for her dead husband, whose belongings she has left arranged in her house the way they were the day he died.

Ireland has a brief, surprise affair with a cowardly Sevenish outlaw (Bronson). Unknown to her, he is hiding from the law and, after only three hours together, he abruptly leaves, fleeing a posse. Planning to return to her, Bronson is instead mistaken for another criminal and sentenced to a year in prison.

Believing her lover dead, Ireland writes down – and embellishes – every detail of their brief affair, morphing her real-life experience into a pulp novel called *From Noon Till Three*. The book becomes an international hit, generating a spin-off song, a play and a legend about Bronson that he knows nothing about. Already prone to romantic exaggeration and impassioned speeches about love, Ireland now becomes a career widow, having embalmed her affair with Bronson the way she did the memory of her late husband.

Once out of jail, Bronson returns to Ireland's town to pick up where he left off. Instead he finds a kind of amusement park for tourists, based on the events in the novel. When Bronson arrives at Ireland's house – he sneaks away from a guided tour – he is so different from her idealized memories that she doesn't recognize him.

Gradually, Ireland realizes his true identity but refuses to revive their relationship, citing the letters she receives from people who have been helped and inspired by the novel. After Bronson insists, she offers him money to disappear. When he turns the deal down, she proves how far she is willing to go to protect her image and romantic fantasies. Events then take a dark turn and, by the movie's end, Bronson is no longer sure of his own identity.

This 1976 film was prescient about the extremes of commercialism. Charles Bronson, of all people, displays an unexpected comic flair; he's loose, charming and funny without trying to be. Ireland is also good as a deeply entranced Two.

Good Dick

Coarse on the surface but sweet underneath, this story follows a Two video store clerk (Jason Ritter), as he finagles his way into the closed-off life of a solitary Five (writer-director Marianna Palka). He acts like a stalker but he's not. She is aggressively defensive, he is incredibly persistent. Both characters are damaged but recover as the movie unfolds.

When we first see Palka she has a haunted impersonal look in her eyes, as if she is staring at others from the end of a tunnel. Although she is a regular customer at Ritter's video store she brooks no conversation and always seems in a hurry, partly because she only rents pornography.

What makes Ritter decide to pursue Palka is unexplained, but Twos are often attracted to unavailable people. His instincts drive him towards connection and, besides, he needs a place to live. To woo her he cajoles, flatters, bribes, manipulates and inveigles. This gets him a foot in the door but she still tests him at every turn. He is relentlessly helpful as well as brazen about breaking down her emotional barricades, ignoring the limits and boundaries Palka puts on their contact.

The closer he gets, the more verbally aggressive she becomes, hurling harsh insults like, "You're so whiny and needy and clingy and annoying!" It eventually becomes clear that she is talking to someone else and, late in the film, we find out who. In the meantime the couple has exchanges like:

She: "You're disrupting my whole life."

He: "What life? You don't do anything. What if I died and you had ignored my phone calls?"

She: "I'm not having this conversation."

He: "You're never having any conversation. You never talk to anyone! Why don't you want to meet my friends? They're like my family."

She: "I don't care!"

Made on the cheap, the film has the casual style of an independent film which helps to naturalize its strange, unlikely elements. Eventually Palka snaps out of the spell she's been in. The cause of her malaise will not be surprising to therapists or alert viewers. This is a very good illustration of a Two/Five dynamic.

The Prime of Miss Jean Brodie

Distinctive character study starring Maggie Smith as a flawed but sympathetic Two, an over-

involved teacher at a girls' school in 1930's Edinburgh, Scotland. While she tries to instill in her pupils the truth and beauty in art, history, literature, and sensuality, she is also an ideological romantic who is deluded about her own motives on multiple levels.

To begin with, "her girls," whom she exhorts to live passionate lives, are only 14. Her irrational take on politics leads her to worship fascist strongmen like Mussolini and Franco. Brodie's constant pronouncement to her students that she is "in her prime" is her central illusion. She lives her life – fantasy and otherwise – through her students, influencing them to make decisions that are wrong for them but right for her. She has big boundary problems with her girls while erecting nothing but boundaries with men, especially Seven artist Robert Stephens.

The various forces who oppose Brodie are Oneish, including the school's conservative headmistress and a hypocritical, prematurely adult One student (Pamela Franklin) who becomes gradually disillusioned with Brodie and slyly helps to bring her down.

Say Anything

Charming, off-kilter romantic comedy about an unambitious Nine student (John Cusack) who falls for a Good Girl over-achiever (Ione Skye), the high school valedictorian. Cusack is deeply earnest, works hard to win Skye's heart, determined as he is to be with her. He is an Intimate Nine, characterized by the desire for union. Skye is warm, a little prissy, Oneish as well as Nineish herself.

Cusack's arrival disrupts an exceptionally close father-daughter relationship and he is clearly not good enough for Skye in her father's eyes. She has a scholarship waiting when she graduates and has been peak-performing to please her father. But after she falls for Cusack, she tries to make both men happy.

John Mahoney plays the father, a Two. Doting, watchful, possessive, slightly obsessed, he is a stage-father, expressing his ambition through his daughter. Talking about his dream for her success he says, "It's all working out for you. Don't you see? It's all working out just like we planned." Watch how his shiny, attentive eyes lock on hers, how he treats her like a peer, how invested he is in her achievements, how threatened he is by Cusack.

Mahoney runs a nursing home. The one major plot surprise exposes the contradiction in his Twoness. Justifying some underhanded business dealings that cheat the people he is supposedly helping, he says, "I take better care of those people than their families do! I care for them. I give them flowers. I feed them. I wipe their mouths. I make their lives better!"

Talk to Her

Pedro Almodóvar's subtle, textured film tells the story of a budding friendship between two men – Benigno (Javier Cámara), a Two, and Marco (Darío Grandinetti), Fourish with a 5 wing. Benigno is a lonely male nurse caring for a beautiful, young ballet dancer (Leonor Watling) left brain-dead by a traffic accident. Marco, a travel journalist, is keeping vigil at the same hospital over his comatose girlfriend, an injured lady bullfighter (Rosario Flores), revealed in flashbacks as a probable counterphobic Six.

The plot pivots on an act by Benigno that is morally reprehensible but in context doesn't exactly seem so. It is more like a Twoish act of love that is both selfish and selfless. The film pokes dark fun at the men for preferring to love women who can't talk back, for seeing them mainly as idealized statues. But this also fits the men's Enneagram styles: Twos can derive a neurotic satisfaction from loving the

helpless and the needy while Fours can find safety in loving people who are unavailable.

Both men are Intimate subtypes and form a close tender bond. There is an implicit homoerotic subtext but, gay or straight, the film seems to say that love has a mind of its own. Almodóvar's trademark quirky, antic humor appears briefly but otherwise this mostly serious film was a big jump for him.

The Year of Living Dangerously

Set in 1965, this unusual, fact-based political thriller stars a young Mel Gibson as a Threeish journalist on assignment in Indonesia, caught up in events leading to a failed communist coup. Assigned a well-connected news cameraman Billy Kwan (Linda Hunt), Gibson's character learns about life on the street under the notorious Sukarno regime as well as the political undercurrents that are feeding the coup attempt.

Kwan is the Two, an ambitious Social subtype, who operates behind the scenes maneuvering and manipulating, ultimately on behalf of the poor. The film's metaphor for Billy's ambition is Indonesian shadow puppetry with Billy as the puppet master. He's another stage father (1 wing, social subtype), grooming Gibson by setting up moral and ethical tests which he fails. Playing Cupid, Kwan introduces Gibson to a Threeish British Embassy employee (Sigourney Weaver) with whom Gibson has an affair and then later betrays.

Kwan is an extremely Fourish Two, melancholic in his awareness of other people's suffering. Late in the film the extent of his Twoish pride and megalomania is also revealed in an argument with Gibson.

Stylish and densely atmospheric, the film is guilty of "oriental" exoticism – making Asians seem inscrutable and impenetrable – but in a way that's one of its themes. It is partly about Western perceptions of the East and the unconscious reactions the region evokes – Asians are the Other. Director Peter Weir has a gift for adding dreamlike dimensions to his films – *The Last Wave* and *Picnic at Hanging Rock* are two good examples. In this case, Gibson's callow hero becomes more psychically agitated as the story develops and compound political events nearly overtake him.

A group of obnoxious, casually cynical Western reporters adds to the corrupt atmosphere. They are similar to the Threeish American diplomats in *Missing* and *The Killing Fields*. Gibson and Weaver have movie star chemistry, although Weaver can't manage an English accent. The movie has a haunting, ambient soundtrack.

Honorable Mentions

The English Patient

Ralph Fiennes - 5ish, Intimate subtype

Kristen Scott Thomas - 3ish

Juliette Binoche - 2

Elliptical, painterly film about a dying critically burned man. Binoche is his tender, sensitive nurse who both demonstrates and experiences the healing power of love.

Gilaneh

Fatemeh Motamed Arya - 2

Iranian tale of a self-sacrificing, Two mother who lives to nurse her war injured son. Although he should

be in a hospital, she stubbornly clings to the impossible dream of curing him.

Junebug

Embeth Davitz - 2

Celia Watson - 1

Amy Adams - 7

Scott Wilson - 5ish

Slight, likable film that veers close to Southern and rural stereotypes but then skirts them. Enlivened by Amy Adams' extraverted performance. Davitz is a warm-hearted Two.

Loverboy

Kyra Sedgwick - 2

In a daring performance, Sedgwick plays a mad-as-a-bat Two mother. Not pleasant viewing but useful for understanding the unhealthy extremes of this style.

Mother

Kim Hye-ja - 2

Won Bin - 9

Jin Goo - 8

Korean film about the doting, protective mother of a slow-witted son. When he is accused of murder she does everything possible – and several things she shouldn't – to prove his innocence.

Keeping Up Appearances

Patricia Routledge - 2, 3 wing, Social subtype

Clive Swift - 9, 1wing

Beloved British TV comedy series about an ambitious Social Two with a 3 wing who is constantly trying to rise above her class while believing she is only thinking of others, especially her passive, beleaguered Nine husband.

Threes

Autumn Sonata

Accomplished chamber drama from Swedish writer-director Ingmar Bergman starring the actress Ingrid Bergman (no relation) as a famous concert pianist who is visiting her daughter (Liv Ullmann) in a rural Swedish town for the first time in years. After the recent death of her husband, Bergman, a competitive, driven Three, is emotionally confused, defensively brittle and not exactly self-aware.

Arriving at the house, Bergman steps into a maelstrom of blame served up by her bitter daughter. Ullmann is both Fourish and Sixish and age regressed – wearing her hair in little-girl pigtails and speaking in a young child's voice. She vilifies Bergman for the latter's emotional reserve and neglect of her children in favor of her glamorous, high-status career. Ullmann blames her mother for her own

limitations but in quieter, mature moments tries to break through to something authentic. Bergman, meanwhile, slides in and out of fraudulence, occasionally facing herself and then slipping away into image, evasion and excuses.

Although Bergman plays a Three running from herself, the character does travel a partial learning curve: She links her lack of mothering skills to her own isolated childhood and realizes the price she has paid for seeking validation from others and wanting applause as a performer – things that Threes commonly mistake for love. There is another sister, severely disabled, who communicates through inarticulate groans, representing the family's unspoken, subterranean pain if not Bergman's own repressed distress.

Ingrid Bergman reportedly turned this movie down because she hated the script. Later she realized that it was closer to the truth than she wanted to admit and tackled the role with a courage she was known for. Brave is a good word for Bergman's layered performance in this emotionally naked film.

Being Julia

Entertaining story fueled by Annette Bening's winning performance as a diva-like star of the 1930's London stage. The busy plot follows the actress as she struggles uneasily with aging and burnout while being deceived by various unscrupulous people around her, especially a manipulative young American lover and an ambitious actress.

Bening's character would be a Three with a 2 wing and an Intimate subtype. She acts both onstage and off. Several of the film's characters complain they can't tell when Bening is being herself or playing one of her roles. Neither can she.

Her most authentic relationship is with her son who tells her, "You've got a performance for everyone, for the servants, for Daddy, for everybody and I don't think you really exist. Once you told me something, I don't remember exactly what, but the exact same night you said the same line on stage. Even the things you say are second-hand."

As the story progresses Bening discovers the truth about her relationships and the consequences of living in a world of make believe. With each new discovery, she bursts out laughing, as if in on the joke. Eventually she finds her emotional footing and out-connives the connivers, elegantly giving everyone their comeuppance during the premiere of a new play.

At the movie's end, Bening is restored to herself, comfortable with her own company. Told by a friend that her "only reality is the theater. Anything else, the outside world, what civilians call the 'real world' is nothing but fantasy," she replies: "Rubbish" and drinks the beer she prefers over show-biz standard champagne.

Capote, Infamous

Two films about the author Truman Capote, a real life Three with a 4 wing and an Intimate subtype, portrayed that way in both films.

In *Capote*, Phillip Seymour Hoffman plays the writer as he investigates the murder of a rural family in 1965 Kansas, researching a magazine article which he later turned into his famous bestseller *In Cold Blood*.

The conservative townspeople, already resistant to outsiders, initially consider Capote an odd duck with his effeminate manner and high pitched voice. But as an Intimate Three he is able to seductively

ingratiate himself, establishing rapport with each person, speaking in an intimate, confiding tone. The writer also develops a compassionate bond with Perry Smith, one of the killers, but he gradually exploits the connection to further his literary career.

Capote the man is insightful, observant and a skilled communicator. But he's morally treacherous, a deceiver, torn between his promises to others and his ambitions. Capote's feelings for Smith, for example, conflict with his need for an ending to his book that only Smith's execution can provide.

In *Infamous* British actor Toby Jones emphasizes Capote's braggart quality. This film is shallower than *Capote* but very good in its own way as Jones captures the self-aggrandizing writer parading his eccentricities. In this version he is disliked in Kansas until he begins name dropping; then the starstruck locals are won over. *Infamous* is structured more like a memoir and is punctuated with cameos by the real Capote's friends and acquaintances. The essential picture of him is the same, however: a gossip, a devious flatterer and, most of all, a betrayer.

Infamous is also more explicitly a love story between Capote and Perry Smith. Daniel Craig plays Smith as a suspicious, father-haunted counterphobic Six with a 5 wing, a victimizing victim who wishes he could rescue the people he has already murdered.

Infamous has a larger part for Harper Lee than does *Capote*. Both actresses who portray her are real-life Nines: Sandra Bullock and Catherine Keener. Jeff Daniels and Chris Cooper both play Alvin Dewey, the small town police chief who is at first judgmental and then climbs on board with Capote. Both actors have a history of playing Ones.

Collateral

This blunt, effective thriller works best as a psychological duel between Three hit man Tom Cruise and the Nine taxi driver (Jamie Foxx) Cruise commandeers for a long night of criminal mayhem. Their complex interplay and the torrid pace of their trip across the shiny, anonymous wasteland of Los Angeles is intense and immersive. *Collateral* has formulaic elements but they are rearranged and made to seem fresh.

Tom Cruise's assassin character is in town on assignment to kill a number of people. He is a lot like Arnold Schwarzenegger's Terminator character, a semi-human machine programmed to fulfill a goal and let nothing stand in its way – a good metaphor for unhealthy Threeness. Cruise's character in *Collateral* is similar to the vampire he played in *Interview With the Vampire* (see below).

After Cruise's first murder, the shocked and distraught Foxx encounters the killer's sociopathic nihilism:

“You just met him once and you kill him like that?”

“What, I should only kill people after I get to know them? Six billion people on the planet and you're getting bent out of shape because of one fat guy.”

“But who was he?”

“What do you care? Have you ever heard of Rwanda? Tens of thousands of people killed before sundown. Nobody has killed people that fast since Nagasaki and Hiroshima. Did you bat an eye? I off one fat Angelino and you throw a hissy fit.”

Later, having shot and killed a cop, Cruise reveals to Foxx the extreme depth of his dissociation: "Get with it. Millions of galaxies of hundreds of millions of stars, in a speck on one in a blink. That's us, lost in space. The cop, you, me... Who notices? There's no good reason or bad reason to live or to die."

The dynamic between Cruise and Foxx also has a typical 3-9 component. Like a motivational speaker, Cruise taunts and prods the underachieving Foxx about his unfulfilled ambitions and lack of follow-through in exchanges like this:

“You going to call her? Your lady friend who gave you her business card?”

“I don’t know.

“Pick up the phone. Life’s short. Then it’s gone. If you and I make it out of this alive you should call her.”

Cruise also hassles Foxx about the his long-procrastinated dream of starting a limousine company: “How much do you have saved? ‘Someday my dream will come.’ One night you’ll wake up and discover that it never happened. It has all turned around. It never will happen. And suddenly you are old. Didn’t happen and it never will. Because you were never going to do it anyway. You push it into memory and zone out in your Barco lounge, hypnotized by daytime tv for the rest of your life. What are you still doing driving a cab?”

Hoaxers

The Hoax is a lively, nimble account of famed huckster Clifford Irving's elaborate scheme to broker an autobiography of billionaire hermit Howard Hughes. Hoping to secure a best seller, Irving used clever forgeries and gambled that the real Hughes was so press shy that he would not challenge the hoax. Instead, Hughes went public, denounced Irving and sued the publisher. Irving eventually confessed to the scheme and served several years in prison.

Richard Gere plays Irving as a shameless liar, addicted to his own grandiosity, somewhat like an alcoholic. The character isn’t cold-hearted or even antisocial; he actually cares about people in a back-handed way. He’s more a fabulist who gets caught in a manic cycle of story spinning, telling people what they want to hear, beguiling publishers and editors with his shallow charisma. Gere/Irving evades one self-made trap after another until the hoax spectacularly implodes. Alfred Molina plays his naive, anxious Sixish accomplice.

A similar story is told by *The Informant!* based on the true story of corporate whistleblower Mark Whitacre. Hoping for glory and a promotion he lies to his boss about an Asian businessman’s practices. Unfortunately his boss calls the FBI which leads to Whitacre helping the agency uncover evidence of global price fixing by Archer Daniels Midlands – Whitacre’s employer. The case later nearly collapses when it becomes obvious that star witness Whitacre is a compulsive liar and an embezzler.

Matt Damon plays the delusional Three hoaxer with a blithe, tamped down energy. Unlike Richard Gere in *The Hoax*, Damon/Whitacre begins to believe his own stories, pretending, for example, that he's a kind of secret agent. The film plays as a jokey comedy when it could have used more dramatic heft and dark-angled insights into Whitacre’s pathology. Enneagram students will recognize an unhealthy Three in action but, as a film, *The Informant!* is so light that it floats.

Best of the bunch is *Shattered Glass* which details the steep professional fall of *New Republic* magazine staff writer Stephen Glass, who invented dozens of sensational stories before getting caught. Hayden Christensen plays Glass as an ambitious, cloying, increasingly desperate liar, an unhealthy Three with a strong 2 wing. The film dramatizes his extravagant dreams of glory, his need to win prizes as well as his ignoble descent.

Peter Saarsgard play his editor, a One, who sees gradually sees through Glass. He asks penetrating

questions, slowly slicing up the writer's multiple alibis, not wanting to believe the worst but doggedly following the evidence. Note the incisive, scrutinizing look in his eyes as if he is trying to see through to the depth of Glass's soul.

Shattered Glass is a graceful, fluid film. In a case of art imitating life, the real Stephen Glass later wrote a novel about an ambitious young writer who makes up false stories for a magazine and gets caught.

The Tailor of Panama

Based on a John Le Carré novel, this under-appreciated movie offers a complex, seamy tour of post-Noriega Panama. Taking a wrecking ball to his suave James Bond persona, Pierce Brosnan plays a sociopathic Three British spy who makes trouble for everyone while using his wits, charm and sex appeal to finesse each new situation to his personal advantage. Co-star Jamie Lee Curtis' character is also fairly Threeish but is far more integrated than Brosnan and sees right through him.

The film's tone wavers between thriller and farce and has a few clumsy elements – Irish actor Brendan Gleason is strikingly miscast as an Hispanic revolutionary – but its satire of espionage and international relations has real bite.

Brosnan does an even harsher version of this Threeish character in *The Matador*, a very bent black comedy about an assassin having a midlife crisis.

When We Were Kings

This documentary captures boxer Muhammad Ali in his prime as it chronicles a famous heavyweight boxing championship, Ali's fight with George Foreman in Kinshasa, Zaire in 1974. A Three with a 2 wing and a Social subtype, Ali is a natural leader – charismatic, inspiring to others and using the spotlight to highlight social and political issues in an unforced, natural way.

As a boxer Ali is canny and strategic, quick and balletic. He dances around Foreman, taking his punches and wearing him down, a tactic called “rope a dope.” We also see Ali psych himself up – covering his fear with braggadocio – while psyching out Foreman.

Foreman comes across as a quiet, foreboding Eight with a 9 wing. After losing this fight he sank into depression and later returned to public life as a loquacious, sunny, extraverted Christian. This documentary ignores Ali's flaws – how he treated his wives for instance – but it also shows us a big spirit at a high point.

Honorable Mentions

American Psycho

Christian Bale - 3

Gory but cartoonish satire of fraudulence, featuring a status conscious serial killer. Shallow like its subject but Christian Bale is good as an obvious Three.

Brimstone and Treacle

Sting - 3, 4 wing

Demholm Elliott - 1

Joan Plowright - 9ish

Stuffy proper English family home is invaded by a nasty sociopath. Hard edged and meant to be offensive but Sting plays a clear unhealthy Three.

Cruel Intentions

Reese Witherspoon - 9ish, 1 wing

Ryan Phillippe - 3, 4 wing

Sarah Michelle Gellar - 3ish, 2 wing

Call this *Dangerous Liaisons Jr.* Reese Witherspoon is the Nineish victim with Ryan Phillippe doing a John Malkovich imitation while Gellar is the Threeish instigator of the plot to ruin Witherspoon. (See *Dangerous Liaisons* below)

The Damned United

Michael Sheen - 3, 4 wing

Biography of famous English soccer coach Bryan Clough, portrayed as ambitious, insufferable and hyper competitive. A very clear Three in a losing battle with his own ego. Film is entertaining and darkly funny with terrific acting.

Election

Matthew Broderick - 9, connection to 3

Reese Witherspoon - 3, 2wing

Sharp, politically tart satire of American Threeness. Broderick plays a Nine schoolteacher who resents and tries to sabotage the image-conscious social climbing success of class president Witherspoon. This ruins his life while hers only improves.

The Great Gatsby

Robert Redford - 3, 4 wing

Sam Waterston - 9

Mia Farrow - 3ish, 2 wing

Faithful yet static rendition of the famous American novel. Redford is very good as Gatsby, a shady, enigmatic figure who is really a romantic fool.

Lord of War

Nicholas Cage - 3, 4 wing

Brigitte Monahan - 9ish

Satirizes international arms dealing through a caustic, clever portrait of a globe-trotting, ethically challenged gun-runner (Nicolas Cage). He is a Three gamesman who is often several steps of his rivals and honest about being dishonest.

Mephisto

Klaus Maria Brandauer - 3

Charts the moral decay of an actor who sells his soul to the Nazis in exchange for success. Subtle and

powerful; Brandauer is sympathetic and yet imprisoned by his own ambition and vanity.

Ripley's Game

John Malkovich - 3

Ray Winstone - 8

Dougray Scott - 5ish, 6ish

Not great, not bad thriller. Malkovich dominates the story as a slithery sociopath with a hint of conscience. He's charming, perverse and knows exactly who he is.

Fours

A.I. Artificial Intelligence

This ambitious hybrid of science fiction and fairy tale doesn't quite gel. An uneasy "collaboration" between the late Stanley Kubrick, a dry intellectual Five, and Steven Spielberg, a sentimental populist Seven, *A.I.* is both turgid and visionary. It begins cool-hearted and grows progressively more schmaltzy as though Kubrick directed the first half and then Spielberg took over.

Haley Joel Osmet plays a robot boy programmed to love, adopted by a young couple as a replacement for their comatose son. The robot bonds with the mother but when the real son recovers and the robot boy malfunctions she abandons him in a forest. "I'm sorry I'm not real. If you let me, I'll be so real for you," he pleads as she leaves him. From there he is driven by a quest to become real (i.e. human) so he can return to his mother and she will finally love him. He explains the quest: "I'm special and unique. There's never been anyone like me before. Ever. When I am real, Mommy's going to read to me and tuck me in my bed and sing to me and listen to what I say. She will cuddle with me and tell me every day 100 times that she loves me."

When the robot boy finally meets his human creator, he realizes that he is not unique and tries to kill himself ("I thought I was one of a kind.") By now Spielberg seems to be in change, so the story does not end there, concluding instead with the fulfillment of a fairy tale fantasy.

Jude Law plays Gigolo Joe, a male prostitute robot on the run after being framed for murder. The character is a Seven and an Intimate subtype, like many of Jude Law's characters (see Sevens). Haley Joel Osmet also played the boy in the hit movie *The Sixth Sense*, another Fourish character marked by a unique but isolating ability ("I see dead people"). *A.I.* is flawed but provocative and a strikingly beautiful film.

The Children of Paradise

Filmed in Nazi-occupied Paris during WWII, *The Children of Paradise* is often described as a French *Gone With the Wind*. The story details the love affairs of a Threesh/Nineish actress (Arletty) in a theater company. The two main rivals for her heart are a sullen mime (Jean Louis Barrault), a Four with a 5 wing, and an extraverted Seven (Pierre Brasseur). Like *Gone With the Wind*, this movie is essentially a classed-up soap opera, but it is literate and entertaining.

The two male leads are presented in high contrast with their differing personality styles mark them

out. Barrault is withdrawn and depressive while Brassuer is extraverted, enthusiastic and openly narcissistic.

Barrault, the Four, mostly mopes and complains about what he doesn't have. ("Everyone says cheer up. What if I don't want to cheer up?") At one point he rents a hotel room and remember an earlier blown opportunity to get together with Arletty: "Years ago I stood here by this bed in this very room. And she stood there, smiling, happy, so lovely in the fresh night air. And she said, 'Love is so simple.' And I didn't listen! I didn't take her in my arms! I set conditions: I said 'Love me as I love you.' And I shut the door, forever, between my love and me!"

Later at the theater he describes Shakespeare's play Othello: "A man kills his beloved and it kills him, poor man. A sad absurd tale, like so many others. Like mine or yours. You spend your empty days in your empty rooms with your poor empty heart. It's all so sad and absurd. Like me."

The film's chief villain, the character of Lacenaire played Pierre Renoir, resembles a Three with a 4 wing.

East of Eden

A highly annotated version of John Steinbeck's novel, itself an updated telling of the biblical story of brothers Cain and Abel. James Dean, a Four, plays the bad brother forever trying and failing to please his disapproving father (Raymond Massey). The latter is a One with a 9 wing and a Social subtype; a ranting moralist with a kind streak. While Dean is sometimes an impulsive screw-up, his worst transgressions are spilling family secrets. The story captures the anguish of adolescence and the sense Fours can have of being perpetual outsiders. Dean's leather-tough, cynical Mother (Jo Van Fleet) is an obvious Eight.

James Dean overacts a little but is solid underneath and he anchors the story with an emotionally open performance. The film is melodramatic but full of undercurrents and excellent acting.

Joni Mitchell – Woman of Heart and Mind: A Life Story

Biography of a prolific, can't-help-but-be-creative Four, the musician Joni Mitchell. Beginning with her early life on a Canadian prairie – she remembers how growing up near railroad tracks instilled in her a "permanent longing" – the film charts how she changed and grew over the decades, evolving from folk music, through a confessional poet phase into a jazz-hybrid style that eventually alienated her audience.

Mitchell is daring and strong willed – she takes advantage of being musically untrained by creating her own stylings and guitar tunings – a combination of the Self-Preservation subtype and the Intimate subtype. The latter is evident in her confessional phase when she beautifully articulated the vagaries of her love life. Of this period she says: "I was demanding of myself a deeper and greater honesty. More and more revelation in my work in order to give it back to people, where it nourishes them and changes their direction and makes light bulbs go off in their head and makes them feel. And it isn't vague; it strikes against the very nerves of their life. And in order to do that you have to strike against the very nerves of your own life."

This documentary is especially useful for seeing how a Four can confidently walk a creative path as well as switch from one medium to another. Mitchell's painting, writing and music making are essentially interchangeable. "Anytime I make a record it's followed by a painting period. It's good crop rotation. I

keep the creative juices going by switching from one to the other. So that when the music or the writing dries up I paint.” Mitchell also affirms the cost of creating – “I’ll stay in unresolved emotionality for days and days” – as well as the role darker feelings play in her creative process: “Depression can be the sand that makes the pearl. Most of my best work came out of it. If you get rid of the demons, the angels fly off too.”

The film leaves a few things out. Mitchell is known for bitter, jealous-sounding outbursts about the music business and how younger musicians imitate her without crediting her. But the documentary’s one-sided slant is helpful for spotlighting the creative high side of the Four style.

Lolita

One of the best films of 1997 was *Lolita*, with Jeremy Irons as a Four with a 5 wing (Intimate subtype). Stanley Kubrick’s 1962 film of Vladimir Nabokov’s novel featured James Mason as a Five (4 wing) sexually obsessed with his vulnerable yet tough stepdaughter, an Eight played by Sue Lyons. The Kubrick film was a black comedy while the 1997 version is genuinely tragic. The girl here is still Eightish but not as obviously so. In both films her mother is a fairly clear Two.

Moments into *Lolita* 1997 Irons delivers a Fourish monologue about longing, envy and introjection. He speaks through beautiful sepia toned memories of his first love, of his urge to recover a lost passion through his adult obsession with the teenager Lolita. “Whatever happens to a boy during the summer he is fourteen can mark him for life,” says a 50 year old man, pretending he is still 14. A Four can carry the memory of someone inside them and stay in love with that memory, the process called introjection.

Irons goes on: “There might have been no Lolita at all had there not first been Annabel. We were both 14. She wanted to be a nurse. I wanted to be a spy. All at once we were madly, hopelessly in love. Four months later she died of typhus. The shock of her death froze something in me. The child I loved was gone. But I kept looking for her long after I had left my own childhood behind. The poison was in the wound, you see. And the wound wouldn’t heal.”

Later, looking at Lolita in a group photograph, he romanticizes the object of his obsession and himself as well: “A normal man given a photograph of schoolgirls and asked to point out the loveliest one, will not necessarily choose the nymphette among them. You have to be an artist, a madman, full of shame and melancholy and despair in order to recognize the little deadly demon among the others. She stands, unrecognized by them, unconscious herself of her fantastic power.”

Lolita 1997 was well-liked by some critics while others said it was boring. I found it beautifully made and horribly sad. The film’s sexual elements are as they should be: not salacious but explicit enough to be uncomfortable to watch. The 50-year-old man’s involvement with a 14-year-old girl is presented as a moral failure; he is a tragic figure who does an awful thing. In a career of good performances, Jeremy Irons has rarely been better.

My First Mister

A sometimes familiar, sometimes fresh tale of a relationship between an older man, Albert Brooks, a stodgy, middle-aged Six (5 wing) and teenager Leelee Sobieski, an alienated, depressed Four displaying both the Self-preservation and Intimate subtypes. Before you tense at the thought of another May-December male fantasy verging on science fiction, consider that this film is written, produced and directed by women and its true subject is chosen family.

We first see Sobieski as a lonely, sullen teenager, playing heavy metal music in her cave-like bedroom, which is painted red, lit by candles and draped with black webbing. She's a Goth, tattooed, with heavy eye make up, nose rings and a fondness for purple clothes. Her voice over narration takes it from there: "So I'm sitting in creative writing class surrounded by alien creatures with pretentious names like Ashley. I'm not really into people. My parents named me Jennifer Ann Wilson. My middle name is because someone is dead. I don't really have a passion for the name Jennifer so I refer to myself as J. I don't really think of myself as a teenage girl or a woman – I'm just the opposite of a boy."

In love with death, Sobieski also writes eulogies for herself on paper airplanes which she launches out the nearest window. For example: "Eulogy number 432: She was loved by no one. She chose indifference as her state of mind. She leaves behind not even a memory. Because she never existed.....That was a cheery one."

Sobieski and Brooks meet when she applies for a job in a men's clothing store that Brooks manages. She seem vastly unsuited for the job but Brooks likes something about her and agrees to try her out.

Brooks: "What is your cat's name?"

"Black," she replies.

"Of course," Brooks says smiling.

The best part of this modest film is the emotionally truthful interplay between the two leads as they gradually relinquish their defenses and realize how much they have in common despite their age difference and lifestyles. Brooks does a calmer version of his usual comic persona, that of a phobic Six.

Old-before-his-time Brooks is afraid of life: "I'm afraid of everything. I can't fly. I can't be on a boat or a train, any transportation, I can't do that. I don't even like being in a car. I don't take elevators. Crowded places drive me crazy but uncrowded places make me crazy. I'm afraid of falling asleep. I don't even understand the expression. Why are you falling? Where are you falling to? I always wished I had a button on my neck that I could push it and be asleep like a machine. But I can't. So I just lay there and I hate it. I hate it. What did I leave out? Oh, yeah: I'm not that crazy about waking up."

As they story progresses both characters change. Brooks finds a little courage and Sobieski, the outsider, creates a patchwork family. The film has a predictable arc and eventually hits a mushy, sentimental patch but it is worth watching for the two leads. The character of Brooks' son is an angry One.

Naked States, Naked World

These two documentaries follow Four photographer Spencer Tunick on separate quests to photograph naked people in public places, first in the 48 continental states of America and then on every continent on Earth.

While the motif of public photographs of nudes is inherently limited, Tunick does a lot with it. Many of his photographs are imaginatively staged and striking. On occasions when he gathers a large group of naked people, he arranges them into giant, fleshy sculptures that look variously like schools of beached fish, flocks of sheep, broken furniture or armies of statues.

Tunick himself can be whiny, driven and self-obsessed, lamenting his fate as a misunderstood artist in a typically Fourish way. But he is generally good-natured and compassionate, dedicated to the creative process and to challenging hurtful conventions and prejudices. As the first film documents, Tunick was

repeatedly arrested in the early days of his career simply for taking his pictures.

Naked World turns unexpectedly touching as it reveals racial and cultural differences in people's attitudes to their bodies – the clothing, secrets and shame that separate us even though we are all naked under our clothes. There are several poignant confessions about skin color, body acceptance and what the experience of posing meant to the participants. Both documentaries feature lots of nudity, none of it sexual.

Honorable Mention

Girl Interrupted

Winona Ryder - 4

Angelina Jolie - 8

Well-made, unfocused account of a young woman's stint in a mental hospital in 1968. Though emotionally wounded and clinically depressed she is mainly locked up because she doesn't fit the social climate of the time – a Four's bad dream.

Fives

A Beautiful Mind

Reasonably effective Hollywood-style biopic of mathematician John Nash, a math prodigy and systems thinker whose work helped explain the dynamics that influence chance and events. His theories have been applied to many fields including economics, artificial intelligence, computing and evolutionary biology. The film details how Nash (played by Russell Crowe) overcame years of suffering from paranoid schizophrenia to win the Nobel Prize late in life.

After early success in academia, Nash grows increasingly paranoid. Apparently asked by the US government to help break Soviet espionage codes during the Cold War, Nash soon gets immersed in a conspiracy plot, the depth of which he can't fully fathom.

"You don't talk much do you?" asks his wife-to-be (Jennifer Connelly, making a lot out of an underwritten role). "I find," the stilted, formal Nash replies, "that parsing my interactions to make them social requires a tremendous effort. I have a tendency to expedite information when I need to interact. I don't get a pleasant result."

At first the film tries to have it both ways; it has Nash say Fiveish standoffish things like: "My first grade teacher told me that I was born with two helpings of brain but only half a helping of heart" and "The truth is that I don't like people much and they don't like me." But the script also presents him as a regular guy and Crowe invests him with an introverted sweetness that is meant to be lovable.

Later in the film he grows less pleasant. The sections depicting Nash's inner life and treatment of others are painful and harrowing and the revelation of his schizophrenia hinges on a plot gimmick that shouldn't work but does. At that point in the film, Connelly's character also graduates from being an impossibly understanding wife to someone more complicated and angry.

A Short Film About Love

A Short Film About Love is adapted from Krzysztof Kieslowski's *Decalogue*, a brilliant ten-part Polish television miniseries. *Love* offers an engrossing character study about nineteen-year-old Tomek's (Olaf Lubaszenko) obsession with a beautiful neighbor whom he spies on with a telescope. He's the Five and his older neighbor Magda (Grazyna Szapolowska) is the object of his desire.

Tomek is a withdrawn postal clerk who learns languages in his spare time. He has an affectionate relationship with his Nineish Godmother but is otherwise withdrawn and remote. His attraction to Magda initially seems sexual, but then we realize it is deeper; what initially seemed creepy is more like a complex form of puppy love. Tomek follows Magda, steals her mail and finally risks a meeting in person where he blurts out a guilty confession.

Asked by Magda why he has spied on her, he says:

"Because I love you."

"What do you want from me?"

"Nothing" he replies and he means it.

World-weary and cynical about men, Magda tries to disillusion Tomek, first by toying with his sentiments and then by inviting him into her apartment where she seduces him, abruptly overwhelming his Fiveish defenses. This sends Tomek fleeing back home where he slits his wrists in an unsuccessful suicide attempt.

Magda is decent underneath and, after learning of Tomek's actions, she is stricken with regret. She also becomes more like him: withdrawn, alone and watching the world out her window. At one point she visits Tomek's apartment and looks through his telescope back at her own apartment. There she sees herself crying while Tomek comforts her. The story offers no easy conclusions but both characters change. Not a lot happens but it is the way it doesn't happen that grabs and holds your attention.

Derrida

Documentary about Jacques Derrida, the late French philosopher, creator of the critical technique known as "Deconstruction" who stirred up vats of trouble in academic circles through his 40 published books and active life of public speaking. His theories especially impacted the humanities, where he shook up literary theory and classical philosophy by closely analyzing the underlying logic of various written works and asserting that their assumptions were biased or contradictory.

The filmmakers present several passages from Derrida's work, attempting to convey his far ranging ideas and theories. I haven't read Derrida but, in this film, he comes across as an inadvertent Buddhist and some of his arguments shore up near the Buddhist Void of Nothingness. He does not say that things are meaningless but rather a slice of a passing truth occurring against an assumption-free backdrop.

Derrida was interview-shy and, as he argues here against the value of someone making a film about him and slyly dodges questions about his personal history, you begin to see how his philosophy also serves as a psychological shield. Obviously conscious of the camera, he challenges the process and purpose of the filming whenever he seems personally uncomfortable, continually arguing with whatever question is put his way. He deconstructs the question and then hoards the answer.

Followed in his home by the camera he says, "This is what you call Cinéma vérité? Everything is false. Almost everything. I'm not really like this. First of all, I don't usually dress like this. When I stay at home alone in the daytime I don't get dressed. I stay in my pajamas and a bathrobe."

Asked how he and his wife met, he seizes on a technical problem to stall answering: “How can I start to think about responding to your question when you interrupt me to adjust the lights and then you interrupt me a second time – I can’t do it. I’m not going to tell you everything. No. I’m just going to tell you superficial things. You’ve hit an area where you are not going to get much information from us. It is very difficult to speak of these things in front of the camera. I can give you facts, dates.”

Asked about love: “I have nothing to say about love. At least pose a question. I can’t examine ‘love’ just like that. You need to pose a question. I’m not capable of talking in generalities about love. Maybe that’s what you want me to say in front of the camera, that I have nothing to say about love in general.”

Asked about deconstruction: “Before responding to this question, I want to make a preliminary remark on the completely artificial character of this situation. I don’t know who is going to be watching this but I want to underline rather than efface our surrounding technical conditions and not feign a ‘naturalness’ that doesn’t exist.”

Despite being stubborn and obstructive, there is something intangibly lovable about Derrida the man. Even when he is shielding his vulnerability he is half admitting to it. Late in the film he relaxes and becomes more forthcoming and a kind of sweetness emerges. This documentary is well made although it apparently annoyed both his fans and foes alike.

Love and Death on Long Island, Pi

Two movies that contrast a Five with a 4 wing and a Five with a 6 wing are *Love and Death on Long Island* and *PI*.

Love and Death stars John Hurt as a voyeuristic widower and English literature professor who accidentally stumbles into a screening of a sleazy teenage comedy starring Jason Priestly (from tv’s Beverly Hills 90210). The elegant, snobbish Hurt “falls in love” with Priestly’s B-movie screen persona and decides to seek the actor out at his residence on Long Island. Hurt essentially becomes a stalker, befriending the harmless, slightly vacant Priestly while in the grip of an obsessive love that Hurt himself knows is ridiculous.

Love and Death captures the humor in Hurt’s situation, especially making fun of his pointless pride about being unfit to handle life’s daily practicalities. His 4 wing brings romantic yearning and his Intimate subtype supports voyeurism. Loving someone from afar is a kind of possessiveness and affords a Five the safety of no real intimacy. Hurt also displays a Five’s Social subtype, reflected in his affiliation with a rarified group of people who have arcane insider knowledge (academia). Hurt the actor is excellent and Priestly holds his own against his classically trained elder.

Love and Death On Long Island is a modern retelling of Thomas Mann’s *Death in Venice*, which also features an aging Five in love with a young boy from afar. *Death in Venice* was filmed in 1972 with Dirk Bogarde in the lead role as the voyeur. Critics who knew the source book complained that the film was solemn and tragic whereas Thomas Mann meant it as an ironic farce of the passions. Both Bogarde and Thomas Mann were real-life Fives as well as closeted gay men.

PI is a bizarre, stylish film about a Five with a 6 wing (Sean Gullette), a math genius who is seeking the existence of a mystical number. Meanwhile he is being pursued by government agents and going mad from both the stress of his task and the isolation he needs in order to stay focused. He is a Self-preservation Five characterized by a tendency to withdraw from the world. The film tries to convey what

it feels like to be schizoid and mostly succeeds. Nearly every scene displays or highlights the main character's Fiveness. It has a moment of intense, disquieting gore right at the end.

Mr. Death: The Rise and Fall of Fred A. Leuchter, Jr.

Another amazing documentary from Errol Morris, presented in his unconventional impressionistic style. The subject is Fred Leuchter, Jr., a Five (6 wing) engineer who became an expert at designing execution devices. Because of his unique skill set, Leuchter was later hired by accused holocaust denier Ernst Zundel to "prove" that there were no gas chambers at the Auschwitz concentration camp in Poland. Leuchter then testified as a paid expert in court for Zundel's defense ("I unfortunately was the only expert in the world who could provide that defense. There was no one else.").

It didn't work; Zundel lost his case and was jailed for his views. Leuchter later published a controversial report supporting Zundel's beliefs and worked a lecture circuit speaking to audiences of holocaust deniers, actions which ultimately cost him his marriage and career.

Morris' camera follows Leuchter as he wanders around Auschwitz like Mr Magoo chipping away at the walls of the camp's crematorium, collecting samples that he submits for what turns out to be faulty testing, from which he then draws erroneous conclusions.

Later, we see Leuchter basking in the warm welcome of the holocaust deniers, hooked on the sudden attention, betraying not an ounce of self-awareness, oblivious to the implications of what he's saying. He doesn't even seem anti Semitic; just dissociated and ignorant of his own ignorance. While Fives tend to be brainy, Leuchter is, shall we say, a few candles shy of a Menora.

The Social Network

Jesse Eisenberg plays Facebook's Mark Zuckerberg in a film that recounts the creation of the social network website and the subsequent legal and personal fallout. Most of the story is told in flashback as Zuckerberg testifies in various lawsuits brought against him by former business partners and friends, each of whom claims to have been betrayed and cheated.

The sharp script presents Zuckerberg as a Shakespearean character, blessed and cursed by the same quality. Socially inept yet technically gifted, he's a Five with a 6 wing. They tend to be information-oriented and impersonal and the film's central irony is that the world's first social networking site was invented by someone who can't relate to people.

Zuckerberg is also a Social Five. They are drawn to groups, membership and affiliation and are sometimes class conscious and snobby. Obsessed with joining social clubs at Harvard – "Because they're exclusive, fun and lead to a better life" – Zuckerberg tell his angry middle class girlfriend, "You might want to be a little more supportive. If I get in I will be taking you to the gatherings and events and you will be meeting a lot of people that you wouldn't ordinarily get to meet." According to the film, Zuckerberg created Facebook after being locked out of the elite clubs and fraternities, apparently because is Jewish. This plus his girlfriend's rejection spurred him into action.

Also Shakespearean is the Sevenish character Sean White (Justin Timberlake) the creator of Napster. The nerdy Zuckerberg is mesmerized by the wily, self-satisfied White, who essentially plays Iago to Zuckerberg's Othello (and Devil to his Faust). White persuades Zuckerberg to opt out of his original partnership, shift his loyalties and shave the edges off his ethics.

The Zuckerberg character also has a strong connection to Eight which can bring a defensive, off-

putting misanthropy, a divisive social aggression that drives people away. At many points, he is verbally combative, snide and condescending. In *Fives*, however, this kind of behavior compensates for fear and is meant to protect against emotional invasion or interpersonal influence. As one character finally tells Zuckerberg, “You’re not really an asshole, Mark. You’re just trying so hard to be.”

For a talky movie – it is essentially about depositions and business meetings – *The Social Network* is spankingly paced, texturally rich and very engrossing.

Honorable Mention

Bruce and Me

Bruce Seidler - 5

Oren Seidler - 2ish

Twoish filmmaker Oren Seidler tries to make sense of her father Bruce, an intelligent, detached con man.

Sixes

13 Conversations About One Thing

Alan Arkin gives a brilliant central performance as a dour, pessimistic Six, a middle manager at an insurance company who punishes other people for his problems. He fixes his ire on a Seven employee whose cheery, optimistic attitude endlessly chafes at Arkin’s morose worldview. “Show me a happy man and I’ll show you a disaster waiting to happen,” Arkin likes to say. Reaching his threshold, he contrives a way to fire the Seven just to see if “I can wipe that smile off his face.” The Seven reframes the job loss as an opportunity to spend time with his children and go on vacation. Arkin later regrets the firing and pulls strings behind the scenes to get the man another job. The unwitting Seven ascribes this new job to more good fortune.

Sixes have a built in connection to Seven so Arkin’s character would be projecting his own capacity for happiness onto someone whom he then vilifies. He has a 5 wing and Sixes with a 5 wing will sometimes polarize against their own 7 wing, turning it into a shadow. Arkin’s is recently divorced and has a tormented relationship with his drug addicted son. He slides further into an agitated depression before beginning to doubt his own negative certainties and finds the courage to take a few risks.

Arkin’s story is one of several in a flowing ensemble piece about a group of strangers living separate lives, unaware of the subtle connections between them. Matthew McConaughey plays a glib, morally facile, Sevenish lawyer who gets a severe jolt of conscience after he hits a young woman with his car and drives off, leaving her for dead. His character is depressed, consumed with guilt and grappling with personal responsibility.

The accident victim is a Nine (Clea Duvall), an optimistic dreamer, living in a haze of wish fulfillment and untested faith. Working as a maid, for instance, she happily imagines that one of her wealthy clients is attracted to her. The accident, which she barely survives, punctures her denial and puts her through a severe depression from which she emerges with something akin to true faith.

13 Conversations is a little stagey but overall it is a polished, humane, intelligent film. The fractured narrative plays with time and its themes keep looping back on themselves. While some of its stories are potentially tragic, the film's net effect is oddly buoyant.

Adaptation

Convoluting, hilarious and exhausting, this bizarre comedy is the last word on writer's block. Nicholas Cage, in a dual role, plays twin brothers Charlie and Donald Kaufman. Charlie is a self-torturing Six while the easygoing Donald is more of a cheery Seven.

Agonizing over his attempt to adapt the novel *The Orchid Thief* to the screen screenwriter Charlie gives up and writes himself into a screenplay about a screen writer struggling to write a screenplay based on *The Orchid Thief*.

From there the plot defies synopsis but includes: Donald writing his first screenplay on a whim, a trashy, high-concept serial killer movie that violates Charlie's aesthetic standards and is immediately bought by a studio; a would be love affair that the cowardly Charlie longs for but thwarts at every turn; Charlie's meeting with both the author and the subject of *The Orchid Thief* and discovering that they are having an affair; the illicit couple trying to kill Charlie; the vulgar Donald teaching Charlie about gratitude, grace and faith.

A lot of Charlie's Sixness is communicated through tormented voice-over monologues that illustrate his procrastination: "To begin... How to start? I'm hungry. I should get coffee. Coffee would help me think. Maybe I should write something first, then reward myself with coffee. Coffee and a muffin. Okay, so I need to establish the themes. Maybe a banana-nut. That's a good muffin."

His self-doubt: "Do I have an original thought in my head? My bald head. Maybe if I were happier, my hair wouldn't be falling out. Life is short. I need to make the most of it. Today is the first day of the rest of my life. I'm a walking cliché. I really need to go to the doctor and have my leg checked. There's something wrong. A bump."

His self-hatred: "Maybe it's my brain chemistry. Maybe that's what's wrong with me. Bad chemistry. All my problems and anxiety can be reduced to a chemical imbalance or some kind of misfiring synapses. I need to get help for that. But I'll still be ugly though. Nothing's gonna change that."

His magnified fears: "My leg hurts, I wonder if it's cancer? There's a bump. I'm starting to sweat. Stop sweating. I've got to stop sweating. Can she see it dripping down my forehead? She looked at my hair line. She thinks I'm bald."

Affliction

Bleak, gripping family drama features Nick Nolte as a counterphobic Six in a downward spiral, essentially going mad. He's a cop in a small town, watching his life unravel as he both initiates and permits events to unfold with a runaway tragic momentum.

The film shows how Sixes can victimize others while believing they are victims. James Coburn plays his vital, impossible and abusive father, a very unhealthy Eight. Nolte blames his father for his condition even as he slowly turns into him. He takes no responsibility for ridding himself of his inheritance – the anger, drinking, and violence – and instead careens from mistake to mistake.

Willem Dafoe plays Nolte's Nineish younger brother and Nolte's bitter ex-wife (Mary-Beth Hurt) is a One. The story is intense, the acting is powerful and brilliant.

Analyze This, Meet the Parents

Billy Crystal is the unwilling Six psychiatrist of Mafia Boss Robert DeNiro in the coarse-but-funny *Analyze This*. Bullied by Eight DeNiro, Crystal initially refuses to treat him but then grows interested in spite of himself in the mobster's psychological dilemmas. Even as Crystal is about to be executed he is still on the job, doggedly asking questions, convinced that DeNiro's relationship with his father is the key to his adult problems. Crystal's execution is called off and DeNiro finally gets in touch with his feelings in the middle of a wild gun battle.

DeNiro is the Six (5 wing) in *Meet the Parents*, a funny mainstream comedy about a fiancé (Ben Stiller) meeting his bride-to-be's parents for the first time. DeNiro is the prospective father in law, a retired CIA agent and flaming paranoid who regards a potential new family member with profound suspicion and tests him constantly. He makes Stiller submit to a lie detector test, spies on him with video cameras and interrogates him about every inconsistency. Soon DeNiro produces the reaction he is looking for as Stiller begins to lie to him and fight back.

The goal of every scene in *Meet the Parents* is the same – humiliate Ben Stiller. The movie was followed by a cartoonish sequel, *Meet the Fockers*, which made twice as much money and was only half as good. An even worse third film followed and probably killed off the franchise.

Buffalo 66

A small independent movie, *Buffalo 66* manages to be grungy, tender, violent and hilarious, sometimes all at once. Except for a dull patch near the end, the film moves fast across its crazy-quilt story. Vincent Gallo plays an agitated counterphobic Six, just out of prison, who kidnaps a Nineish stripper and demands that she pretend to be his wife on an ill-advised trip home to visit Gallo's loopy parents. The latter are perfectly played by Ben Gazzarra, as Gallo's irrational, eruptive father – something of a Seven with an 8 wing – and Anjelica Huston as the nut-case Twoish mother. Consistent with the profile for unhealthy counterphobic Sixes, Gallo is scared and aggressive by turns, while underneath he's pathetic, lost and kind.

Collapse

A Six under glass. A 2009 documentary interview of Michael Ruppert, an independent researcher who predicted the 2008 financial crisis and continues to argue that things will get much worse for many years due to peak oil and currency collapses. Highly articulate and knowledgeable, he may well be right and many informed people agree with him. The apocalyptic scenario he unfolds is frightening and certainly conceivable.

Ruppert is a Six, however, and what he essays also reveals a mindset. *Collapse* is as much about the speaker's worldview as it is about the facts. While he expertly identifies problems, Ruppert is not exactly solution focused. He recommends “building a lifeboat on the Titanic” and planning to endure the coming hard times. Not without reason Ruppert sounds like a survivalist but his dystopian forecast leaves out the possibility of surprise discoveries or human ingenuity. He basically argues himself into a corner and makes a home there.

For example: “People say, ‘I’m going to run for the hills. I’m going to build a cabin. I’m going to buy 10 million cans of baked beans. Well, they’re probably going to be the first to die. Number one, it’s too late. If you don’t know how to live off the land and you’re not already on the land right now, don’t

even try to go because you're going to fail miserably and you might be shot by the people who got there ahead of you."

As the film wears on, the intersection between fact selection and personality style gets more complicated. After Ruppert talks at length about the evils of money ("The love of money has the potential to exterminate, to render extinct, the entire human race.") we discover that he is broke. While he himself doesn't seem pleased about the demise of civilization, sometimes Sixes can take a resentful satisfaction in things falling apart, especially in a world they are struggling to succeed in.

Gradually, Ruppert's statements become more sweeping, dire and extreme. Listen for words like *never*, *always*, *all*, and *absolutely*. Sixes aren't necessarily wrong; they just magnify and exaggerate: "What I see now is the end of a paradigm that is as cataclysmic as an asteroid event that killed almost all life on earth and certainly the dinosaurs." Sixes also find security in negative absolutes; when arguing for how bad things are they can double down or erect roadblocks: "No amount of technology and no amount of human ingenuity can possibly overturn the laws of physics, the laws which govern this planet. Those are intractable, immutable, real and science has never been able to do that." Later, Ruppert does allude to an alternative worldview, sounding some hopeful notes about post apocalypse rebuilding and affirming the value of local co-operation and community.

Ruppert would be more of a Self-preservation Six, focused on material survival. He has a 5 wing which often gives Sixes a facility with large quantities of information as well as a legalistic mind set. It can also bring a dour, griping quality and a hint of pathos – Sixes with a 5 wing tend to feel alone in the world.

The Seven Year Itch

Dated and hopelessly sexist, but also sharp, sarcastic and funny. A married man (Tom Euell), who remains in Manhattan while his wife and son go off to the country on vacation, is the victim of his own sexual fantasies about his upstairs neighbor Marilyn Monroe. He is a Six (7 wing) who can't tell his projections from reality: "Some people have flat feet," he says, "some have dandruff; I have this appalling imagination." Good illustration of a Six going to the low side of Three as Euell pretends to be who he is not in order to impress Monroe. Then he traps himself in his own impersonation which leads to further catastrophic worrying and rationalizing. He feels overwhelmingly guilty despite having actually done nothing.

Honorable Mentions

Celebrity

Kenneth Branagh - 6

Leonardo DiCaprio - 7ish

Branagh plays Woody Allen's alter ego, a Six celebrity journalist and struggling writer who hangs around a superstar Sevenish actor hoping to sell him a screenplay. Otherwise Branagh can't make up his mind about anything.

I Live in Fear

Toshiro Mifune - 6

I watched this film for an hour before I realized that then 35 year old Toshiro Mifune – with minimal makeup – was playing the main character, a paranoid elderly Six whose family is trying to get him declared incompetent. “How paranoid is he?” is the film’s main question.

Maze

Rob Morrow - 6

Craig Sheffer(sp) - 7ish

Morrow is very good as a Six suffering from Tourette’s Syndrome who is much more than his affliction. Film is a mixed bag but all the acting is good.

Much Ado About Nothing

Kenneth Branagh - 6, 7 wing

Emma Thompson - 1, 2 wing

Keanu Reeves - 4 ish

Michael Keaton - 7ish

Lusty, exuberant, accessible film version of the Shakespeare comedy. Branagh is a self-doubting fop, Thompson his stern foil.

Red

John Malkovich - 6

Fun-to-a-point action story featuring the paranoid, trigger-happy Malkovich, a retired CIA operative living in a bunker like a survivalist. His most Sixish scenes come before the film’s mid-point in case you eventually tire of the mayhem.

Safe House

Patrick Stewart - 6

Kimberly Williams - 3

Craig Shoemaker - 7

Joy Kilpatrick - 1

Features *Star Trek*’s Patrick Stewart as a flagrantly paranoid counterphobic Six (5 wing), who may well have something to be paranoid about.

Samy y Yo

Ricardo Darin - 6, 5 wing

Angie Cepada - 2ish, 3 wing

Like a Woody Allen movie. Darin is a self-doubting Six. Cepada is his ambitious muse. Entertaining, but peters out at the end.

Small Time Crooks

Woody Allen - 6

Elaine May - 9

Hugh Grant - 7

Actually pretty enjoyable once you accept the fact that everyone in the movie is an idiot. Nineish Elaine May is especially funny as a dense, beside-the-point Nine. Allen plays an ex-con planning an inept bank heist.

Spring Forward

Liev Schreiber - counterphobic 6

Ned Beatty - 9, 8 wing

Gentle, subtle two-person character study is a lovely surprise. Schreiber is an ex con with an anger management problem, idealistically trying to outgrow his limits. Beatty plays a cranky Nine who has unsuspected depths and tolerances.

Sevens

Alfie(s)

A young Michael Caine gave a career-making, Oscar-nominated performance as a Cockney Don Juan, a character who is by turns endearing and despicable. Alfie is an Intimate Seven, an unrepentant cad who beds women, fathers children and walks away from emotional ties, all with the same self-excusing dispassion. Morally challenged and self-centered but not without a heart, Alfie carries on until several life reversals and one brutal comeuppance force him to look at himself in a harsh light. He learns about responsibility, consequence and his own limits – sort of.

While the story condemns his behavior, Caine is so charming that you like him anyway. The 1966 film is of its era, offering a tour of London in the swinging Sixties and the performances are all solid.

2004's slick, unfortunate remake features Jude Law in the title role. This time the film tries to make you like Alfie, portraying his behavior as sexy. Jude Law lacks Caine's aggression and comes across as a comparative lightweight. Instead of charming, he is sleazy, glib and bland. Since it is hard to believe a word he says, the women in the film who fall for him seem stupid. The life lessons he learns are of the greeting card / inspirational bestseller variety. The character is again a clear Intimate Seven, this time with more of a 6 wing.

The Ballad of Rambling Jack

Aiyana Elliott's documentary about her folk musician father Rambling Jack Elliott. A doctor's son from Brooklyn, Rambling Jack's real name is Elliot Adnopoz. The documentary details his difficult childhood ("Always trying to get away, always trying to get away from parents") and his escape into fantasy – "I guess that's what attracted me to cowboys and airliners – they both move." He finally ran away and joined a rodeo, reinventing himself as a cowboy troubadour living in what his daughter calls a "Western reverie."

The documentary focuses equally on the admirable aspects of his early life and the misfortunes of

his later life. Self taught and later semi-mentored by Woody Guthrie, Elliott grew steeped in rich influences, including all manner of folk and cowboy music. He matches his distinctive guitar technique with laconic, funny storytelling and an emotionally intense singing style. The film explains how the disorganized Elliott has managed to be legendary, respected and yet never quite successful.

“Rambling” is right. Elliott talks almost completely in meandering stories, not an uncommon pattern for an Intimate Seven. Several of the singer’s friends comment on his indiscriminate fascination with everything. One remembers going grocery shopping with Elliott, watching him investigate food labels and get so distracted that an hour later the singer had only decided to buy Thai sauce. The friends unanimously agree that Elliott had few parenting skills. “His brain,” one explains, “is out there in the cosmos absorbing all those elements that make him Jack. And he’s not going to sit down and put the food on the table himself or get the kids dressed and off to school.”

Daughter Aiyana’s camera tags along on her father’s concert tours and she asks him pointed questions, trying to fit together the missing pieces in her own childhood. This proves to be like trying to nail down jelly as Elliott mostly avoids answering, evading the painful memories with segues and tangents. Wrestling with her own sense of neglect and abandonment, Aiyana comes to accept that maybe no resolution is possible. Despite this subtext, this biography is even-handed if not affectionate.

Castaway

Not to be confused with the Tom Hanks movie *Cast Away*, this underrated, little-seen adaptation of Lucy Irvine’s book is about her real-life experience of deliberately marooning herself on an island with a man she barely knew. An eccentric, initially charming middle-aged Englishman (Oliver Reed) advertises for a female companion to spend a year with him on a deserted tropical island. Irvine (Amanda Donohoe) takes his offer but once on the island she rejects him sexually and a noisy, slightly repetitive battle of the sexes ensues. They suffer through hurricanes, drought and nearly die from malnutrition. Their struggle against the elements mirrors their struggle with each other as the film is basically a warped love story.

Castaway features a painfully honest, warts-and-all performance by Reed as a boorish, obnoxious, misogynist who is also sweet, sensitive and helpless. A Seven with an 8 wing, he wants what he can’t have from the conflicted young woman who both cares for him and is repelled by his crass views of intimacy and sex. Crippled by foot infections that parallel his emotional limitations, Reed rages and regresses by turns, a common pattern in unhealthy Sevens with an 8 wing.

Donohoe is beautiful, intelligent and naïve. She ignores the early warning signs and then draws her boundary against Reed after they are already alone on the island in a state of perpetual nudity. She is portrayed more as a Six in the film while the still-writing, real-life Irvine seems a Five.

Beautifully directed and photographed by Nicolas Roeg, who also made the unusual, indelible *Walkabout* about two English schoolchildren lost in the Australian Outback.

Happy Go Lucky

Some critics were annoyed by the overbearing good cheer and exaggerated affect of lead actress Sally Hawkins playing a compulsively upbeat Seven. But once you get used to her performance, she is pretty believable as a free spirited primary school teacher and eternal optimist in this slice-of-life comedy-drama. The reactions she provokes in others and the trials she endures herself are fairly standard for her style.

For Enneagram students, the best parts are three lengthy passages where Hawkins learns to drive. Her driving teacher, played by Eddie Marsdan, is an unstable, bitter One with a 2 wing who finds Hawkins both attractive and maddening. In a typical One-Seven clash, Marsdan is irritated by her exuberance and flippant indifference towards protocol and procedure. But he also develops a crush on her – which he fights with even more anger.

Hawkins, in turn, baits the judgmental Marsdan, challenging and mocking his rules and rigidities. Eventually his buried love surfaces but it is twisted to the point of being dangerous, a fact which finally gets Hawkins' attention. She stops smiling and soberly faces a difficult situation head on.

Her Seven is more of a Self preservation subtype and has a 6 wing. Marsdan demonstrates a One's Intimate subtype – the way he wants to overhaul her behavior and character – and the Social subtype – his ranting speeches about the sorry state of the world and what should be done about it.

Hard Times

A small gem of a movie, hard-edged and spare. Set during the 1930s American depression it features Charles Bronson at his monosyllabic, charismatic best playing an enigmatic drifter who fights for money in illegal bare-knuckled matches.

James Coburn plays Bronson's colorful, trash-talking promoter, both a drinker and a compulsive gambler. He's a Seven with an 8 wing with a flimsy hold on consequence: he gambles away his money, blames others for his bad luck, gloats when he wins and sulks when he loses. Coburn is brash, obnoxious, impatient and grandiose. Chased by creditors, in and out of danger, he is also self-destructive. Coburn's sidekick is an eccentric, drug addicted doctor, played by Strother Martin as something of a hazy Nine.

The fights are intense but not sadistic. Bronson has the aura of an Eight with a 9 wing – a tender, gentle quality belies his violence. He is a Self-Preservation subtype, fighting only for money; an introverted man of few words, reflecting a strong connection to 5.

Marcello: I Remember

Along with 170 movies the late Italian actor Marcello Mastroianni left behind this filmed memoir, a sort of museum tour of his life illustrated with film clips. Mastroianni covers the highlights of his eventful career framing them with off-beat poetic and philosophical musings. Modest and self-mocking, he has a fine grasp of the absurdities of being an actor, an occupation he nevertheless affirms: "This is a marvelous profession. You're paid to play and everyone applauds."

Listening to Mastroianni is like having your favorite uncle over for a visit. Throughout the film he is gregarious and generous, an enthusiastic appreciator, occasional rationalizer and cheerful raconteur. He has a 6 wing, is honest about his fears and doubts and mostly speaks well of people. Like Rambling Jack Elliott, Mastroianni is an Intimate subtype and expresses himself mainly through anecdotes and storytelling.

At one point, quoting French author Marcel Proust, a Four, Mastroianni gives a Seven's refutation of the Four worldview, emphasizing the future over the past and the possible over what's missing:

"Proust said, 'True paradises are the ones we've lost.' Those words are justifiably famous. I should like to add that there may be paradises more pleasant than lost ones: those we have never seen.

The places and adventures we can sense, not behind us like lost paradises that fill us with nostalgia, but ahead of us in a future that one day, like a dream come true, we shall be able to attain. Maybe the

appeal of travel lies in this charm, in this nostalgia for the future. This force makes us fantasize, or fool ourselves, about traveling and finding in an unknown station something to change our lives.”

Mastroianni adds, “Perhaps you are no longer young when you are able to regret and love only the lost paradises.”

Zorba the Greek

Based on the book by Nikos Kazantzakis which is often called a novel but is actually a stylized memoir since Zorba was a real person. The Zorba of the book is a clear Eight while this film recasts him as a Seven with an 8 wing, which just happened to be lead actor Anthony Quinn’s Enneagram style. Alan Bates, also a real-life Seven, plays a meek, gormless Fiveish writer.

The episodic story finds Bates traveling to a Greek island to claim his family’s land. There he meets Zorba, a joyous, earthy peasant with a passionate zeal for life. By Zorba’s prompting or example, the writer has various adventures: He opens a mine, learns to dance, sheds inhibitions, courts a young widow and discovers the sensory pleasures of Greece. Under Zorba’s tutelage the writer learns to risk, to initiate and go towards life. Not a bad set of lessons for a Five and something healthy Sevens can teach us all. Lila Kedrova plays the Twoish object of Zorba’s affections.

Honorable Mentions

Arthur

Dudley Moore - 7, 6 wing

John Gielgud - 1, Self preservation subtype

Moore is a wealthy, alcoholic, man-child and Gielgud is his stern but loving butler.

Bonjour Tristesse

David Niven - 7, Intimate subtype

Deborah Kerr - 1, 2 wing

Jean Seberg - 3ish, 4 wing

7/1 dynamic

Niven is a dapper, empty, womanizing playboy trying to change his ways with a prim One while being sabotaged by his jealous, precocious daughter.

The Break-Up

Vince Vaughn - 7, 8 wing

Jennifer Aniston - 1, 2 wing

Jon Favreau - 8

Vincent D’Onofrio - 5ish, Self preservation subtype

A familiar One-Seven dynamic but well played. Vaughn offers a distilled version of his love-to-hate-him persona: a jerk with a latent decency. Aniston is an angry One.

Chuck Berry: Hail Hail Rock and Roll

Chuck Berry - 7, 8 wing, Both Self-preservation and Intimate subtypes.

Friendly and hot-tempered by turns, Berry is an erratic original who resists all restraints.

Hurlyburly

Sean Penn - 7, 8 wing

Chazz Palminteri - 6

Kevin Spacey - 3ish

Gary Shandling - 9

Grim, talky comedy about a group of degenerate Hollywood types. Sean Penn leads the pack as an unstable, self-obsessed opportunist. Not real pleasant but several clear Enneagram styles.

Journeys With George

George W. Bush - 7, 8 wing, connection to 1

Before Bush's election and the struggles of his presidency, filmmaker Alexandra Pelosi followed him on the campaign trail for the 2000 presidential election. She found a genial, charming, playful man-boy.

The Man Who Would Be King

Sean Connery - 7

Old fashioned adventure teams a cheery Connery with Michael Caine as a pair of rogue soldiers in India, charming and conniving their way to fame and fortune.

Midnight Cowboy

Jon Voight - 7, 6 wing, Intimate subtype

Dustin Hoffman - 6ish

Famous in its time and still affecting for its portrait of two down and outers. Voight is a fantasy prone Intimate Seven.

The Misfits

Clark Gable - 7, 8 wing

Marilyn Monroe - 2ish, 6ish

Thelma Ritter - 1

Widely regarded as a failure in its time but it has some merits and pleasures. At times an overheated melodrama, it is also honest and poignant. Gable's upbeat Sevenish enthusiasm is tempered by an awareness that his era has passed.

Sweet and Lowdown

Sean Penn - 7

Woody Allen's mock biography of a restless, irresponsible guitarist.

Eights

A Father, a Son, Once Upon a Time

A candid documentary about the public and private lives of actors Kirk and Michael Douglas, with an emphasis on their father-son dynamic. Both are Eights and the film offers a good contrast between the wings, as Kirk is an extraverted Eight with a 7 wing while Michael has a 9 wing.

The elder Douglas had a stroke and is sometimes hard to understand but in this film he remembers being a young, fierce Eight, both intensely aggressive and self-centered. Now a reformed bad father, Kirk is still a bit thin-skinned but there is a genuine tenderness between father and son. Although the film charts Michael's decades-long battle to emerge from Kirk's shadow, their current conversations are suffused with mutual love and respect.

Both men are determined, entrepreneurial risk takers and share a pattern of chronic infidelities. Where they differ is in their wings and subtypes. Kirk emerges as excitable and imaginative, a big dreamer, whereas Michael is steady, laconic and persistent. Kirk has more of the Self-preservation subtype; his early struggles were about survival, getting his and building something out of nothing. Michael is more of an Intimate subtype, as much a lover as a fighter.

The documentary is somewhat sentimental but also honest; a willing attempt to vivisection a still-living family script that Kirk calls "the tragedy of failure and the tragedy of success." Kirk's ex-wife, Michael's mother, makes several appearances and seems a One.

The Great Santini

Robert Duvall gives a vigorous, colorful performance as Bull Meechum, an Eight with a 7 wing, the self-described "Great Santini," a warrior in peace time, a general without an army. He runs his family like squad of soldiers and takes a rule-him-or-break-him stance towards his eldest son. As Meechum tells his Twoish/Nineish wife, "I think you gentle him too much. If there's one thing I want to give my son it's the gift of fury. I want him to gobble up the world. Eat life or it will eat him." Michael O'Keefe plays the counterphobic Sixish son who resents the father he also wants to please. Blythe Danner plays the wife who codependently explains and excuses her husband's boorishness and borderline cruelty.

Throughout the story Meechum displays an overgrown-juvenile, machismo quality, which eventually starts to break down. He can't apologize for his more rash actions but he does half-admit his limits and vulnerability, as here talking to a friend: "I recently observed that for certain throwbacks of the species, certain gung-ho dinosaurs which I proudly number myself as one, being a warrior without a war has its problems."

Hard Candy

The story of a 14 year old girl (Ellen Page) who meets with and then brutally turns the tables on a would-be sexual predator (Patrick Wilson) who has solicited sex from her in an internet chat room. The young girl has complex motives and a hidden agenda that is gradually revealed. At first she plays to the man's baby-doll fantasy before suddenly and forcefully revealing her Eightish nature.

It is a tribute to the tight screenplay and the smart acting that both characters draw your sympathies back and forth at different times. Patrick Wilson as the Threeish John is both smarmy and honest; he is

clearly guilty of villainy but suffers acutely for it. Page's Eight character is initially devious and then vengeful to the point of sadistic, but she has her well-motivated reasons. The movie is skillfully made but it does play rough.

The Iceman: Confessions of a Mafia Hitman

A two-part documentary about the late Mafia assassin, Richard Kuklinski, a frightening figure who left behind a horrendous swathe of damage. Over the years Kuklinski killed at least 125 people, by himself, one at a time. The film is composed of two interviews, done 10 years apart, the latter conducted by a clinical psychologist at Kuklinski's request. It's evident that the killer knows he's a monster but wants to know what kind. Although never really sympathetic, viewers can see small hints of vulnerability and quick flashes of the boy Kuklinski must have been before his father's depraved brutality co-mingled with the son's inherent disposition and left a permanent mark.

These glimpses are more than eclipsed by the creepy way Kuklinski subtly brags about his skill as a hired killer, relishing the gruesome details and clearly enjoying retelling the stories of his murders. He's a classic psychopath and profoundly disassociated, a condition the Fiveish psychologist summarizes bluntly.

Many people see a figure like Kuklinski – soul-dead, sinister and well beyond redemption – and simply label him evil. In a psychological model, however, calling someone evil is a last resort, down the list after “brain damaged” and “psychopathic.” Kuklinski is an Eight so he's a specific type of monster; many other “evils” are possible within the Enneagram's wide diagnostic scope. Joseph Stalin – another profoundly unhealthy Eight with a 9 wing and a Self-preservation subtype – had the same psychological profile as Kuklinski. Adolf Hitler did not.

It is useful to understand the destructive extremes of mental illness and the lower depths of each Enneagram style. That said, be warned that this documentary is not for everyone and could give you bad dreams.

Jim Brown: All American

A biography of Jim Brown – football player, movie star and activist – showing both the high and low side of the Eight style.

As a young man Brown is shown to be a natural leader – smart, disciplined and bold about breaking barriers, especially racial ones. His later social activism is marked by the same forthright courage – for example, physically putting himself in danger when negotiating cease fires between violent, feuding gangs.

Simply watching Brown the football player run is striking; he's like a cross between a steamroller and a gazelle, occasionally exhibiting an eerie, floating grace. One friend recalls Brown's “gyroscopic” sense of balance and an instance when Brown slipped on ice but took thirty seconds to finally fall.

But Brown also has a violent streak and is known for periodic eruptions of temper and physical assaults. He once hospitalized a golf partner over a dispute during a game and was later accused of throwing a woman off a balcony, an incident Brown not very convincingly denies. The filmmakers interview the woman, who seems to think that she exonerates Brown, but if you listen closely she actually says that he did it. The film gradually bogs down in covert collusion with Brown's denial, trying to both excuse and explain him. Brown has a Nine wing and is primarily a Social subtype.

Patton

Often described as a war movie for people who don't like war movies, this 1970 biography of the famous American general George Patton stays tightly focused on his character and selected events during World War II. It sports a career-high, Oscar winning performance by George C. Scott who captures Patton's many dimensions: his vainglory, recklessness and power-lust as well as his caring, dedication and quirky spirituality.

The film lays bare the roots of Patton's lust for power and his willingness to sacrifice everything for his vaunting ego. A severe disciplinarian and skilled battlefield strategist, Patton gradually undermines himself with loose cannon remarks, impetuous displays of temper and flamboyant grandstanding. Karl Malden plays general Omar Bradley as a Nineish figure (1 wing) who provides Patton with support, ethical constraints and scoldings.

Twelve Angry Men

This 1997 effort is a remake of a 1957 American movie that was itself a remake of a television play. Nearly all the action takes place in one room as a jury deliberates the fate of a young man on trial for murder. The plot hinges on the American legal notion of "reasonable doubt" – i.e. if there are enough holes in what seems like compelling evidence the jury must return a verdict of not guilty. At first the jury members sound convinced of the young man's guilt, but one man begins to raise doubts and a long argument ensues. The story is not a whodunit; its primary tension comes from personality conflicts.

Both the original and the remake are still available. The first is tightly written and well-acted, albeit corny. The latter uses virtually the same script with a few dubious attempts at updating. The central character was originally played by Henry Fonda as a One and in 1997 by Jack Lemmon as a mixture of a Six and a One. The character raises ethical objections and plays devil's advocate towards an irrational, forceful Eight. The Eight's emotional conviction that the defendant is guilty is contrasted with the even-tempered, reasoned approach of the Fonda/Lemmon character. Lee J. Cobb played the Eight in the original film and George C. Scott in the remake. Cobb often played Eights in the movies as did Scott, who was an Eight in real life.

The other clear Enneagram styles are an ultra-reasonable One, first portrayed by E.G. Marshall and in 1997 by Armin Muller-Stahl. There is also a bigoted Eight, first played by Ed Begley, Sr. and later by Mykeleti Williamson. In the remake, this character has been changed into a black militant who is so bitter and nihilistic that he changes his vote from guilty to innocent for no reason – so the new script makes him seem like an idiot.

There is also an airy, blasé advertising executive, a Seven, originally played by Robert Webber and later by William L. Petersen of television's *CSI*. Petersen also played a very clear Seven in an obscure movie called *Hard Promises*. He played a Five in *Manhunter*, the wonderful prequel to *The Silence of the Lambs*. *Manhunter* was later remade as the flat-footed *Red Dragon*.

Wish You Were Here

After the death of her mother, 15-year-old Lynda Mansell (Emily Lloyd) lives with her distant, judgmental One father (Geoffrey Hutchings) in a damp, shabby 1950's English coastal resort. Intelligent, ungovernable, full of spunk and bluff, she is also desperate underneath. As a strong-minded young woman, she is about 30 years ahead of her time and the film details her struggle to find her place in the

dreary, repressive surroundings. She is both heroic and obnoxious as she scorns the town's mores and conventions, most of which are represented by her rigid father. The story also underscores the vulnerability beneath her bravado, a typical Eight polarity.

At one point Lloyd falls in with a voyeuristic, sexually ruthless older man, the town theater's projectionist, played by Tom Bell. Bell's character is suitably creepy, all the more so because he is a friend of the girl's father. When she gets pregnant by Bell, her father disowns her. She goes off to a "home" and returns with a baby that she intends to raise openly. The story leaves her with her rebellious spirit intact but facing long odds.

Honorable Mentions

10 Things I Hate About You

Julia Stiles - 8, 7 wing

Heath Ledger - 7ish, 8 wing

Shakespeare's *Taming of the Shrew* set in high school – and it's good. Stiles does a fine job conveying the tough/tender dichotomy in an Eight. Ledger is a breezy, cheerful, dauntless Seven.

The Believer

Ryan Gosling - 8

Fact based story about a Jewish student who becomes a Neo-Nazi. A great movie for seeing an Eight in denial, fleeing from his own suppressed "weakness."

The Business of Strangers

Julia Stiles - 8, 7 wing

Stockard Channing - 3ish

Frederick Weller - 3ish

Strong performances highlight this study of two career women who get tangled in a twisty, complex rivalry. The two women compete according to type: Channing is calculated and Stiles is mean.

Bully

Nick Stahl - 8

Brad Renfro - counterphobic 6

Rachel Miner - 9ish

Graphic, alarming fact-based portrait of alienated teenagers.

Dark Blue

Kurt Russell - 8, 7 wing

A messy, overcooked stew of a movie redeemed by Kurt Russell's excellent performance as an obvious Eight, a corrupt cop forced to wrestle his dark side to a draw.

Dreams with Sharp Teeth

Harlan Ellison - 8, 7 wing, Self-preservation subtype

The science fiction writer, a lovable handful, living a life of constructive revenge. His 7 wing brings him a vivid imagination and his subtype makes him litigious.

The Human Stain

Ed Harris - 6

Nicole Kidman - 8

Gary Sinese - 9ish

Anthony Hopkins - 5ish

Kidman plays a bitter, self-destructive Eight and Harris is a psychotic Six.

In the Cut

Mark Ruffalo - 8

Atmospheric, kinky mystery. Ruffalo is an obnoxious, aggressive Eight cop.

The Invisible

Margarita Levieva - 8

Ghost story is underwritten and over obvious but it has its moments.

The Lion in Winter

Peter O'Toole - 8, 7 wing

Katharine Hepburn - 3

Anthony Hopkins - 5ish

Like life at home with the Borgias, a family where love of power has supplanted love for each other. O'Toole is a blustering, domineering King, Hepburn his cynical, conniving wife.

Love Me Or Leave Me

James Cagney - 8

Doris Day - 1ish

A musical biography of jazz singer Ruth Etting and her mismatched marriage to the domineering gangster who managed her career. Cagney is forcefully Eightish in almost every scene.

The Man Who Shot Liberty Valance

John Wayne - 8

James Stewart - 1

Lee Marvin - 8

This John Ford film sets out to deconstruct the legend of the Old West created by the films of John Ford. John Wayne plays a complicated hero with a self-destructive temper and a streak of ironic self awareness. James Stewart plays an innocent idealist. Lee Marvin is the unregenerate villain.

Marvin's Room

Leonardo DiCaprio - 8

A classy cast upgrades this family drama. DiCaprio is a rebellious Eight teenager.

Mr Warmth

Don Rickles - 8, 7 wing

He invented insult humor. His onstage act is racist, sexist, appalling and hilarious. Offstage he's a sweet, loyal guy. Note that his humor is based on caricature, an Eight speciality. He gets away with his act because he caricatures himself as well.

Mystic River

Sean Penn - 8

Tim Robbins - 9

Intelligent, adult film about the murder of a teenager and its aftermath. Sean Penn is an anguished father overtaken by vengefulness. Tim Robbins is the chief suspect. Morally ambiguous, dark, brooding and faintly Shakespearean.

One Two Three

James Cagney - 8

Dated but energetic comedy about a Coca-Cola salesman in Cold War West Berlin trying to keep his boss's daughter from marrying a Communist.

Prey for Rock and Roll

This obscure little film visits the grungy world of an aging all-girl rock and roll band. Gina Gershon gives an honest performance as the group's leader, a social Eight. She is tough and tender, driven and frustrated, the parent in a dysfunctional family.

Shut Up and Sing

Natalie Maines - 8, 7 wing, Social subtype

Documentary about the fall and rise of the country-rock group The Dixie Chicks, widely shunned for their opposition to the 2003 Iraq war and their dislike of President George Bush. Maines is a defiant, outspoken Eight.

Solitary Man

Michael Douglas - 8, 9 wing, Intimate subtype

Douglas plays an emotionally numb, semi-criminal womanizer driven by lust. Chasing women drives him to betray almost everyone in his life.

Training Day

Denzel Washington - 8, 7 wing

Ethan Hawke - 1ish

Washington has a showy part but is quite convincing as a corrupt, depraved cop.

Nines

American Beauty, The Shipping News

Screenwriter Alan Ball said that he wrote *American Beauty* in response to working on a television show with actress Cybill Shepherd, a Three. Threeness is certainly the theme of this film and exists directly or indirectly in most of the characters. Nines have a connection to Three that the story especially illustrates.

Beauty is narrated by Kevin Spacey's character, a Threeish Nine having a mid-life crisis. "I feel like I've been in a coma for about 20 years and I'm just now waking up." A self-described "ordinary guy with nothing to lose," he is fired from his job the same week he discovers his wife is having an affair. "I am sick and tired of being treated like I don't exist," he says. "Both my wife and daughter think I'm this gigantic loser. And they're right. I have lost something. I'm not exactly sure what but I know I didn't always feel this....sedated." Spacey starts coming apart, losing his temper and refusing to play his prescribed roles.

Spacey is married to brittle, perfectionistic Annette Bening, who flips back and forth between seeming like a busy, hollow Three ("I get exhausted just watching her," Spacey says) and an angry One (2 wing). "I watched you closely and you didn't screw up once!" is Bening's way of complimenting her cheerleader daughter after a performance. Bening's affair is with an empty, image conscious Three – Peter Gallagher playing nearly the same role he played in *sex, lies and videotape* (see Fives).

Meanwhile, Spacey develops an attraction-obsession for his teenage daughter's friend. Mena Suvari plays the willing object of Spacey's desire, an Intimate Three acting like a seductress; a pseudo-sophisticated child-woman. She is transparently fraudulent but sympathetically so and Spacey is spellbound by her beauty until he suddenly sees through her mask.

Spacey's Four daughter (Thora Birch) gets involved with her new next door neighbor (Wes Bentley). He is a teenage Five with a 4 wing; a spooky, alienated strangeling, otherworldly but self-possessed. He would be an Intimate subtype, inhabiting a sphere of secrets, spying on those around him; a voyeur who finds beauty in strange places. Both teens are truth tellers and wiser than the adults. They meet in Four and share an honest, if melancholy, connection.

Four, in fact, is the main Enneagram style that the story affirms. Here, for example, is Spacey summarizing his life, sounding both like a Four and a Nine: "I guess I could be pretty pissed off about what happened to me. But it's hard to stay mad when there's so much beauty in the world. Sometimes I feel like I'm seeing it all at once. And it's too much. My heart fills up like a balloon that's about to burst. And then I remember to relax and stop trying to hold onto it. And then it flows through me like rain and I can't feel anything but gratitude for every single moment of my stupid little life."

Chris Cooper plays Bentley's father, a disturbed One who beats his son in the name of the rules. "This is for your own good, boy. You have no respect for other people's things and for authority. You can't go around doing whatever you feel like doing! You can't! There are rules in life. You need structure, you need discipline!" A macho Marine colonel, he is obsessed with ferreting out gayness in others which, as we intuitively know, probably means he is gay. This is reaction formation – indicting in others what you secretly are yourself – a One's central defense mechanism.

Although it has familiar, clichéd elements and shoots at easy targets, *American Beauty* is a nicely modulated indictment of suburban rot. A haunting, elegiac mood belies the story's cartoonish surface.

Kevin Spacey plays another variation on his ordinary guy persona in *The Shipping News*, this time as a self-described bumbler; a hapless, browbeaten man who “got used to being invisible until someone noticed me.” After a betrayal and the death of his Eightish wife, he returns to his family’s ancestral home, a remote fishing village in Newfoundland. As he attempts to rebuild his life, he begins writing a column for a local newspaper, and slowly side steps into community membership and a clear, useful function. The story is partly about the unraveling of secrets, family and otherwise. But it is also about a Nine waking up; recovering the courage to declare and assert himself and to risk loving others.

The film starts out a little precious and stylized, revealing its literary roots. Eventually, though, it settles down and gets steadily better. Scott Glenn plays a grouchy One newspaper publisher, and Julianne Moore is on hand as a Oneish Irish widow.

The Big Lebowski

Unhinged cult comedy stars Jeff Bridges as a chuckleheaded stoner, an extreme Self-preservation Nine. The Dude, as he is called, is content with inhabiting a slovenly zone of indolence, idly doing nothing until a case of mistaken identity draws him into a surreal plot that begins with a physical beating from gangsters, one of whom urinates on his living room rug. Getting compensated for his damaged rug becomes The Dude’s goal – “That rug really tied the room together” – but he is instead drawn into a confusing welter of events involving kidnapping, embezzlement and extortion.

Essentially a comedy crime caper, this film exists in its own unique universe. The shot composition and production design are garish and akimbo as if everything is decorated in a style called Outer Space Bad Taste Retro. The intricate plot is punctuated by bizarre musical sequences illustrating The Dude’s drug hallucinations. In one scene he is attacked by a weasel in a bathtub.

In Enneagram literature Nines are called “lazy” but many Nines object to the word because they lead busy, active lives. Self-preservation Nines, however, can be physically lazy as well as habit-bound and given to anesthetizing addictions; the Dude is an acute parody of this subtype. In interviews, Jeff Bridges has linked The Dude (and himself) to acedia, defined as “a state of listlessness or torpor, of not caring or not being concerned with one’s position or condition in the world.”

Asked to summarize his career, the underachieving Dude says, “Ever hear of the Seattle Seven? That was me. Along with six other guys. And then the music business briefly, a roadie for Metallica. The Speed of Sound Tour. And then, uh, a little of this and a little of that. My career’s slowed down lately.” Asked what he does for recreation, he replies, “Bowling, riding around, the occasional acid flashback.”

As events unfold, The Dude begins to believe he is a kind of private detective but even that is too much for him: “This is a very complicated case. A lot of ins, a lot of outs, a lot of what-have-yous. And a lot of strands to keep in my head man. A lot of strands to keep in the old Dude’s head.”

The film’s game cast includes John Goodman as a paranoid counterphobic Six with a hair-trigger temper, Steve Buschemi as a passive Nine and David Huddleston as the Big Lebowski, an exaggerated comic One.

Blind Spot: Hitler’s Secretary, Downfall

Blind Spot: Hitler’s Secretary is a 90 minute interview with Traudl Junge, Adolf Hitler’s dictation secretary during WWII. Filmed with a stationary camera, the power of her story is conveyed through her

words, which amount to a combined confession and disclaimer. Edited from two interviews filmed a year apart, the second interview is partially a response to the first. By that time, Frau Junge had partially emerged from her denial and is at least unnerved by her earlier lack of reaction.

Junge, who died shortly after this film was released, was a Nine with a One wing. She presents life with Hitler in an utter microcosm, partly because she occupied his daily inner circle but mostly because, as a Self-preservation Nine, she defensively focuses on the mundane. Notice her lack of emotion, her steady citation of banal details – Hitler’s digestive problems, the tricks he taught his dog – as if she is willfully missing the big picture. Junge did as she was told and performed a job that she essentially lucked into. She saw Hitler as a substitute father and herself as a child. She was with him in the bunker when he died. She describes historic events that happened right in front of her in a disconnected way, with a wide-eyed, see-no-evil, bewildered affect. She seems numb.

The film shows how a Nine can passively participate in something morally awful and only half admit it. Moreover, Junge barely suffered any consequences. At the end of the war she was arrested, jailed for three weeks and then released. She slipped away to a quiet, nondescript life in Munich until she finally agreed to be interviewed for this film just before she died.

Junge’s recollections became the basis for the 2006 film *Downfall* about Hitler’s last weeks, a document-of-record film so detailed it is almost dull. It is worth seeing for the amazing performance by Swiss actor Bruno Ganz which goes well beyond the familiar impersonations of Hitler. Critics complained that the film humanizes Hitler, as if understanding someone so abhorrent is the same as condoning him. But Hitler had a lot of help, some of it from a mass movement composed of ordinary people. Simply demonizing him lets the rest of humanity off the hook.

Enneagram students sometimes assume Hitler was a Four because he studied to be an artist as a young man. Do a little homework, though, and Hitler unveils as a classic paranoid, lashing out at his own shadows especially when under stress. He was an insane counterphobic Six and projection was a key component to his personal reactions and informed the colossal damage that he did. Ganz’s performance captures the essence as well as some details of that style. Hitler’s platonic mistress Eva Braun is a real-life Nine in book after book. She is portrayed in *Downfall* as a passive, pleasant young woman of indefinite glamour.

Cutter’s Way

Excellent, morally downbeat murder mystery set in the seedy, lush sunlight of a wealthy California coastal town, an atmosphere of languid corruption. Two of the main characters are Bone (Jeff Bridges again) a resigned, cynical Nine with an 8 wing and Cutter (John Heard) an alcoholic, paranoid veteran, half-crazed and permanently maimed by the Vietnam war. He’s an Eight, driven by a misplaced sense of justice, dragging the chronically ambivalent Bone into a malformed scheme to expose a murderer, a rich, unassailable town father who Bone thinks he saw dispose of the body of a teenager.

A part-time yacht salesman, sometime gigolo and low-rent playboy, Bone has made being noncommittal a way of life. Amoral and dissolute, he casually drifts around town having affairs and avoiding anything resembling excitement or purpose. Nines will sometimes say that they feel as if they borrow other people’s wills and you can see this dynamic between the passive Bone and the forceful Cutter. The latter’s certainty of the town father’s guilt is what eventually prods Bone into taking action.

With long, wild hair and an eye patch, Cutter resembles a buccaneer but he is more like Captain Ahab, obsessed with bringing the wealthy man to justice. Solving the murder is Cutter's way of curing broader injustices and avenging what happened to his broken body. Full of bombast and invective and lacking impulse control, he recklessly pursues the case to its tragic end.

Cutter's wife Mo, played by Lisa Eichhorn, is somewhere between a Four and a clinically depressed Intimate Nine. She is defensively sarcastic, leveling both Cutter and Bone with mordant irony and Oneish anger. Eichhorn's performance is startling and hard to forget.

Fight Club

Bleak and urban, this film nicely delineates the psychology of a Nine with an 8 wing (Edward Norton) torn between his peacemaking tendencies and the excitement of violence. As the film opens, his unnamed everyman character is neurotically self-obsessed and suffering from insomnia. "When you have insomnia, you're never really asleep...and you're never really awake. Nothing's real. Everything's far away. Everything's a copy of a copy of a copy."

Norton finds relief from his condition after attending a support group for testicular cancer victims and fooling them into thinking he is a fellow sufferer. "When people think you're dying they really, really listen to you instead of just waiting their turn to speak." After crying to the group about a disease he does not have, he finds emotional release and grows relaxed enough to sleep.

Feeling better but still befuddled, Norton becomes addicted to all kinds of support groups. He also gets involved with a morbid Fourish woman every bit his match in weirdness (Helena Bonham Carter) and befriends an aggressive, nihilistic Eight (Brad Pitt). At Pitt's insistence they create a bare-handed fight club where men gather to beat each other bloody. From there the story skews towards the dreamlike and hallucinatory.

As *Fight Club* progresses, Norton, the Nine, integrates his 8 wing, mainly in tension to Pitt's anarchistic influence. As he struggles to call off a bomb plot that Pitt initiated, Norton is also renouncing his 8 wing's more violent expression, finding a middle ground within himself between the two conflicting Enneagram styles.

On the plus side, *Fight Club* is well-made, literate and cheeky. On the downside, the film is occasionally brutal and about 40 minutes too long. When it first opened, critics assailed the movie for presenting a retrograde portrait of masculinity, but it is obviously meant as a satire of male role confusion as well as consumerism. At least one major character is a figment of Norton's imagination.

Sketches of Frank Gehry

The late Sydney Pollack's documentary about his architect friend Frank Gehry, famous for his irregular, rule-breaking buildings with their striking, curvaceous Cubist style. The most famous is the dramatic Guggenheim modern art museum in Bilbao, Spain.

Gehry is a Nine with an 8 wing, a contradictory combination. He is modest, self-effacing and intuitive but also admits to being stubborn, rebellious and competitive. As one friend says, "You shouldn't be put off by the kind of Columbo-like exterior, the crumpled raincoat, the shuffling self-effacing manner. Frank's got the biggest ego in the business."

Pollack plays the role of the audience, asking the architect prodding questions about his work. The relaxed, off-the-cuff style of the documentary matches Gehry's indirect, informal manner. One fact that

emerges makes perfect sense: Gehry was originally an artist. He is as much a sculptor as an architect.

The running dialogue between the two friends helps to trace Gehry's approach and creative process, from sketch to cardboard model to finished building. Unable to render an overview of what he does, Gehry is disarmingly transparent, willing to have others explain his work and personality, chief among them his psychiatrist.

One Nine-like pattern to watch and listen for is in how Gehry describes key decision points in his life. As he tells it, they were all motivated by outside forces: He changed his name at his wife's behest, followed the career recommendations of teachers and claims he would have had an entirely different occupation had someone steered him another way. Describing his time in a therapy group, Gehry says, "I was angry but I wouldn't express it. For two years I was in that group and never said a word. One day they all pounced on me. They said, 'You've been sitting here for two years judgmental as hell.' They uncorked me and I realized they were right. Because all of them were saying it, I couldn't dismiss it."

Since the film was made by his friend, it is somewhat adulatory and the only featured critic of Gehry is toothless and unimpressive. Sydney Pollack's Enneagram style, that of a counterphobic Six, is not obvious in the main film but you can see and hear it in the Q & A portion of the DVD.

For architecture fans a good companion film is *My Architect* by Nathaniel Kahn, son of the justly famous architect Louis Kahn. A nomadic, big-dreaming Seven as well as a closet bigamist, Louis left behind three families with three different women along with many jaw-dropping buildings.

Then there is *First Person Singular: I. M. Pei*, a portrait of a humble, gentlemanly Threeish Nine, who creates structures by immersing himself in the culture and location of where he is to build. He then shapes the finished product to blend with yet expand the context. Pei's work certainly has an individual stamp but his emphasis is on merging, something Nines do well. Pei's wife also figures in the documentary and seems a sharp-focused One.

Stolen Life

Story of a withdrawn, reclusive Nine college student Yanni (Zhou Xun) who falls for a manipulative Three (Wu Jun) who turns her life upside down. We see her first as an adolescent, taken by her impoverished, distant parents to live with relatives in Beijing. She grows into a stony, passive-stubborn, cipher-like teenager who believes she is helpless to control her life or fate.

To everyone's surprise, Yanni is accepted into college, something she is eager to try. On the trip to her new life, however, she falls in with a Three truck driver who completely derails her plans. Like someone who volunteers to be kidnapped, she willingly becomes a prisoner to the relationship. The film details how she loses her self and gives up on her dreams and then gets them back. When the Three's true nature and designs become abruptly and shockingly clear, she finally realizes the depth of her own denial and wakes up. She ends the story renewed and focused, her life regained.

While Yanni could seem a Five, she explains her true motives as she narrates the story. She is certainly an introverted Nine but she has an Eight wing that comes out in violent or vengeful ways. The Three boyfriend is an unhealthy Intimate subtype, a liar of the heart. One of his ex girlfriends makes a few appearances and she seems a Two.

Wonder Boys

Literate black comedy about a burned out Nine, a professor of creative writing (a disheveled

Michael Douglas), going in circles in perpetual crisis. He's having an affair with his boss's angry One wife (Frances McDormand), while addicted to marijuana and trying to finish a gigantic novel that keeps getting longer. Meanwhile, a disturbed but brilliant student (Tobey Maguire, Fiveish with a 4 wing) follows Douglas everywhere complicating his life even more. There are visits from editors, unplanned pregnancies, a dog is shot and the only copy of the novel flies out a window. Not laugh-out-loud funny but consistently comic with a rinsed-in-acid tone. Douglas is excellent as a chaotic, can't-quite-focus Nine, up to his neck in quirks and quandaries.

Honorable Mentions

A Simple Plan

Billy Bob Thornton - 9

Bill Paxton - 6

Brent Briscoe - 8

Rural friends find \$4 million that no one will miss and concoct a simple plan to keep it. Then greed and paranoia set in. Thornton and Paxton are both clear types.

Charles Bukowski: Born Into This

Charles Bukowski - 9, 8 wing, Self-Preservation subtype

Pungent yet romantic documentary about the late poet-novelist and cult hero who celebrated his grubby, outcast, alcoholic lifestyle.

Cry the Beloved Country

James Earl Jones - 9, 1 wing

Slow but touching film anchored by quietly powerful scenes between James Earl Jones and Richard Harris. Jones is a South African priest trying to repent for a murder committed by his son.

Cyrus

John C. Reilly - 9, 8 wing

Marisa Tomei - 2ish

Not sure the world needed an incest comedy but here it is. Reilly is obsessive and gauche, but lucid underneath. Tomei is boundary-less and blindly approves of her weird, mother-fixated son.

Factotum

Matt Dillon - 9, 8 wing,

More Charles Bukowski, with Dillon playing the author's fictional alter ego. He plays the character like someone half asleep who also has a splitting headache.

Limbo

David Strathairn - 9

Mary Elizabeth Mastrantonio - counterphobic Six, 7 wing

Vanessa Martinez - 4

Overlong but tightly acted by David Strathairn, playing an obvious Nine stepping sideways into trouble. Mary Elizabeth Mastrantonio is a hard living Six and her moody teenage daughter is a Four.

Mr. Jealousy

Annabella Sciorra - 9

Eric Stoltz - 4ish, 9ish, Intimate Subtype

A substitute teacher (Stoltz) gets involved with a woman and grows obsessed with her past relationships. Sciorra plays an obsessive-compulsive, off-balance Nine. Occasionally very funny.

My Best Fiend

Werner Herzog - 9, 8 wing, Intimate Subtype

Klaus Kinski - counterphobic Six, 7 wing

Filmmaker Herzog – willful, stubborn and obsessed – details his relationship with his frequent collaborator, actor Kinski, a nearly psychotic Six.

The Man Who Wasn't There

Billy Bob Thornton - 9

Thornton is a tight-lipped, recessive, emotionally blank barber; a passive husband to adulterous Frances McDormand.

Panic

William H. Macy - 9

Donald Sutherland - 8

Neve Campbell - 4ish, 5 wing

Macy sells plumbing equipment but is also a hit man (the family business) and he hates his work. Sutherland gives a harsh, scary performance as Macy's domineering Eight father.

The Private Lives of Pippa Lee

Robin Wright - 9

Blake Lively - 9ish

Robin Wright is excellent as a sleepwalking, disconnected Nine slowly awakening to herself. She knows who she is in relationships but is lost when alone. The film is comic, loosely structured and novelistic.

This So-Called Disaster

Sam Shepard - 9, Intimate Subtype

Fly-on-the-wall documentary about Sam Shepard's staging of one of his plays and the creative process involved. Shepard is honest, receptive, collaborative and unsure of himself.

Index of Movies With Multiple Enneagram Styles

Ones

Agnes Of God

Anne Bancroft - 1 (2 wing)
Jane Fonda - 1ish
Meg Tilly - 6
Reviewed in "Ones"

Billy Budd

Peter Ustinov - 1
Terence Stamp - 9ish
Robert Ryan - 8
Reviewed in "Ones"

Black Like Me

James Whitmore - 1
Social subtype
Awkward yet interesting story about a principled white reporter who makes himself black.

Breaker Morant

Jack Thompson - 9
Edward Woodward - 1
Gripping true story; Woodward is a clear One.

The Bridge On The River Kwai

Alec Guinness - 1 (9 wing)
Sessue Hayakawa - 1 (2 wing)
William Holden - 3ish
(1/1 conflict)
Reviewed in "Ones"

A Bronx Tale

Robert De Niro - 1
Chazz Palminteri - 8
Strong, well-made movie dominated by an 8/1 conflict.

The Browning Version

Albert Finney - 1
Mathew Modine - 7
Film is not bad; Finney's a clear One cuckolded by Seven Modine.

Bull Druham

Kevin Costner - 1
Susan Sarandon - 7
Tim Robbins - 9
Effective if sleazy comedy; Costner's a cranky One trying to reform the unfocused Robbins.

Character

Jan De Cleir - 1 (9 wing)
Betty Schuurman - 5ish
Fedja Van Huet - 6ish
(counterphobic)
Engrossing Dutch family chronicle; De Cleir is a riveting One villain.

Dragnet

Dan Ackroyd - 1
Tom Hanks - 7
(1/7 comic conflict)
Silly comedy; Ackroyd parodies

Oneness while Hanks wisecracks.

Driving Miss Daisy

Jessica Tandy - 1
Morgan Freeman - 9
(9/1 dynamic)

Affecting character study; Tandy's a worry wart self-preservation One.

Dr. Jekyll & Mr. Hyde

Fredric March - 1 & 7 (8 wing)
(1/7 conflict)
Reviewed in "Ones"

Duet For One

Julie Andrews - 1
Max Von Sydow - 5
Alan Bates - 7
(1/7 conflict, 1/5 dynamic)
Well-acted if melodramatic; styles are quite clear.

Enchanted April

Josie Lawrence - 6 (7 wing)
Joan Plowright - 1 (2 wing)
Miranda Richardson - 9 (1 wing)
Alfred Molina - 3
Richardson's husband - 7
Michael Kitchen - 9 (1 wing)
Reviewed in "Ones"

Father Goose

Leslie Caron - 1 (2 wing)
Cary Grant - 5ish
Old fashioned but rather funny; Caron is a One who "improves" Grant.

The Full Monty

Tom Wilkinson - 1
Robert Carlyle - 7
Mark Addy - 9
Terrific light comedy; good 1/7 friendship.

I Never Sang For My Father

Melvyn Douglas - 1
Gene Hackman - 6 (5 wing)
Estelle Parsons - 8
(6/1 dynamic and conflict,
6/8 dynamic, 8/1 conflict)
Downbeat but superb family drama; rich Enneagram dynamics.

The Killing Fields

Sam Waterston - 1 (2 wing)
Powerful if condescending story; Waterston's a ranting moralistic One.

Les Miserables (1935)

Charles Laughton - 1 (2 wing)
Fredric March - 1
Extremely corny but the styles are clear; a "good" One versus a "bad" One.

Les Miserables (1998)

Geoffrey Rush - 1 (9 wing)
Liam Neeson - 8ish
Good but uneven update; Rush is a merciless Social subtype.

Long Day's Journey Into Night

Ralph Richardson - 1 (2 wing)
Katharine Hepburn - 2 (3 wing)
Jason Robards - 6ish
Excellent movie of the Eugene O'Neill play; very obvious 1-2 dynamic.

A Man For All Seasons

Paul Scofield - 1
 Wendy Hiller - 1
 John Hurt - 6
 Robert Shaw - 8 (7 wing)
 Nigel Davenport - 8
 (1/8 conflict)
 Reviewed in "Ones"

Mary Poppins

Julie Andrews - 1 (2 wing)
 David Thomlinson - 1 (9 wing)
 Dick Van Dyke - 7
 Ed Wynn - 7
 Glynis Johns - 2
 (1/7 dynamic and conflict)
 Full of styles; watch it with kids.

Missing

Jack Lemmon - 1 (9 wing)
 John Shea - 7 (6 wing)
 Sissy Spacek - 6
 (1/7 conflict, 1/6 dynamic)
 Reviewed in "Ones"

The Mosquito Coast

Harrison Ford - 1 (9 wing)
 Andre Gregory - 1 (2 wing)
 River Phoenix - 9
 Reviewed in "Ones"

Mr. Johnson

Pierce Brosnan - 1
 Maynard Eziashi - 2
 (1/2 dynamic)
 Pierce Brosnan is surprisingly good as a rigid but compassionate One coping with a deluded male Two.

Never Forget

Leonard Nimoy - 1
 Fact-based story of a Holocaust rememberer; Nimoy is potent as a Social One.

The Official Story

Norma Aleandro - 1 (2 wing)
 Hector Alterio - 1 (9 wing)
 (1/1 conflict)
 Reviewed in "Ones"

Old Gringo

Gregory Peck - 1
 Jane Fonda - 6ish
 Jimmy Smits - 8
 (8/1 conflict)
 Reviewed in "Ones"

Oleanna

William H. Macy - 1
 Debra Eisenstadt - 6
 (1/6 conflict)
 Interesting he said/she said story about sexual harassment; the Enneagram gives it a completely different meaning.

On Golden Pond

Katharine Hepburn - 7ish
 Henry Fonda - 1 (9 wing)
 Jane Fonda - 6ish
 (1/6 conflict, 7/1 dynamic)

Reviewed in "Ones"

One Flew Over The Cuckoo's Nest

Jack Nicholson - 7 (8 wing)

Louise Fletcher - 1 (9 wing)

Will Sampson - 9

(7/1 conflict)

Reviewed in "Ones"

Other People's Money

Gregory Peck - 1

Danny DeVito - 8

(8/1 conflict)

Movie lacks a center but the 8/1 conflict is very good.

Ride The High Country

Joel McCrea - 1 (9 wing)

Randolph Scott - 3 (both wings)

Ron Heck - 6 (counterphobic)

James Drury - 7

L. Q. Jones - 1

Reviewed in "Threes"

Rooster Cogburn

Katharine Hepburn - 1 (9 wing)

John Wayne - 8 (9 wing)

(1/8 dynamic)

Reviewed in "Ones"

Star Trek - The Next Generation

Captain Picard - 1

Commander Riker - 3 (4 wing)

The Klingon Worf - 1 (9 wing)

Counselor Troi - 9 (1 wing)

Data - 5 (6 wing)

Reviewed in "Twos"

The Substance Of Fire

Ron Rifkin - 1 (9 wing)

Film starts strong and then loses momentum; Rifkin, however, is a vivid stubborn Social One.

Summertime

Katharine Hepburn - 1 (2 wing)

Rossano Brazzi - 7ish

Reviewed in "Ones"

Ulee's Gold

Peter Fonda - 1 (9 wing)

Reviewed in "Ones"

The Untouchables

Kevin Costner - 1 (9 wing)

Sean Connery - 8

Robert De Niro - 8 (7 wing)

(8/1 conflict)

Straight-forward hit movie; several 8/1 relationships.

Washington Square

Albert Finney - 1

Jennifer Jason Leigh - 9

Maggie Smith - 2

Reviewed in "Ones"

Women In Love

Glenda Jackson - 1

Alan Bates - 7

Oliver Reed - 8

Faithful to D. H. Lawrence's novel; a tangle of relationships and Enneagram styles.

The World According To Garp

Glenn Close - 1 (2 wing)
 Robin Williams - 4ish/7ish
 John Lithgow - 7ish/2ish
 (4/1 dynamic)
 Reviewed in "Ones"

Twos

All About Eve

Bette Davis - 4ish
 Anne Baxter - 2 (3 wing)
 George Sanders - 5ish
 Garl Merrill - 8
 Reviewed in "Twos"

The Birdcage

Nathan Lane - 2
 Robin Williams - 7
 Popular American remake of *La Cage Aux Folles*; Lane's a hysterical female-identified Two.

The Dresser

Tom Courtenay - 2
 Albert Finney - 8ish/7ish
 Courtney's the long-suffering Two servant of egomaniac Finney.

Evita-The Story of Eva Peron

Eva Peron - 2 (3 wing)
 Social Subtype
 Documentary about an ambitious Two.

Fatal Attraction

Glenn Close - 2
 Michael Douglas - 9ish
 Reviewed in "Twos"

Give Love

Leo Buscaglia - 2
 Histrionic psychologist preaches the value of love.

High Heels

Marisa Paredes - 2
 Chaotic comedy; Paredes is an overinvolved mother.

Hush

Jessica Lange 2 (3 wing)
 Intimate Subtype
 Slack mystery with good acting; Lange is a jealous Two.

In The Spirit

Marlo Thomas - 2
 Elaine May - 9ish
 Reviewed in "Twos"

La Cage Aux Folles

Michel Serrault - 2
 Ugo Tognazzi - 7
 Sweet and very funny; Serrault in the Nathan Lane "Birdcage" role.

The Loved One

Rod Steiger - 2
 Robert Morse - 3
 Anjnette Comer - 9
 Uneven but pointed satire; Steiger's a bizarre Two.

The Manchurian Candidate

Laurence Harvey - 5
 Frank Sinatra - 8ish
 Angela Lansbury - 2
 (2/5 conflict)
 Reviewed in "Twos"

Men Don't Leave

Jessica Lange - 9
 Joan Cusack - 2
 Kathy Bates - 8
 Arliss Howard - 9
 (8/9 dynamic, 9/2 dynamic,
 9/9 dynamic)
 Reviewed in "Twos"

Misery

Kathy Bates - 2
 James Caan - 9ish
 Richard Farnsworth - 9
 Frances Sternhagen - 1
 Reviewed in "Twos"

My Man

Anouk Grinberg - 2
 Weird French film about a happy prostitute, a clear Intimate Two.

'Night Mother

Anne Bancroft - 2
 Sissy Spacek - 4
 Dark but capable film; Bancroft's an overinvolved mother trying to keep her Four daughter from suiciding.

Persona

Bibi Andersson - 2
 Liv Ullmann - 5ish
 Reviewed in "Twos"

Play Misty For Me

Jessica Walter - 2
 Clint Eastwood - 9ish
 Reviewed in "Twos"

Postcards From The Edge

Shirley MacLaine - 2 (3 wing)
 Meryl Streep - 6 (7 wing)
 Streep's grandmother - 8
 Dennis Quaid - 7
 Gene Hackman - 8ish
 (2/6 dynamic and conflict)
 Reviewed in "Sixes"

Secrets And Lies

Timothy Spall - 9 (1 wing)
 Brenda Blethyn - 2
 Phyllis Logan - 1ish
 Reviewed in "Twos"

Say Anything

John Mahoney - 2
 John Cusack - 9
 Sweet, offbeat character study; Mahoney is a too well-meaning father.

She Devil

Meryl Streep - 2
 Reviewed in "Twos"

Sophie's Choice

Meryl Streep - 2

Kevin Kline - 7 (6 wing)

Peter MacNicol - 9ish

(2/7 dynamic)

Reviewed in "Twos"

Star Trek V - The Final Frontier

Laurence Luckinbill - 2 (1 wing)

William Shatner - 3 (4 wing)

Leonard Nimoy - 5

De Forest Kelly - 1 (2 wing)

Reviewed in "Twos"

The Story Of Adele H.

Isabelle Adjani - 2

Strong François Truffaut film; Adjani is excellent as a love-obsessed Intimate Two.

Strawberries and Chocolate

Jorge Perugorria - 2

Character study; clear male Two; interesting slice of Cuban life.

Sunset Boulevard

Gloria Swanson - 2

Erich von Stronheim - 5ish

William Holden - 3ish

Reviewed in "Twos"

Truth Or Dare

Madonna - 2

Reviewed in "Twos"

Unlawful Entry

Ray Liotta - 2

(Intimate Subtype)

Madeleine Stowe - 6 (5 wing)

Kurt Russell - 8 (7 wing)

(2/6 dynamic and conflict,

2/8 dynamic, 8/6 dynamic)

Reviewed in "Twos"

Veronika Voss

Rosel Zech - 2 (3 wing, social

subtype)

Hilmar Thate - 9

Stylish character study of a Two.

Zelly & Me

Isabella Rossellini - 2

Glynis Johns - 2

Alexandra Johnes - 4ish

(2/2 conflict)

Reviewed in "Twos"

Threes

Bad Influence

James Spader - 6

Rob Lowe - 3

Dark seamy thriller; Lowe's rather good as a sociopathic Three.

The Bad Seed

Patty McCormack - 3 (2 wing)

Nancy Kelly - 2 (1 wing)

Eileen Heckart - 1

Dated story about a sociopathic child; McCormack shines as the little monster, a Social Three

Basic Instinct

Sharon Stone - 3 (2 wing)
 Michael Douglas - 8ish
 Reviewed in "Threes"

Bed & Breakfast

Roger Moore - 3
 Talia Shire - 1 (2 wing)
 Colleen Dewhurst - 7ish
 Reviewed in "Threes"

The Beguiled

Clint Eastwood - 3
 Geraldine Page - 1 (2 wing)
 Elizabeth Hartman - 6
 (3/1 conflict)
 Reviewed in "Threes"

Body Heat

Kathleen Turner - 3 (2 wing)
 William Hurt - 9 (1 wing)
 Richard Crenna - 8
 (9/3 dynamic)
 Reviewed in "Threes"

Bottle Rocket

Owen Wilson - 3
 Luke Wilson - 9
 Bob Musgrave - 6ish
 Eccentric, sometimes funny; Owen Wilson is a Three gone to 9.

Dangerous Liaisons

John Malkovich - 3 (4 wing)
 Glenn Close - 8
 Uma Thurman - 9ish
 Michelle Pfeiffer - 9 (1 wing)
 Reviewed in "Threes"

Deceiver

Tim Roth - 3 (4 wing)
 Renee Zellweger - 9ish
 Michael Rooker - 8ish
 Derivative but watchable; Roth is a creepy sociopath.

The Deliberate Stranger

Mark Harmon - 3 (2 wing)
 George Grizzard - 9
 Good character study; Harmon's acting career high as serial killer Ted Bundy.

Downhill Racer

Robert Redford - 3
 Redford's father - 1
 Camilla Sparv - 7ish
 Reviewed in "Threes"

A Few Good Men

Tom Cruise - 3
 Demi Moore - 1ish
 Jack Nicholson - 8
 (3/1 conflict, 3/8 conflict)
 Courtroom drama; Tom Cruise overacts but is a clear Three.

The Firm

Tom Cruise - 3 (2 wing)
 (Self Preservation subtype)
 Jeanne Tripplehorn - 9ish
 Holly Hunter - 7ish

Hal Holbrook - 1
 Wilford Brimley - 8
 David Straithairn - 9
 Capable entertaining hit movie; Cruise sells his soul for Threeish ambition.

A Fish Called Wanda

Jamie Lee Curtis - 3
 Kevin Kline - 7
 John Cleese - 9
 Michael Palin - 6
 Cleese's wife - 1
 (3/9 dynamic)
 Reviewed in "Threes"

Framed

Jeff Goldblum - 9
 Kristin Scott-Thomas - 3
 Reviewed in "Threes"

The Grifters

Annette Bening - 3 (2 wing)
 John Cusack - 3 (4 wing)
 Anjelica Huston - 6 (counter-phobic)
 (3/6 dynamic and conflict)
 Nasty, superb film noir; Bening and Cusack are both trapped in Threeness.

Glengarry Glen Ross

Jack Lemmon - 3 (2 wing)
 Al Pacino - 3 (4 wing)
 Alec Baldwin - 8
 Alan Arkin - 9 (1 wing)
 Jonathan Pryce - 9
 Reviewed in "Threes"

House Of Games

Joe Mantegna - 3
 Lindsay Crouse - 9
 Lilia Skala - 2ish
 (9/3 dynamic)
 Reviewed in "Threes"

How To Succeed in Business

Without Really Trying

Robert Morse - 3
 Michelle Lee - 2
 Rudy Valee - 7ish
 Sprightly, sexist but sarcastic musical; Morse is a cheeky amoral Three who lies his way to the top.

In The Company Of Men

Aaron Eckhart - 3
 Matt Malloy - 6
 Stacy Edwards - 9ish
 Reviewed in "Threes"

Lonely Hearts (American)

Eric Roberts - 3
 Beverly D'Angelo - 6
 (3/6 dynamic)
 Reviewed in "Threes"

Malice

Alec Baldwin - 8
 George C. Scott - 8
 Nicole Kidman - 3
 Bill Pullman - 9ish

OK mystery with good acting; Kidman is a deceiver.

Masquerade

Rob Lowe - 3

Meg Tilly - 6

Got its moments; Lowe may or may not be a murderer after Tilly's money.

The Missouri Breaks

Marlon Brando - 3 (4 wing)

Jack Nicholson - 9ish (8 wing)

(3/9 conflict)

Slow western but Brando is charismatic as a hired killer who loves disguises.

Mommy

Patty McCormack - 3 (2 wing)

(Social subtype)

McCormack, from *The Bad Seed*, is all grown up and just as good as a homicidal mother in this cheap but effective thriller.

Monsignor

Christopher Reeve - 3

Choppy movie but Reeve is effective as a manipulative priest.

Network

William Holden - 1

Faye Dunaway - 3

Peter Finch - 6

Robert Duvall - 8

(1/3 conflict)

Reviewed in "Threes"

North Dallas Forty

Nick Nolte - 9ish (8 wing)

Mac Davis - 3

G. D. Spradlin - 1

Steve Forrest - 7

(9/3 dynamic)

A real sleeper; Mac Davis is an amoral, genial Three.

Ordinary People

Mary Tyler Moore - 3

Donald Sutherland - 9 (1 wing)

Timothy Hutton - 6ish (5 wing)

Judd Hirsch - 8

(3/6 conflict, 3/9 dynamic)

Smart, elegant, if too-pat family drama; Moore's a brittle Social Three.

Primal Fear

Edward Norton - 8

Richard Gere - 3

Laura Linney - 1 (2 wing)

Not bad thriller; Gere is an unscrupulous lawyer who wins but loses a high profile murder case.

Pumping Iron

Lou Ferrigno - 9

Arnold Schwarzenegger - 3

(3/9 dynamic)

Entertaining documentary; very revealing of Threeish defenses.

Rain Man

Tom Cruise - 3

Dustin Hoffman - 6

Reviewed in "Threes"

Richard III

Ian McKellen - 3 (4 wing)

Annette Bening - 1ish

Stylized Shakespeare that really works; McKellen is witty and malevolent.

Risky Business

Tom Cruise - 9 (1 wing)

Rebecca DeMornay - 3

(9/3 dynamic)

Sardonic Reagan-era satire spliced together with a teen sex comedy; DeMornay is a brisk hooker/businesswoman.

Room At The Top

Simone Signoret - 4

Laurence Harvey - 3

Harvey's a cold-hearted social climber, Signoret's one of his victims.

Save The Tiger

Jack Lemmon - 3

Jack Gifford - 9 (1 wing)

(3/9 dynamic)

Surprisingly gritty; Lemmon as a Three in mid-life crisis.

Scream

Courtney Cox - 3 (2 wing)

David Arquette - 6ish

Bloody but witty horror film; Cox is an unethical reporter.

Sleuth

Laurence Olivier - 3 (4 wing)

Michael Caine - 7ish

(3/7 dynamic)

Effective mystery; cat and mouse game driven by a competitive Three.

Sommersby

Richard Gere - 3

Bill Pullman - 1

Reviewed in "Threes"

Strangers On A Train

Robert Walker - 3

Farley Granger - 1

Hitchcock classic about a sociopath who entraps a self-righteous young man in a murder scheme.

Sweet Talker

Bryan Brown - 3

Karen Allen - 9ish

Reviewed in "Threes"

Tell Them Willie Boy Is Here

Robert Redford - 3 (4 wing)

Susan Clark - 1

Robert Blake - 8 (7 wing)

Barry Sullivan - 8

(3/1 conflict, 8/8 conflict)

Gripping little-seen western; Redford's a corrupt Three.

To Die For

Matt Dillon - 9

Nicole Kidman - 3

Reviewed in "Threes"

True Colors

John Cusack - 3

James Spader - 6ish

Richard Widmark - 8ish

Better than average story about deceit in politics.

Valmont

Colin Firth - 3

Annette Bening - 3

Fairuza Balk - 9ish

Meg Tilly - 9

Reviewed in "Threes"

Wall Street

Charlie Sheen - 3

Michael Douglas - 8 (7 wing)

Martin Sheen - 1 (2 wing)

Hal Holbrook - 1

(3/8 dynamic, 8/1 conflict,

3/1 dynamic)

Reviewed in "Threes"

White Men Can't Jump

Wesley Snipes - 3

Woody Harrelson - 9 (8 wing)

(3/9 dynamic)

Reviewed in "Threes"

Fours

Amadeus

Tom Hulce - 7

F. Murray Abraham - 4 (3 wing)

Emperor - 9

Mozart's father - 1

(4/7 dynamic)

Reviewed in "Fours"

Artemesia

Valentina Cerv - 4

Self-preservation subtype

Michel Serrault - 1 (2 wing)

Nicely captures a Four's creative avidity and daring.

The Bell Jar

Marilyn Hassett - 4 (5 wing)

Somewhat pedestrian movie; good central performance by Hassett.

Cherry 2000

David Andrews - 4

Melanie Griffith - 2ish

Ben Johnson - 9

Tim Thomerson - 7

Reviewed in "Fours"

Chloe In The Afternoon

Bernard Verley - 4

Zouzou - 7

Reviewed in "Fours"

Cries & Whispers

Liv Ullmann - 4 & 9

Harriet Andersson - 4

Ingrid Thulin - 4 (5 wing)

(4/9 dynamic, 4/1 conflict)

Reviewed in "Fours"

The Dark Side Of The Human Heart

Dario Grandinetti - 4

(Intimate subtype)

Overlong, sometimes strange film about a Four looking for Ms. Right.

The Fourth Man

Jeroen Krabbe - 4

Renee Soutendijk - 2 (3 wing)

Reviewed in "Fours"

The French Lieutenant's Woman

Meryl Streep - 4 (5 wing)

Jeremy Irons - 5ish

Reviewed in "Fours"

The Green Room

François Truffaut - 4 (5 wing)

Lesser Truffaut film; he does, however, makes a great Four.

The Hairdresser's Husband

Jean Rochefort - 4

Anna Galiena - 9

Rochefort's a sweet Intimate Four perpetually enchanted by his Niney wife.

Hamlet, 1948

Laurence Olivier - 4

Reviewed in "Sixes"

Heart Of Darkness

John Malkovich - 4

Dull for the first hour, then it's good; Malkovich is an insane Four.

Heavenly Creatures

Kate Winslet - 4 (3 wing)

Melanie Lynskey - 4 (5 wing)

Reviewed in "Fours"

Henry & June

Fred Ward - 7 (8 wing)

Maria de Medeiros - 4

(7/4 dynamic)

Muddled, sometimes interesting movie; de Medeiros is an arty pretentious Four.

Impromptu

Judy Davis - 4 (3 wing)

Hugh Grant - 5 (4 wing)

Emma Thompson - 2 (3 wing)

George Corraface - 2ish

(4/5 dynamic)

Reviewed in "Fours"

Janis

Janis Joplin - 4

Biography of the tragic singer, a clear Four.

Kerouac

Jack Kerouac - 4 (3 wing)

Self-preservation Subtype

Biography of the writer, also a clear Four.

Maya Lin: A Strong Clear Vision

Maya Lin - 4 (3 wing)

Self-preservation Subtype

Reviewed in "Fours"

Moonstruck

Nicolas Cage - 4

John Mahoney - 7

Reviewed in "Fours"

My Life And Times With Antonin Artaud

Sami Frey - 4

Reasonably good fact-based portrait
of the delusional artist.

New York Stories

Nick Nolte - 4

Reviewed in "Fours"

Nico/Icon

Nico - 4 (5 wing)

Reviewed in "Fours"

Out Of Africa

Meryl Streep - 4

Robert Redford - 7

Klaus Maria Brandauer - 7

(4/7 dynamic and conflict)

Reviewed in "Fours"

The Phantom Of The Opera

Claude Rains - 4 (5 wing)

The best film version; Rains is effective as the melancholy monster.

Sense and Sensibility

Emma Thompson - 1

Kate Winslet - 4 (3 wing)

Reviewed in "Fours"

Stilts

Fernando Fernan Gomez - 4 (5 wing)

Laura del Sol - 2ish

Ann Southern - 2

Antonio Banderas - 9ish

Francisco Rabal - 7ish

Odd but effective study of a melancholy widower, a clear Four.

A Streetcar Named Desire

Marlon Brando - 8ish

Vivien Leigh - 4 (3 wing)

Kim Stanley - 9ish

(4/8 conflict)

A classic; Leigh's Four is desperate and vivid.

A Tale Of Winter

Charlotte Very - 4

Reviewed in "Fours"

Titanic

Kate Winslet - 4 (3 wing)

Leonardo DiCaprio - 7ish

Frances Fisher - 1

Bill Paxton - 7ish

Gloria Stuart - 4ish

Reviewed in "Fours"

The Turning Point

Anne Bancroft - 4

Shirley MacLaine - 8

Tom Skerritt - 9

Leslie Browne - 9

Martha Scott - 1 (2 wing)

Anthony Zerbe - 7

Reviewed in "Fours"

Fives

An Angel At My Table

Kerry Fox - 5

Father - 1

Sister Isabel - 8

Reviewed in "Fives"

Another Woman

Gena Rowlands - 5

John Houseman - 1

David Ogden Stiers - 1ish
 Betty Buckley - 2ish
 Sandy Dennis - 2ish
 Reviewed in "Fives"

Awakenings

Robin Williams - 5 (6 wing)
 Robert De Niro - 9ish
 De Niro's mother - 2
 John Heard - 1
 Julie Kavner - 9ish
 Reviewed in "Fives"

Batman Returns

Michael Keaton - 5
 Michael Keaton (as Batman) - 8
 Danny DeVito - 4
 Michelle Pfeiffer - phobic 6
 Michelle Pfeiffer - counterphobic 6
 Christopher Walken - 3
 Michael Gough - 1ish
 Reviewed in "Fives"

Blue

Juliette Binoche - 5 (4 wing)
 (Self- preservation subtype)
 Reviewed in "Fives"

Carrington

Jonathan Pryce - 5 (4 wing)
 Emma Thompson - 9ish
 Good character study; Pryce is an abstracted, charming eccentric.

84 Charing Cross Road

Anthony Hopkins - 5
 Anne Bancroft - 7
 (5/7 dynamic)
 Coy but likable two character movie; Hopkins is a shy Five bookseller.

Crumb

R. Crumb - 5 (4 wing)
 Reviewed in "Fives"

Un Cœur En Hiver

(A Heart in Winter)

Emmanuelle Beart - 2ish
 Daniel Auteuil - 5 (4 wing)
 Reviewed in "Fives"

The Dark Backward

Judd Nelson - 5
 Bizarre comedy; Nelson is a very good Five.

The Edge

Alec Baldwin - 7
 Anthony Hopkins - 5
 Solid adventure film; Hopkins is a Five who must put book learning into action.

Goodbye, Mr Chips

Peter O'Toole - 5
 Reviewed in "Fives"

Heavy

Pruitt Taylor Vince - 5
 Small scaled but good; Vince is a withdrawn Five.

Lolita

Sue Lyon - 8

James Mason - 5
 Shelley Winters - 2
 Ironic serio-comedy; good 8/5 dynamic.

Manhunter

William Petersen - 5
 Tom Noonan - 5ish
 Dennis Farina - 8ish
 Exceptional prequel to *The Silence Of The Lambs*; a Five detective who can enter the minds of madmen does it too well.

Monsieur Hire

Michel Blanc - 5
 Sandrine Bonnaire - 6ish
 Detective - 4
 Reviewed in "Fives"

Moulin Rouge

José Ferrer - 5 (4 wing)
 Fine character study; Ferrer is striking as the solitary painter Toulouse Lautrec.

The Nutty Professor

Jerry Lewis - 5 (6 wing)
 Jerry Lewis - 8
 Stella Stevens - 1ish
 Reviewed in "Fives"

Only The Lonely

John Candy - 9 (1 wing)
 Maureen O'Hara - 1 (2 wing)
 (Intimate subtype)
 Ally Sheedy - 5
 (9/1 dynamic, 5/9 dynamic)
 Reviewed in "Fives"

Pretty As A Picture: The Art Of David Lynch

David Lynch - 5
 The eccentric in-his-own-world film director, a Five with a 4 wing.

Proof

Russell Crowe (Andy) - 7
 Hugo Weaving (Martin) - 5
 (7/5 dynamic)
 Perverse but engrossing film; a clear Five- Seven friendship.

Red

Jean Louis Trintignant - 5 (4 wing)
 (Self-preservation subtype)
 Irene Jacob - 2ish
 Reviewed in "Fives"

Scrooge

Albert Finney - 5
 Alec Guinness - 9ish
 Bob Cratchit - 9
 Lavish entertaining musical; Finney is a vivid Five.

sex, lies & videotape

James Spader - 5
 Andie MacDowell - 9
 Peter Gallagher - 3
 Laura San Giacomo - 8
 (5/9 dynamic, 9/8 conflict,
 3/8 dynamic)
 Reviewed in "Fives"

Shadowlands

Anthony Hopkins - 5

Debra Winger - 8 (9 wing)

Beautifully acted tearjerker makes grown men cry; Winger prods shy Five Hopkins to life.

The Onion - Straight No Chaser

Thelonious Monk - 5 (4 wing)

The cranky inscrutable musician, a clear Five.

Thirty-Two Short Films About

Glenn Gould

Colm Feore - 5 (4 wing)

Reviewed in "Fives"

Turtle Diary

Ben Kingsley - 5 (6 wing)

Glenda Jackson - 5 (4 wing)

Eleanor Bron - 2

Michael Gambon - 8ish

(5/5 dynamic)

Reviewed in "Fives"

The Vanishing

Bernard Pierre Donnadieu

("Mr Lemorne") - 5 (6 wing)

Gene Bervoets ("Rex Hofman") - 4

(4/5 dynamic)

Reviewed in "Fives"

Who's Afraid Of Virginia Woolf?

Richard Burton - 5

Elizabeth Taylor - 7 (8 wing)

Brilliant lacerating drama; Burton is an emasculated college professor.

Sixes

Annie Hall

Diane Keaton - 6

Woody Allen - 6

Popular Woody Allen movie; full of Sixness.

The Apartment

Jack Lemmon - 6 (7 wing)

Fred MacMurray - 3

Shirley MacLaine - 9

Ray Walston - 3ish

(6/3 dynamic, 6/9 dynamic)

Reviewed in "Sixes"

Apartment Zero

Colin Firth - 6

Hart Bochner - 3

Warped but interesting thriller; clear 3/6 conflict.

The Big Easy

Ellen Barkin - 6 (counterphobic)

Dennis Quaid - 7

Charming character-driven mystery; Quaid is a rationalizing Seven, Barkin a straight-arrow Six.

The Big One

Michael Moore - 6 (counterphobic)

Anti-authoritarian Moore identifies with underdog workers and embarrasses CEOs.

Broadcast News

William Hurt - 9

Holly Hunter - 1ish

Albert Brooks - 6 (7 wing)

Lois Chiles - 3ish

Jack Nicholson - 3ish
 (6/9 dynamic, 6/6 dynamic)
 Reviewed in "Sixes"

Career Girls

Katrin Cartlidge - 8
 Lynda Steadman - 6
 Reviewed in "Sixes"

Carrie

Sissy Spacek - 6 (5 wing)
 Piper Laurie - 2 (1 wing)
 Amy Irving - 9ish
 Nancy Allen - 3ish
 (6/2 dynamic)
 Effective horror yarn; Spacek is a Six victimized by her own power.

The China Syndrome

Jack Lemmon - 6
 Michael Douglas - 8
 Jane Fonda - 3ish
 Wilford Brimley - 9
 Scott Brady - 8
 Reviewed in "Sixes"

The Christmas Wife

Julie Harris - 6 (5 wing)
 Jason Robards - 7
 (7/6 dynamic)
 Graceful, well-acted two character drama with clear Enneagram styles.

City Slickers

Billy Crystal - 6
 Daniel Stern - 9
 Bruno Kirby - 7
 Jack Palance - 8
 (6/8 dynamic)
 Solid comedy; Crystal masters his fears.

Class Action

Gene Hackman - 8
 Mary Elizabeth Mastrantonio - 6 (counterphobic)
 Her mother - 1
 Larry Fishburne - 1ish, 8ish
 Colin Friels - 3
 (6/8 dynamic)
 Reviewed in "Sixes"

Conspiracy Theory

Mel Gibson - 6 (7 wing)
 (counterphobic)
 Julia Roberts - 6ish (7 wing)
 Not what you think it is but OK; Gibson is a flaming paranoid.

Crimes & Misdemeanors

Woody Allen - 6
 Martin Landau - 6 (5 wing)
 Anjelica Huston - 2
 Alan Alda - 7 (8 wing)
 Jerry Orbach - 8
 Mia Farrow - 3ish
 Sam Waterston - 1
 (6/2 conflict, 6/7 conflict, 6/1
 dynamic)

Reviewed in "Sixes"

Dead Calm

Billy Zane - 6 (counterphobic)

Sam Neill - 5ish

Nicole Kidman - 3ish

Reviewed in "Sixes"

Death And The Maiden

Sigourney Weaver - 6

Ben Kingsley - 5ish

The entire story hinges on whether a Six is paranoid or accurate in her suspicions.

Hamlet

Mel Gibson - 6 (counterphobic)

Glenn Close, - 2ish

Reviewed in "Sixes"

Hannah & Her Sisters

Michael Caine - 6ish

Woody Allen - 6

Dianne Wiest - 6

Max Von Sydow - 4

Mia Farrow - 2

Barbara Hershey - 9ish

Reviewed in "Sixes"

The Haunting

Julie Harris - 6

Claire Bloom - 1ish

Richard Johnson - 5ish

Russ Tamblyn - 7ish

Genuinely frightening ghost story; Harris is haunted by spirits out to get her.

Husbands & Wives

Woody Allen - 6

Judy Davis - 6 (counterphobic)

Mia Farrow - 2

Liam Neeson - 4

Sydney Pollack - 3ish

Juliette Lewis - 9ish (8 wing)

Reviewed in "Sixes"

I Just Wasn't Made For These Times

Brian Wilson - 6 (5 wing)

Documentary about Beach Boy Wilson, an endearing nervous-wreck Six.

The In-Laws

Alan Arkin - 6

Peter Falk - 9ish, 7ish

Excellent comedy about a timid Six given much to be afraid of by his crazy in-law.

Innerspace

Martin Short - 6 (7 wing)

Dennis Quaid - 7 (8 wing)

(6/8ish dynamic)

Reviewed in "Sixes"

Ishtar

Warren Beatty - 6

Dustin Hoffman - 6

Charles Grodin - 3

A notorious failure but it's actually funny; the leads are hapless losers.

I've Heard The Mermaids Singing

Sheila McCarthy - 6 (5 wing)

Paule Baillargeon - 4 (3 wing)

(6/4 dynamic)

Reviewed in "Sixes"

L'Enfer (The Hell)

Emmanuelle Beart - 2ish

François Cluzet - 6

Reviewed in "Fives"

Lonely Hearts (Australian)

Wendy Hughes - 6 (5 wing)

Hughes's father - 1 (2 wing)

Hughes's mother - 2

Norman Kaye - 9

Kaye's sister - 2

(6/9 dynamic, 6/1 dynamic)

Reviewed in "Sixes"

Lost In America

Albert Brooks - 6

Julie Hagerty - 9

Amusing Albert Brooks film; watch him wreck his life before the opening credits are over.

The Mad Plumber

Ivar Kants - 6 (counterphobic)

Daring black comedy; Kants is a raving dangerous Six.

Pascali's Island

Ben Kingsley - 6 (5 wing)

Charles Dance - 3 (4 wing)

(6/3 dynamic)

Unusual interesting story; Kingsley is a double-agent whose cowardice damages everyone.

Patti Rocks

Chris Mulkey - 6 (7 wing)

John Jenkins - 1

Karen Landry - 7 (8 wing)

Reviewed in "Sixes"

The Producers

Gene Wilder - 6

Zero Mostel - 7

Wild funny comedy; Wilder is a teeth-chatteringly phobic Six.

Psycho (1960)

Anthony Perkins - 6

Frightening classic; the only clear style is very clear: Perkins as a hostile Six.

Psycho (1998)

Vince Vaughn - 6

A scene by scene remake; this time Vaughn is the Six.

Ransom

Mel Gibson - 6 (counterphobic,
7 wing)

Gary Sinese - 8

Engrossing hit movie; highlights the difference between a counterphobic Six and an Eight.

The Red Badge Of Courage

Audie Murphy - 6

Capable mounting of the classic book; real-life war hero Murphy plays a coward struggling with his fear.

Roger & Me

Michael Moore - 6 (counterphobic)

This time Moore, the anti-authoritarian pest, is after the president of General Motors.

Safe Passage

Susan Sarandon - 6 (counterphobic)

Robert Sean Leonard - 1

Little seen movie with a vivid counterphobic Six.

Secret Honor

Philip Baker Hall
 (as Richard Nixon) - 6
 Film of a one-man play; Richard Nixon as a flaming paranoid.

Send Me No Flowers

Rock Hudson - 6
 Clint Walker - 3
 Doris Day - 2ish
 Tony Randall - 1ish
 Reviewed in "Sixes"

Starting Over

Jill Clayburgh - 6
 Burt Reynolds - 9
 Character driven comedy; Clayburgh plays a touchy single woman with Sixish "intimacy issues."

Straw Dogs

Dustin Hoffman - 6
 Sexist, inflammatory but viscerally compelling; Hoffman is a timid coward who learns to fight.

Tootsie

Dustin Hoffman - 6
 (counterphobic, 7 wing)
 Bill Murray - 9ish
 Dabney Coleman - 3
 Jessica Lange - 9ish
 Teri Garr - 6
 Sydney Pollack - 6 (7 wing)
 Great mainstream comedy; Hoffman is an argumentative hothead Six.

Treasure Of The Sierra Madre

Humphrey Bogart - 6
 (counterphobic)
 Tim Holt - 9ish (1 wing)
 Walter Huston - 7
 Classic story about greed and paranoia; Bogart goes mad with Sixish suspicion.

What About Bob?

Bill Murray - 6 (7 wing)
 Richard Dreyfuss - 3 (4 wing)
 Julie Hagerty - 9 (1 wing)
 (6/3 conflict)
 Reviewed in "Sixes"

When Harry Met Sally

Meg Ryan - 6
 Billy Crystal - 7
 Like a good Woody Allen movie; Ryan has the Diane Keaton role as a bundle of likable contradictions.

A Woman Under The Influence

Gena Rowlands - 6
 Peter Falk - 8
 (8/6 conflict)
 Emotionally wrenching naturalistic drama; an unhealthy Six/Eight dynamic.

Sevens*Alfie*

Michael Caine - 7
 Episodic story; Caine is an Intimate Seven, a Don Juan who learns about consequence.

All That Jazz

Roy Scheider - 7 (8 wing)
 Reviewed in "Sevens"

Auntie Mame

Mame - 7 (6 wing)
 Fred Clark - 1
 Mame's sister Vera - 7
 Hermione Gingold - 9
 Reviewed in "Sevens"

Beetlejuice

Michael Keaton - 7 (8 wing)
 Winona Ryder - 4 (5 wing)
 Alec Baldwin - 9ish
 Catherine O'Hara - 3ish.....
 Raucous supernatural comedy; Keaton is a disgusting Seven, Ryder a morbid Four.

Breakfast At Tiffany's

Audrey Hepburn - 7
 George Peppard - 5ish
 Dated but enjoyable comedy; Hepburn's an Intimate Seven.

The Butcher Boy

Eamonn Owen - 7 (8 wing)
 Fionna Shaw - 1
 Stephen Rea - 8ish
 (1-7 conflict)
 An Irish boy takes refuge in fantasy to escape a brutal childhood.

Clean And Sober

Michael Keaton - 7 (8 wing)
 Another sleeper; Keaton is stunningly good.

Conrack

Jon Voight - 7
 Hume Cronyn - 1
 Voight's supervisor - 1
 (7/1 conflict)
 Pleasant, touching character study; Voight as an idealistic Seven teacher in conflict with Ones.

Darling

Julie Christie - 7
 Dirk Bogarde - 5
 Laurence Harvey - 3
 (5/7 conflict)
 Excellent drama; Christie is a jaded, social climbing Seven.

Eve's Bayou

Samuel L. Jackson - 7, 8 wing
 Diahann Carroll - 1
 Lynne Whitfield - 2ish
 Atmospheric family drama; Jackson's Sevenness leads to trouble for everyone.

A Face In The Crowd

Andy Griffith - 7 (8 wing)
 Excellent; Griffith is a folksy TV performer who becomes a powerful demigod.

Hard Promises

William Petersen - 7
 Sissy Spacek - 6ish
 Not a great movie but Petersen is an exceptionally obvious Seven.

Harold & Maude

Ruth Gordon - 7 (6 wing)
 Bud Cort - 9
 Vivian Pickles - 2 (1 wing)
 Harold's Uncle - 6
 Minister - 1
 (9/2 conflict, 7/1 conflict,

7/9 dynamic)

Reviewed in "Sevens"

Hearts Of Darkness

Francis Ford Coppola - 7

Documentary about Coppola; a Seven going to One.

Heidi Fleiss: Hollywood Madam

Heidi Fleiss - 7 (6 wing)

Ivan Nagy - 7 (8 wing)

Fleiss is surprisingly sympathetic; Nagy emerges as a very unhealthy Seven (Intimate subtype).

Housekeeping

Christine Lahti - 7 (6 wing)

Andrea Burchill - 1 (2 wing)

Sara Walker - 9

Sheriff - 1

(7/1 conflict, 7/9 dynamic)

Reviewed in "Sevens"

Hugh Hefner: Once Upon A Time

Hugh Hefner - 7

Reviewed in "Sevens"

The Hustler

Paul Newman - 7

Piper Laurie - 4

George C. Scott - 3ish

(7/4 conflict)

Another classic; Newman as a brash, narcissistic young Seven.

In The Soup

Seymour Cassell - 7 (8 wing)

Quirky independent film dominated by a Seven.

The Last Time I Committed Suicide

Thomas Jane - 7

Keanu Reeves - 4ish

OK movie about the Beat Poets driven by a clear Seven.

Lilies Of The Field

Sidney Poitier - 7 (6 wing)

Lilia Skala - 1 (9 wing),

(7/1 conflict)

Reviewed in "Sevens"

Lonely Are The Brave

Kirk Douglas - 7

Gena Rowlands - 9ish

Underrated; Kirk Douglas as a nice guy drifter Seven.

The Lost Weekend

Ray Milland - 7 (8 wing)

Philip Terry - 1

Jane Wyman - 2ish

(7/1 conflict)

Reviewed in "Sevens"

The Loves Of Isadora

Vanessa Redgrave - 7

Jason Robards - 7ish

The passionate tragic life of dancer Isadora Duncan.

Marjoe

Marjoe Gortner - 7

Documentary about a cheerful disillusioned evangelical preacher.

Mermaids

Cher - 7 (8 wing)

Winona Ryder - 4 (3 wing)

Bob Hoskins - 9ish

(7/4 conflict and dynamic)

Reviewed in "Sevens"

Miami Blues

Jennifer Jason Leigh - 9

Alec Baldwin - 7 (8 wing)

Dark, violent and comic; Baldwin is a crazy rampaging Seven.

My Dinner With Andre

Wallace Shawn - 9

Andre Gregory - 7

(9/7 dynamic)

Reviewed in "Sevens"

My Favorite Year

Peter O'Toole - 7 (6 wing)

Mark Linn-Baker - 6

Joseph Bologna - 7 (8 wing)

Lainie Kazan - 2

(7/6 dynamic)

Very enjoyable comedy; O'Toole plays an unstable Seven being contained by a nervous Six.

Night Of The Iguana

Richard Burton - 7 (8 wing)

Ava Gardner - 7 (8 wing)

Deborah Kerr - 2ish

Angry passenger - 1

(1/7 conflict, 7/7 dynamic)

Reviewed in "Sevens"

Nothing In Common

Tom Hanks - 7 (8 wing)

Jackie Gleason - 8 (7 wing)

Eva Marie Saint - 9 (1 wing)

Hector Elizondo - 9

Sela Ward - 3

Barry Corbin - 8

(7/8 conflict, 7/9 dynamic)

Reviewed in "Sevens"

The Passenger

Jack Nicholson - 7

Jenny Runacre - 1

Elliptical thriller; Nicholson is a depressed, escapist Seven who takes on the identity of a dead man with disastrous results.

Priscilla, Queen Of The Desert

Guy Pearce - 7ish

Hugo Weaving - 7ish

Terence Stamp - 5ish

Larky comedy about transvestites; very Sevenish atmosphere.

Robin and Marian

Sean Connery - 7 (8 wing)

Audrey Hepburn - 1

Well acted; Robin Hood in later life but still a boy.

The Summer House

Jeanne Moreau - 7

Joan Plowright - 9

Reviewed in "Sevens"

Total Eclipse

Leonardo DiCaprio - 7 (8 wing)

David Thewlis - 6ish

Unpleasant film about young French poets; DiCaprio is a jerk but a clear Seven.

Tucker - A Man & His Dream

Jeff Bridges - 7 (8 wing)

Martin Landau - 6 (5 wing)

Dean Stockwell - 5

Joan Allen - 7ish

Reviewed in "Sevens"

Vision Quest

Matthew Modine - 7

Linda Fiorentino - 8

A young Seven learns about commitment.

The Whole Wide World

Vincent D' Onofrio - 7 (8 wing)

Clear unhealthy Seven who is also manic-depressive.

The Wonderful, Horrible Life Of

Leni Riefenstahl

Leni Riefenstahl - 7 (8 wing)

(Intimate subtype)

Excellent close-up study of a Seven profoundly in denial.

Two Girls And A Guy

Robert Downey, Jr. - 7 (8 wing) Intimate subtype

Character study of a disturbed Don Juan.

Zorba The Greek

Anthony Quinn - 7(8 wing)

Alan Bates - 5ish

Lila Kedrova - 2

(7/5 dynamic)

Simple episodic tale; Quinn's Seven teaches Bates' shy Five how to live with gusto.

Eights

Andromeda Strain

Kate Reid - 8

Arthur Hill - 1

James Olson - 5

David Wayne - 9

Reviewed in "Eights"

Anne Of The Thousand Days

Richard Burton - 8

Genevieve Bujold - 1

(8/1 conflict)

Capable historical drama; lots of obvious 8/1 conflict.

Bad Lieutenant

Harvey Keitel - 8

Good Eight, good movie but be warned: Keitel is a very bad Lieutenant.

Blink

Aidan Quinn - 8

Madeleine Stowe - 8

Above average mystery featuring two Eights butting heads.

The Breakfast Club

Judd Nelson - 8

Molly Ringwald - 9 (1 wing)

Ally Sheedy - 4 or 5

Paul Gleason - 8

Anthony Michael Hall - 5 or 9

Emilio Estevez - 1

Reviewed in "Eights"

Casablanca

Humphrey Bogart - 8
 Ingrid Bergman - 9ish
 Paul Henreid - 1
 Claude Rains - 7ish

The classic everyone's seen; Bogart's a complicated Intimate Eight, Henreid's a virtuous One.

Cobb

Tommy Lee Jones - 8 (7 wing)
 Character study; Jones is terrific as an exuberant monster, the baseball player Ty Cobb.

Dead Man Walking

Sean Penn - 8 (7 wing)
 Susan Sarandon - 6ish/2ish
 Quietly devastating; Sean Penn is great as a despicable yet sympathetic Eight.

Deliverance

Burt Reynolds - 8
 Jon Voight - 5ish
 Ned Beatty - 9ish
 Ronny Cox - 9ish
 Harrowing, absorbing movie; Reynolds is actually good as a macho Eight, Voight's Fiveish character learns to take action.

The Doctor

William Hurt - 8
 Hurt's Doctor - 3
 Christine Lahti - 2ish
 Elizabeth Perkins - 6ish
 (8/3 conflict)
 Reviewed in "Eights"

The Fabulous Baker Boys

Jeff Bridges - 5 or 9 (8 wing)
 Beau Bridges - 7
 Michelle Pfeiffer - 8
 Reviewed in "Eights"

Good Will Hunting

Matt Damon - 8
 Robin Williams - 5
 Ben Affleck - 6ish
 Familiar elements concealed by good direction; Damon is an overdefended Eight, Williams is his blunt Five psychiatrist.

Gloria

Gena Rowlands - 8 (9 wing)
 Reviewed in "Eights"

The Great Santini

Robert Duvall - 8
 Dysfunctional family drama; Duvall is an abusive, sometimes sympathetic Eight.

The Great White Hope

James Earl Jones - 8
 Jones is powerful as a self-destructive Eight, battling racism.

Haunted Summer

Philip Anglim - 8
 Alice Krige - 9
 Eric Stoltz - 4ish
 (9/8 dynamic)
 Reviewed in "Eights"

Hud

Paul Newman - 8
 Melvyn Douglas - 1
 Brandon De Wilde - 9
 (8/1 conflict)

Dark energetic movie; Paul Newman plays a bad boy Eight.

John Huston - The Man, the Movies, the Maverick

John Huston - 8 (7 wing)

Affectionate tribute to a difficult Eight.

I'm Almost Not Crazy

John Cassavetes - 8

Reviewed in "Eights"

The Indian Runner

David Morse - 9

Viggo Mortensen - 8

(8/9 dynamic)

Slow character piece has its moments; writer/director Sean Penn is an Eight with a 9 wing.

Internal Affairs

Richard Gere - 8

Andy Garcia - 1

Compelling stylish thriller; Gere is a dangerous Social Eight.

In The Line Of Fire

Clint Eastwood - 8 (9 wing)

John Malkovich - 3 (4 wing)

(9/3 conflict)

Reviewed in "Threes"

Killer: A Journal Of Murder

James Woods - 8

Robert Sean Leonard - 1

Tightly focused well-made movie; lots of 8/1 contrast.

Last Tango In Paris

Marlon Brando - 8

Jean-Pierre Leaud - 7

Once controversial and still good; Brando is a loutish Intimate Eight.

The Last Seduction

Linda Fiorentino - 8 (9 wing)

Peter Berg - 6ish

Bill Pullman - 9ish

Reviewed in "Eights"

LA Confidential

Kevin Spacey - 3

Russell Crowe - 8 (9 wing)

Guy Pearce - 1ish

Reviewed in "Eights"

Lean On Me

Morgan Freeman - 8

Reviewed in "Eights"

Leaving Normal

Christine Lahti - 8 (7 wing)

Meg Tilly - 6

Lenny Von Dohlen - 6

(8/6 dynamic)

Reviewed in "Eights"

Look Back In Anger

Richard Burton - 8

Mary Ure - 9

Claire Bloom - 2ish/1ish

Hit film; Burton as the original "angry young man." Claire Bloom changes from a One into a Two midway through the story.

Malcolm X

Denzel Washington - 8

Albert Hall - 1

Al Freeman Jr. - 9 (1 wing)
 (8/1 dynamic)
 Reviewed in "Eights"

Midnight Run

Robert De Niro - 8
 Charles Grodin - 9
 (8/9 dynamic)
 Very entertaining; De Niro as a grumpy, sweet Eight worn down by Grodin's passive-aggressive Nine.

Nuts

Barbra Streisand - 8 (7 wing)
 Richard Dreyfuss - 6ish
 Eli Wallach - 1
 James Whitmore - 1
 Karl Malden - 6
 Maureen Stapleton - 9
 (8/1 conflict)
 Good courtroom drama until Streisand's narcissism takes over the movie.

The Offence

Sean Connery - 8
 Trevor Howard - 1
 Ian Bannen - 6ish
 Intense police drama; Connery is a rampaging Eight who kills a weakling Six.

Passion Fish

Mary McDonnell - 8
 David Strathairn - 9
 Alfre Woodward - 5ish
 Highly recommended; McDonnell is a complex in-depth Eight.

Platoon

Tom Berenger - 8
 Willem Dafoe - 1
 Acclaimed Vietnam war movie; several clear Enneagram styles.

The Playboys

Robin Wright - 8
 Albert Finney - 4
 Milo O'Shea - 7
 Aidan Quinn - 9ish
 (8/4 conflict)
 Good Irish romantic drama; Wright is a mild mannered but spirited Eight.

Primary Colors

Kathy Bates - 8 (7 wing)
 John Travolta - 9 ish
 Emma Thompson-1 (2 wing)
 Thoughtful fictional film about Bill Clinton; Bates is a vivid Social Eight, Thompson plays Hillary.

Reversal Of Fortune

Ron Silver - 8 (7 wing)
 Glenn Close - 2 (3 wing)
 Jeremy Irons - 3ish (4 wing)
 Reviewed in "Eights"

Run Silent, Run Deep

Clark Gable - 8 (7 wing)
 Burt Lancaster - 1
 Tightly written story; Gable is an irrational submarine commander.

Scent Of A Woman

Al Pacino - 8
 Chris O'Donnell - 9ish
 Overlong but worthwhile; Pacino is a self-destructive Intimate Eight.

September

Elaine Strick - 8 (7 wing)
 Mia Farrow - 6
 Sam Waterston - 4
 Dianne Wiest - 9
 Jack Warden - 9ish
 (6/8 conflict, 4/9 dynamic)
 Reviewed in "Eights"

The Shootist

John Wayne - 8
 Lauren Bacall - 1
 James Stewart - 1
 Reviewed in "Eights"

The Spitfire Grill

Alison Eliot - 8
 Ellen Burstyn - 1ish
 Will Patton - 6ish

Clichéd and predictable, then suddenly it's touching; Eliot is especially good as an Eight seeking spiritual redemption.

Star Maps

Efrain Figueroa - 8
 Interesting independent film; a blindly destructive Eight father.

Swimming With Sharks

Kevin Spacey - 8
 Frank Whalley - 6
 Michelle Forbes - 8ish

Mostly credible dark comedy; Spacey is an Eight boss from Hell, Whalley his abused underling.

Sword Of Justice

Katsu Shintaro (Zatoichi) - 8 (7 wing)
 Samuri Warrior Hanzo the Razor, an Eight of epic force. Adults only for scenes of bizarre sexuality.

This Boy's Life

Robert DeNiro - 8
 Leonardo DiCaprio - 7ish
 Ellen Barkin - 7ish
 Small scale but well-acted; DeNiro is a cruel child abuser.

Thug Immortal

Tupac Shakur-8 (7 wing)
 Straight telling of the young rapper's career and self-destruction.

Twelve Angry Men (1959)

Lee J. Cobb - 8
 Ed Begley - 8
 Henry Fonda - 9ish
 Robert Webber - 1
 E. G. Marshall - 1
 Solid old fashioned drama; lots of Eight energy.

Twelve Angry Men (1997)

George C. Scott - 8
 Jack Lemmon - 6ish, 1 ish
 Armin Mueller-Stahl - 1
 William Petersen - 7
 Mykeleti Williamson - 8
 Unnecessary remake but interesting to contrast with the original; the Enneagram styles are exactly the same.

Twenty-One

Patsy Kensit - 8 (7 wing)
 Patsy's father - 9
 Patsy's mother - 3ish
 Patsy's friend - 7

(8/9 dynamic)
Reviewed in "Eights"

Unforgiven

Clint Eastwood - 9 (8 wing)
Morgan Freeman - 9
Gene Hackman - 8
(9/8 conflict)

An accomplished film up to its stupid contradictory ending; Eastwood's a Nine torn about violence.

White Hunter, Black Heart

Clint Eastwood - 8 (9 wing)
Jeff Fahey - 1ish
Reviewed in "Eights"

Nines

Angels and Insects

Mark Rylance - 9
Patsy Kensit - 2
Kristin Scott Thomas - 5ish
Sumptuous, dreamy, unusual; Rylance is a guileless Nine.

Antonia & Jane

Imelda Staunton - 9
Saskia Reeves - 6 (counterphobic)
Psychiatrist - 7
(9/6 dynamic)
Reviewed in "Nines"

At Close Range

Sean Penn - 9
Christopher Walken - 8
Sad fact-based story; Penn is a sweet Nine undone by his father.

Back To The Beach

Annette Funicello - 9 (1 wing)
Frankie Avalon - 7 (6 wing)
Reviewed in "Nines"

Being There

Peter Sellers - 9
Shirley MacLaine - 2
Melvyn Douglas - 1ish
Subtle, intelligent, unique; Sellers is a vacant Nine whom everyone mistakes for a wise man.

Bagdad Café

C.C.H. Pounder - 1 (9 wing)
Marianne Sägebrecht - 9
(9/1 dynamic)
Quirky worthwhile comedy; good 9/1 dynamic.

Carnal Knowledge

Jack Nicholson - 7 (8 wing)
Ann-Margret - 9
Art Garfunkel - 9
Cynthia O'Neal - 3
(7/9 conflict)
Reviewed in "Nines"

Clearcut

Graham Greene - 8
Floyd Red Crow Westerman - 9
Reviewed in "Nines"

The Crying Game

Stephen Rea - 9 (1 wing)

Jaye Davidson - 4ish
 (Intimate subtype)
 Miranda Richardson - 8ish
 Forest Whitaker - 2ish
 Clever not-what-it-seems love story; good 9/4 dynamic.

Dances With Wolves

Kevin Costner - 9
 Graham Greene - 9
 Rodney A. Grant - 8 or
 counterphobic 6
 Wes Studi - 8
 Reviewed in "Nines"

Dancing In The Dark

Martha Henry - 9 (1 wing)
 Neil Munro - 3
 Reviewed in "Nines"

Diary Of A Mad Housewife

Carrie Snodgrass - 9 (1 wing)
 Frank Langella - 8
 Richard Benjamin - 3
 (9/3 dynamic, 9/8 dynamic)
 Reviewed in "Eights"

Emerald Forest

Powers Boothe - 8ish
 Charley Boorman - 9
 Boorman's adopted father - 9
 Reviewed in "Nines"

Going In Style

George Burns - 9 (8 wing)
 Art Carney - 9ish
 Poignant exceptional comedy about bored retirees who decide to rob a bank.

The Last Picture Show

Jeff Bridges - 9
 Cybill Shepherd - 3
 Timothy Bottoms - 9
 Ben Johnson - 9ish (both wings)
 Ellen Burstyn - 2
 Reviewed in "Nines"

A Life Less Ordinary

Cameron Diaz - 8 (7 wing)
 Ewan McGregor - 9ish
 Enjoyable sometimes violent romantic comedy; Diaz takes charge of her own kidnapping.

Light Sleeper

Willem Dafoe - 9
 Got its moments; Dafoe is a Nine drug dealer having a psychological crisis.

Little Big Man

Dustin Hoffman - 6
 General George Custer - 3
 Chief Dan George - 9
 Faye Dunaway - 2
 Reviewed in "Nines"

Little Murders

Elliot Gould - 9
 Marcia Rodd - 2 (3 wing)
 Donald Sutherland - 7
 Vincent Gardenia - 6

Elizabeth Wilson - 9

Lou Jacobi - 1

Alan Arkin - 6

(9/2 dynamic)

Reviewed in "Nines"

Local Hero

Peter Riegert - 9

Burt Lancaster -7

Charming fish out of water story; Riegert is a pliant Nine who keeps losing his focus.

Mr. & Mrs. Bridge

Joanne Woodward - 9 (1 wing)

Paul Newman - 1 (9 wing)

Blythe Danner - 4ish

Kyra Sedgwick - 6ish (counterphobic)

(1/9 dynamic, 1/6 conflict)

Reviewed in "Nines"

The Mystery Of Kaspar Hauser

(Every Man For Himself And God Against All)

Bruno S. - 9

Sweet haunting film about a man raised outside of consensus reality, another Holy Fool Nine.

Oblomov

Oleg Tabako - 9

Slow film of the Russian classic; main character sleeps 16 hours a day until he falls in love.

Opposite Of Sex

Martin Donovan - 9 (1 wing)

Lisa Kudrow -1 (2 wing)

Christina Ricci - 8ish

Tart black comedy; Donovan's life is destroyed and he does nothing.

Paris, Texas

Harry Dean Stanton - 9 (1 wing)

Dean Stockwell - 1 (2 wing)

Aurore Clement - 2

Reviewed in "Nines"

Il Postino

Massimo Troisi - 9 (1 wing)

Touching story about a simple Intimate Nine inspired by poetry.

Powwow Highway

A. Martinez - 8

Gary Farmer - 9

Reviewed in "Nines"

Second Best

William Hurt - 9

Chris Cleary Miles - 8

Small, unusual drama; good 9/8 dynamic.

Sherman's March

Ross McElwee - 9

Funny documentary about a Nine losing his way.

Sling Blade

Billy Bob Thornton - 9 (8 wing)

Dwight Yoakam - 8

John Ritter- 6

Reviewed in "Nines"

Smoke

Harvey Keitel - 8

William Hurt - 9

Compassionate, thoughtful story; shows the high side of these Enneagram styles.

Star 80

Eric Roberts - 3
 Mariel Hemingway - 9 (1 wing)
 Cliff Robertson - 7
 Reviewed in "Sevens"

The Tall Guy

Jeff Goldblum - 9
 Emma Thompson - 1
 Reviewed in "Nines"

Texasville

Jeff Bridges - 9
 Cybill Shepherd - 3 (both wings)
 Timothy Bottoms - 9
 Randy Quaid - 6 (7 wing)
 Cloris Leachman - 1
 Annie Potts - 8ish (7 wing)
 Reviewed in "Nines"

Time Indefinite

Ross McElwee - 9
 Autobiographical satire from Nine McElwee.

Unhook The Stars

Gena Rowlands - 9
 Marisa Tomei - 8
 Meandering but well acted; a Nine refinding her life.

The Whales of August

Lillian Gish - 9 (1 wing)
 Bette Davis - 4ish
 Ann Southern - 2
 Vincent Price - 7ish
 The Plumber - 1 (9 wing)
 (9/4 dynamic)
 Reviewed in "Nines"

Wrestling Ernest Hemingway

Robert Duvall - 9 (8 wing)
 Richard Harris - 7 (8 wing)
 Sandra Bullock - 9ish
 Missing something but good as a character study.

About the Author

Thomas Condon has taught over 800 workshops in the US, Europe and Asia and is the author of 50 books, CD's and DVD's on the Enneagram, NLP and Ericksonian methods. The Director of the Changeworks in Bend, Oregon, he has been an adjunct faculty member of Antioch University and the University of California at Berkeley.

Tom has worked with the Enneagram since 1980 and with Ericksonian hypnosis and NLP since 1977. These three models are combined in nearly all his products, trainings and consulting.

To order or download his products or learn about his other services go to: <http://www.thechangeworks.com>