

The Complete Writer's Guide to

HEROES

& HEROINES

SIXTEEN MASTER ARCHETYPES



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NOTES FROM THE EDITOR

Why is a book about Hero and Heroine Archetypes important to screenwriters? Because creating believable characterizations that connect with the audience is probably one of the most difficult aspects of writing an author faces. The weakest component of many screenplays and novels—not to mention numerous produced films and television shows—is characterization, especially in the inner life of individual. Why is this so? The creation of rich characterizations defies easy codification, making it very hard to understand, let alone teach. Sometimes an author creates a great character, other times characters just fall flat. When a book comes along that provides new insight into understanding characters and how they function, all writers should take notice.

In *The Complete Writer's Guide to Heroes & Heroines*, authors Tami D. Cowden, Caro LaFever and Sue Viders offer not a reductive theory on how to create complex characters, but a broad analysis of the basic male and female archetypes populating the vast field of literature and film. Through the use of numerous examples from films and books, they show how the archetypes operate beneath the faces of the most original characters to forge a link with the audience based in shared human experiences.

Writers and screenwriters alike will find this book an invaluable tool to understanding their characters at deeper levels. All good writers have to be psychologists who must understand their characters' actions and motivations. Through the description of the sixteen archetypes, authors Cowden, LaFever and Viders provide ample material to help writers know their creations. They present a cohesive method for organizing biographical information to aid the writer in clearly seeing a character in conflict, which is essential to the plot of every story. They show how the identification of the archetype at work in a character sheds light on the meaning of his inner conflict and the direction of his solution. They illustrate the advantage of combining archetypes to create more complex characters. In their discussion of the antagonism inherent in archetypal relationships between the opposite sexes, pairs and ensembles, they offer patterns of growth and reconciliation. All of these serve to broaden and deepen characters' dimension, which can only make for more authentic, more believable characters.

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INTRODUCTION

Stories have been told since the dawn of language. The focus of these tales has always been the people who inhabited them; events were recounted only as a backdrop to the exploits of the heroes and heroines. From the earliest days, storytellers have known a simple truth: strong characters may carry a weak plot, but weak characters cannot be hidden by a strong plot.

Since those primitive times to the present day, writers have woven tales about heroes and heroines, spun webs and built mazes through which protagonists must find their way to truth and happiness, and to their destiny. Sometimes these fictional men and women have been larger than life, but they also have been regular people who became heroic when faced with adversity. But high or low, brilliant or average, characters whose stories survive through the ages are those heroes and heroines that ring true to the human spirit. Their personalities, tragedies and triumphs, their decisions made in the heat of battle—strike a chord of recognition in all who hear the tale.

Why does this happen? Why do some characters reach into the collective heart and pluck the heartstrings of every reader, while others are immediately discarded into the dustbin of memory?

Great heroes and heroines have emerged from literature through the ages. These universal characters are instantly recognized by the audience. Their motives are clear, their personalities unclouded. Times, settings, actions and events may vary, but these protagonists shine like diamonds among rubble, the audience immediately connecting and empathizing with their journey.

Carl Jung theorized that humans have a collective unconscious, "deposits of the constantly repeated experiences of humanity ... a kind, of readiness to reproduce over and over again the same or similar mythical ideas ..." This shared memory of experiences has resulted in a resonance of the concepts of hero and heroine that transcends time, place and culture. Jung called these recurring personalities ARCHETYPES, from the Greek word *archetypos*, meaning "first of its kind."

A true hero or heroine is one who taps into these universal emotions and feelings. A writer who learns how to use archetypes can more easily create a hero or heroine who jumps off the pages and grabs the heart and head of the reader. These characters live in the minds of the audience long after the last page is turned or the last film clip is viewed.

Characters who fall within these archetypes have starred in story after story, entertaining and informing the human experience for millennia. A review of myths, legends, fairy tales, epic poems, novels and film reveals that the protagonists who recur in these stories fall into sixteen distinctive categories, eight each for the heroes and heroines. These are the sixteen heroic archetypes.

In the pages that follow, we explain these sixteen archetypes, show ways to use archetypal characters in fiction writing and explore how the archetypes interact with each other.

Section I sets forth the eight HEROES and Section II the eight HEROINES.

Each archetype is discussed in detail. First, we provide a short sketch of the archetype's demeanor and attitudes. Patterns of viewing and responding to the world emerge. Discussion of the common dominant qualities, both positive and negative, found in each archetype comes next. Often, there is a relationship between these flaws and virtues. An archetype's strength frequently proves a weakness as well.

Next, the archetype's likely family background and childhood are reviewed. Of course, nothing is set in stone, but a character's motivation is generally traceable to an experience or series of experiences. Upbringing, family life and relationships with childhood peers are often pivotal in the development of the archetypal structure of the character. Again, we are not saying that each example of a character within an archetype has exactly the same background. We merely suggest that certain similarities in back story are likely.

Next we examine the two styles of each archetype. A style is the pattern of behavior in which the archetype is made manifest. Each style shows the basic characteristics of the archetype, but presents those patterns in slightly different ways. Mr. Spock of *Star Trek* and Lieutenant Columbo of *Columbo* are both members of the same archetype, but Spock's precise and direct manner is very different from Columbo's roundabout method.

Finally, there is a review of typical occupations the archetypal character might pursue. Again, no occupation is outside the scope of any archetype—in fact, an atypical occupation might be the source of conflict with a character's story. But examples are given to demonstrate how the inherent personality traits frequently lead a character to certain types of professions.

Throughout the discussion, we provide examples from literature, television and film of characters within the archetype. These examples demonstrate one very clear point—archetypal characters are not carbon copies of each other. Mary Richards and Rhoda Morgenstern of *The Mary Tyler Moore Show* were both members of the same archetype, but very different women. Writers need not fear that use of the archetypes will result in cookie cutter characters.

In Section III, the different ways in which archetypes may be used in fiction writing are explored. First, the use of a *core* archetypal character is examined. A *core* archetype is a character who, through the course of the entire story, stays within a single archetypal model.

Next, the use of *evolving* archetypal characters are explored. An *evolving* archetype is a character who begins the story as one archetype but, through the course of the heroic journey, has been transformed into another archetype by the conclusion of the story.

Finally, the use of a *layered* archetypal character is discussed. A *layered archetype* is a character who has attributes of more than one archetype combined together.

In Section IV, we discuss the ways in which the archetypes interact with each other. The inherent methods and motivations present within one archetype automatically create conflict when that archetype is confronted with the methods and motivations of another archetype. This section shows how to develop the internal conflicts between characters necessary for any story.

We believe that this exploration of the universal archetypes will help the writer create dynamic heroes and heroines. These characters will tap into the universal subconscious and thus will live in the hearts of the audience long after the

story has been told.

SECTION I

THE HERO ARCHETYPES

What is a hero? The word has its origins in ancient Greek, where it referred to a mythological or legendary figure, often with divine ancestry or awesome strength and powers. Tales told in the forum, like those myths and legends told around fires, spoke of great deeds of bravery, exciting journeys and noble sacrifices by these heroes. At times, these men might be wounded or flawed, but their acts of courage and gallantry excused their sins.

But as time progressed, and the love of fiction spread, the writers of stirring tales no longer limited their talents to the adventures of the bravest of the brave. A different type of hero emerged—an anti-hero, of sorts. No longer perfect, no longer the most noble of all men, heroes developed the flaws of mere mortals. At times, heroes were even men who were less than admirable, destined by their own defects of character to a tragic fate.

In addition to the sagas of demigods and the legends of gallant champions, accounts of more ordinary men began to emerge. Men who lived next door or in the next village began to star in their own fables and yarns. Their heroism consisted not of facing fantastic monsters, but in overcoming the everyday adversities of life.

Today, we do not limit the term hero to its epic connotation. Instead, we use the term to mean a male protagonist—the male lead in a dramatic work.

Patterns have emerged in fiction. The common journey traveled by the hero over the course of a tale is well documented by the analysis of storytelling. Myths, fairy tales, novels and films replay the timeless passage. These same myths, fairy tales, novels and films tell and retell the stories of the eight archetypal heroes. These heroes are:

- The CHIEF—a dynamic leader, he has time for nothing but work.
- The BAD BOY—dangerous to know, he walks on the wild side.
- The BEST FRIEND—sweet and safe, he never lets anyone down.
- The LOST SOUL—a tormented being, he lives in solitude.
- The CHARMER—a smooth talker, he creates fantasies.
- The PROFESSOR—coolly analytical, he knows every answer.
- The SWASHBUCKLER—Mr. Excitement, he's an adventurer.
- The WARRIOR—a noble champion, he acts with honor. At his core, every well-defined hero is one of these eight

archetypes. The archetype tells the writer about the most basic instincts of the hero: how he thinks, how he feels, what drives him and how he reaches his goals. In turn, the skillful writer conveys these instincts to the readers or audience, who, immediately recognizing the personality of this hero, settle down to read or watch the tale retold anew.

This doesn't mean, of course, that in all literature, there are only eight heroes. Members of the same archetypal family aren't mere photocopies of each other. Heroes within a single archetype share a similar psyche, but they are not, nor should they be, clones of each other.

For example, Captain Kirk of *Star Trek* is a CHIEF. He gives his orders, never doubting his loyal crew will jump to follow him. His ship is his mistress, his one and only true love. He does, indeed, boldly go forth into the universe and presents the very picture of a leader.

But Henry Higgins, of *My Fair Lady*, is also a CHIEF. He, too, blithely announces his will, knowing his commands will be obeyed. He has no doubt that his opinion is correct, and anything he wishes to be done is, in fact, the correct thing to do. But *Star Trek* would have been a very different program had

Henry Higgins sat in the captain's chair on the Enterprise instead of James T. Kirk.

In the pages that follow, we provide the basic framework for crafting a dynamic, believable and recognizable hero. Each hero archetype is described in detail, beginning with an overview of the general demeanor and attitude of each archetype.

Next, we discuss the personal attributes, or qualities, of each archetype. These are the personality traits that appear in all characters within a single archetype. We describe the virtues that make the characters heroic, as well as the flaws they must overcome.

Then, for each hero, we discuss background. A story might start with the birth of the hero, but more typically he appears in the opening scene fully grown. But no adult, not even one forged from imagination, comes into being without a childhood. The hero's personality developed during his youthful experiences, so even if no precise mention of childhood events is made in the story, the writer should know and understand the hero's background.

A boy who grew up as the beloved son matures into a much different man than the one who spent his youth dodging parental blows. Did the hero grow up living in one house, or did his family move every year because of military transfers? Did both parents work or could neither hold a job? Was he popular with other children or was he the object of ridicule? Was he a teacher's pet or the class clown? Members of the same archetype do not have exactly the same childhood, but patterns of common experiences will be found in their backgrounds.

Next, we explore the subtypes, which we call styles, of each archetype. There are two ways in which the underlying

psychological makeup of the hero may be manifested. For example, compare Johnny Castle, as portrayed by Patrick Swayze in *Dirty Dancing*, with Snake Plissken, played by Kurt Russell in *Escape from New York*. Both of these characters are BAD BOYS, yet present themselves in very different ways. Johnny is painfully aware of his need to dance for his dinner, and resentfully submits to the resulting disrespect. Snake, on the other hand, gives as good as he gets. He returns contempt in full measure. Both of these BAD BOYS will have similar gut feelings when faced with a specific situation, but may act on these feelings in somewhat different ways.

We conclude each archetype with a discussion of the occupations to which members of the archetype are likely to be drawn, and the ways in which the archetype's personality may manifest itself within this occupation are explored. Of course, there is an overlap of occupations among the archetypes. The writer's job is to determine how different archetypes might perform within a specific field. For example, a WARRIOR police officer might focus on capturing criminals. In contrast, a BEST FRIEND police officer would more likely be a visible and helpful presence welcomed by the respectable citizens on the block.

As you read through these hero archetypes, try to visualize your own hero—one who taps into the universal emotions all humans share, but has your particular stamp. This blending of age-old appeal with your own experiences, beliefs and emotions will create a living, breathing man who embodies the archetype he's based on, but will also include your very unique view of the world, and what you think it means to be a hero.

Writers today have many story options. Heroes may hark back to demigods of old, may be the man in the next cubicle, or they may be every man in between. But always, the hero should be a man the audience recognizes and understands.

Throughout our lives, we've grown up with stories of knights in shining armor, wounded souls in need of healing and charming seducers. We instantly know what drives these men, what motivates them. Each knight will be a unique character, each seducer will have his own tale, but the underlying archetype provides a solid foundation from which to begin.

THE CHIEF

The CHIEF is a leader. People instinctively look to this man for their answers. He is a man who seizes control whenever possible. Active, dynamic and strong-willed, he urgently needs to fix problems and produce results. He rarely takes time to build consensus or garner support—not unless he is forced to in order to achieve his goals. He expects people to line up and follow his directives unquestioningly.

Awesome challenges never discourage him. In fact, he relishes defeating the obstacles and enemies blocking his path. This man exudes confidence in every area of his life.

His motto is "do something or get out of the way." He charges off before thinking everything through. But his powerful personality often forces others to align themselves with his plan, and he usually wins the day even if all the details have not been pinned down and discussed.

The CHIEF appears unemotional and harsh, but this is absolutely not true. This guy has a fiercely protective side. What is his, he keeps. His loved ones are safely wrapped in a cocoon of cotton-wool that sometimes stifles them. He rarely takes time away from the pursuit of his goals to connect or bond with others. Independence is vitally important to him and the thought of relying on another person never crosses his mind.

QUALITIES

Once the CHIEF locks his eyes on the prize, nothing stops him from grasping the golden ring.

VIRTUES

- *Goal Oriented*—Give the CHIEF something to aim for and he keeps going until he reaches the target. Always focused on what needs to be achieved, he plows through projects faster than most people, zeroing in on what is important and discarding the rest.

- *Decisive*—Bring a dilemma to the CHIEF and within minutes he has come to a conclusion about the best way to handle it. Almost always right about how to solve the problem, he never needs a helping hand to accomplish the task.

- *Responsible*—When he accepts a task, he follows through until it is completed. He never doubts that he can accomplish the job. The CHIEF often shoulders more than his share of the load in order to complete the mission to his satisfaction.

FLAWS

- *Stubborn*—The CHIEF sometimes becomes so focused on the mission before him that he loses track of when a cause is lost. Obstinate to a fault, even when someone points out that the battle is over, he continues to fight.

- *Unsympathetic*—He never asks for help, so he cannot understand why others seem to need so much of it. The CHIEF is impatient with tales of woe. Unsentimental, he expects people just to get over it.

- *Dominating*—Being right can be a burden, especially when no one listens. Irritated when decisions are not made right away, the CHIEF responds by trying to yank everyone into his corner. He sometimes bullies people into following him. After all, he is the one going in the right direction.

BACKGROUND

The CHIEF has always needed to control his environment

From childhood, he tried to hold the reins of his family. Whether he was the eldest child, the high school quarterback or the class president, responsibility was his at an early age. He took his assignments seriously.

Disciplined and sure of where he wanted to go, this child set his goals and moved forward. Achievement was his top priority and no one could dissuade him from whatever path he chose. Nothing and no one stood in his way for long.

In school, he quickly dominated playtime. This child learned to get what he wanted using the "system." He was never a rule breaker. Smart and savvy, he sized up his teacher within the first day and figured out the best way to get what he wanted. He did well in school subjects, but was more interested in leading the other children during recess. He not only had his own newspaper route, he had several other routes he'd signed up for and hired other kids to run. A budding entrepreneur, he may well have been making almost as much money as his father did.

The CHIEF would rather lead than communicate

In high school, he knew how to play the game and therefore, he was invariably successful. He was well liked, but truly close friends were few and far between. There was no reason to spend time away from his goals—or so he thought. He was smart enough to keep his relatives in the dark about anything of which they might disapprove—such as speculating his college savings on the stock market or sneaking out to work a second job.

The CHIEF was a realist. He took whatever opportunities came his way. But education, purely for learning sake, did not keep his interest for long, unless he clearly saw what this education would do for him in the working world. This is the kind of guy who started a business in his spare time and built it in to a million-dollar enterprise before his twenty-first birthday.

STYLES

The CHIEF might be a BORN LEADER...

This CHIEF was born to assume his leadership position. He is a nobleman, trained from birth to shoulder the responsibility after his father dies; or the son of the company founder, who doubles the stock value once he is in charge. He naturally assumes the mantle of control, never doubting in his ability to get the job done. It is both his right and his privilege and he is pleased to finally be in charge. Think of the King of Siam in *The King and I*. Proud and stubborn, he ruled his kingdom with an iron hand. But he was also protective of his family and willing to explore new ways of improving his country.

Only loss of control scares the Born Leader

Remember Michael Corleone in *The Godfather IP*. His father's Mafia empire was handed down to this man who had been groomed from birth to assume the leadership of his family. This CHIEF eagerly accepted the obligations given to him, and was ready to show all that his prowess would exceed his father's. He more than fulfills the family tradition of success.

The Born Leader has always been aware of his destiny

King Arthur grew up under Merlin the wizard's influence, not knowing his exact fate, but believing he would be able to handle anything put before him. Unlike some, he is not cowed by the heavy load placed upon him. Rather, it is all he has ever wanted or dreamed about. He keeps his duties as a leader at the front of all his other priorities.

The Born Leader is more conservative than his counterpart. After all, he is part of the establishment and it has always worked for him. Pride is a central trait for this man. When challenged,

THE BAD BOY

The BAD BOY struts into every room, daring one and all to knock the chip from his shoulder. It may seem that he cares nothing for the opinion of others, but in fact, the reverse is true. All his life, he has been pointed out as a bad example, so he does his best to maintain that reputation. As far as he is concerned, it is not his fault other people cannot—or will not—see the man beneath the image.

No woman forgets the BAD BOY in her life, no matter how hard she tries. His allure is irresistible. Women are attracted to this cool, wild and moody man like moths to a forbidden flame. The leader of the pack, he never follows the rules.

The BAD BOY covers up his smoldering passions with a leather jacket and a cocky smirk. A reckless man, he feels he has nothing to lose. Behind his insolent stare lies a disappointed idealist—a man who wants to believe in honor and integrity, but cannot quite do it. He keeps his secrets deep inside himself, trusting no one. Beware. If pushed, he can show a dark and angry side.

Life either dealt him a lousy hand or changed the rules when he was holding four of a kind. Unwilling to play the game society expects of him, he follows his own code of conduct. There are lines he will not cross, but only he decides where those lines are drawn. If he does give his word—a rare occurrence!—he keeps it.

QUALITIES

The BAD BOY is every schoolgirl's fantasy and every father's nightmare.

VIRTUES

• *Charismatic*—The BAD BOY can be tough and mean, but is also filled with devil-may-care charm. The twinkle in his eye lures the unwary into his web. He might be trouble, but, oh, what fun trouble can be! He inspires fervent loyalty and devotion in his few friends.

• *Street Smart*—A graduate of the school of hard knocks, the BAD BOY is wise beyond his years. This is the guy to have around when walking down a dark alley or when confronting a con artist.

• *Intuitive*—His instincts are finely tuned. Childhood beatings or schoolyard fights taught the BAD BOY that survival hinges on being constantly aware of the people around him. He is quick to assess someone's motivation and is not afraid to go with his gut. After all, his sixth sense might well have saved his life in the past. He trusts his instinct before trusting anything else.

FLAWS

• *Pessimistic*—He has learned the hard way that most people tend to be selfish. The BAD BOY expects the worst from everyone; it is safer than letting his guard down and being hurt. He is leery about trusting anyone with his heart.

• *Bitter*—The BAD BOY never forgets. His idealism has been crushed and only resentment and animosity remain. He carries his grudge with pride.

• *Volatile*—On the surface, this man may appear to be in control, but he is very emotional, and the seething rage deep inside him erupts if he is pushed into a corner. The BAD BOY tries to bury his emotions, but cannot always master the volcano of pain bubbling beneath the surface.

BACKGROUND

Secrets from his past formed the BAD BOY

A BAD BOY grew up on the streets, even if he lived in a mansion. Families have provided nothing but pain and hurt for the BAD BOY. Perhaps they merely ignored him, but more likely his family abused or abandoned him. He might have been a runaway; living on the streets was a better alternative to what awaited him at home.

The BAD BOY never had to go looking for trouble

Bad luck found the BAD BOY wherever he went. Even if he tried to keep his nose clean, someone came around to push him back into the mire. He soon gave up trying to please anyone but himself. He thumbed his nose at any kind of authority. From kindergarten on, he never fit in at school. Always the scapegoat, he saw the principal more often than he saw his parents.

In high school, every girl had a crush on him. He was not above capitalizing on his wicked allure, but to tell the truth, he preferred women twice his age. Young high school girls could

never bring him home to meet mother, but that never bothered him.

The BAD BOY always got the blame

Broken windows, stolen hubcaps, drag races in the street—no matter what the mischief, he often took the rap for other kids' crimes. He learned early on not to expect anyone to listen to his side of the story. Justice was something given to others. Adults in town expected the worst from him, so that is what they got.

He was the rebel caught with marijuana or the kid who got kicked off the basketball team because he was not interested in following the coach's advice. Or maybe he was thrown out of school altogether. Even when he did well in school, the teachers just thought he had cheated. He wore his cynical attitude like armor to protect his still-vulnerable heart. By manhood, the world had crushed his hopes and expectations time and time again. He decided never to trust anyone but himself.

STYLES

A BAD BOY might be the BOY FROM THE WRONG SIDE OF THE TRACKS. . .

This BAD BOY fights tooth and nail to escape his past circumstances. Whether because of his family's poverty, his lack of education, or something that schoolyard bullies could simply sense, he was not accepted as a child. The memory of that rejection never fades entirely. He leaves his past behind, but remains distrustful of those who thought he would never make it or who tried to keep him down. Like Johnny Castle in *Dirty Dancing*, he expects to have the worst expected of him.

He never lets anyone inside his skin

Consider Will Hunting in *Good Will Hunting*. His past created a streak of anger within him so deep and dark, he finds it impossible to trust the good fortune and opportunities presented to him. No one is allowed inside his skin, least of all his rich and loving girlfriend or the concerned and understanding counselor. Even his best friend from childhood is left in the dark about Will's feelings and his experiences. Only when he has come to understand the enduring power of love, do we see this man make an attempt to walk out of his shadows.

His pride is an integral part of his character and he does just about anything to protect it. He strains against the rules and reg

ulations, disagreeing with society's phony attitudes. Jack Mayo from *An Officer and a Gentleman* also carried the scars of his father's betrayal. He could play along if that would get where he wanted to go, but only a stronger man could

force him to lay down that emotional baggage and move on.

He became a man early

Take a look at Mark Twain's *The Adventures of Huckleberry Finn*. Most adults have really let poor Huck down, one way or another. He flees his drunken, selfish father, heading down river to live his own life. His friendship with the runaway slave Jim, one of the few adults in the novel who displays responsible and non-judgmental behavior towards the young man, results in Huck's rejection of society's racist and hypocritical attitudes.

STYLES

... or else he is a REBEL WITHOUT A CAUSE

Lashing out, this BAD BOY adamantly refuses to play by other people's rules, insisting on making his own. Pushing the envelope, he provokes "authorities" to gain the attention he craves. Think of Hud Bannon in *Hud*. Rebelling against a strict father with stern rules, this young man turns to hard driving, hard drinking and chasing women—all of it an attempt to gain his father's love instead of punishment. He thinks he has been mistreated, and vows to never trust again. Using this bad attitude to keep others away, he has a chip on his shoulder as big as Texas and he dares everyone to knock it off.

The Rebel's bad attitude is a form of protection

Take a look at J.D. Salinger's *The Catcher in the Rye*. Holden Caulfield has just been expelled from his prep school for academic failure. Bright and sensitive, he narrates his story in a cynical, jaded voice. Holden longs for a beautiful and innocent world. He cannot bear the hypocrisy of the those around him; his attitude is an attempt to protect himself from pain and disappointment.

The Rebel hides his inner goodness

This man is not a reprobate. Instead, he hides his light under a bushel of bad temper and sarcastic bravado. Robert Dupea in *Five Easy Pieces* is a talented musician who gave up a promising career and now works on an oil rig. Returning home to be with

His dying father, he struggles with his fear of failure and yearns for what he has lost. But his dark view of the world lurks behind every sentence. No playing the game of "being nice" for this man.

Snake Plissken, from *Escape From New York* seems a most unlikely choice to save the world. A hard-edged criminal, he accepts his mission only for the sake of reward. But his own sense of what is right and wrong prevents him from handing over the computer program that will perpetuate the status quo—he slays the governmental dragon and becomes a hero.

OCCUPATION

The BAD BOY pushes the envelope, gets on the boss' nerves and breaks all the rules.

MOTORCYCLE MECHANIC

The BAD BOY was made for the biker lifestyle. The lack of petty rules and pompous customers satisfies his desire for independence and unpretentious surroundings.

He is a great salesman when he believes in the product. Selling motorcycles allows him to sell freedom—something he believes in with all his heart. But he is not someone you will find at the Chamber of Commerce meeting. Instead, he is on his Harley, cruising down the road.

COMPUTER HACKER

He might have begun as a programmer, but somewhere along the line the establishment made him angry. Maybe it was the rules and regulations. Maybe he felt he was misused by his employer. Whatever the reason, this man now likes to throw a wrench in the works.

The BAD BOY does not mind the long hours alone or the amount of patience it takes to crack into a network. If he feels justified, no laws stop him from doing what he wants to do. Better back up those systems—he might be looking at the files right now.

OUTLAW

The BAD BOY enjoys sticking it in the eye of authority, and is grimly amused by the law's attempts to hunt him down. But he will never be caught because he always stays one step ahead of the posse. Living outside of the law fits his self-image.

This "occupation" requires skill, timing and discernment. It is a challenge, and this man loves to use all his faculties to win the game. That it also gives him a bad reputation and a certain cachet is not something that bothers him at all.

THE BEST FRIEND

Everyone needs a best friend, a pal with broad shoulders to cry on, a guy with a sympathetic ear ready to hear about the latest catastrophe. Decent, kind and responsible, the BEST FRIEND is a buddy who can be counted on whether the chips are down or things are looking up.

He is also very good in a crisis. While others are hysterical, this man's calm, capable presence often soothes the troubled waters. He finds the solution, negotiates the peace and provides the buffer between warring parties. People instinctively trust him to be fair and he never disappoints.

The BEST FRIEND is the ultimate team player. Winning is not why he joins in, he really believes that playing the game is what matters. He fits in everywhere and is universally liked. Whether he operates out of a sense of duty or genuinely enjoys giving of himself, he is always there in a pinch and sticks by friends or lovers through thick and thin.

But the BEST FRIEND may find it difficult to assert himself. He tries to avoid hurt feelings or create difficulties, so he tends not to step forward and make a fuss. This proclivity can cause him to be overlooked in love and in the workplace. Which is a shame, because no woman could choose a more loving man and no employer could pick a more loyal employee. But an emotional earthquake is needed to dislodge this man from his desire to keep the peace.

QUALITIES

The BEST FRIEND is there to lend a hand, but sometimes he fails to realize that he needs to take the lead.

VIRTUES

- *Stable*—Old Faithful has nothing on the BEST FRIEND. He is consistently dependable and is always there when called for. When a crisis hits, this is the guy everyone wants to have around. And he sticks with it until the emergency passes and things return to normal.

- *Supportive*—Leaning on this man is easy because he will never disappear or waver. The BEST FRIEND's steady, calm demeanor does not change for good news—or bad. All those years of learning about the problems of others have given him a lot of experience in dispensing suitable and practical advice.

- *Tolerant*—The BEST FRIEND is not easily offended. He understands that people are individuals and appreciates their differences. He values teamwork and allows all the players to do their own work in their own way.

FLAWS

- *Complacent*—Often willing to go along to get along, the BEST FRIEND is not usually terribly ambitious. He can be a little too content with himself and the status quo.

- *Myopic*—While capable of seeing the bigger picture, he may not like the view. Afraid of getting hurt, he protects himself by focusing in on the details. His deliberately nearsighted outlook makes him treat only the symptoms, not the disease.

- *Unassertive*—The BEST FRIEND is accustomed to letting others go first. It is hard for him to step forward, even when he knows he should. The center of attention is not where he wants to be and he hates confrontation.

BACKGROUND

The BEST FRIEND has always been there to lend a helping hand

His personality has been defined by the importance he places on the needs of those around him. Even as a child, he risked the censure of others to befriend the underdogs and champion their causes.

The BEST FRIEND kept the peace

Easy going and undemanding, this boy remained untroubled regardless of his home environment. His parents probably fit into any '50s sitcom, but if the family was dysfunctional, he put his energy into mediating disputes. He was the dependable son who kept track of his little sister and made sure the bikes were put away at night.

Well-liked and popular with both girls and boys because of his optimistic personality, he joined in all the games. He never got into fights or picked on any outsiders. Teachers relied on him to help other students, and he easily earned his reputation as a responsible member of the school community.

The BEST FRIEND never rebelled

His adolescence was smooth, and he felt no need to defy parental authority. For this boy, success was not about good grades or top positions. He was content with his Bs and Cs and never yearned to be captain of the baseball team. He was more likely to play in the band or spend time with his friends and family. Having lots of friends was more important to him than being number one.

As a young man, the BEST FRIEND continued his lifetime patterns of contentment and complacency. He eased into whatever friends and family expected of him—college, the family business, buying the house next door to Mom and Dad. This guy tended to let a career "happen" to him, rather than pursuing one with single-minded determination.

STYLES

The BEST FRIEND might be a MR. NICE GUY...

Everyone can count on this BEST FRIEND, so everyone does. The expectations of family and friends rule him. Think of Robbie Hart in *The Wedding Singer*. He hides his love for the heroine because he believes she is happy with her selfish dolt of a fiancé. Robbie is only willing to reveal his own feelings when he discovers he can do so without risking her happiness.

Mr. Nice Guy follows the course society sets for him

He never learned how to think of what he needed or wanted. But if pushed beyond his limits, he might finally break out of his iron cage. Remember Lester Burnham in *American Beauty*? Driven beyond endurance, he breaks out of his role and demands recognition as his own man. The reactions of his wife, employer and friends make for a wildly funny movie, filled with bittersweet yearnings and hidden pain.

Mr. Nice Guy is torn between friends and his dreams

What about George Bailey in *It's a Wonderful Life*? His dream of traveling the world is constantly put on hold because of the needs of his family. He is aware of the pressure put upon him and tries to break free, but is always drawn back to his role of dependable son, husband and father. George does not need to change to live his life to the fullest, he only needs to recognize how his sacrifices have benefited others, and made him so rich in friends.

Mr. Nice Guy's ability to empathize also frees him from the self destruction to which selfishness often leads. Think of Jake Barnes in *The Sun Also Rises*. Jake's war injury has removed him

from participation in the battles drawn over the woman he and the other male characters love. Instead, he often tries to calm the tension between his friends during their conflicts. Although Jake is castrated, he proves to be the one complete man in the story—the one best able to achieve peace within himself.

STYLES

... or else he is the CONFIDANT

People matter to this BEST FRIEND. And not because of any misplaced sense of duty. He genuinely likes them and enjoys helping out. Always accepted and valued for the person he is, he accepts others in the same fashion. One classic example is *The Andy Griffith Show*, which placed Sheriff Andy Taylor amongst a strange group of friends and family. But his amiable personality gave Opie security, soothed Aunt Bee's ruffled feathers and tolerated Barney's constant mistakes.

The Confidant brings out the best in others

The Confidant's self-confidence is infectious. Hang around him for awhile and anything seems possible. He never puts others ahead of himself unless they fit into his plans. But he encourages all around him to be the best they can be. Consider Harry in *When Harry Met Sally*. What you see is what you get. He offers advice, but never judgment, and always sympathy and support.

The Confidant is secure about himself

Remember Mr. Knightly from Jane Austen's *Emma*? Smooth and polished, but no heartbreaker, he is a terrific real-world hero. Neither dragonslayer nor sycophant, he is just the right dose of easy-going acceptance and eyes-open understanding young Emma needs. Stern, practical, but always respectful, he offers an understanding shoulder and good advice as well as love.

Or, look at William Thacker in *Notting Hill*. Dealing with a nervous movie star and all the attendant hoopla, this man never loses his kind concern for others. He shows patience with both his bizarre roommate and paranoid movie-star girlfriend. Emotionally grounded, this man know himself. He acknowledges the pain he might endure if he falls in love with Anna. And in typical fashion, he is unsure about love being worth the risk to his calm, low-key life.

OCCUPATION

A BEST FRIEND is drawn to professions that help others. *VETERINARIAN*

This job allows his natural affinity for loyal companions to be expressed every day. He takes pleasure in reassuring anxious owners and soothing the pets he treats. He is cool and calm in an emergency.

Though his patients may snap and claw at him, working long hours does not really bother him. Focusing on the needs of those unable to help themselves comes naturally to the BEST FRIEND.

PSYCHOLOGIST

Listening to other people's problems is something he's been doing all his life. Getting paid for it is an added bonus. He loves the satisfaction of helping people.

By focusing on the troubled lives of others, the BEST FRIEND is able to avoid looking at his own shortcomings. Establishing the distance necessary to maintain a proper and healthy relationship with his patients is sometimes difficult for him.

VICAR

Who better than the BEST FRIEND to put the needs of his flock first? He will never be rich—except in the number of lives he touches. To him, that is wealth beyond his wildest dreams. The ministry offers an honorable way for this unassuming man to satisfy his need to put others ahead of himself.

Kind words and gentle rebukes, not fire and brimstone, are found in his sermons. Nonjudgmental, he looks for the best in everyone. No one asks him when he will finally do something for himself. Everyone is too busy accepting his unquestioning generosity.

THE CHARMER

All, the CHARMER. He is sparkle and glitz, allure and appeal. Exuding enormous charisma, he showers the people in his life with gifts of laughter and happiness. He is always fun, often irresistible and frequently unreliable. Gathering companions and friends along the way, he spins a web of fascination around everyone he touches. But when the going gets tough, this man generally gets going.

He creates magical illusions without seeming to try and many are drawn under his spell. He can seduce anyone out of

their souls and delights in charming the birds from the trees.

His motto is "live and let live." The CHARMER never judges anyone and it only seems fair that no one judge him. In fact, he never has cared much for any restrictions or rules. Life should be a party, not a job. Why can't everyone just have fun?

The CHARMER tries to get by on his personality and wit. Hard work is not in his vocabulary. If someone does try to get beyond the enchantment to the real man, he becomes nervous. Why would anyone want to talk about emotional pain and hurt? Why would anyone want to spend time on something that does not offer instant gratification? Better to keep everything light and easy.

QUALITIES

The CHARMER makes you believe in fairy tales and happily-ever-after. Unfortunately, he is not always there in the ever-after.

VIRTUES

- *Creative*—Give the CHARMER a ball of twine and a few pieces of bread, and he magically creates a party. This man is always ready with a new and imaginative idea. Being with him is just plain fun. And romance? Wow! This man is an original.

- *Witty*—Smiles and laughter follow this man wherever he goes. Few can resist the CHARMER's banter. His sense of humor is one of his best assets and he knows it. No matter how bleak the situation, he makes light of it.

- *Smooth*—Capable of sizing up a situation in a matter of seconds, the CHARMER finds a way to persuade almost everyone that his solutions are the best. And what is even more remarkable, everyone ends up pleased that he made the suggestion.

FLAWS

- *Manipulative*—He does not usually see it this way, but many times the CHARMER uses his appeal to get what he wants no matter who gets hurt. He cloaks his real agenda behind his friendly overtures and does not notice the pain he leaves behind. He has never learned that sometimes hard work really is the only solution.

- *Irresponsible*—When the baby needs diapering, do not expect the CHARMER to be around, no matter what he promised. His behavior is erratic. He cannot be counted on because he follows his own game plan, and his strategy is rarely obvious to anyone but himself.

- *Elusive*—The CHARMER is the perfect chameleon. He is magic and dreams and fantasy. This moving target adapts to get what he wants, rarely showing his true feelings in the process. He refuses to be pinned down.

BACKGROUND

The CHARMER needs everyone to love him. Smart, he quickly learned to manipulate the people around him without raising any hackles. Confrontation was never on his agenda. Rather, he sweet-talked people into doing what he wanted.

The CHARMER knew how to please

He was the apple of his mother's eye. Life was a bowl full of cherries and he meant to taste every one. In school, he was a popular favorite of teachers and children alike. Making friends came easily to him and he also cut a swath through all the little girls' hearts. He was clever enough to keep well ahead of the teacher's expectations. Why did it matter if he got his best friend to do his homework?

As soon as he strolled into high school, he had everyone figured out—from the principal down to the lowliest hall monitor. With an easy smile and a laughing slap on the shoulder, he set out to win all hearts to his side. Within a few weeks, he accomplished the task. Voted most popular in his class, he was the star of the school play or the class comedian. And he dated all the cheerleaders while inspiring countless teenage fantasies.

The CHARMER was the quintessential golden boy

His parents usually were as enraptured as everyone else. After all, this guy knew how to play to people's fantasies. They might have worried a bit about his easy dismissal of problems, but by this time he was so good at his "show," it was hard to decipher where the real boy ended and the illusion began.

He likely found his career by chance. Long term goals and plans were never his forte. But his star power was so great, he was the sort to be approached by a businessman who recognized excellent people skills or a director who wanted him for his next Broadway play. It seems as if life was always a smooth and easy ride for this guy and he began to believe his own press.

STYLES

The CHARMER might be the PLAYBOY...

He has lived his illusion for so long, he cannot imagine any other path. His life is filled with elegance, wit and style. Consider John Robie in *To Catch a Thief*. No man can carry off a tuxedo like he can. Smooth and cultivated, this CHARMER skims through life, never venturing into the depths of love or pain. He has learned to use his skills at captivating people to create a life and image that is suave and debonair.

The Playboy never loses his cool

Remember *Remington Steele*? No matter what the case, no matter what the danger, he invariably looks cool and collected. With a sly joke, he breaks the tension, but with his quick and clever mind he often wins the day. Everything this man does seems to turn out in his favor. Women flock to him because he knows how to treat them well. Men surround him hoping that some of his sparkle will rub off on them.

With a light touch, a sly joke and, of course, a winsome smile, this Playboy nearly always gets his way. He has long forgotten how to pull the curtain down on the show and stop playing his cherished role. Think of Tom Bowen in *Royal Wedding*. Part of a brother-sister dancing team, he comes to London to seek the limelight. Falling in love, he finds it hard to break out of the role he has defined for himself.

The Playboy is the star of his own show

If his wiles fail to produce what he wants, he immediately decides he never wanted it in the first place. He is a different

person on the outside than his is on the inside, but he does not want anyone to meet the "real" him. That might ruin the fantasy and spoil the fun.

In *Anna Karenina*, Count Alexey Kirilich Vronsky dazzles Anna with his handsome looks and courtly manner. He falls in love with her, but is so involved in playing his romantic, sophisticated role, he is unaware of the pain and hurt he inflicts. Though he loves her, he values his freedom even more.

STYLES

... or else he is the ROGUE

This CHARMER is not quite as smooth as the Playboy, but has a subtle way about him that is all his own. A boyish appeal, a lazy smile and a fascinating allure come together to produce a man that is hard to resist.

Think of Curly in *Oklahoma!* He courts his girl by painting vivid pictures of what their life would be like, down to what kind of surrey he would drive her around in. His joking ways and smiling face make him a favorite with everyone.

Any man, woman or child in this man's company laughs constantly and enjoys every moment, even if they are on a sinking ship or an out-of-control train. Jack Dawson in *Titanic* is this kind of hero. His attractive smile and ready wit wins over a table of his social "betters." Jack's confidence rubs off on the girl he saves from certain death. His joy of life survives and flourishes in her long life and wonderful memories.

The Rogue's smile hides his cleverness

He is very smart and willing to take a few hard knocks, provided that in the end, he is a winner. Shakespeare's Petruchio in *The Taming of the Shrew* is just such a man. Behind his grin, this guy is intent on getting his woman. Why not crack a few jokes and have a few laughs along the way? And if he can steal a kiss or two to persuade the lady ... so much the better.

The Rogue's people-skills serve him well

He is often able to manipulate people around him into doing his work. And this Rogue makes them glad they volunteered. A modern day Tom Sawyer, he might even make them pay for the privilege. Like alchemists of old, he turns leaden defeat into golden success. He hides his quick mind behind an "aw, schucks" appeal and delights in surprising all those around him

when things turn out well, Remember, Axel Foley in *Beverly Hills Cop?* Axel delights in defeating the villain, but finds it hard to resist having some fun along the way.

OCCUPATION

The CHARMER is attracted to fields where a smile goes farther than hard work.

SALESMAN

With this job, he is in his element. He makes any purchase a delight and sends people off with the sure knowledge they made the right choice. Customers clamor to buy from him, and he enjoys using his wits to gain new business.

The CHARMER is probably the top producer in his company and he makes it look easy. He is well-liked by his co-workers, even though they end up doing the grunt work. On the other hand, he rarely lasts long at any one job. Either he gets bored or he uses up his credits.

NEWSCASTER

He dominates the others on the set, even without the standard good looks. His smile is broader, his wit is livelier and he thrives on the attention this job brings.

A rising star in his field, he has enormous confidence in his own abilities. The CHARMER prefers the newscast be filled with lighter topics, funnier pictures. Dismal news is boring. He thinks he is the most popular person in the studio and is probably right.

GAMBLER

He uses his good looks to bluff his way through the game of life. His easy personality serves him well. Good at keeping secrets, he can figure out other people's hands in a matter of moments. Poker is more than this man's recreation, it is a job, and he is the best.

This man has learned to play his cards close to his chest. Willing to break the rules when necessary, he never lets his opponents know they're being cheated. When the CHARMER walks away a winner, the losers still think the game was well-played.

THE LOST SOUL

A tormented man filled with angst and passion, the LOST SOUL drifts through life with a heavy heart and a wounded spirit. He is dramatic, intriguing and secretive. This misfit has never adapted to society. A tremendous physical or emotional injury has produced a baffling puzzle of a man. Mystery and solitude surround him and he cannot find a way to rid himself of the pain he carries with him wherever he goes. A man with a past who yearns for love and acceptance, he never seems to find the key that opens the door to happiness.

This man has a poet's voice, an artist's creative genius and a writer's grasp on emotions. Never finding solace from his aching torment, he tries to distract himself by creating a sanctuary of peace. He is attuned to every nuance, be it a someone's expression or the flight of a bird. And he always remembers.

The LOST SOUL loves fiercely and hates just as passionately. Every wrong done to him is experienced intensely. Every word of love spoken to him is remembered for eternity. He suffers the slings and arrows of outrageous misfortune that have pricked his skin. He seems unable to find his way back to a land of promise and hope, so instead, he lurks in his cave, reliving the slights against him.

He wants things set right, but is unwilling to risk being vulnerable in order to make it happen. This man seems stuck in a perpetual cycle of pain. He spends far more time in the valleys of life than on the mountain top.

QUALITIES

The LOST SOUL endlessly relives his mistakes, but still dreams of a better life.

VIRTUES

- *Devoted*—The LOST SOUL gives everything to what he believes in, holding back nothing. He is intense and idealistic, and has a strong distaste for the superficial. When he makes a commitment, he gives his all. He is attentive and ardent in the pursuit of what he loves.

- *Vulnerable*—The LOST SOUL is easily hurt, easily touched. He guards his heart carefully because he intuitively knows it can be his greatest weakness. He feels deeply, whether he admits it or not. Criticism and censure slash deep wounds into his soul.

- *Discerning*—There are no secrets kept from the LOST SOUL. He is able to see beneath the surface, straight to the core. Because he sits apart from the world, watching and listening, he can often judge people's motivations with astounding accuracy.

FLAWS

- *Brooding*—Brows knitted and face unsmiling, the LOST SOUL sits on the outside, contemplating the unfairness of life. While his mystery and tragedy may intrigue people, his pessimistic view of life drives them away.

- *Unforgiving*—His idealism trips him up, with others and even with himself. He expects perfection and has a hard time grasping that everyone has faults. The LOST SOUL cannot seem to forget the slights he has suffered. He can rarely forgive himself when he fails. Frustration and guilt fill his life.

- *Fatalistic*—He hopes for the best, but the LOST SOUL anticipates that things will probably turn out for the worst. He immediately sees the negatives in people and knows they will not change. Catastrophe is around every corner and he resigns himself to the whims of fate.

BACKGROUND

An isolating event in his past defined the LOST SOUL

He might have been a normal child to begin with—maybe slightly solemn and given to introspection, but willing to smile and play with others. But a defining event isolated him from society, shaping this boy into the man he would become. Illness or injury kept him apart, or maybe it was the jeering prejudice of the other kids. Either way his response was to remove himself, withdrawing to an inner refuge where no one could touch him ... or hurt him.

The LOST SOUL never joined in any of the reindeer games

Separated from his peers by circumstances outside his control, he walked the hallways of childhood alone. He never fit in and oh, how cruel children can be. The strong, stubborn part of him refused to bow down to the playground bullies, so he often came home with a bloody lip or a black eye. But this boy was no complainer. He endured **the** painful ridicule with a hardened stare.

The LOST SOUL was a loner

Since he had little interest in team sports or any other typical school activity, he never found an avenue to make friends and fit in. He would easily score straight As if his interest was caught, but if the teacher or the subject were boring, he was likely to skip class. If he attended the prom at all, he did not dance or bring a date, but stood in the parking lot pretending not to care.

Once he was out of school, he probably hitched a ride out of town, a pack on his back and no real plan of what he would

do next. He drifted from place to place, looking for that indefinable "something" that would ease the ache inside him. Eventually, separation and loneliness become a way of life for him. His isolation grew, his mistrust deepened. Because he was so perceptive, he noticed every lie, every betrayal. And he could not let go of any of the slights or forgive any of the deceptions. His tender heart shied away from putting down any roots. Distance is the only protection he knew.

STYLES

The LOST SOUL might be the WANDERER...

This LOST SOUL walks outside of mainstream society. Unwilling or unable to fit in, he has resigned himself to a life of endless drifting. Adam and Eve's son, Cain, is the quintessential example of this man. Driven out of the family and cursed by God, he spent the rest of his life roaming the earth, trying to find peace.

The Wanderer never finds contentment in one place

He might hold a job, may even function fine in day-to-day activities, but he always stands apart, holding himself back from any meaningful involvement with other people. Think of Crash Davis in *Bull Durham*. This itinerant catcher moves from ball team to ball team, from one town to another. He holds himself apart from the others. Not completely part of the team, nor yet wholly separate, he's seen it all. Been there, done that, bought the souvenirs. This man dreams of a beautiful relationship, but is not willing to stick his neck out to make it happen.

This Wanderer cannot seem to "attach"

Unsettled and restless, he often jumps from one dark place to another. He has no real ties with his family, and what friends he has look at him askance. Think of Angel from *Buffy, The Vampire Slayer*. The realization of the dreadful deeds he performed molded a man determined to stand apart. Buffy's inclusion of him as part of the team tries his will too hard. He cannot let go of his detachment.

He shuns involvement and protects his heart. It has become such a habit, he cannot imagine it any other way. Fox Mulder in *The X-Files* operates effectively as a FBI agent, but solving the riddle of his past is his hidden agenda—one he will not even share fully with his partner. He takes every setback to heart and consistently allows himself to be sidetracked. But his need to find the truth that is out there never lets him go, and he continues on his solitary hunt for redemption.

STYLES

... or else he is the OUTCAST

This LOST SOUL creates his own kingdom, either literally or inside himself. The outside world is too painful to deal with and he decides never to let anyone close to him again. Think of Charlie Allnut in *The African Queen*. He has isolated himself on his ship, his misery masked by alcohol and an acid wit. He wants nothing more than to be left alone to nurse his loneliness.

The Outcast wants to be left alone

Bruised and beaten by the constant ridicule and hatred directed at him from every corner, he swears to always rule his domain, to make sure no one reaches his troubled heart. It is his understanding that he is not lovable. And so he retreats, licking his wounds, reliving every injury. Heathcliff in *Wuthering Heights* is just such a man. Deserted by his one true love, first by marriage to another, then by death, he spends his life grieving for his Catherine.

The Outcast aches for what he cannot have

Think of Beast from *Beauty and the Beast*. Cursed, he yearns for the touch of Beauty, but is scared to reach out and accept the gift of her love. He longs for love and tenderness, but is unable to discover the key to getting what he desires. Only Belle's courage in the face of his wrath releases him from the evil spell cast upon him.

This Outcast hides his warm and sensitive side behind his cloak of mystery. Resigning himself to his lonely fate, he stays apart, waiting for someone to rescue him from his desolation and anguish.

Remember Quasimodo in Walt Disney's *The Hunchback of Notre Dame*? Shunned by all because of his appearance, he still finds the compassion and strength to save Esmeralda. Even knowing he cannot win her love, he loves her still and is willing to sacrifice his life in order to save her. Beneath the ugly facade lies a true hero with a heart of gold.

OCCUPATION

The LOST SOUL looks for jobs where his skills are more important than his personality.

UNDERCOVER COP

He sticks with a case until it is solved, and he is unconcerned if that puts him in harm's way. His job is his life and home is any couch. Nothing gets in the way of completing his job, not even his conscience.

Good with details, the LOST SOUL remembers the obscure fingerprint or the offhand gesture that solves the mystery. His skill in fading into the woodwork is why he is assigned to all the toughest cases. He is the invisible man, even after a successful arrest is made.

PHOTOGRAPHER

What better place to watch the world than from behind a camera? The job demands emotional distance and he delivers. Photography allows the LOST SOUL to capture and present elemental emotions without his own immediate

involvement.

He has a good eye and is dedicated to going after a story. He is not bothered by the long hours, the constant travel, the physical demands; they keep him busy and distracted from his loneliness. His work is his weapon and also his catharsis.

GUNFIGHTER

The world is a savage and unforgiving place, and only those who take care of themselves survive. Used to being alone and

trusting no one, the LOST SOUL refuses to be part of a society riddled with hypocrisy and corruption.

He is good at slipping in and out of towns undetected. His cool eyes and steady hand hide his emotions and make him the odds-on favorite to win any fight, but he picks and chooses his battles, protecting only himself.

THE PROFESSOR

Is there a mystery that needs to be solved? Are your tax forms inexplicable? The PROFESSOR has all the answers. He takes the time to examine every aspect of an issue. This guy is logical, introverted and faithful. No fast breaks or hurried decisions for him. When he makes a commitment, he invariably follows through, but he will do it in his own time, and only after all the facts are in. No urgency will keep him from analyzing a problem from all angles.

The PROFESSOR's strength is his intellect or special skills. Expert in one field or many, he has turned his life into one big science project. Every experience, every emotion, every physical sensation has been the subject of objective observation. He is thoughtful, but not necessarily considerate.

He is used to being the smartest man in the room. His genius has set him apart from others for most of his life. However, this experience does not make it any easier for him to remember to communicate on levels understood by the less gifted. The inability of other people to keep up with him intellectually is a constant source of frustration for him. As a result, his social skills may not be up to par. His book-lined study is far more comfortable to him than any sports bar or basketball court. A PROFESSOR exercises his mind constantly, but only exercises his body if he realizes the connection between good health and strong reasoning skills.

QUALITIES

Trust the PROFESSOR to find the solution, but do not expect any explanations. They would be too hard to understand anyway.

VIRTUES

- *Expert*—Not just smart, the PROFESSOR also is educated. Perhaps he studied on his own or sailed through Harvard on a full academic scholarship. Either way, he knows about the subjects that interest him. Whatever his chosen field, he is the recognized authority.

- *Analytical*—This is a man who thinks before he acts. The PROFESSOR methodically takes apart a problem, assessing each piece of the puzzle until he finds the perfect way to put them back together. He refuses to be rushed and his conclusions are invariably correct.

- *Genuine*—The PROFESSOR has not developed the disguises others have. When he gives his heart, he is painfully vulnerable. True to his commitments, he never pretends something he does not actually feel. Hypocrisy and lies are foreign to him, and he is astonished when others use these weapons against him.

FLAWS

- *Insular*—He inhabits his own world and is unwilling to make room for others. The PROFESSOR knows everything about his field of choice, but nothing at all about other aspects of life. Devoting one's life to building that better mousetrap does not leave much time for socializing.

- *Inhibited*—He has not spent a lot of time building up his experience with women. Urges he felt in that direction have been pretty much ignored. He is either frantically trying to think of something to say, or he does not want to take the time to say hello. The PROFESSOR is never the life of the party.

- *Inflexible*—The PROFESSOR is definitely set in his ways, and he is not enthusiastic at the prospect of change. He is convinced that his way is the only way and can list fifteen reasons why he is right about it.

BACKGROUND

The PROFESSOR'S special gifts rule his life

When you are a prodigy, it is generally apparent at an early age. His parents might have been pleased as punch at the genius in their midst, or maybe they viewed him as odd. Either way, he was set apart from other children at an early age. The feeling of isolation stays with him throughout his life.

Academics were the PROFESSOR'S forte

He astounded teachers with his precocious abilities. Being surrounded by adults undoubtedly shaped his personality. If left unchallenged, he could all too easily be tempted to coast effortlessly through school. Praised and pushed to succeed even more, he might have developed an arrogance that raised the hackles of other children. Conversely, if his parents viewed him as odd, shyness or a sense of guilty shame over the ease of his accomplishments might have resulted.

The PROFESSOR was the Nerd

Adolescence was probably a difficult time for the PROFESSOR. His high I.Q. could not spare him those awkward teenage years. Understanding the biological reason and effect of hormones did not make it any easier to live through the experience. In fact, he may have been all the more miserably aware of his gawky shortcomings and rampaging hormones.

He got on well with most of his teachers, but being president of the chess club did not get a guy a lot of dates. Chances are that sports played only a small role, if any, in his school life—a disadvantage when the girls gravitated toward jocks. But sometimes he learned early to take advantage of his skills. He might have sold homework on the high school black market, or more respectably, hired himself out as a tutor.

Higher education was a given for him. If his family could not afford to pay for schooling, he found another route to the best college in the land. If scholarships were unavailable, he likely found a way to educate himself. Books have always been his closest companions.

STYLES

The PROFESSOR might be ABSENTED-MINDED . . .

This PROFESSOR is a lovable klutz. His hair is often a mess or his glasses are askew. His bow tie has a large mustard stain from the last office party, an event he attended by accident, after he stumbled upon it while working late. He can never remember where he put his pocket protector. Oh, wait, there it is—in his pocket!

The Absented-Minded Professor is at the top of his field

Those who work with this man recognize and appreciate his genius, but the uninitiated tend to take him much less seriously. Unable to understand or follow his thought processes, the general public is likely to discount him. Consider *Columbo*. The poor unsuspecting murderer is often relieved to see the shambling, cigar-ash-spilling detective assigned to the case. But a few, "Oh, just one more thing, Sirs," later, and the hapless villain's plot has been exposed.

Ellery Queen is a mystery writer, not a detective, but he solves many a tangled mystery from amidst the spillage from his desk. His father, Inspector Queen, is the professional police officer, but he and his sergeant routinely step aside to allow the

"Maestro" do the job by putting the pieces of the puzzle together.

The Absented-Minded Professor may chance upon the solution

He is not all knowing and all seeing. Sometimes, a bit of educated luck plays a role in his success. Phillip Brainard in *Flubber* was looking for a new energy source, not flying rubber. But he was able to see the possibilities of his discovery, even if the day of his wedding flew right out of his head.

In *Honey, I Shrunk the Kids*, inventor Wayne Szalinski's shrinking machine did not work until a baseball found its way into the energy path. But of course, distracted Wayne wholly fails to notice that his own children have been made into miniatures thanks to his device, and are in the pile of trash he takes out to the garbage.

STYLES

...or else he is MR. ORGANIZED

This PROFESSOR not only knows where his pocket protector is, he has one for each day of the week. Nicely labeled, too. His desk is immaculate, his home is immaculate and he is always immaculate.

Mr. Organized is a slave to logic

Linear thinking governs every aspect of this man's life. If an activity has no observable benefit, he is not interested. He wastes time on the nonessentials, but will take all the time he needs to think a problem through. *Star Trek's* Mr. Spock works tirelessly to understand the universe, but makes no effort whatsoever to find out what makes Nurse Chapel tick.

No intuitive leaps for Mr. Organized. He makes decisions based on good sound deductive reasoning. Paying careful attention can yield a wealth of information, and he never makes a move without a solid rationale, even if that explanation is not clear to others. Sir Arthur Conan Doyle's *Sherlock Holmes* may seem to leap to wild conclusions in his solutions to the mysteries, but in fact, he can invariably point to the exact clue that revealed all to him.

Mr. Organized wants things just so

A place for everything and everything in its place. Frasier Crane, of *Frasier*, has a very clear idea of how his world should be. For the most part, he manages to maintain his cultured, orderly existence. Frasier's prissy attitudes constantly result in his own frustration, as an untidy world intervenes in his plans. The lonely intellectualism shared by Frasier and his brother Niles reveals the isolation experienced by the super intelligent.

Alvy Singer, in *Annie Hall*, is so regimented in his needs that he is unable to even enter a movie theater after a movie has already started. And, of course, it is the very contrast of Annie's nature from his that draws him to her. The allure of chaos can be strong for this man, if only for the sake of fascinated observation.

OCCUPATION

The PROFESSOR is willing to follow paths that offer a mental challenge and the opportunity to work alone.

ENGINEER

He likes the clear-cut guidelines and expectations. Even more, he likes not having to deal with people. Machines are so much more understandable and they follow directions precisely. Graphs, columns and a continuing series of problems

are waiting to be figured out.

The PROFESSOR'S work is precise and accurate. Always. Given a riddle, he persists until he figures it out. He dislikes change and prefers to stay in the same office with the same assistants.

COMPUTER PROGRAMMER

The isolation does not bother him. Neither do the extended hours poring over complex codes. The PROFESSOR puts in overtime because he enjoys the work more than anything else. The boss has to kick him out of the office before he thinks of his social life.

He spends a lot of time inside his head, so he often comes up with intriguing computer programs and much needed improvements to old databases. He is always one step ahead of the competition.

SCHOLAR

Books were his solace as a child and they provide him a road map to live by. He might be digging up dinosaur bones or writing the history of the Renaissance, but his library offers him that comfortable hiding place away from the rough-and-tumble present world.

The PROFESSOR might be a lord living alone in his mansion, always working and studying, giving back to society in his own way. He might be first in the county to install gas lighting or to try a new farming technique, but he baffles his neighbors with his eccentric ways. The PROFESSOR is unconcerned; he is too busy working on his next experiment.

THE SWASHBUCKLER

The SWASHBUCKLER is always on the go. His motto is, "Action, action and more action." He is physical, daring and colorful. Figuring out how to scale a dangerous wall or finding a way to save the day is easy for this man. He loves to leave his mark on every exploit, so he chooses the most rash and flamboyant method of achieving his aim.

Impulsive and creative, this man lives for the next adventure. He is too restless for a boring desk job, too impetuous for long term commitments. But if his imagination is fired with stories of treasure and romance, he quickly joins the team and is an asset in any endeavor.

This man leaps before he looks. Taking enormous risks to achieve his purpose, the SWASHBUCKLER keeps pushing forward even when everyone around him is fainting from exhaustion. He is too caught up in the action to take stock of his surroundings. Most people would rather watch him from a distance, for if they venture too close they take the risk of being pulled into his whirlwind. The chances that he takes with life and limb scare those who love him. But his supreme confidence and joy of life allow him to escape any tragedy.

Always in pursuit of the next adrenaline rush, the SWASHBUCKLER might be completely sincere when he makes a promise, but promptly forgets it when the swordplay begins.

QUALITIES

The SWASHBUCKLER roller-coasters through life, and he rarely stops to let dizzy riders off.

VIRTUES

- *Fearless*—The SWASHBUCKLER does not hesitate when faced with danger. He never freezes when confronted with a gun or runs away from an attacker. He delights in finding creative ways to outsmart his opponent. When trouble appears, he is the man to call.

- *Exciting*—Life is never dull with this man. The SWASHBUCKLER thrives on action, and if there is none around, he creates it. He provokes, he stimulates, he electrifies. No matter what he does, he turns it into a riveting experience.

- *Capable*—The SWASHBUCKLER provides a quick unconventional solution to any problem. If the door lock cannot be

picked, he takes off the hinges. If the airplane is going down, he improvises his own parachute. He is competent and skilled in any emergency.

FLAWS

- *Unreliable*—The SWASHBUCKLER sometimes becomes so focused on the action around him, he forgets to pick up his paycheck. His need for excitement can make him seem uncaring and forgetful. If someone is in jeopardy, he happily saves the day, but count him out for the routine jobs.

- *Foolhardy*—When a new adventure beckons, the SWASHBUCKLER rushes in where angels fear to tread. Imprudent in his boldness, he does not stop to weigh the danger before taking off for the next feat of derring-do.

- *Selfish*—He puts the challenge before everybody and everything. The SWASHBUCKLER is not concerned about the impact his priorities might have on others around him. The restless energy surging through him is more important than anything else.

BACKGROUND

The SWASHBUCKLER loved excitement

This child kept his parents on their toes. Whether from a settled environment or following an adventurous family tradition, from a very early age he was fearless in his pursuits. His family would often have to tie him down in order to ensure his safety. But he invariably escaped, not wanting to miss the next great escapade.

The SWASHBUCKLER had to see over the next horizon

His warm, sunny personality served him well in any environment. Many boys idealized his nonchalant manner in the face of danger and many girls kissed him in the back hall. He was the kid who climbed the highest tree and skated over the thinnest ice. Feeling invincible, he played truth and dare, and always took the dare. His teacher despaired of him ever sitting still, but if the subjects were about far-off lands and exhilarating quests, then this boy's interest was caught.

As he grew older, he grew bored with school and homework. He dreamed of sailing the seven seas. This boy founded the mountaineering club, signing up dozens of buddies who had no real interest in perilous heights or strenuous activity but were

swept away by his enthusiastic stories. He spent Friday nights hot-rodding, relishing the chance to do some joy-riding.

No commitments stood in the SWASHBUCKLER'S way

As soon as he could, he escaped the dry, dusty classrooms to see the thrilling, exhilarating world. He packed his bags and joined the army or toured through Europe, intent on creating the life he had dreamed of for years.

He might spend years pursuing his dreams before settling down enough to hold a regular job. But even then, he will still be planning his next trip across Siberia, or researching the Pharaoh's tomb he is bound to discover. His eyes are always on the horizon, dreaming of what tomorrow will bring.

STYLES

The SWASHBUCKLER might be the DAREDEVIL ...

He courts danger and embraces excitement. A rebellious chord sounds deep in this SWASHBUCKLER. He climbs the mountain because it is there, he races cars for the thrill and he kidnaps the heiress because he can.

Think of Pete Mitchell in *Top Gun*. This Navy pilot hot-dogs with his pals, chases the ladies and enjoys every minute of his high-flying life. He rarely slows down to contemplate his actions or the consequences. He is too busy enjoying the endless blue skies spread before him and the fantastic aerial stunts he performs in his state-of-the-art jet. This fighter pilot does not even contemplate crashing.

The Daredevil knows no fear

Risking his life is all in a day's work, and he shrugs his shoulders when scolded for the chances he takes. Always intrepid, he brings poise and self-confidence to every escapade. Remember Agent J in *Men in Black*? Given just a few hours to make a choice, he joins the game, relinquishing his past with barely a thought. Brow arched, he greets every new alien with a witty joke and a wry grin.

Nothing fazes the Daredevil

This SWASHBUCKLER is in it strictly for the action and the challenge. If the task before him is nearly impossible, it makes him that much more excited and determined. Sinbad is just such a man. In *The Seven Voyages of Sinbad the Sailor*, we experience

his seven voyages, visit exotic lands, and see strange, terrifying monsters. No wild sea or demon of destruction is too great for him to overcome.

Remember *Austin Powers: International Man of Mystery*? Austin has enormous fun chasing Dr. Evil, as well as chasing all the girls. This groovy '60s spy has no doubts he will bag his man, but why not have a bit of adventure on the way? Austin may be viewed as a fool by some, but he ends up winning.

STYLES

.. or else he is the EXPLORER

Unlike his counterpart who lives for the race, this man loves the finish line. This SWASHBUCKLER has a personal commitment to the task before him. Remember the myth of *Jason and the Argonauts*? This young prince sets out on a voyage, intent on claiming the Golden Fleece for his own. His wild and dangerous adventures do not discourage him from reaching his goal.

The Explorer never contemplates losing

He takes risks without blinking an eye, but he only does it in pursuit of his aim. There is a greater cause behind the foolhardy chances he takes. Whether rescuing the heroine or finding the buried treasure, he has a purpose. Think of Indiana Jones in *The Raiders of the Lost Ark*. He dives under trucks, fights simultaneously with an airplane and a hulking opponent, and escapes a pit of snakes. But these obstacles fail to stay his pursuit of the power held in the Ark. His success is never in doubt.

The Explorer knows where he is headed

Robin of Locksley in *The Adventures of Robin Hood* is a good example of this kind of man. Determined to defeat the Sheriff of Nottingham and stand against King John, he still takes time to court the lady and revel with his merry band of thieves. Able to control his energy and channel it into specific objectives, he is more serious, and can be more ruthless. Fun is important to him and he enjoys the journey. But the final goal must be achieved before he can call it day and be satisfied with his accomplishments.

He is a man of action, intense and passionate about his life and endeavors, but he has learned the value of thinking ahead and taking only calculated risks. The Explorer wants to be sure he is still alive and able to collect the prize he has won? Think of Bill

Harding in *Twister*. Labeled the "Extreme" by his friends, this man wants to solve the riddle of tornadoes, but has no trouble enjoying the thrill of the chase.

OCCUPATION

Thrills and chills must be a part of any career the SWASHBUCKLER chooses.

ARCHEOLOGIST

He loves the travel, the excitement of the new discovery, and the challenge of putting the pieces together. This job is rarely boring and that is a big selling point for the SWASHBUCKLER. He does not enjoy paperwork or teaching, but the lure of the next expedition keeps him going.

He dares to go to the deepest jungle or into the darkest cave. Being uncomfortable does not faze him, and facing jeopardy only makes him that much more enraptured with the hunt. However, he also does not take orders well, and whoever supervises his digs is in for a long journey.

BUSH PILOT

The man is not bothered by being alone much of the time, as long as there is adventure mixed in the job. Whether dropping off fire fighters or flying in medical supplies, this man enjoys the freedom of being his own boss and the challenge of this occupation.

He volunteers to take the worst flights and the most dangerous assignments. If the SWASHBUCKLER gets in a jam, he finds a way to rescue himself and the cargo, but the plane might go down in flames.

PIRATE

Suspense, danger, fun and freedom! What more could this man ask for? Either privateering for Good Queen Bess or in it for his own enrichment, the pirate role suits this man to perfection. He is gallant with the ladies, inspiring to his crew and happy to pick up a sword anytime a fight breaks out.

The SWASHBUCKLER'S daring raids against his enemies have made him rich and powerful, and he has wisely stored his treasure where no man can get to it. But he secretly hopes someone tries.

THE WARRIOR

Dark and dangerous, justice is this man's watchword. He is remote, driven, and controlled. The WARRIOR's standards of conduct are high, and heaven help those who fail to meet them. Including himself. He sees everything in black or white, right or wrong. Shades of gray are an anathema to him. In his opinion, they are only excuses. He is the judge and the jury, and if necessary, the hangman, too.

The WARRIOR believes evil cannot go unpunished. He cannot allow the bad guys to walk away, so trouble seems to follow him wherever he goes. His commitment to righting wrongs can lead him into dark alleys and seedy side streets. But it is impossible for him to lay down his sword of honor. He will fight the good fight until justice has won, or he is dead.

Merciless with enemies, with friends he is loyal unto death. He is the ultimate protector, the defender of all who are weak and vulnerable. Once he has given his word—his commitment—he can always be counted upon to come through. He chooses his friends and lovers carefully, but once his heart is offered, he will always come through for them.

He often feels that only he can make a difference, only he can perform the task. It is difficult for this man to accept himself as human or consider asking for help. The WARRIOR believes in his cause and will always put it first. He uses whatever tools are before him to accomplish his goal—whether brute strength or quick thinking.

QUALITIES

The WARRIOR is a man of mettle who carries a sword of justice, but that sword cuts both ways.

VIRTUES

- *Tenacious*—The WARRIOR does not give up. He is tough-minded and well-motivated. He believes in his heart that what he is doing is right. Often he feels that only he can right this wrong, so he does not accept the possibility of defeat. Failure is unthinkable.

- *Principled*—This man personifies honor, duty and integrity. While others compromise their beliefs in order to get ahead, the WARRIOR never bends if what is being proposed does not fit his moral code. No matter what it costs him, he does not go back on his word.

- *Noble*—He goes down with his cause, never betraying his friends or his commitments. The WARRIOR is self-sacrificing, incorruptible and never plays his comrades false. *Semper Fi*—always faithful—is the way he lives. And dies.

FLAWS

- *Self-righteous*—The WARRIOR knows his cause is virtuous and is willing to break laws to achieve the right outcome. Grimly determined to administer justice, he convinces himself that the end justifies any means.

- *Relentless*—The WARRIOR finds it impossible to give up his quest. He is pitiless, harsh and cruel to his enemies

and, sometimes, even to his friends. When death is imminent or others around him are being harmed, this man presses forward until the last breath leaves his body. He will not be denied.

• *Merciless*—Because his is the side of truth and justice, no excuse stands in his way. Pardoning or excusing a sin never crosses his mind. The WARRIOR does not allow himself excuses, so why should he let others off easy?

BACKGROUND

The WARRIOR needed to see justice done

From an early age, this boy saw the injustice around him and made a determination to change it when he had the power to do so. He was fiercely protective of those who were unable to defend themselves, be it a litter of kittens, the school underdogs, his little sister or his abused mother. A strong sense of purpose was burned into him as a young child. No parent or teacher could dissuade him once he had made his decision about who was good and who was evil.

The WARRIOR stepped in when others were afraid to

The tendency to be a loner made it hard for him to join a school team. His social skills were adequate enough to keep him in the mainstream, but his stubborn judgment of the actions of others kept him from reaching the pinnacle of social success. Truth, justice and the American way were far more important to him than being voted Mr. Popularity.

His willingness to fight for the weak may have gotten him a bad reputation. He might not look for trouble, but he never walked away from it and he did not care if that made the authorities angry. But unless there were a noble cause for the WARRIOR to pursue, he kept to himself.

His relationship with his family depended on the judgments he had made about them. If his father was a wife beater, than this boy became a fighter and a courageous defender of his women. But if his family life was normal, than he held warm regard for his siblings and parents. His loyalty to them was never questioned.

Money and power did not hold appeal for the WARRIOR

Lucrative job offers or shining diplomas were not the prize he was interested in. This young man looked for meaning in his life and hunted until he found the niche that provided him with that. He wanted a career worthy of his devotion and sacrifice. A WARRIOR needed to know his work made a difference in the world.

STYLES

The WARRIOR might be the AVENGER..

This man wants nothing more than to live his own life free from the cares of an unjust world. But that unjust world seeks him out, forcing this WARRIOR to take action to redress wrongs. Think of William Wallace in *Braveheart*. Forced to defend his homeland against the hated English, he leads his army in a desperate and gallant attempt at freedom. His bravery and defiance show the Scots what true courage means.

The Avenger is a reluctant hero

He tries to find the reasonable solution, a nonviolent way to settle the score, but when sweet reason fails, he is fully prepared to fight on any terms. In fact, because he knows all too well that bad guys rarely listen, his fighting skills are honed to a sharp edge. Tang Lung in *Return of the Dragon* exacting revenge on the gangsters who menaced his employer's business is a good example of a WARRIOR.

The Avenger enters the fray because no one else can get the job done, but his heart is not in his task. He acts efficiently and cold-bloodedly, but he wishes his skills were not needed. Remember Casey Ryback in *Under Siege*? Content to stay in his kitchen baking pies, this man is inevitably drawn into the battle. When bad men play games, only this man can save the day.

The Avenger believes in an eye for an eye

He is quite familiar with the evil people can do. His experiences have led to a cynical view of people, and while his standards are high, his expectations are low.

In Alexandre Dumas' *The Count of Monte Cristo*, Edmond Dantes is falsely accused of treason. This tale of imprisonment, daring escape and ultimate revenge shows how this man never forgets the wrongs done to him. Each step of his plan was carefully calculated. Every contingency was foreseen. He does not rest until his revenge is complete against those who plotted against him.

STYLES

... or else he is the KNIGHT

This WARRIOR embraces his destiny, accepting his mission in life with pleasure. He raises a banner of patriotism or social justice and fights a battle of principle, never outrage. Remember Jack Traven in *Speed*? A young cop, he willingly risks his life to save an elevator full of people and a busload of strangers. It was his job and he was determined to save the day no matter what the risk to himself. He had committed himself and there was no turning back.

The Knight is a savior

When Sir Percy Blakeley from *The Scarlet Pimpernel* deems the cause worthwhile, he becomes its most ardent supporter. Nothing stands in the way of his duty to the king, his country or the cause. No king could ask for a more devoted servant, no country could ask for a more faithful soldier. He willingly puts his life on the line to ensure victory.

Repeatedly, he returns to France to save the helpless victims of the Terror.,

Honor is paramount to the Knight

Ruled by dogma, this man must follow the righteous path. Only he can do the job, only he can make the difference. *Superman* is just such a hero. Metropolis depends on him to keep the city safe. Nothing stops him from righting the wrongs and capturing the bad guys. His whole life is devoted to the role of protector. Vanquishing evil is all in a day's work for him.

He views the world as one of black and white, and if he strays into the gray, he is lost. Once committed, he does not look back. His zeal carries him through the roadblocks, and he never

loses his focus on the ultimate goal: justice. Think of Atticus Finch in *To Kill a Mockingbird*. One of the few people of his town who believes in equality between the races, he agrees to defend a black man charged with raping a white woman—even when this action puts him and his family into jeopardy.

OCCUPATION

The WARRIOR follows a career path that requires him to decide right from wrong.

FBI AGENT

Chasing and catching the bad guys gives this man intense gratification. His entire job fits into exactly what his goal in life is—to bring justice to the world. He is often frustrated by the rules and regulations, because sometimes they tie his hands when he is about to punish the wicked. But, all in all, this job makes him feel vindicated and valued.

The WARRIOR is loyal, meticulous and willing to give his life for the job. He spends long hours searching for clues to a killer and derives great satisfaction when the arrest is made.

ENVIRONMENTAL ACTIVIST

He is totally dedicated. He believes that other people are evil if they disagree with his conclusions. Working with him is difficult. But saving the planet is a calling that this man cannot turn away from.

He will go anywhere if he believes the cause is right. The WARRIOR works longer hours than anyone else and finds the answers that are needed to save the forest, the river or the spotted owl. He loves what he does and is passionate in the defense of his convictions.

CAVALIER

This man fights only if he believes in the crusade. Not a mercenary, killing for nothing but gold and glory is not something that appeals to him. He must be a true believer to join the war. Once committed, he is unfazed by the horrors of combat.

This man often rises in the ranks to stand right beside the king. When he gives his oath, he stands true. Whether fighting for his queen or conquering a new land, if the WARRIOR believes in the cause, he never quits.

SECTION II

THE HEROINE ARCHETYPES

One might think that because women make up approximately half of the world's population, heroines would figure in approximately half of the world's fiction. Well, not exactly. In fact, in earliest fiction, the role of women was more typically as a prop to the hero. Women were usually relegated to being the object of the hero's love. In the course of the story she might even offer some small piece of aid to him such as Ariadne holding the end of the thread for Theseus, so he could find his way back out of the labyrinth. More frequently, the object of the hero's affection was merely an endangered damsel, such as Eurydice, for whom Orpheus descended into the underworld.

Unlike its male counterpart, the word "heroine" has never been limited to those who performed marvelous exploits. Very rarely did women appear in traditional "heroic" form, performing great deeds of bravery. The story of Antigone's steadfast loyalty to her brother and to the will of the gods, even in the face of certain death, was the rare exception, rather than the rule for female protagonists.

To an extent, early literary heroines were a reflection of the options available to women, or at least those options perceived by the authors. As in real life, a woman might attach herself to a single male, as loving daughter, wife, or mother. Or, she might choose a freer but less secure path, choosing her manner of life—and her men—for herself. That option, perhaps less welcome to the powers that be, was portrayed as more likely to result in tragedy. The practice of depicting women as either

whore or madonna, with no shades of strength or morality between, remains a common enough trap for writers even today.

But even in those ancient times, hints of alternatives existed. Tales of fierce Amazon warrior tribes filtered through the stories of hapless victims in need of rescue. The clever means employed by Lysistrata and her fellow wives to gain peace demonstrated a recognition of the power of women even when viewed as the weaker sex.

Interestingly, heroine protagonists have actually predominated in fairy tales. Little is known of handsome Prince Charming, other than his propensity for seeking out and marrying an astonishing number of heroines. Instead, these sagas revolve around Cinderella, Sleeping Beauty, Snow White, and so on. The heroine still tended to require rescue, whether

by lover's kiss or fairy godmother's magic, but the emphasis on her, rather than her hero, demonstrated the growing interest in and recognition of heroines.

As the role of women increased in society, so did the roles of heroines in literature. And as with the heroes, a pattern of eight distinctive heroine archetypes developed.

- The BOSS—a real go-getter, she climbs the ladder of success.
- The SEDUCTRESS—an enchantress, she charms to get her way.
- The SPUNKY KID—gutsy and true, she is loyal to the end.
- The FREE SPIRIT—an eternal optimist, she dances to unheard tunes.
- The LIBRARIAN—controlled and clever, she holds back.
- The WAIF—a distressed damsel, she bends, but does not break.
- The CRUSADER—a dedicated fighter, she meets commitments.
- The NURTURER—serene and capable, she nourishes the spirit.

At her heart, every well-defined heroine falls within one of these eight archetypes. Through the archetype, the writer understands how the heroine thinks and feels. Her motivations and her methods are clear and known. A writer who understands the essential nature of the character can, in turn, communicate this essence. The audience recognizes this timeless character because of her appeal to the collective unconscious.

Again, the existence of these archetypes does not mean that writers simply churn the same tired eight heroines out of a mimeograph machine. Heroines in the same archetypal family are not mere reproductions of each other. Heroines within a single archetype share a similar personality make-up, but they are not and should not be thought of as slightly different models of the Stepford wives.

For example, Murphy Brown, from the television program of the same name, is a BOSS. She forges through life, never doubting her way is the only way. She climbed that ladder of success, and she is not interested in looking back. Bold and brash, she can shoot incisive questions at high and low alike.

Another BOSS is Queen Elizabeth I, from *Elizabeth*. Unlike Murphy, she was born the daughter of a king. Granted, her fate sometimes seemed uncertain, but she knew how to hold tightly to what was hers. She made hard decisions and took calculated risks to ensure both her and her kingdom's survival.

Similar though these characters may be, they are not interchangeable. Murphy Brown could not have taken a backwater kingdom and turned it into a world power. She did not have the diplomatic skills to last in the turmoil of English politics. In turn, Elizabeth as a journalist boggles the imagination. She would have dictated every interview.

In the pages that follow, we provide a basic structure for your use in crafting a dynamic, believable, recognizable heroine. Each heroine archetype is described in detail, beginning with the general deportment and ways of thinking of each archetype. This overview explains the more apparent characteristics of the archetype.

Next, we discuss the personal attributes, or Qualities, of each heroine. These are the common personality traits recurring within an archetype. The heroines are not perfect women, and thus have both flaws and virtues. The good traits explain why audiences empathize with her; the bad traits explain why she has a story.

Then, for each archetype, we discuss Background. Venus might have emerged fully formed from the sea, but such spontaneous creation is relatively rare. A heroine's character arises from her origins, and so the writer must understand the heroine's personal history. A spoiled and petted child grows into a different woman from the girl who suffered abuse. Was she forced to care for younger siblings? Was her nose always in a

book? Was she the popular cheerleader or the shy wallflower? Characters within a single archetype do not have carbon copy histories, but parallel experiences will show up in their backgrounds.

Next, we explore the heroine's Style. As with the heroes, each heroine archetype manifests itself in two distinct ways. Consider Mary Richards, of *The Mary Tyler Moore Show*, and her best friend, Rhoda Morgenstern. Both are SPUNKY KIDS, but they have clear differences. While Mary's perky attitude and sunny disposition light up a room, Rhoda is a bit edgier, a tad more cynical. Even though they share many common traits, the two women have different types of behavior.

We conclude each heroine archetype by discussing the kind of Occupations which tend to draw members of that particular group. We also discuss how the archetypal qualities influence the character's likely success and choice of career. For example, a SEDUCTRESS might choose to be a spy in order to gain fame and glory, but a CRUSADER would join the cause to win the war against an evil enemy. Each archetype brings its own set of desires and traits to its chosen occupation. The writer's job is to use the occupation to highlight the character's personality.

Heroines today are no longer limited to the role of victim, although such stories still need to be told. We have grown up with fables of old and their damsels in distress, but a wealth of stories are still waiting to be heard about daring maidens seeking a prize or take-charge women willing to risk all for a chance at the golden ring.

THE BOSS

The BOSS takes charge of her circumstances and makes things happen before most people get off the couch. She is a strong, tough woman, who gets her way no matter what the obstacles. She remains unconcerned when she ruffles feathers

and steps on toes. Her goals and priorities are far more important than hurt feelings. She is outspoken, resourceful and persuasive.

Winning is everything to the BOSS. To achieve her ends, she can be calculating. She will shade the truth in order to gain her objective and she is not above manipulating circumstances to make things go her way. She sees nothing wrong with this. Whatever helps her get across the finish line is all in a good day's work.

If someone tries to obstruct her path, she can be blunt and downright brash. She will mow people down on her way to her goal and beware to those who stand against her. When confronted, she can be ruthless. Because of these attributes, sometimes she looks around and wonders why she has so few friends. But this self-contemplation only lasts a few moments, and she is onto the next project before the dust settles.

Can this woman possibly slow down long enough to connect with others? Yes, if she realizes why this is important to her well-being. Once she decides to love, she is fierce and intense— capable of wrapping her loved ones in a strong, caring embrace. Whatever this woman decides to do, she does it with intensity and gusto. The BOSS knows how to focus and accomplish anything.

QUALITIES

The BOSS values getting ahead and winning the game, but when it comes to personal relationships, she is at a loss.

VIRTUES

- *Confident*—This is a woman who always knows where she is going. She comes up with a plan, organizes what needs to be done and makes it happen. The BOSS rarely feels any twinges of doubt, so she does not waste a lot of time analyzing her position. She knows she is right, and that is the end of that.

- *Dynamic*—The BOSS is the kind of woman who walks into a room and commands attention. Because of her self-assurance, she sparks emotions ranging from admiration to jealousy. Her energetic and forceful presence invariably makes things happen.

- *Competitive*—This woman is so self-assured, she is positive she will always win. Anyone who challenges that position is in for a battle. The BOSS utilizes all her resources and talents to triumph, and she never stops until her opponent has been defeated.

FLAWS

- *Blunt*—Political correctness does not head her list of priorities; it might not even be on her list at all. The BOSS does not mince words; she thinks sugarcoating is a waste of time. Sometimes this causes her unnecessary grief, but she does not see the need to change her abrupt behavior. After all, she gets things done.

- *Workaholic*—The BOSS thrives in environments where she has clear-cut agendas and goals. On the job is the best place to be. Here she can be competitive and know when she wins; her work is her world. She compulsively stays away from addressing her emotionally barren life. Feelings get in the way of achievements.

- *Arrogant*—She is always right—just ask her. The BOSS finds it hard to acknowledge that others also have ideas worth exploring. Her haughty stare and overbearing manner turn a lot of people off. But that does not matter. Life is too short to worry about what other people think.

BACKGROUND

The BOSS ruled her surroundings

As a small child, the BOSS asserted her position and staked out her territory. From the crib, she tried to dictate what she wanted and when, and was surprised when her parents did not automatically agree with her in every area. Her siblings were easier troops to command and she willingly took over when the other kids were unsure about what to do next.

The BOSS's entrepreneurial spirit quickly became apparent

She had the first lemonade stand in the neighborhood and was ruthless in pricing the competition out of existence. She was stubborn and bull-headed, but also smart and determined. In school, she was successful in class—earning gold stars and climb-

ing up the ladder of achievement- unless she was butting heads with her teacher.

Out on the playground, she dictated what games would be played and who would be on what team. Her classmates may have grumbled at her high-handedness, but they could not argue with the results. Her team invariably won.

This girl took high school by storm. She was the debate coach's dream, the basketball team's captain or the class president. The BOSS had her finger in every pie and, seemingly without effort, kept up with all her activities. She worked harder than anyone else to make success happen in every area of her life—and she was never surprised when it did.

The BOSS was an achiever

Higher education had to have a purpose in order to engage her attention. She looked at every activity as a means to an end. By now, she had developed strong opinions about every aspect of her life. She had little interest in the usual girlish pursuits. She saw painting her nails and gossiping about the boys as a waste of time. She was much more likely to spend her time trading on the stock market or building her web design business.

STYLES

The BOSS might be the PRINCESS ...

This kind of Boss has grown accustomed to constant applause for her many accomplishments or immediate acquiescence to her every demand. Whatever she tackles, she comes out a winner. Whatever she sets her mind to, she achieves. Nothing is out of her reach or so she believes. Think of Barbara Whiteman in *Down and Out in Beverly Hills*. Confronted with a dirty and disagreeable bum, she decides to whip him into shape while convincing her doubting husband it is the correct thing to do. All the while, she controls her household with an iron hand, sure that her decisions are absolutely right.

The Princess always knows what to do

She is certain that she is the best and relishes every challenge, knowing she belongs in the winner's circle. She was born to the role and makes sure everyone knows it. No one who's met her ever forgets her. Remember Queen Elizabeth I in *Elizabeth*? Initially, she deferred to her wise (and male) advisors, but soon

took the reins of her kingdom and destroyed any and all resistance to her rule.

The Princess is confident in her opinion

Martha in *Who's Afraid of Virginia Woolf?* knows her husband's failure is due to his refusal to follow her advice over the years. And she has no intention of ever letting him forget it. She knows the best way to do everything; it is her way or the highway. Never one to pull her punches, she calls a spade a spade.

When the Princess joins the company, it is just a matter of time before she becomes the president. The world is hers to conquer and she does it with panache. Remember the legend of Boadicea, Queen of the Iceni? When the Romans landed on English shores and tried to take over the island, this Celtic woman took arms against them, leading her people in battle. Part history and part myth, Boadicea proved that women were more than just birthing machines and chattel to be traded between men.

STYLES

... or else she is the TRAILBLAZER

This kind of a BOSS had none of the advantages of the Princess. In fact, she was probably ridiculed for being assertive. In Shakespeare's *The Taming of the Shrew*, Katherine's family despairs of ever finding a husband for her. Her father cringes at her demands, her sister wonders what will become of her, and Kate reacts with anger. All she wants is to rule her destiny, but those around her tell her it is not "womanly" to want such a thing.

The Trailblazer wants to run her own life

At some point in her past, she developed a burning desire to achieve and to become the best. She worked her way up the ladder of success, and, in her struggle to succeed, she developed a strong confidence in herself and her abilities. Carolyn Burnham in *American Beauty* demands perfection in every area of her life. Her career is far more important than her husband's needs and desires. Her intense personality is focused on catching "the King," her competitor. And of course, she succeeds far beyond even her wildest dreams.

Nothing intimidates the Trailblazer

She has no time for failures. She made it, everyone else should stop whining and do the same. She is a bit more savvy than the Princess because she has seen the seamier side of life. Driven and determined, this woman will never stay on the bottom rung for long. Think of Loretta Castorini in *Moonstruck*. She has no patience for the way Ronny insists upon dwelling on his difficulties. Her exasperated advice for him is "Snap out of it!"

Remember *Murphy Brown*? With a sharp tongue and an indomitable will, this woman rules her news program and her co-workers, making sure she gets the best assignments and perks. Her future is in her hands and that is just where she wants it. She is not interested in hitching her star to anyone else's wagon. When she is in the driver's seat, she knows she will end up at the head of the pack. And everyone else had better fall in line behind her.

OCCUPATION

The BOSS considers only those positions that allow her to be in complete control of her own destiny.

FIVE STAR CHEF

The BOSS likes the constant variety, the changing situations she must deal with every minute of every day in a professional kitchen. She spends a lot of time reviewing what others are doing in her field in order to make sure she is the best.

She fires anyone who does not learn quickly or whose skills do not live up to her exacting standards. She is a tough manager, and many people do not like working for her. She demands and expects excellence, and she gets it.

PROSECUTOR

Always adept at sizing up people, the BOSS is quick to make decisions about whether or not a person is guilty. Because she is usually right in her assessment, she begins to believe that she can never be wrong. Once she has decided on guilt, she is fierce in her desire to put the criminal in jail.

Defeat is not an option. She turns over every stone in search of a conviction. Hating to lose a case, she may bend some

rules in order to make sure it never happens.

MADAM

Her entrepreneurial spirit puts her ahead of her time. The BOSS's need for control outweighs society's scorn and ridicule. There is freedom in being beyond society's dictates, and she enjoys it.

Her common sense makes her willing to implement new business practices. She is the first to check her girls for disease and turn away the rough customers. No one intimidates her. She is a strong supporter of her "soiled doves."

THE SEDUCTRESS

The SEDUCTRESS holds enormous power over others, hypnotizing them with her charm and desirability. She is mysterious, manipulative and bewitching. Taking no prisoners, she is not easily fooled by anyone and holds the upper hand in any relationship.

A natural temptress, she creates a fantasy world. Men feel more powerful and desirable in her company, because she deliberately sets up that illusion. She may have a specific purpose in bewitching her man, but she can turn on the charm whenever she wants, even if she is not interested in anything particular. Seduction comes as naturally to her as breathing.

The SEDUCTRESS carries some emotional baggage. She has a streak of distrust a mile wide and ten miles deep. Her true desires and motivations are carefully concealed behind a sensual smile. Knowledge is power, so she makes sure no one knows her. Not willing to leave herself unprotected, revelations of the SEDUCTRESS'S true self are few and far between.

To her, any relationship, whether with man or woman, must serve a purpose. No man will get close to her heart, but her siren song makes many men try. Other women may call her friend, but will be disappointed if they ever try to rely on her. She is much more interested in what people can do for her than in what she can do for them. Self-focused, she takes more than she truly gives.

QUALITIES

The SEDUCTRESS has a bad reputation with the girls, but that never bothers the men.

VIRTUES

- *Assertive*—The SEDUCTRESS has learned that to be on the offensive is to her advantage. She is confident that if she stays one step ahead of everyone, her interests will be well-protected. She does not care about being in charge as long as she is in control of her own destiny.

- *Strong*—This woman is a survivor. The SEDUCTRESS does whatever is necessary to get what she needs. Enduring whatever she has to, she makes full use of her powerful attractions and mental acuity. When the smoke clears, she is still standing.

- *Clever*—When things go wrong, the SEDUCTRESS always has a Plan B. Not easily flustered when a situation goes awry, she assesses the damage and is smart enough to cover her tracks and wipe away any fingerprints.

FLAWS

- *Cynical*—The SEDUCTRESS is jaded. Scornful of others, she trusts only her own judgment. She is suspicious of everybody, especially men. In her experience, everyone is in it for themselves, and she is determined not to be stuck with the check when the party ends.

- *Driven*—Because she perceives herself as all alone and only able to depend on herself, the SEDUCTRESS spends most of her time striving for security. For most of these women, that means money and power. She spends the majority of her days and nights planning how to get it, then hoarding it when it comes her way.

- *Manipulative*—She has learned that honey catches more flies than vinegar. Because she is no dummy, she has perfected her honey-making skills, and the SEDUCTRESS sees nothing wrong with fooling people to get her way.

BACKGROUND

The SEDUCTRESS came of age early

The SEDUCTRESS developed her cynical attitudes very quickly. As a young girl, she discovered the effectiveness of using her charms to get her way. A smile of promise or a gleam of understanding in her big eyes got her what she wanted — whether from Daddy or the boy next door. Chances are, the adults around her let her know that her appearance was far more important than character or intelligence. Looking pretty, perhaps even precociously sexual, earned her far more attention and approval than kind words or good grades. Presenting an eagerness to please, whether or not heartfelt, also yielded benefits. She learned how shallow people can be, and how best to play on that superficiality.

The SEDUCTRESS valued friends for what they could bring her

In her family, men got all the good stuff, and women only got things by convincing the men to hand it over. Or maybe the women got nothing at all. As a consequence, she took any rivalry with other girls very personally. She felt the need to excel in

all things feminine—the most polished make-up, the latest fashions, the most desirable boyfriends. But she likely had female friends as well—tame acolytes who followed her lead in fashion and social behavior. She learned to cloak her true feelings, and to instead offer whatever the crowd wanted. The perfect chameleon, she changed her persona as easily as

other girls changed hair ribbons.

The SEDUCTRESS learned to use her charm to control others

If she wanted, she led the in-crowd, determining who was in favor and who was out. She instinctively understood other kids' fear of rejection, and so built a childhood empire. She probably dated the whole football team at one time or another and gained a reputation; but that reputation did not lessen her power. She was still the Prom Queen, and maybe the Homecoming Queen, too. She flirted with the male teachers to ensure her As and "wiled" her way through school, relishing every moment.

STYLES

The SEDUCTRESS might be the DARK LADY...

On the surface, this anti-heroine seems almost villainous. She manipulates to get her way and has no shame for the pain and anger she causes. But this SEDUCTRESS is not deceiving and conniving because she wants to be. No, this woman is a survivor, using the skills she has to get what she needs. Think of Delilah from *Samson and Delilah*. Given a task, she uses all her wiles to ensnare this man of God. She succeeds and wins her reward, trying not to spend much time or effort in feeling guilty.

The Dark Lady is a survivor

Absent the intervention of the Civil War, *Gone with the Wind's* Scarlett O'Hara would have remained a petted and spoiled Southern belle. Perhaps she would not ever have been a truly nice woman, but she would have had no cause to employ the ruthless conduct for which she became known. But when the war years brought fear, deprivation, and humiliation, she uses every ounce of her skill to save Tara, and never go hungry again.

The Dark Lady has an agenda

She is angry, bitter and, many times, out for what she can get. Consider Rebecca Sharp from William Makepeace Thackeray's *Vanity Fair*. She hides all her emotions behind a veil of charming deceit and ruthless sensuality. She uses her beauty like a weapon. It protects her from any emotional entanglements, and it keeps everyone at a safe distance. This lady has a heart, but it has been buried beneath layer after layer of calculation.

The Dark Lady uses others as tools

This woman makes no bones about using her sexuality to ensnare men. Matty Walker in *Body Heat* sizes up her prey and lures him into her web of murder and betrayal. He is in thrall to her powerful allure. She is able to predict and plan for his every move, even his discovery of her double-cross.

STYLES

... or else she is the SIREN

Maybe she is without a deep dark secret, but somewhere along the way, this SEDUCTRESS learned it is better to keep her emotions hidden than to trust the people around her.

The Siren plays a role

Her personal allure is so astounding it seems natural to rely on it to get ahead in this world. Consider Wanda in *A Fish Called Wanda*. She moves from man to man and back to the first in her pursuit of the jewels, ever ready to play one man against another. Because the use of her sexuality is instinctive, this woman cannot operate in any other way and she does not see any reason to change.

The Siren is savvy

This woman is nobody's fool. She is street smart and on the ball.

Many discount her intelligence and sharp mind. Her alluring looks and ability to fascinate enable others to write her off as merely cheesecake. Remember Sugar Kane in *Some Like it Hot?* Her sexy walk and wispy voice enchant both Joe and Jerry. But behind the glamour lies a girl yearning for love and affection.

She is valued for her surface charms only, but she is not above using that underestimation to her advantage. As *Evita* showed quite well, Eva Peron had a tremendous amount of political

acumen. Her husband's enemies do not appreciate her abilities until she helps bring her mate to power.

A certain cynical bemusement at her fate gives this woman a world-weary air. She thinks all men are fools for seeing only skin deep and for not realizing that beneath her looks lie intelligence and spirit. Cleopatra, the tragic heroine of *Antony and Cleopatra*, is a queen in every sense of the word, but the Romans cannot see past her mysterious beauty to the powerful woman who managed to evade the enemies within her own country.

OCCUPATION

When she works, the SEDUCTRESS pursues only those occupations that let her exploit her charms.

SPY

She enjoys the intrigue and the matching wits with enemy agents. The best in the business, she is most effective at charming information out of the enemy and using her chameleon-like talents to ferret out a country's secrets.

Anyone lucky enough to employ the SEDUCTRESS will be well-served—that is, if she stays loyal. She has no problem becoming a turncoat if she senses that she is being misused, and as an enemy, she is deadly.

MODEL

She grew up as the prettiest baby, constantly applauded for her looks. This woman is not at all dumb, and it seems natural to make as much money as she can using her obvious assets. A shrewd woman, she puts the money away or invests it in her own company.

The SEDUCTRESS makes sure she gets the best jobs with the best designers and photographers. Her career is her security, and for as long as it lasts, she is determined to squeeze every drop of money and power out of it that she can.

MISTRESS

This occupation has reinforced the SEDUCTRESS' belief that men are meant to be used. After all, the only thing they see when they look at her is her body. Her admirers shower wealth and attention on her and she does not even have to iron their shirts.

Men flock to her because she knows how to make them feel like a king. She portrays herself as the perfect woman, hiding her true feelings. Being able to lie through her teeth comes in handy.

THE SPUNKY KID

The SPUNKY KID has moxie. She sometimes hides behind her sarcastic wit, and her lack of confidence may make her play down her best attributes, but she is spirited, cheerful and the most loyal of friends. Quick with a wide grin and a good word, she knows and likes everyone, and the world likes her right back.

She is the heroine underdog. People empathize with her; they see every woman in her. The chips may be stacked against her, but she is not one to give in or give up. Everyone who knows her, loves her—they just can't help themselves. Audiences root for her happy ending.

The SPUNKY KID does not care about being top dog, but she does carve out her own niche. She is creative and willing to explore new ideas, but playing prima donna is not her style. Being part of the team makes her happy. She will always put the group ahead of herself.

She can dress to the nines, but feminine frivolity is just playing dress-up for her. Jeans and sneakers are her more usual garb. To her chagrin, her last pair of tights always seems to have a run.

Romantic relationships are an area where the SPUNKY KID always has a rough time. Men think of her as a pal or worse, a sister. Fortunately, this eternal bridesmaid keeps her sense of humor. She just might make it after all.

QUALITIES

A cheerleader in the truest sense of the word, she urges everyone she knows on to victory.

VIRTUES

- *Sense of Humor*—The SPUNKY KID's most endearing quality is her dry sense of humor. Witty and clever, she is able to laugh at any situation and anybody, including herself. No matter what predicament she finds herself in, laughter is sure to be a part of it.

- *Reliable*—In every facet of her life she is dependable. When she makes a commitment, she keeps it—even to her own detriment. An enthusiastic go-getter, the SPUNKY KID can be counted on to get the job done. Trust in her word, because she never lets a person down.

- *Supportive*—The best of friends, she is always there with a comforting hug or a sympathetic ear whenever she is needed. Integrity and honor are values she strongly believes in, and if the SPUNKY KID is told a secret, she never betrays the confidence.

FLAWS

- *Sarcastic*—Combine her sharp wit with her sense of humor and the result can be a lethal weapon. Though the SPUNKY KID usually uses humor only against herself, if she is angry, watch out for the snappy comeback, usually muttered in caustic undertones.

- *Unassuming*—She never sees her own worthy attributes. She always downplays her beauty, dismisses her intelligence and never claims credit. She tends to work in the background, and her actions are usually selfless to the point of exhaustion. The SPUNKY KID has a problem using the word "no."

- *Skeptical*—When love or good fortune arrives, the SPUNKY KID is astonished and sure there must be some mistake. She never expected this to happen and waits for the other shoe to drop.

BACKGROUND

Everyone loved the SPUNKY KID

Odds are, no childhood trauma wrecked her life. The SPUNKY KID was probably the apple of her parents' eyes. Adored and wanted, her family offered strong support and approval without reservation. They loved her for whoever she was.

She probably did not get a lot of pushes to excel, because her family was so happy with her. Other children starred in the school plays, other children shoplifted. The SPUNKY KID never gave her parents any grief, but never reached for the stars either. Perfectly content, she walked the middle of the road.

The SPUNKY KID was a neighborhood favorite

She shared her toys and played well with others. She never lacked for friends among her schoolmates. Playing dolls with the girls and tossing a baseball with the boys held equal appeal. She might have been the neighborhood tomboy, but what she liked best was spending time with her friends. Her friendship was genuine, and relationships mattered to her. She never put on a

show for the sake of what she could gain. Willing to be friends with all the kids, even the ones who were on the fringes of the social scene, she reveled in being part of the gang.

The SPUNKY KID had plenty of team spirit

She was a cheerleader or member of the band—one of the group, but never the leader. She participated in many after-school activities. Teachers liked her and depended on her to keep the peace among her schoolmates. But she was no goody-two-shoes—just a nice, normal teenager.

The boys saw her as a pal, not a girlfriend; so she always had a problem attracting their romantic attention. She was more likely to end up pitching baseballs in the backyard instead of swirling around the prom dance floor, and she yearned to change her predicament.

STYLES

The SPUNKY KID might be the GIRL NEXT DOOR...

A sunny optimist, this SPUNKY KID is perky, upbeat and fun to be around. She is the efficient co-worker, the right-hand gal or the manager of the coffee shop on the corner. Up and coming in her career, she is capable of contributing to any project needing a moderating voice and enthusiasm. First and foremost, she is a team player.

In the *Mary Tyler Moore Show*, Mary Richards can be counted on to brighten the room and see the silver lining. She acts as voice of reason, peacemaker and general source of good cheer. Despite the frequent insanity around her, she never gives up her role as healer of disagreements.

The Girl Next Door always has a good word

She never lets bad luck get her down. Think of Mary Ann from *Gilligan's Island*. She might not get the admiring glances that followed Ginger's every move, but her fresh faced optimism is always welcome. The genuine affection the other castaways feel for her is never in doubt.

The Girl Next Door is willing to lend a hand

In *While You Were Sleeping*, Lucy Moderatz gets caught up in a tissue of lies, all stemming from the purest of motives. She has nothing to gain from the situation she finds herself in. She claims to be the mugging victim's fiancée only so the hospital

will permit her to see him, Lucy is lost in a maze of misunderstandings that arouse her guilty conscience. But her subsequent inability to tell his family the truth arises from concern for them, not herself.

In *Sister Act*, Deloris Van Cartier has plenty of reason to feel overwhelmed and sorry for herself. But she has no time for self pity. Aside from avoiding the bad guys, there is a convent that needs just the kind of good spirited help she can offer.

STYLES

... or else she is the WORKING GIRL

Not quite as cheerful as the Girl Next Door, this SPUNKY KID has a tad more cynicism. Of course, she thinks of it as realism. No rose colored glasses cover her eyes, and she does not think the world owes her a living. Prepared to pay her dues for her successes, she never looks for anyone to give her a handout.

In *Working Girl*, Tess McGill was enrolled in night school while working days in the financial district as a secretary. Her abilities are overlooked by the prep school types, but she believes in herself and watches for her chance. But when her talents earn her a secretary of her own, she is almost incredulous—she was going to get the coffee herself.

The Working Girl has game

She jumps at opportunities, or makes her own. Never one to hold back in her efforts, she throws herself into her work, determined to make lemonade with the lemons life hands her. Stephanie Plum, the plucky heroine of Janet Evanovich's mystery series, seizes the day, and always comes through in the end. Who would think a lingerie buyer could become a primo bounty hunter? Gutsy perseverance makes up for lack of experience.

The Working Girl maintains her sense of humor

Cathy in *Cathy Guisewite's* comic strip, lives the life of the single woman in the big city. She never lets go of her optimism, but never quite has her head in the clouds either. She faces career pitfalls, blind dates, smothering parents and a clicking biological clock—all with a rueful smile and a sassy remark.

Remember Rhoda Morgenstern from *The Mary Tyler Moore Show*? Unlucky in love, she keeps trying, always ready with a sarcastic quip. More often than not, she is her own target of her

good humor. The Working Girl is not trying to get a laugh at someone else's expense. She just knows that the world laughs with—not at—the one who can laugh at herself.

OCCUPATION

Continuous interaction with people must be a part of any job for the SPUNKY KID.

DISC JOCKEY

The warmth and banter of a radio station is one of the things the SPUNKY KID loves about her job. Her job performance has nothing to do with her looks but, instead, depends on her quick repartee and biting humor.

Her low-key humor and sarcastic asides win her fans galore, and she loves meeting them in person. She is the first to volunteer for the station's publicity gigs and enjoys meeting her adoring public.

REPORTER

This woman enjoys the fast pace and contact with a variety of people. Identifying with the disadvantaged, she goes the extra mile to nail a bad guy or to figure out who is cheating the public. She is always the first one to grasp the perfect angle the story should take.

She is not afraid to dive in and take chances if she thinks a story is important. She is generous with the glory, too, and her co-workers uniformly like and respect her. The SPUNKY KID keeps her word and her sources know they can trust her with inside information.

GOVERNESS

The children adore her. She is serious about the daily lessons but not averse to taking time out to climb the nearest apple tree. Although she will punish a wayward child, she is also quick to give warm hugs and praise when praise is due.

Not too keen about all the restrictions and rules, she is determined to find ways around them so she and her charges can have fun while learning. The SPUNKY KID is not one for pomp and circumstance. She often hides a biting wit behind her downcast gaze.

THE FREE SPIRIT

Skipping through life, the FREE SPIRIT is genuine, fun-loving and energetic. She may be a handful for anyone who has to deal with her, but she makes the experience worthwhile in her zany, high-spirited way. Impossible to be mad at for any length of time, she charms the socks off everybody who gets sucked into her orbit.

Because she is impulsive, she often finds herself in jams and needs help getting out of them. Luckily for her, there is usually someone around to pick up the pieces. Or else, her crazy logic will save the day. Either way, she lands on her feet, ready for the next adventure.

The FREE SPIRIT makes decisions with her emotions. She depends on her instincts to direct her path. To others, her decision making process may seem wacky at best, but to her, it only makes sense to follow her inner voice. To the surprise of her family and friends, she often comes out of situations a winner. But she never had any doubts.

Planning is not in her vocabulary. She is sometimes overwhelmed by all the promises she has made to numerous friends—and those are just the promises she remembers! And she can be a compulsive talker, monopolizing the conversation, spinning endless tales of delight. Her friends are thankful that her anecdotes are always amusing, but not so thankful when she interferes in their lives—with only the best intentions, of course.

QUALITIES

She is ready to lend a hand to any project, but when the going gets tough, she is often out to lunch.

VIRTUES

- *Sincere*—The FREE SPIRIT always lets people know right where she stands. She is not conniving because it is so much easier to be honest and truthful. Being a genuine person is her natural instinct, and this is a woman who always follows her instincts.

- *Upbeat*—Life inevitably seems to work out for this woman. Her sunny disposition makes it easy for her to see the bright side of every situation. The FREE SPIRIT has nine lives, and she believes in the possibilities of tomorrow. She knows there

is a solution to every problem, she merely has to figure out who to call.

- *Imaginative*—Many people watch this woman in action and write her off as a ditz. Untrue. The FREE SPIRIT is amazingly resourceful and ingenious when she needs to be. She might stumble along the way, but she accomplishes the task set before her.

FLAWS

- *Impulsive*—Oh, if only this woman would think just a little before she goes out the door in the morning. The FREE SPIRIT sometimes (unintentionally, of course), hurts people because she speaks before she thinks and acts before she plans.

- *Meddling*—A long rocky road, paved with good intentions, stretches behind this woman. The FREE SPIRIT has a finger in everybody's pie and loves to stir her friends' pots. She is uncontrollably drawn to interfere, regardless of the wishes of her victims.

- *Undisciplined*—Jill of all trades but master of none, the FREE SPIRIT rarely sticks with anything for long. Erratic, she never writes things down and constantly forgets her commitments. She flies by the seat of her pants, which makes fulfilling promises impossible.

BACKGROUND

The FREE SPIRIT had a strong sense of individuality

As soon as she popped her head over the edge of the crib, her wide-eyed enthusiasm enchanted all those around her. This child never did anything predictable, but she had such winning ways, no one objected to her methods. The FREE SPIRIT was loved by all. Happy, content and cheerful, she captured the adults' attention and inspired the children's mischief. Since kids are supposed to be spontaneous and carefree, no one worried about her tendency to leap before she looked.

The FREE SPIRIT jumped from one prank to another

She was a favorite of her classmates, willing to try anything once . . . and often twice. The other boys and girls wanted some of her star dust to rub off on them. Being around this girl meant a good time, with a little spice thrown in. The combination was irresistible.

As she grew into her teenage years, her family and friends might have worried about her flighty behavior, but excused it. How could anyone stay angry at such an entertaining child?

The FREE SPIRIT followed her own path

This was the girl who had a different hair color each week and followed her own goofy fashion drum. Unconcerned about the impression she left, this young woman was certain that no matter what she wore to the prom, it would be the best outfit there. Within a few minutes of entering the ballroom, she had everyone convinced she was right.

Pursuing her education meant an entirely different thing to the FREE SPIRIT than what her family and tradition dictated. She was apt to pick up and move to New York to experience the big city, or start her own business, selling homemade soap from the back of her van. Just when disaster seemed imminent, she always pulled the rabbit from the hat and giggled when all were astonished at her luck.

STYLES

The FREE SPIRIT might be the COMEDIAN...

Her crazy sense of humor and buoyant personality are good defense mechanisms in which to hide her fear of belittlement. This FREE SPIRIT bowls everyone over with her enthusiasm, concealing any troubled thoughts. Think of Muriel Pritchett in *The Accidental Tourist*. Quirky and opinionated, this gal bemuses her man and pushes him into seeing life in a whole new way.

The Comedian is always good for a laugh

Simultaneously, this woman dazzles with her smile and confuses with her scatterbrained logic. She is a little frenzied, a little brassy, but she can also step back and laugh at herself if the opportunity arises. Remember *Auntie Mame*? Patrick Dennis' hilarious tale of his upbringing tells of his dear aunt, Mame, and her crazy schemes. As an orphaned nephew, his life is turned upside down when he comes to live with this woman. One wild escapade after another ensues and he can barely catch his breath to express any kind of opinion on what is happening to him.

The Comedian is hard to pin down

This woman won't sit still long enough for anyone to get a handle on her. Playful, creative and young at heart, she is loved by children and basks in the easy acceptance they offer. Grown men fall all over themselves to get near, and even other women are enthralled with her charisma. Gloria Mundy in *Foul Play* can do no wrong. Hopping from one near disaster to another, she comes out smelling like a rose.

She has hidden hurts and a desperate need to be accepted. Adults sometimes discount her because of her zany behavior and ideas. She finds herself caught in a vicious cycle, unable to show her serious and intelligent side without being ridiculed. So, she often slides back into the role that everyone expects of her. Think of Phoebe Buffay from the TV show *Friends*. Even her closest companions often sweep aside her suggestions, discounting her intuition until too late.

STYLES

... or else she is the DARLING

This FREE SPIRIT grew up loved and adored by everyone around her. Unlike her sister, the Comedian, she is too self-assured and overly optimistic. A classic example of this woman is Jane Austen's *Emma*. Sure of every opinion, Emma charges into her friends' love lives trying to be the ultimate matchmaker. Positive she knows best, she spends little time contemplating her own problems. Not until her disasters are brought forcefully to her attention, does she curb her spirits.

The Darling believes in what she is doing

An extrovert, she lives for the next party or event. And she starts planning one right away if there is an open space on her calendar. She gets restless without a challenge to keep her occupied. Think of Ariel from *The Little Mermaid*. Warned by her father about the evils of the outside world, she ignores the advice and soon finds herself in hot water.

The Darling is the world's greatest promoter

Remember Hazel Flagg in *Nothing Sacred*? This small town girl pretends to be dying from radium poisoning in order to win a trip to New York City. She has no idea of the repercussions of her actions.

She does not think things through. Since someone is always around to clean up her messes, the Darling rarely has to face the consequences of her actions. Somehow, it always seems to work out.

Dharma from the show *Dharma and Greg* has a plan for every occasion and effortlessly tugs her bemused husband along for the ride. With a bright smile and friendly manner, she wins over a reluctant set of in-laws and takes the starch out of them in the process. Never mind that they hold their breath when she walks into the room. Whether revamping a friend's wardrobe or setting up love matches, this woman is confident she can make a difference for the better. She might be a tad spoiled, but she has a heart of gold. She will do anything for her thousands of friends. Even disrupt their lives.

OCCUPATION

The FREE SPIRIT gravitates to careers that allow her to express herself and her unconventional views.

BEAUTICIAN

She tries to answer all the phones and greet all the customers. Captivating and hospitable, she treats the salon as her home and all her clients as family. She has to make time for her friends, and the boss really should be more understanding about it.

Enthusiasm is this woman's middle name. While she may not always remember just exactly how the client wanted her hair cut, the FREE SPIRIT easily convinces her the punk hairdo is perfect for her.

KINDERGARTEN TEACHER

This woman loves children. She still has so much of the juvenile in herself that she immediately relates to every student in her room. The FREE SPIRIT enjoys helping children learn and seeing them blossom. Everyone's favorite teacher, she is loved by the kids.

While she does not much care for all the paperwork and considers the teachers' meetings deadly dull, she can quickly scamper back to her little charges and dive into the fun again. For her, there is nothing like a game of Candyland to brighten up the day.

SHOWGIRL

Entertainment is her life. The FREE SPIRIT naturally is drawn to anything with bright lights and applause. Tinsel on the outside, she is pure gold on the inside. She gives her last dollar to the down-on-his-luck cowboy because she never gives a minute's thought to where her next meal is coming from. Something will turn up!

She forgets her shoes and her fan, but her boss keeps her because once she gets on stage, she lights up the dance hall with her dazzling smile, sweet voice and colorful dancing.

THE WAIF

The WAIF projects a child-like innocence, a soul-stirring susceptibility. She is naive, enigmatic, yet resilient. Everyone she meets wants to save her, but she can surprise people with her incredible inner strength and fortitude. She touches the vulnerable place deep inside all of us with her soft touch and wistful glance.

This woman has an ethereal quality, even though it may be hidden beneath layers of makeup, spandex and hair spray. Her delicate fragility makes her an easy target. She always seems to find herself between a rock and a hard place. But do not underestimate her. She adapts to any situation she falls into without complaint. The WAIF does not fight back; instead, she endures untold hardships until she is rescued.

Drifting through life, this woman desperately seeks a home base. She dreams of warm hugs, happy families and a sweet life, but she never seems to find herself in this happy picture. The WAIF draws the attention of the wolves of this world and she has no clue about how to get rid of them.

With the advent of feminism, this heroine has come under considerable attack. But she still exists and her power as an appealing woman cannot be denied. There is something refreshing about a heroine who does not talk back or fight every battle, but rather, allows a man to be a man and believes that if left well enough alone, situations will resolve themselves.

QUALITIES

The WAIF is the two faces of every man's fantasy. She is both Madonna and whore.

VIRTUES

- *Pure*—She might have come through terrible traumas, but there is still something about the WAIF that is genuine and unspoiled. Inside she remains uncorrupted by the mean, cruel world. The taint of rage and suspicion never seems to touch her.

- *Trusting*—The WAIF greets the world with an open response, a fresh enthusiasm. A child at heart, she is willing to risk everything for a chance at happiness. Her natural inclination is to commit herself into someone else's care.

- *Kind*—Generous and warm-hearted, the WAIF extends her aid to anyone in need. She goes out of her way to make sure everyone is helped and to offer a sympathetic hand. Since she often needs to be saved herself, it is understandable that she is so attuned to others' distress.

FLAWS

- *Impressionable*—She is easily influenced by those around her. The same trusting nature that endears her to all allows others to take advantage of the WAIF. Pliable and naive, she submits to any strong opinion, trusting the judgment

of others over her own.

- *Passive*—It is easier for the WAIF to give in rather than to fight for herself. She goes along to get along. Her submissiveness can attract men who demand all of the control, and her fear can overwhelm any desire to escape.

- *Insecure*—The WAIF is ruled by her vulnerability, and she often finds herself in trouble because of it. She wants so badly to be loved that she rushes into relationships, hoping and praying that they will work. She is not sure her opinion is important. In fact, she wonders if maybe *she* is unimportant.

BACKGROUND

The WAIF was molded by her sense of isolation

Sweet and unsure, this baby girl searched every adult face looking for the love she so desperately desired, but never found the answer in anyone's gaze. She was an orphan, whether literally or simply because her family failed to give her the love and attention she craved. She never found a support system—which was the one thing she truly needed.

She was easily intimidated by the playground bully, but her pretty face and gentle manner inevitably drew many a rescuer to her side, much to her relief. This child never initiated contact with the other kids; but if someone sought her out, she was a loyal and true friend. But she usually was disappointed in the end. She never anticipated the betrayals or power games common in childhood.

The WAIF escaped one disaster after another

This girl never had one person's attention, never found her rightful place. Looking for love, she drifted from her father to

her mother, from teacher to coach, from boyfriend to boyfriend, trying to find comfort from the storm.

She was easily convinced to try out for the school play, or be a cheerleader, or run for homecoming queen: whatever her boyfriend, or mother, or teacher wanted for her—she agreed. But none of these activities seemed to touch her inner core. She still searched for that unreachable solace.

The WAIF accepted everyone and everything

Homework and good grades were never a priority for this girl. Higher education probably was not in her future. Unless, of course, she felt it was expected of her. Then she willingly went to her parents' alma mater and pledged the same sorority her mother, aunt and sisters had. She never criticized or complained about plans that were made for her and easily forgave any transgression against her.

STYLES

The WAIF might be the INNOCENT...

Cloistered and sheltered, she has been given everything on a silver platter, but this child-woman lacks experience and street smarts. Think of Shakespeare's Juliet from *Romeo and Juliet*. Drawn into an illicit love affair with a mortal enemy of her family, she is unable to extract herself from the coming tragedy. When she thinks her true love has died, she seeks her own death instead of revenge.

The Innocent always falls for the wrong man

The trophy wife of a rich man or the daughter of a protective father, this WAIF is a butterfly trying to escape her suffocating cocoon. But her compliant and obedient nature makes it seemingly impossible for her to break free. Remember Amanda from *The Glass Menagerie*? This lovely girl wistfully dreams of breaking out of her small world, but instead, finds herself entertaining "gentlemen callers" at her mother's command.

The Innocent is smarter than she looks

Think of Princess Buttercup from *The Princess Bride*. At first, she believes she has lost her love, and thus submits to a betrothal made in hell. But once she realizes her mistake, nothing can persuade her to go through with the ceremony. Appearances can be deceiving. She may not be worldly, but the Innocent has

a sharp mind. Somehow she finds the right path to take and she can be stubborn once she decides which way to go. When backed into a corner, she will strike back with any weapon she can find.

Always standing apart, she is an observer, not a participant in life. Because of this, she sees things others miss. Her ardent awe of the world brings a fresh take to the cynical people trying to influence her decisions. Princess Aurora in *Sleeping Beauty* waits for her prince and awakens to a world filled with wonder and excitement. Her delight in a newfound love and the experience of being awakened touch many a hardened heart.

STYLES

... or else she is the ORPHAN

This is the woman with a painful past, the parent-less child thrown out of her home or the tortured outcast from society. The story of Cinderella has been passed down for centuries and has tugged the heartstrings of countless boys and girls. Abused by her wicked stepmother and tormented by her hateful stepsisters, she accepts her lot and merely wishes for a better life.

The Orphan may have a hardened veneer, but it is only a brittle glass facade. Her spirit has been buffeted to the breaking point by the blows she has suffered, making her as fragile inside as the Innocent is on the outside. Roslyn Taber

in *The Misfits* finds herself without a husband and without resources. But instead of ranting and raving at her fate, she stoically soldiers on. Her docile acceptance of this awful news draws many a savior's eye.

The Orphan needs a knight in shining armor

Think of Thelma from *Thelma and Louise*. Verbally abused and dismissed by her husband, she is pushed into a weekend trip by her nagging friend. Unknowingly, this one step will set her free—inside and out. Louise rescues Thelma from her mundane and stifling existence. Thelma starts to take chances and live a little. But she still falls into situations where her kindness and pure heart are used against her.

The Orphan defends herself only out of desperation

Battered and bruised, she struggles on with the dim hope of salvation. This Rapunzel must wait for her prince to come and rescue her from her self-imposed ivory tower because she can

not do it herself. She takes action in her own defense, only after all hope of rescue is lost.

Nikita in *La Femme Nikita* is forced into the role of assassin and can never summon the energy or the heart to break free of her predicament. She tries to brace herself against any more hurt, striving to insulate her emotions from a world that has mercilessly abused her.

OCCUPATION

The WAIF never seeks out a position, she falls into one. Work is only a sideline, never a career.

WAITRESS

Juggling tables and soothing cranky customers is not what the WAIF really likes to do. But she has to pay the bills, so she is forced to continue in this dead-end job. She cannot seem to work fast enough or smile long enough to earn bigger tips, and her dreamy manner drives her boss up the wall.

She never loses her temper with obnoxious patrons, and in the end, everyone gets what they ordered. But this woman is just biding her time, hoping something better will come along.

ACTRESS

She has no problem with the long hours and the grueling press coverage. At least she has a job where she is told exactly what to do. She is allowed to hide behind the image, protecting her heart and soul from further agony.

The WAIF allows people to project onto her what they want to see, and because of this, she might well be one of the most famous actresses in Hollywood. She is compliant and easy to work with, but frequently is manipulated by those around her. Sometimes she becomes lost in what everyone else thinks she is, and needs help finding the way back to her true self.

INDENTURED SERVANT

Circumstances cast her adrift in the New World. The WAIF did not choose to leave the old ways behind, but she buckles down and endures this hardship as she has always done.

As a servant, she is neither the best nor the worst. Wanting to please, this woman often gets distracted by the footman's toothache or the cook's need for fresh parsley. Much to her master's annoyance.

THE LIBRARIAN

Everything in its place, and a place for everything. Even if the LIBRARIAN fails to actually achieve this sense of order, she does strive for it. Bright, conscientious and orderly, she values the intellectual world over the physical. Her attempts to classify and categorize help her maintain a view of life as a mental challenge

Dressed to repress, the LIBRARIAN does not lead with her sexuality. She lives in her head. She tends to think that only she has the answers. More often than not, she is right, but she can be a bit stubborn about considering other opinions. After reviewing her options, she chooses a path that suits her best. Once on course, she does well.

Still waters run deep. The LIBRARIAN might not be the Playboy centerfold, but when she lets her hair down, she reveals the passionate woman inside. After all, she actually read the *Kama Sutra*, instead of just looking at the pictures. Her capacity for excitement may be untapped, but it is there, just waiting to be released.

She is not the kind of woman to inspire a helping hand in others. Her straitlaced presence and keen mind discourage any encouraging words. Used to getting things done on her own, self reliance is her middle name. And she likes it that way. Other people's opinions can be messy and are often useless. She knows what she needs to do and she is not one to shirk her duty. After making all her decisions for so long, the thought of asking for assistance appalls her.

QUALITIES

The LIBRARIAN knows the location of every book—except the book of love.

VIRTUES

- *Efficient*—The LIBRARIAN gets things done. She does not procrastinate, she does not dither, she does not make excuses. She looks a matter over, decides how best to accomplish the task, and then she does it. Making it look easy is one of her specialties.

- *Serious*—She is not one to fool around. Life is work, not a walk in the park. The LIBRARIAN is earnest about things she cares about—whether her job or her friends or her love

life, if she ever gets one. She does have a sense of humor—but do not look for her to laugh off important issues.

- *Dependable*—Count on this woman. She never leaves anyone in the lurch. Her careful precision insures that the project is done exactly the right way with no mistakes. Once given a job, the LIBRARIAN sticks with it until certain it is completed and correct.

FLAWS

- *Rigid*—The concept that "rules were made to be broken" is foreign to the LIBRARIAN. Change is not something she appreciates, especially if she is the one in charge. This lady has a stubborn streak, and if pushed too hard, she turns into a formidable obstacle.

- *Repressed*—Feelings are not subject to the same sort of analysis that facts are, and that makes feelings frightening. The LIBRARIAN hides behind her intelligence, creating her own safe world. She wonders what the outside world is like, but is too scared to jump in.

- *Perfectionist*—If a thing is worth doing, it is worth doing well. And if it is not done right the first time, try, try again. And again. Unless she is sure she can do it flawlessly, it might be best not to try at all. Or so the LIBRARIAN thinks.

BACKGROUND

The LIBRARIAN'S family was probably bewildered by her early displays of bright inquiry. If her family valued beauty over brains, she suffered, but if born into an intellectual family, she was in her element. Shying away from girlish pursuits like doing her nails and chasing the boys, this girl learned to keep her nose in a book if she wanted to be safe and secure.

The LIBRARIAN'S gifts set her apart

Her exceptional talents separated her from other children. She never really fit into the mainstream; something set her apart. She might have been brighter than other children her age, or perhaps she was a prodigy of some kind. She may have revelled in her loner status, or wistfully wished she could be like everyone else. Either way, her identity is entirely structured by a sense of not really belonging.

This was the girl who knew every answer on the science quiz. Inwardly directed, she had few, if any, dates in high school. To

hide her dismay, she spent all her time in the library, researching her next history project. She was the class valedictorian, but every now and then, she secretly yearned to be the Prom Queen.

The LIBRARIAN never felt pretty. A plain mud hen surrounded by beautiful swans, this girl never learned to use her feminine wiles to succeed. Instead, she made her way using what was above her neck, not below. Since she found success with her methods, she lifted her nose at her peers who used other means. She might envy the social success of the other girls, but she would never have traded her intelligence for their beauty. Or so she tells herself.

The LIBRARIAN thirsted for knowledge

Books were her closest friends, and she never abandoned them. Her education, formal or self pursued, never ends. Her attempts to fit into society occur less and less as she immersed herself in whatever career she had chosen. She might not ever achieve glamour and excitement, but she is determined to make a difference in her own way.

STYLES

The LIBRARIAN might be the KNOW-IT-ALL ...

Bright and confident, this LIBRARIAN has lots of facts at her fingertips. And she is happy to share them with anyone who is in need. She has no problem demonstrating her superior intelligence, and is not afraid to show her disdain for those who fail to measure up.

In *Cheers*, Diane Chambers has no doubt that she is head and shoulders above the rest of the habitués of the neighborhood bar in education, culture and intelligence. She would like nothing better than to raise the tone of the conversation, and keeps trying to do so, no matter how frequently she is rebuffed.

The Know-It-All has hidden passions

Unless the situation calls for a show of knowledge, this woman is not the life of the party. Unable to imagine herself using any skill other than her brain, she stuffs her emotions deep down inside. But beneath her cool exterior beats a passionate heart. In *The Big Easy*, Anne Osborne wears her prim attire like a suit of armor. She has no doubt that she will show the local police force how to clean up the corrupt city. But as the mystery heats

up, so does she. The sultry New Orleans atmosphere seeps beneath her icy exterior, and causes a meltdown.

The Know-It-All holds her own in any argument

Her measure of success is not snaring a husband or social position. She prefers the pleasures of the mind to outward shows. She uses her facility with language to present her views, however unpopular they may be. In *The Music Man*, Marian does not worry about her lack of popularity. She is fully satisfied that she has her priorities straight in preferring Balzac to balderdash.

Or, think of Rosalind in *As You Like It*. She displays her exceptional mental gifts in the brilliant flow of her

conversation. Capable of conversing with all types, from fool to genius, this woman is sure of her position and delighted to engage in conversation in order to prove it.

STYLES

... or else she is the BOOKWORM

Like her more outspoken sister, this LIBRARIAN has a lot of book learning and a sparkling intelligence. She has a strong sense of humor, which she often exercises at the expense of others. Frequently, the victims of her sarcasm are oblivious, because her quips fly right over their heads. But this woman is used to laughing alone.

The Bookworm takes note of the details

Introverted, she is not distracted by outward appearances. She is able to take in fine points overlooked by more outgoing types. Agatha Christie's Miss Marple tends to be underestimated— what use is an old woman? But her powers of observation inevitably lead to discovery of the evil doer. Her command of logic and deductive reasoning, combined with her knowledge of human nature, make her one of the top amateur detectives in all of literature.

In Shakespeare's *The Merchant of Venice*, Portia cleverly discovers the loophole that saves Antonio's life. She points out the flaw in the contract—Shylock might have his pound of flesh, but only if he can procure it without spilling blood. Her clever reasoning turns a tragedy into a comedy.

The Bookworm carefully reviews all the angles of a situation. In *The X-Files*, Dana Scully's understated investigations lead the agents to the right solution. She takes her time, never jumps off

half-cocked like her more emotional partner and considers all the evidence before coming to a conclusion.

The Bookworm is uncertain of her physical charms

Confident though she may be with her intellectual prowess, this woman does not think highly of her outward appearance. Abby Barnes, the witty and capable veterinarian of *The Truth About Cat & Dogs*, has much to offer. But she is convinced that her Plain Jane appearance cannot compete with a showier, but far less witty, woman.

OCCUPATION

The LIBRARIAN favors jobs that keep her in the background and allow her to deal more closely with information, rather than people.

RESEARCH SCIENTIST

She appreciates being judged and accepted for her mind, not her body. Since "just the facts, ma'am" is any lab's mantra, she fits right in. The LIBRARIAN feels good about helping society and is happy to do whatever it takes to make the breakthrough.

Her work is meticulous. When she comes to a conclusion, nobody has any doubt that she has the data to back up her claim.

ACCOUNTANT

She finds it enormously satisfying when the long column of statistics totals up just the way it should. Numbers are easy to work with and never get their feelings hurt. Not like people. No, sir. Numbers are terrific. Numbers are predictable. Numbers are her friends.

The LIBRARIAN is more comfortable in her tiny cubicle than she is going out and recruiting new clients. And do not expect her to be the life of the office Christmas party. But in this job, her assets definitely exceed her deficits.

SCHOOLMARM

Educating the children of the poor backwoods farmer is a worthwhile goal, and the seclusion of the frontier town gives her plenty of time alone with her books and papers. She enjoys keeping track of all the children's scores and making sure they all know the three R's.

Teaching requires more than "book learnin'." The LIBRARIAN actually has to deal with recalcitrant students and parents who pull their kids out of school at harvest time. But this lady never gives up. She is stubborn and determined to make a difference in her students' lives.

THE CRUSADER

Ready for action, the CRUSADER marches in. This is a heroine in the truest sense—deeds of valor are right up her alley. She is confident, tenacious and headstrong against opposition. Lines of battle have been drawn, and she never backs down from a contest. The world has veered off its course, and she is just the one to set it straight again. From her perspective, if she does not do it, it will probably not get done. Or at least, not done correctly.

The CRUSADER is a fighter, through and through. Do not try and calm her down or attempt to divert her into having a picnic. She just brushes right past, intent on her cause. If she meets up with a brick wall, she goes over, under or around, but quitting is never an option.

The task in front of her is all-important and everyone should realize that. She walks right past those who disagree. Anyone not part of the solution is part of the problem. Her compassion is for those she champions, not the people she tramples over to succeed in her mission.

She has no faith in the intrinsic merit of human nature; no belief that all will end well if left alone. The CRUSADER knows that action is necessary, and she is the one to get the job done. Fully prepared to stand alone against the enemy, she views those who fall short of her rigid standards with scorn. If necessary, she can become a one woman army.

QUALITIES

The CRUSADER believes in commitment, but is much more committed to a cause than to her loved ones.

VIRTUES

- *Courageous*—This woman risks everything in pursuit of her mission. The CRUSADER faces danger, of any kind, without flinching. Brave in the face of opposition and bolder than many a man, she is fiercely resolved to win every encounter.

- *Resolute*—The CRUSADER's determination is absolutely unyielding. She has decided which side is right and will not be swayed from her path. Her intense focus on every mission makes her an extremely formidable opponent.

- *Persuasive*—The belief in her cause shines in her eyes and gives her the words to convince almost everyone of the righteousness of her position. If the CRUSADER needs help, she uses reason or even emotion, whichever works, to gain supporters.

FLAWS

- *Obstinate*—The CRUSADER is not easily diverted from her mindset or her goal—no matter how misguided her ideas, actions or presumptions are. And do not make the mistake of thinking she will be pleased to have any errors in her reasoning pointed out. Actually, this may cause her to dig her heels in even deeper.

- *Rash*—Stopping to think is never high on her list. She rushes in regardless of the fears of those around her. Personal safety is not a priority for the CRUSADER. Her cause is more important. Her reckless attitude might win the battle, but it can also lose the war.

- *Opinionated*—She has no trouble saying what she really thinks, regardless of the wisdom of speaking up at a particular moment. Issues regarding the CRUSADER's mission are non-negotiable in her mind. Her strident statement of her position can easily raise hackles in others.

BACKGROUND

The CRUSADER has always fought for her cause

The CRUSADER's personality developed from her reaction to injustice. She never turned her face to the wall. Whether she personally experienced the wrong or merely witnessed it, this defining moment molded her into an avenging angel.

Her parents may have been amazed by her tireless energy and capacity to feel the pain of others. Or maybe they were the source of the injustice she fought. Was her childhood one traumatic event after another, requiring her to develop the skills to face life's battles? Or did she learn about the harsh realities from the safety of her living room? Whatever happened in her past, she is not capable of letting go or forgetting.

The CRUSADER made a difference

She did her best to drag the other kids into her campaigns. Charity races, walk-a-thons, or just standing up to a bully, she roused her playmates to the cause. She championed the most unpopular victims, because it was the right thing to do.

Intense and directed, she was involved only in high school activities with importance far beyond those hallowed halls. She

saved the whales, ran the food drive or, while serving as school newspaper editor, butted heads with the principal over student rights. She also devoted some time to her studies, but only if education fit into her long term plan of action.

The CRUSADER never eased up

Too busy for a social life, she never had a date unless it was for a protest march. A boyfriend would have demanded way too much of her precious time. She assumed there would be time enough for romance when the struggle was over. Whatever the battle, she was certain that if she did not do the job, no one else would. Or, at least, no one would do it as well as she could. In her experience, if events were left to themselves, the world fell apart. She neither gave nor accepted excuses.

STYLES

The CRUSADER might be the ZEALOT..

This CRUSADER moves unswervingly towards her goal, and heaven help anyone who gets in the way. She is a true believer in the absolute necessity for the completion of her task. This Superheroine pulls off the impossible task, while making it look all in a day's work.

The Zealot has a mission

She has to save the world. It is her duty, her mission, her purpose in life. *Buffy, The Vampire Slayer* was destined from birth for her demon-fighting role. She is totally committed to the literal protection of the world from evil. Her persistence in the drive to overcome obstacles standing in front of her is unwavering.

In Damon Runyon's *Guys and Dolls*, Sister Sarah answers her calling to save souls from the vices that tempt them. She is fervent in her belief, and certain of the righteousness of her cause. In the face of temptation, it is she who entices the sinner to the moral path.

The Zealot does not let personal matters interfere with her goals

When she is in the heat of battle, she has no time or interest for anything else. She is able to direct her focus with single-minded determination. Think of Joan from *Messenger: The Story of Joan of Arc*. This young girl believes her mission is a task given to her by God and no one can persuade her otherwise. Fervent

and devout, her passionate views transform her into a mighty force that changes the political landscape. She may lose the battle, but she does win the war.

The burning desire to change the world pervades her life. The Zealot brooks no interference and takes no prisoners. *Xena, Warrior Princess* gives up any pretense of a "normal" life without blinking an eye, if it means that she is one step closer to her objective. Her strength of will and indomitable spirit make it impossible for this woman to understand why other people give up in the face of adversity. She believes that fear is usually the strongest enemy, and she shows how to put that enemy to rout. She never gives up and never gives in. Never.

STYLES

... or else she is the RESCUER

This CRUSADER is not out to save the whole universe—just the piece of it that belongs to her. All is not right with her world. She steps up to the plate when a pinch hitter is needed.

The Rescuer rights wrongs

She knows she has the right and obligation to go after what she wants. *Norma Rae* has to fight and fight hard for fair wages and treatment, but she keeps going even the face of the jeers and taunts of her fellow workers. This woman is not just going to make things right, she is going to make them better than right.

Sophocles' tale of *Antigone*, one of the first heroines in literature, shows a woman who will not be swayed even by the threat of death from following the path she knows is right. The gods demand certain funeral rites. It is her duty to see that her brother is able to go to the underworld. She will face execution rather than allow the body of her brother to go unburied. She wars against the male power structure, and shows far greater bravery than any of the men who scorn her.

The Rescuer pushes back

The Rescuer has a specific target, and is determined to wage war until she has won. She fights back when wronged. She bides her time, watching for her chance to gain the upper hand. In *Jane Eyre*, Charlotte Bronte presents a heroine, unique for her time, who gives as good as she gets when faced with injustice and mistreatment.

In *Alien*, space trucker Ellen Ripley is not the captain, but when terror strikes, she takes control. Her primary goal is to get out alive. She uses every weapon at her disposal to defeat the savage alien. Utterly ruthless in battle, she is unclouded by conscience, remorse or delusions of morality. When it becomes clear that survival will cost the ship, she does not hesitate. Winning against this evil enemy is everything.

OCCUPATION

The CRUSADER seeks out jobs that let her make an impact and change lives.

PARK RANGER

She is on the frontline in the battle to save the earth. All her energy goes into protecting the animals and the environment from those evil, marauding humans.

Her brisk manner does not always make her the easiest ranger to follow down the forest path. The CRUSADER knows her job, and she shares her breadth of knowledge with an enthusiastic idealism, but litterbugs had better not expect much compassion.

FIREFIGHTER

She is one of the few women on the force and she takes this responsibility seriously. Firmly believing in her right to be there, she is oblivious to the negative comments of her fellow firefighters. Rescuing babies from flaming buildings and resuscitating heart attack victims give her satisfaction. The CRUSADER is making a difference.

Her captain has one worry about her: she has a tendency to rush into burning homes before assessing the risk. But he has a hard time convincing her that she should think before she saves.

MISSIONARY

Whatever her cause, be it saving good men from the evils of demon liquor or working the deep jungles of Africa winning souls for her God, she has never been happier. Heat, sickness and danger scarcely penetrate this woman's consciousness.

No one could ask for a person with more stamina and determination, but the CRUSADER can be quite abrupt with anyone who disagrees with her. This woman is not a diplomat and she has no desire to become one.

THE NURTURER

The NURTURER takes care of everyone around her. She makes sure that all her loved ones are happy and content before taking a break or thinking of herself. Common sense and a steady hand make her an ideal mother, companion or friend. Her serene, capable and patient manner invariably soothes troubled souls or hurting hearts.

She is a wonderful listener, even if someone has told her the same story ten times. In an age where everyone is too busy to slow down and smell the roses, this woman knows how important it is to spend time on the things that really matter. Not distracted by the minutiae in life, she focuses on what truly counts.

Pleasant and enjoyable to have around, she can mediate any problem. People depend on her competence and steadiness in moments of crisis. She is the glue that holds everyone and every situation together. And she likes it that way. She has a need to be central and indispensable in the lives of those she loves.

The one problem this woman has is her inability to say "no." The NURTURER has a terrible time disappointing anyone. Instead, she finds herself working late into the night in order to satisfy all the demands of her family and friends. While quite good at dispensing sound advice, she sometimes has a difficult time following it herself.

QUALITIES

No sacrifice is too great for the NURTURER, and she never lets anyone forget it.

VIRTUES

- *Altruistic*—The NURTURER instinctively puts the needs of others before her own. She believes that she can make a difference in someone's life. She willingly sacrifices her own interests to make sure that the person gets the help she thinks is needed.

- *Optimistic*—She sees people and their dreams through her rose-colored glasses. The NURTURER feels her job is to cheer others on and encourage them to achieve. "Everything works out for the best" is this woman's motto. If someone believes long enough in something, it is sure to happen.

- *Capable*—This woman is a rock in a crisis. The NURTURER is great under pressure and keeps her head when those

around her are losing theirs, Competent and composed, she is unflappable when the storm hits and unshakable when the rebuilding begins.

FLAWS

- *Idealistic*—She wistfully dreams of a Utopian existence where everyone gets along, but often is disappointed when those around her argue and cause pain. The NURTURER spends her life trying to make everyone happy, but can never entirely succeed.

- *Self-sacrificing*—Why does she always end up doing everything? Maybe because she cannot say no, but when she is tired, the NURTURER feels put upon and blames others for all the work she does. Martyrdom lurks right around the corner.

- *Compromising*—The NURTURER never wants to hurt anyone's feelings. She struggles until the bitter end trying to find a solution that makes everyone happy. She compromises her very soul in order to stop a disagreement.

BACKGROUND

The NURTURER needed to be needed

From an early age, the NURTURER found satisfaction in taking care of other people. She was the little girl who made sure all the kids were included in the games or the kid who sat up with her sick grandma, bringing the patient everything that was needed. By trying to guarantee everyone around her was happy, she gained a sense of fulfillment. After awhile, she came to crave this feeling of satisfaction on a continual basis.

The NURTURER reveled in the experience of caring for others

She loved cuddling the babies and kissing the toddlers. Every mother in the neighborhood vied to get this girl as their babysitter. The mundane tasks of bathing, feeding and caring for children was a pleasure for this girl. It gave meaning to her life. She might have been the eldest sister whose mother depended on her to keep her siblings safe and the house well-kept.

Though some of the kids labeled her a goody-two-shoes, she was universally liked in high school. She was president of the Future Homemakers of America or the Volunteer of the Year for a local service organization. A friend to all, her relaxed personality and good listening skills meant she was often the one who spotted trouble before it happened. And she made sure the issue was resolved before she walked away. Because of this, the teachers grew to depend on her as the peacemaker.

The NURTURER loved to be with people

Warm and congenial, this young woman often found herself married early, with a baby on the way. And she was perfectly content with this outcome. But she also could find herself pursuing a higher education if she felt it would help her help more people. She could become very determined if the bottom line meant something to others. Never ruffling feathers, she still found a way to make her dreams come true.

STYLES

The NURTURER might be the CAREGIVER...

This kind of a NURTURER is confident in her role. She grew up with nurturing role models, and her impulse to care for others was encouraged and rewarded. Because of this, she is laid-back and secure. Think of Elinor Dashwood from Jane Austen's *Sense and Sensibility*. Warm and accepting, she tends to her sister's future, cares for sick neighbors, but yearns for a husband and home of her own in the privacy of her thoughts.

The Caregiver always creates a home wherever she is

This woman is happiest tending to her household or holding a friend's hand through a crisis. Never one to fret, she has a beaming smile and a plate of cookies ready for her welcome guests. Ma Walton from *The Waltons* is a perfect example of this kind of woman. Happy to create a loving home for her big family, she makes sure everyone has a full belly and a contented smile on their face.

With a garden of flowers on her apartment's front stoop, a pot of homemade soup on the stove and a half-woven scarf on her loom, the Caregiver's peaceful and agreeable personality makes everyone happy to be around her. Shakespeare's Isabella from *Measure for Measure* is drawn out of her path toward the nunnery in order to save her brother's life. Her lovely presence turns the tables on the villain and she finds true love because of her loyalty to her family.

The Caregiver is happiest at home

Content with herself, she does not spend a lot of time worrying about getting ahead at work. She would much rather be at home tending to the health and her family's needs. Dorothy Boyd in *Jerry Maguire* believes in her boss' principles—even when he does not. She is willing to go with him to build a new business; her strength and encouragement—and acceptance of his foibles—are the real reasons behind his success. But her heart is with her young son and she dreams of a happy home life instead of money and power.

STYLES

...or she is the WISE WOMAN

Bound by duty and love, this NURTURER cares for her family and friends with a steely determination. She is the woman who has seen it all and knows just what advice to dispense. And she is sure to make all those around her aware of her sage guidance. Think of Claire Huxtable in *The Cosby Show*. While her husband cracks jokes and her children squabble between themselves, this woman's steady hand makes sure that all will be well.

The Wise Woman has "been there, done that"

Though she may not always relish the job of mother and housewife, or resident keeper, she is willing to dig into the work to make sure things are done correctly. She takes excellent care of each person in her orbit. Nothing gets past this woman. She has eyes in the back of her head, and kids, husbands and co-workers know not to try and pull any tricks with her around. Remember *Mary Poppins*? This governess descends on her family and soon has the household running like clockwork. No one can imagine what they did without her.

The Wise Woman is efficient and in control

She might nag a bit, but only because she knows what is best for all around her, and she wants to make sure everyone is content and happy. Her sound advice is invariably correct and she shakes her head when others fail to follow her suggestions. Deanna Troi, the ship counselor from *Star Trek: The Next Generation*, knows when her crewmates are troubled, and her job is to help them through it. She never fails.

Many times, her own needs are lost in the constant whirlwind of taking care of all the people she feels tied to. But the Wise Woman always finds a way to get everything done. She is determined that those she loves will never go wanting. Think of Ruth from the Old Testament. A widow, she takes her

mother-in-law, Naomi, under her wing and manages to survive against all odds. This enduring love story between two women is a testament to true kindness.

OCCUPATION

The NURTURER is happiest with occupations that allow her to serve and care for others.

PARAMEDIC

Her hours are filled with saving people, and she finds enormous satisfaction in that. She likes holding the hand of the kid who broke his leg. She finds it gratifying to console the woman who lost her husband.

The NURTURER is best at working with people—both those she works beside and those she helps. Her skills are exceptional when a crisis hits. She never loses her cool. In an emergency, she knows who needs her help and gives it gladly.

SOCIAL WORKER

The NURTURER knows that all her hard work is worthwhile when a child lights up because he is being placed in a loving home, when a couple completes the adoption process, or when a man stops taking drugs. She is totally committed to the families she is trying to help.

This woman is often commended for her hard work. She steers through the rapids of office politics to give aid to those who need it. Her calm demeanor and pleasant attitude hide a heart that weeps for those she is unable to help.

LADY of the MANOR

Happy and content as the wife of the local nobleman, she enjoys her children, and supports and encourages her husband. Taking care of her tenants with healing herbs gives her endless satisfaction. She revels in all her tasks.

Her eternal optimism in life's possibilities prods her family to go on, even through the obstacles. She is there to hug and kiss her children when they fall or to console her husband when the crops fail. The NURTURER is the foundation on which her family is built.

SECTION III

USING THE ARCHETYPES TO CREATE CHARACTERS

As more than one writer has noted, character is plot. The events occurring in a story cannot be separated from the characters involved in those events. Instead, the action in a story, from the inciting incident to the epilogue, must be inevitable in light of the personalities of the characters. Accordingly, fiction writers must aspire to create living, breathing, feeling characters to inhabit their stories.

So how is it done? Why do some characters seem to leap off the page and dance around the armchair where the reader sits, devouring page after page? Or, on the other hand, why do some heroes and heroines never manage to connect with the reader, leaving them to fade into obscurity?

The sixteen archetypes described in the previous pages comprise the basis for the population of all good fiction. To create dynamic characters instead of forgettable ones, writers must begin with the universal elements of character that the audience is predisposed to recognize, accept and enjoy. Any memorable character created by a fiction writer has its roots in these frameworks. This basis gives a firm foundation to any writer—beginning or advanced.

But only the basis. A writer cannot simply lift the archetypes from these pages and paste them into a new work. This would only create wooden heroes and one dimensional heroines. Instead, the writer must mix in his own view of life, using his own experiences to shed new light on these ancient forms. The

breath of life for these characters comes from the writer, not the archetypal system.

Think of a budding character as a lump of raw clay that can be molded into any shape the writer envisions. The archetype is the clay. As the writer works the clay, certain features appear as various decisions are made. What kind of background does this character have? Who were his parents? Does she have sisters? What was his childhood like? Happy? Frightening? A mix of joy and sadness? These decisions regarding the final sculpture must be consistent with the chosen archetype, but are otherwise wholly within the writer's discretion.

The writer must answer other questions. What qualities will be emphasized, which others downplayed? What style is this hero or heroine? What occupation will this character have? And, most of important at all, how do these decisions affect the plot and the conflicts in the story?

The process by which the personality is sculpted varies from writer to writer. Some writers might fill these details in as they write, adding the bits and pieces of clay as needed. Others feel more comfortable exploring their characters, mapping out every aspect of the final piece of work before a single word is committed to a computer screen file. Neither method is better than the other. Only the writer can decide the method that works best for a particular story.

There is one more decision a writer must make as she creates her characters. The archetypal system is not rigid in its use. There are a variety of ways that it can be utilized. In the following section, we discuss the three ways the archetypes may be used in creating a hero or a heroine.

CORE ARCHETYPES

First, a writer may choose to create a core archetype. A core archetype fits wholly within the frame of a single

archetypal description, and remains consistent in nature throughout the course of the story. A core archetype may experience his journey, grow and even change somewhat over the course of the tale, but when the story ends, will still fall within the same archetypal pattern.

EVOLVING ARCHETYPES

A writer may decide to create an evolving archetype. A character who is an evolving archetype begins the story as a member

of one archetypal family, but is so changed during the course of the story that she is no longer a member of the original archetypal family, but has shifted into another.

LAYERED ARCHETYPES

Or, a writer may instead choose to create a layered archetype. A layered archetype combines attributes of two archetypal descriptions. One archetypal pattern is likely to be rather dominant within the character, but features of the secondary archetype shine through to reveal internal contradictions. Dominance of the archetypal family may shift during the story, but a layered archetype character concludes the story still defined by the same two archetypes.

Remember, no method of archetypal use is better than another and each of these methods can be found throughout centuries of literature. Each method has produced generations of well-rounded, fascinating heroes and heroines. The writer is free to choose the elements needed in order to create the characters wanted.

Specific characters demand certain stories. Certain stories demand specific characters. Whether a writer uses core, evolving or layered archetypes, the key is to breathe life into the hero and heroine by using the archetype as a starting point, not the end of creativity.

CORE ARCHETYPES

Some characters are so clearly drawn that the audience knows, truly and completely knows, that character. Think of Mr. Spock, of *Star Trek* fame. "Fascinating," he says, and the audience immediately comprehends what he is thinking. His character is so well understood that a single word is sufficient to convey his thoughts. How can this man convey the essence of himself using so little?

And what about *Wonder Woman* strutting across the screen or comic strip page, bringing order and justice to a world gone awry? Can anyone doubt she will find the most expedient means to foil the villains, all without mussing a hair? Is there any question at all regarding her actions?

Why? Why are some characters so dynamic that they evoke loyalty and applause year after year? Why do they become cultural icons, known across generations, class lines and territorial borders?

Because audiences enjoy characters who deliver as promised.

When one of the sixteen archetypes described in Sections I and II is used in its pure form, it is a core archetype. A core archetype does not deviate from the essence of the archetypal characteristics. His motivations stay true to type; her goals are wholly consistent with her manner. Do not make the mistake of scorning such clear-cut characters. Writers who employ core archetypes are not using stereotypes. Every example given from literature, film and television in Sections I and II is a core archetype, yet all are complex, living, breathing plausible people.

Using one core archetype creates powerful heroes and heroines. Audiences may love to hate these characters, or they may hate to leave at the end of the story. But audience reaction is never neutral. The essence of the collective unconscious touched by these archetypal souls invariably invokes strong response.

Use of a core archetype does not limit the writer's choices. There are an infinite number of potential variations in each of the heroes and heroines outlined in the previous pages. The unique combination of chosen traits and backgrounds provides a writer endless possibilities in populating his stories with fascinating characters.

Consider again Mr. Spock. He is a core PROFESSOR through and through. His internal conflicts derive from his

commitment to logic and his unwillingness to accept and embrace the emotional aspects of his personality. Many episodes of *Star Trek* are devoted to exploring the inherent conflicts that exist within this core archetype. Decades after the TV program ended, and years after Leonard Nimoy last appeared in a *Star Trek* film, this hero is still as clear in people's minds as any ever created.

But this Professor is very different from Seth Brundle, the core PROFESSOR presented in *The Fly*. Seth was devoted to his research in the development of teleportation. His commitment to the expansion of knowledge extended to risking his life to test his prototype, resulting in tragedy. Even as he was faced with horrific changes, he pursued his research, causing viewers to be very afraid.

Sherlock Holmes is still another example of a core PROFESSOR, yet very different from his brothers Spock and Brundle. Like Spock, he is a devotee of logic. Like Brundle, he is willing to risk his life to reach a solution. But he has no wish to reject his human heritage, and no audience was ever afraid of Holmes' fanaticism. Even though all three of these characters are wholly confined to a single archetype, there is no mistaking one for the other. They are not interchangeable. Indeed, writers in the *Star Trek* universe have even poked fun at the very notion that archetypal characters are mere reproductions of each other by having yet another core PROFESSOR, Lieutenant Commander Data,

act out his fantasy of being Sherlock Holmes. The result was always most un-Holmes-like and proved the point that each of these PROFESSORS are unique.

The number of possibilities are similarly limitless within each archetypal family. Consider the CRUSADER archetype. Super heroine Wonder Woman fits the bill perfectly. But so does Ripley from *Alien*, who battled relentlessly against the murderous foe without benefit of super powers. And both of these women are very different from *Jane Eyre* who championed other, less brave, souls. All are core CRUSADERS but each is a very different woman.

A writer has much to gain by employing a core archetype: • Core Archetypes are instantly recognizable. Unambiguous characters, they find their way into our cultural legacy. Everyone knows their names and knows what they believe.

Hamlet's anguish echoes through the ages. No one who has ever heard his story can forget this man's anger and pain at a parent's betrayal. A true LOST SOUL. His tragedy can never be forgotten.

Norma Rae's mission to change the workplace forced her into the role of a CRUSADER. Her personality highlighted and complimented the calling she had chosen. Her beliefs became her audience's.

• Core Archetypes live up to expectations. Whether good or bad, the reader is able to relax and enjoy the story instead of worrying about what will happen next. These characters are not confusing or contradictory.

A viewer watching Lucy Ricardo in *I Love Lucy* knows that ditsy Lucy will get in trouble. Every episode reinforces Lucy's core archetype, the FREE SPIRIT.

Indiana Jones, a SWASHBUCKLER, guarantees a wild ride. A film featuring this exciting character will not offer two hours of intellectual discourse. The audience is guaranteed an adventure, and they know it.

• Exaggerated core archetypes become "larger than life" heroes and heroines. The writer can embellish and embroider the personality without losing the character in a maze of varying motivations and goals.

Watching the Lone Ranger, a WARRIOR, ride across the plains, the loyal fans of this hero knew that he would catch the bad guy and save the day.

Scarlett O'Hara, from *Gone with the Wind*, flounces into the room and immediately draws attention. Throughout the book and subsequent movie, there is never a question who this woman is. After sixty years, this SEDUCTRESS still dominates the imagination.

At times, an author may choose to disguise a character with an alter ego. Many superheroes, such as Wonder Woman or Superman, use their mild mannered personas to hide their genuine selves. Usually, this alter ego is a deliberate ploy on the part of the character to conceal his or her identity. Characters such as Zorro and the Scarlet Pimpernel assume a personality entirely different from their real selves in order to mislead the villains.

Most often, the attributes of the assumed identity are those of an archetype different from those of the character's actual core. However, despite this deception, the character does remain true to the core archetype. The other attributes are assumed in order to further the goals and motivations that stem from the core archetype, not the assumed identity.

Core archetypes stand out. They are some of the most unforgettable heroes and heroines. Never assume that using core archetypes will stifle creativity or a character's growth.

EVOLVING ARCHETYPES

Heroes and heroines may make their first appearance in a story as CORE ARCHETYPES. There are times, however, when a writer needs to push his character in a new direction. A plot twist may dictate that a hero develop new qualities in order to survive or an emotional upheaval may force a heroine to change her views of life. In these cases, dramatic growth and evolution within the character's personality are required.

There are other reasons a writer may choose to have a hero change. At first, a character may not even fit the definition of a true hero. Perhaps the negative attributes of an archetype have been emphasized, more than the positive qualities. As the story progresses the audience may start to lose sympathy for the chosen hero or heroine.

As the writer takes his hero through his emotional journey, negative traits must be softened, or perhaps even eliminated, new lessons about life must be learned, and the hero must undergo change in order to tell the tale in a successful way. When the audience begins to turn against a character, the writer can regain their sympathy for the hero by having him overcome these negative qualities, or inner conflicts, in the plot of the story. When this growth process occurs, the character may emerge as a wholly different archetype. Of course, the same hold true for the writer's heroines.

This is an EVOLVING ARCHETYPE.

Look at Kate in the movie *French Kiss*. In the opening scene of the film, she is trying to overcome her fear of flying, but she cannot push herself to accomplish the task. She would rather stay on the ground, safe and sheltered, not taking any chances. Rigid and fearful, this woman is showing a few of the negative qualities inherent in the LIBRARIAN archetype. But when her fiance flies to Europe without her, and falls in love with another woman, Kate finds the strength and courage to overcome her fear and break out of her comfort zone. She is unwilling to let go of her well-laid plans without a fight. She boards a plane, intent on winning back her man.

On the plane, she meets Luc, who challenges her uptight attitude. As Kate progresses through her story, experiencing

the joys of Paris, the love of Luc's family, and the realization that her fiance is not the man for her, she begins to enjoy life and revel in the unexpected. Her uptight rigid attitude and resent-

merit of Luc subside. She begins to develop a sunnier disposition and a willingness to explore new ways of living. By the middle of the movie, she has become a SPUNKY KID.

At a key turning point in the movie, Kate must decide whether or not to keep her savings so she can buy the home she has planned for all her life, or give the money to Luc so he can achieve his dream of owning a vineyard. The LIBRARIAN had carefully saved every penny, but the SPUNKY KID gives freely and without regret to help her love achieve his dream.

Another example can be found in the film *Trading Places*. Billy Ray Valentine starts the story as a down-and-out CHARMER; a street bum, this man tries to scam every person walking by him, hoping for some easy money. He may be down on his luck, but he continues to smile and laugh at life, teasing every passerby and trying to pacify the police with his charisma. This man is showing some of the negative qualities inherent in the CHARMER archetype. Manipulative and irresponsible, he is going nowhere and—without change—the audience will not stick around for the ride.

As luck would have it, he is hand-picked by two elderly gentlemen for an "experiment." With nothing left to lose, Billy Ray agrees to the plan and finds himself in another world—one he rapidly begins to adapt to and appreciate. His innate intelligence and cunning mind are put to good use figuring out the stock market. He learns to apply himself and begins taking control of his destiny. When he learns of the nasty scheme behind his changed circumstances, his cool analysis of the situation calms his comrade. He takes charge and plans a surprise takeover. This man has shed his negative CHARMER personality and evolved into a decisive and capable CHIEF.

In one of the most telling scenes in the movie, Billy Ray invites all of his old gang to his new, beautiful home. As the party escalates, and expensive items begin to disappear or are destroyed, Billy Ray realizes he is no longer interested in the free and easy life of a CHARMER. This CHIEF promptly kicks his "friends" out.

When working with EVOLVING ARCHETYPES, the writer must create enough motivation for the character to justify the profound changes that occur. Using backstory, plot and other characters, the writer must force his hero or heroine into growth and change in order to survive and overcome the obstacle placed before them. Growth is painful and characters who change for no apparent reason arc not believable. Just as in real life, heroes will only change their behavior when there is no other choice. The writer must find a plausible way to eliminate all other options.

In *French Kiss*, each obstacle placed in Kate's path provided a believable catalyst for the next step in her emotional growth and the evolution of her character. In *Trading Places*, the villains unwittingly offer an opportunity to a man willing to transform himself in order to change his circumstances. All Billy Ray needed was the chance to shine.

There are several benefits to be gained by using an evolving archetype in a story:

- A character who must change substantially in order to succeed adds tension and suspense to any plot. Will the hero change his ways and win the day? Or will he resist growth and end his story in tragedy?

Think of Will Hunting, in *Good Will Hunting*. Throughout the story, the audience wonders whether this BAD BOY will find a way past his demons to embrace the woman who loves him and a bright future. Not until the end of the movie do we know that this man will become the PROFESSOR he is meant to be.

Or, remember Beast from *Beauty and the Beast*. The challenge for this hero is to open up his LOST SOUL heart and allow Belle to soothe him and change him back into a CHIEF. Taking a risk on love is scary for a man who has isolated himself. But to break the curse put upon him, Beast must stop sulking and take decisive action.

- A writer can explore a multitude of attributes when using two different archetypes in one evolving character. Will a CRUSADER lay down her sword and develop skills that encourage people, becoming a NURTURER in the process? Can a BEST FRIEND stand up to his family and dare to experience adventure, changing into the SWASHBUCKLER he has always wanted to be? By changing the hero or heroine during the course of the story, a writer can explore a wide range of qualities through the experiences that lead to the evolution of the character.

Think of Sara Connor in *The Terminator*. At first, this shy, unassuming waitress is bemused and panicked over her changing circumstances. She refuses to believe that she is the chosen mother of a savior and wants desperately to escape her

future. This WAIF has no desire to fight the good fight. But, as she realizes what is at stake and falls in love with a man committed to the cause, this woman evolves and grows into a fierce CRUSADER, intent on protecting her child and saving the world.

Another example is Moses in *The Ten Commandments*. This young prince is confident in his role as Pharaoh's adopted son. Beloved and adored, he commands armies of men in his building program, relishing the competition to be the best. This CHIEF is sure of what tomorrow will bring. But when he finds out his true past and his real roots, the resulting emotional turmoil throws this man into deep despair. Exiled to the desert, he becomes a LOST SOUL. But his wandering ends when God plucks him out of his exile and sends him back to confront his past and the demons that lurk in the shadows. Moses ends up being a WARRIOR for his people and for his God. • This technique helps to develop a story's

theme. As the character grows and changes, the audience learns the lesson the writer is conveying by experiencing the hero's journey.

Rick in *Casablanca* is a fine example. This LOST SOUL has retreated from the world, scarred and angry at the betrayals he has had to endure. But when his lost love comes into his life, he is slowly drawn back into the family of mankind and realizes the crisis that looms in front of humanity. At the end of the movie, he sacrifices his own happiness for the sake of the better good and transforms himself into a noble WARRIOR.

A second example would be Judy Benjamin in *Private Benjamin*. This dizzy socialite signs up with the army on a whim, only to find herself in a real mess. In typical FREE SPIRIT fashion, she leapt without looking and is now stuck in a situation she (for once), cannot escape. This forces her to change, and she learns to accept the discipline she needs and shed her spoiled tendencies. Through the tough love of her commander, she changes into a SPUNKY KID—a woman who is part of the team and loyal to the cause. A writer needs to be careful with the choice of which archetype evolves into which. It would take a tremendous reordering of a heroine's personality to turn her from a WAIF into a BOSS. This is not to say that it cannot be done, only that the distance between certain archetypes should be taken into account when evolving characters. Also, do not make the

assumption that a character *must* change from one archetype to another in order to show growth. Each core archetype has enough variations to give the writer plenty of latitude in creating heroes and heroines. But evolving archetypes are an important element in a writer's toolbox. Used effectively, they can add tremendous depth and dimension to heroes and heroines and to the story itself.

To review, an evolving archetype is one that moves from one core archetype to another thorough the course of the story. The character is forced through interactions with other characters, a moment of crisis or the need for survival, to change and grow in order to meet his destiny. The writer must be sure to provide enough motivation for the characters' change to insure that the reader understands and accepts this evolution.

There are three benefits in using evolving archetypes. First, tension and suspense are added to any plot that includes an evolving character. The audience will stay tuned to see if the hero will make the necessary changes to overcome the obstacles before him. Second, a writer has the ability to explore a wider range of emotions and qualities within their protagonist using evolving archetypes. And third, using the heroine's journey from one archetype to another can highlight a story's theme.

Evolving archetypes are a unique way for a writer to build characters. It is certainly not the only tool in the writer's arsenal, but it offers an opportunity to explore new ways of creating heroes and heroines.

Two detailed examples of EVOLVING ARCHETYPES follow.

MALE EXAMPLE

OF AN EVOLVING ARCHETYPE

Character—Edward Lewis (Richard Gere) in *Pretty Woman*

An updated Cinderella fairy tale that quickly became a romance classic, *Pretty Woman* warmed the hearts of audiences worldwide and remains a favorite today.

When the movie opens, Edward Lewis is a merciless opponent in business. Buying distressed companies, he guts them, getting whatever profits he can while caring little for what happens in the aftermath. As Vivian says at one point, it is sort of like stealing cars and selling them for parts.

Driven, decisive, eyes always on the goal, this CHIEF has little time to spare for love.

The reason for his ruthless business conduct is revealed as the tale of his relationship with his father unfolds. A wealthy businessman himself, Edward's father abandoned his wife and child for another woman. Edward grew up without the presence, let alone the favor, of his father.

Edward's need to earn that approval became a need to compete with his father. We learn that the elder Lewis also had a reputation of being a pitiless business shark. But as our hero grimly tells Vivian, the third company he pillaged was one that belonged to dear old Dad. Though his father died months ago, Edward still cannot shake the habits of a lifetime.

During the week in which this movie takes place, Edward has targeted the failing company of an elderly businessman. This man, and his grandson, have values that Edward believes are old-fashioned. They care about their employees more than they care about what they can earn by selling out.

This CHIEF is mildly contemptuous of an attitude he can only consider impractical. But Lewis has the benefit of Vivian's company, and she is a down-to-earth hooker with a heart of gold.

Vivian's ability to cut through to the heart of matters strikes a chord in Edward. She does not sugarcoat her opinion of him or his business dealings. He tells himself that he did not hire her for her opinions and does not care what she thinks. But, when she threatens to leave, he humbles himself to get her to stay.

This CHIEF'S evolution or growth into a less driven man does not come without a struggle, but we see it happen step by step.

- The CHIEF in him uses Vivian's companionship to further his business agenda, but the emerging BEST FRIEND

accepts her unwillingness to help.

- It is only as a BEST FRIEND that Edward finds his attorney's greed and arrogance overwhelming.
- It is the BEST FRIEND who acknowledges his own admiration for the older man whose business he is trying to steal and feels the elder businessman's disapproval as strongly as he does Vivian's.
- The BEST FRIEND overcomes the CHIEF's need to conquer—and accomplishes more than the CHIEF ever dreamed possible. He finds a way to save the elder businessman's company.

RESOLUTION

This man's reward comes when the elder businessman, a far better person than Edward's own father, tells Edward he is proud of him. Edward has finally earned the paternal approval that had eluded him. By the time he gives "the fairy tale" to Vivian, he has been transformed. He is now caring and compassionate, and seeks solutions that are win-win situations for all. The CHIEF *evolved* into a BEST FRIEND

FEMALE EXAMPLE

OF AN EVOLVING ARCHETYPE

Character—Rose DeWitt Bukater (Kate Winslet) in *Titanic*

In a film that captured the imagination of romantics everywhere, one character's evolution stands out over the course of the film.

As the story begins, we find Rose on the verge of sacrificing herself on a literal altar. She is to marry a cold and cruel man so her family's reversal of fortune will not come to light. Desperately unhappy, this WAIF can find no solution to her dilemma beyond throwing herself into the sea. Saved from suicide by Jack, she finds the strength to carry on.

In the few days that follow, Rose begins to develop a more hopeful, less resigned outlook. Buoyed by Jack's optimism, and learning from his faith in his own abilities, she defies her mother and fiancé. She begins to show some spirit!

She risks discovery when she poses nude for Jack. She runs away from her bullying fiancé and makes love in a car with her new beau. Spitting in her fiancé's face, she learns that the conventions and restrictions she had so passively accepted are not the only way to live life. With Jack's help, she begins to recognize the strength and determination that have been inside her all along.

She is no longer dependent upon the men in her life to rescue her. Indeed, it is she who saves the handcuffed Jack from drowning in the hold. When Rose finds the courage to strike the ax against those cuffs—knowing that if she misses, she will likely take off Jack's hand—she demonstrates that she has the internal fortitude to make her own way in the world. A WAIF could never have swung that ax.

By the time the ship is sinking, Rose has wholly forsworn her former WAIF-like self and has emerged as a SPUNKY KID.

- It takes a SPUNKY KID to rebuff all attempts to put her in a lifeboat and instead chose to be with Jack.
- It takes a SPUNKY KID to courageously stand at the top of the boat as it sinks, without succumbing to hysteria or despair.
- It takes a SPUNKY KID to plunge into the water and retrieve the whistle that led the rescuers to her.
- Finally, it takes a SPUNKY KID to start a new life for herself as Rose Dawson, completely alone, except for her memories. Would the audience have responded to Rose if she never changed? Would they have admired her if she had not saved Jack or spit in her fiancé's eye? It would have been a very different story if Rose had stayed a WAIF instead of evolving into a SPUNKY KID. The audience might not have taken this woman to their hearts. They may have become angry at Rose's inability to take a stand. With no empathy from the audience for the main character, the movie would have sunk at the box office.

RESOLUTION

The true joy of *Titanic* was seeing the character of Rose, decades later, still showing the spunk she discovered within herself on that doomed ship. Bent with age, she still showed a snappy sense of humor and a zest for life that she had not had when she first stepped aboard the luxury liner.

Despite her tremendous losses, we know she succeeded in leading a productive happy life. The WAIF *evolved* into a SPUNKY KID

LAYERED ARCHETYPES

As a writer develops her story, she might struggle to keep a character within a single archetype. She may find herself wanting to explore a wider variation of qualities within her hero or create more inner torment by including competing instincts in her protagonist.

Using one core archetype should never be viewed as a strait-jacket for the writer. Rather, it should be viewed as a starting point. Many complex and interesting heroes can be created using only one core archetype, but if the writer feels the need to go beyond the framework of an archetype and examine other characteristics, he or she should feel free to do so.

As the writer breathes life into his heroine, he may find that one core archetype is not going to satisfy the needs of his

story. When he begins to choose the qualities and backstory of his heroine, he finds he needs more options to create the woman who will carry the story forward. Or he may realize as he creates his plot that his heroine will need other attributes in order to survive her journey and win her prize.

In order to expand the possibilities of plot and interactions among characters, the writer may wish to consider layering some strengths or flaws of another archetype onto those of the character's core archetype.

This is a **LAYERED ARCHETYPE**.

Imagine a writer has a hero who is a **WARRIOR**. As a core archetype, this man is a defender of the downtrodden and oppressed. He cannot permit any injustice to go unchallenged. However, because of a plot point, the writer decides this defender of truth, justice and the American way must abhor violence. This hero would never dream of carrying a gun on his righteous path.

So, the writer adds a layer of **PROFESSOR**, making intelligence and ingenuity this hero's weapons of choice.

Sound familiar? It should. *MacGyver* was a popular television program for years. MacGyver's **WARRIOR** instincts dominate his personality. One of his strongest convictions is that violence achieves nothing. Normally, this principle would be a severe drawback for someone working for a secret law enforcement agency. Fortunately, MacGyver's layering of **PROFESSOR** traits allow him to do his job. He sees the possibilities in every

situation, and his ingenuity gets him out of the most dangerous predicaments.

Unlike an evolving character, the **LAYERED** character does not change from one core archetype to another. A layered character has qualities from two or more archetypes at the same time. From the moment we meet him, MacGyver had **PROFESSOR** attributes layered on his **WARRIOR** core. Throughout the series, he maintained both of these personality traits.

In another film, *My Fair Lady*, we meet a woman yearning for a better life. As a poor flower girl she has limited options and no real hope of finding a way out of her predicament. This **WAIF** seems stuck in her place forever.

But to Eliza Doolittle's surprise, a man appears in her life and gives her a dream and an idea of how to achieve it. Now that she has been given a glimmer of hope, she is unwilling to settle for what she has. Taking a chance, she visits Henry Higgins, and demands to be taken seriously, bravely defying his sarcastic wit. Finally, he agrees to her proposal and she becomes his student, paving the way for a dramatic change in her circumstances.

No **WAIF** would take this action. But a **SPUNKY KID** certainly would.

Throughout the story, these two archetypes surface in this woman. Her determination to overcome her obstacles and learn a new way of speaking proves her **SPUNKY KID** credentials. But the **WAIF** aspect of her personality gives her the resiliency to endure Henry's verbal attacks. The combination of these traits allows this woman to bravely step forward, but without losing herself in the process. If Eliza were only a **SPUNKY KID**, she may have told Henry off on the first day, losing her chance. But if she were only a **WAIF**, she would never have stepped forward and grabbed at the brass ring. This woman's victory was made possible by the blending of both archetypes.

While working with **LAYERED ARCHETYPES**, the writer must skillfully weave the attributes of both archetypes into the character. The writer must make sure that neither the core of her hero nor the layered archetype disappear, but that both instincts continue to show themselves in the character.

In *MacGyver*, the **WARRIOR** hero never loses his concern for making things right, but the **PROFESSOR** in him would invariably find a unique way to fix the problem. Both archetypes provide this hero with important attributes—attributes that allow him to not only survive, but flourish.

In *My Fair Lady*, Eliza always had a feisty comeback, showing her **SPUNKY KID** side, but at the end of the day, she still brought Henry his slippers, proving she was a **WAIF** at heart. The **WAIF** in her personality endeared her to the audience, while the **SPUNKY KID** elements made us cheer for her. Both archetypes combine to give us a unique and sympathetic heroine.

There are several benefits to be gained by using a layered archetype in a story:

- The conflict between the two competing archetypes can result in warring instincts within the character. This creates more internal conflict that the hero or heroine must resolve.

Think of Rocky Balboa from the *Rocky* series. This sweet, loving man would like nothing more than to take care of his Adrian and find a peaceful existence. His **BEST FRIEND** core is happiest when with his friends and his wife. But the call to arms is never left unanswered. When his honor or courage are questioned, his **WARRIOR** layer pushes him in the ring again and again.

Or remember Celie in *The Color Purple*. At her heart, this woman is a **NURTURER**. Forced by her father to give up her two children, she yearns to reunite with them. But a layer of **WAIF** makes it impossible for her to defy her father and later her abusive husband. For years, she languishes in despair, finding happiness only in the care of her home. But with the help of a new friend, she learns to appreciate her talents as a warm, caring woman and finally is reunited with her two grown children.

- Layered characters give the writer more choices of qualities to emphasize or de-emphasize. This gives the writer

more options to explore and create characters who are complex and multifaceted.

Think of James Bond. This man is essentially a WARRIOR. He lives and breathes for his country, taking chances no sane man would contemplate. His core archetype gives him intensity and a certainty about what needs to be done. Bond never questions if he is on the right side of an argument. Even his signature, "Bond. James Bond." gives away his unshakable confidence in himself, and his mission. But his CHARMER layer gives this character a debonair air, even when bullets are flying past his head. "Martini. Shaken, not stirred" is said by a man who knows his pleasures well.

Another example is Sally Bowles in *Cabaret*. This FREE SPIRIT spends every night on the stage, weaving a spell over those who watch her and portraying a brash, confident woman ready for anything. But behind the curtain, this woman is terribly fragile. Her vulnerability pushes her into relationships that are going nowhere. Her layer of WAIF makes her susceptible to any suggestion. • Layered archetypes provide characters with the inner qualities to survive the obstacles put before them. The attributes of the layered archetype can provide the source of the strengths that will overcome the flaws of the core archetype.

Remember Rhett Butler in *Gone with the Wind*? This CHIEF relentlessly pursues the woman he loves, intent on winning her affection. Through war and pillage, marriage and death, he never loses sight of his ultimate goal. But the BAD BOY layering of cynicism and street smarts allow this man to see his love as she really is. Eventually, this persuades his CHIEF side to turn away from a prize he will never win— saving him from emotional bankruptcy.

Or, think of Clarice Starling in *Silence of the Lambs*. This CRUSADER is intent on finding the ruthless killer who stalks the unprotected. She has the courage to face the evil of Dr. Hannibal Lecter in order to make her mission a success. But the layer of LIBRARIAN in her slows down the CRUSADER's tendency to charge ahead without planning. This woman methodically solves the crime without ever losing sight of her goal.

When layering, care should be taken to be sure that the overlay does not result in the cancellation of the archetype's core traits. At her heart, a NURTURER is concerned with family the friends. Her driving force is to take care of others. But if a writer layers a BOSS' trait of isolation from the emotional elements of her life onto this core, the writer will have created a muddled character with no central personality to tug at the readers' heartstrings.

A writer must also be careful to use the layering technique in conjunction with the hero's journey. For example, if a CHIEF must learn to take time to assess situations before jumping into the fray, then layering the CHIEF with a PROFESSOR'S analytical skills would be counterproductive. However, if the

CHIEF must learn that professional success alone is not enough when emotional needs are ignored, then layering a bit of a PROFESSOR'S cool, logical approach will actually aid in creating an internal roadblock for the hero to overcome.

To review, a layered archetype is one in which the core archetype has a layer of one or more other archetype's qualities. The character produced from this blending is one who holds to the basic dimensions of the core, but who also shows elements of the layered archetype(s) throughout the story. The archetypes chosen will be represented within the character from the beginning of the story until the end.

There are three main benefits in using layered archetypes. First, warring instincts can cause conflict within a layered character. The two archetypes may give the hero or heroine competing impulses and the resolution of this conflict will intrigue the audience. Second, there are more qualities to chose from when dealing with a layered character. This allows the writer to create characters who are multifaceted. And third, a layer of another archetype may provide the hero or heroine 'with the capability of overcoming a core trait that is destructive.

Layered archetypes are just one more tool in the writer's hand that allow her to create the characters who inhabit her story and allows her to place her own unique stamp on them.

Two detailed examples of LAYERED ARCHETYPES follow.

MALE EXAMPLE

OF A LAYERED ARCHETYPE

Character—John Rambo (Sylvester Stallone) in *First Blood*

First Blood, the movie that introduced John Rambo as an action hero, is the story of a Vietnam veteran, home from the war and at odds with a small-town sheriff. This action/adventure story became a classic and the two sequels did nothing to diminish the power of this man or his pain.

The opening shot of this movie tells the viewer immediately that Rambo is a loner. His silhouette is framed by pale sunlight. Remote and detached, he walks down a dirt road, pack in hand, a brooding look on his face.

All classic characteristics of a LOST SOUL.

When Rambo finds out that his last remaining war buddy has succumbed to Agent Orange poisoning, the pain and isolation on his face immediately pull the audience into his anguish. Tormented and an outcast, this man has no plans, no friends and seemingly, no future.

The sheriff picks him up, insults him and drops him off at the edge of town. The look of awareness Rambo gives him, before stepping out of the car, is a clue. Rambo has been pushed too far and now the unforgiving nature of a LOST SOUL takes precedence. He may be fatalistic about his chances, but his survival is at stake.

Peculiar and introverted, this LOST SOUL cannot fit himself into this small town's ways. He will not play the game with the sheriff and makes himself a dangerous enemy. His monosyllabic responses, his passive resistance, his deep, bitter anger at his treatment by the police, all of these traits reveal that Rambo is fundamentally a LOST SOUL.

But Rambo is more than a LOST SOUL.

He has a hefty layering of WARRIOR in him.

A pivotal moment in the movie is when Rambo turns and watches the sheriff drive off. Dropped at the edge of town and warned not to return, a LOST SOUL would shrug his shoulders and move on. But the WARRIOR in Rambo rebels at the injustice of what has happened. He goes back.

Chased into the Northwest mountains, Rambo shows his resiliency. He is tenacious about surviving. He kills a corrupt cop and feels justified, He has no remorse. All traits of a WARRIOR.

Once pushed, he relentlessly exacts his revenge and systematically destroys everything in his path. Breaking the law is irrelevant to Rambo. Righting the wrong done to him is paramount

- It is the WARRIOR in Rambo who fights back.
- It is the LOST SOUL in Rambo who cries out in pain to his commander, mourning the loss of his friends in Vietnam.

- It is the WARRIOR in Rambo who uses his cunning and brute strength to battle an army of opponents.

- It is the LOST SOUL in Rambo who discerns the plans and motivations behind his enemies.

Without his WARRIOR layer, Rambo would never have involved himself in this small town fight and without his LOST SOUL core, this character would not have been nearly as poignant and unforgettable.

RESOLUTION

Rambo continued to capture audiences in two sequels. In all three movies, he never strayed from his LOST SOUL/WARRIOR mix. At the start of each movie, he is alone and prefers it that way. But inexorably, he is drawn into fights against evil and injustice.

John Rambo is a LOST SOUL layered with WARRIOR.

FEMALE EXAMPLE

OF A LAYERED ARCHETYPE

Character—Princess Leia (Carrie Fisher) in *Star Wars*

Star Wars, the epic tale of a rag tag collection of rebels fighting a tyrannical empire, is rich in its assortment of strong, well-developed characters. The heroine of the piece is no exception.

Proud, imperious, accustomed to command, Princess Leia is a BOSS.

She is, literally, a princess, and despite her apparent youth, has shown herself to be a leader. She is an ambassador for her planet, and of course, a leader of the rebellion.

She recognizes no superior—Darth Vader may have her in his clutches, but that does not mean that he has one iota of power over her spirit. His power over her life or death does not stop her from insulting him, nor is she ever shaken from her belief in her own infallibility.

And it is not just the toes of enemies she is willing to step on. When Luke and Han save her from imminent termination, her response is to make cutting remarks about their abilities. That is, until she actually takes charge of the rescue.

When Leia blasts through the wall of the space station and jumps into the garbage receptacle, she is displaying a classic BOSS trait.

That quick decisiveness—the shoot first, ask questions later attitude distinguishes all BOSSes. But, Leia is more than a BOSS.

She also has a hefty layering of CRUSADER thrown into her character.

Princess Leia coolly works towards the Rebels' goal of the destruction of the Empire. In the midst of a space battle, she calmly programs R2D2 to alert Obi Wan Kenobi. She helps plan the destruction of the Death Star. Her commitment to her cause is always evident.

- It is the decisiveness of the BOSS in Leia that allows her to stay two steps ahead of a virtually omniscient enemy. Despite the overwhelming odds, she trusts her own instincts.

- It is the CRUSADER in Leia who allows her to lie about the location of the rebel base, even in the face of the destruction of her home planet. Her commitment to her cause is unwavering.

- It is the confidence of a BOSS that allows Leia to stand fearless before powerful men who hold her life in their hands, and calculate the best tactic to turn the day.

- It is the CRUSADER in her who gives her strength to carry on when her world becomes the Death Star's target. Even through her pain, she recognizes the need to keep on fighting the good fight.

- It is the BOSS in Leia who criticizes every aspect of the efforts made to rescue her, all the while assuming her orders will be followed without question.

- It is the CRUSADER in Leia who showers Han with contempt when she tells him, "*If money is all you love, then*

that is all you will receive."

RESOLUTION

The qualities of both the BOSS and the CRUSADER archetypes are crucial to Leia's character. It was the BOSS in Leia that made her worthy, in Han's eyes, of rescue, but it was the CRUSADER in her that finally won his heart. Princess Leia is a BOSS layered with CRUSADER.

REMEMBER...

A character may be created in three ways.

- CORE ARCHETYPE —remains the same

A hero or heroine is a CORE archetype when the character thinks and acts consistently with the characteristics of a single archetype and remains consistent in nature to that core throughout the course of the story.

- EVOLVING ARCHETYPE —changes

A hero or heroine commences the story as a member of one archetype, but as he or she passes through the journey unfolded in the story, he or she EVOLVES or changes into another archetype so that the character is no longer a member of the original archetype—but is a completely new archetype.

- LAYERED ARCHETYPE

—has more than one archetype's characteristics A hero or heroine may be LAYERED with multiple attributes. The character has a single archetype as its emotional base, but also has the qualities of one or more other archetypes. The basic "core" of a layered archetype always stays the same, no matter what other strengths or flaws are added or removed.

All these ways of using the archetypes are good. One way is not necessarily "better" or "more complex" than the other ways.

Each method of using the archetype has value. The choice of core, evolving or layered archetype should depend only upon the writer's vision of the character's story.

SECTION IV

ARCHETYPE INTERACTIONS

Perfection is not only unattainable; it makes for a boring story—and boring characters. During the course of a story, heroes and heroines not only encounter external obstacles, they have to deal with an internal conflict. On their journey, they must overcome some aspect of their personalities in order to survive and win the day.

During the discussion of the archetypes, it was noted that each one, male and female, had its own inherent flaws. By keeping these inherent flaws in mind while creating new characters, a writer can more easily produce meaningful and appropriate emotional hurdles for the heroes and heroines to overcome. Whether the writer uses a core archetype, an evolving archetype or a layered one, the intrinsic failings of each archetype are the basic building blocks of plot.

However, a story does not always focus on the growth of a single protagonist. Instead, a story may revolve around the relationship of two or more archetypes, each one very much a "protagonist."

When one heroic archetype is matched with another, even one of the same type, certain characteristics in each are likely to be highlighted. Because of the intrinsic differences between the archetypes, natural sympathy and antagonism will automatically spring up between any two archetypes. The particular matchup dictates which virtues and flaws are highlighted, and the light in which these strengths and weaknesses are seen.

For example, CHIEFs are known for their decisiveness. A BOSS might see the man as just plain wrong when his decision disagrees with hers, but would not care even a tiny bit how he reached his decision. However, a PROFESSOR will think that the man is foolish for not waiting to gather all of the information before acting. The PROFESSOR will be much less concerned with the exact nature of the CHIEF'S decision, than he is with the manner it was reached.

Similarly, FREE SPIRITs are known for dancing to the beat of another drummer. A LIBRARIAN might find her seemingly illogical thinking to be a maddening distraction, but not bother to judge her actions. A LOST SOUL, however, probably appreciates the FREE SPIRIT's unconventional thinking, but finds her actions distracting, and wishes she would focus her attention on someone else.

This interplay between characters is frequently at the very heart of a story. Stories that focus on the interaction between archetypes fall into two major categories. There are *pairings* and *ensembles*.

In pairings, two archetypes, of either the same or opposite gender, are matched up.

And in ensembles, more than two archetypes, of either mixed or single gender, are brought together in a story.

In both types, no single person is the protagonist—the story revolves around the relationships and character interplay, rather than a single heroic journey. Ensembles have been very successful in all forms of literature, from Chaucer's *Canterbury Tales* to today's television dramas and situation comedies. For example, despite its repeated changes in the characters and actors, the television program *Law & Order*, with its host of archetypal CHIEFs, BOSSes, WARRIORs and CRUSADERs, continues to maintain its position high in the ratings. Knowing the archetypes and how they interact will help a writer to create effective, and entertaining, groups of characters. In the pages that follow, we set forth examples of the type of interaction that is likely to occur between the archetypes. First we consider selected examples of

ever-popular same gender buddy pairings. Then we review each possible combination of male/female pairings. As you will see from our examples, an opposing gender pairing need not involve a romance with the requisite happily ever after ending. In fact, sometimes a romance would actually spoil the relationship.

For each of the pairings, we describe how these characters:

- *Clash*—what are the conflicts inherent between these personalities?
- *Mesh*—what are the qualities that naturally bring these two together?
- *Change*—what are the ways that these two help each other through life's lessons?

In addition, we provide a few suggestions about the initial reaction the separate archetypes would have to each other after a first meeting. First impressions are important in character development.

For each pairing, we provide one example of how the two archetypes have been matched in a story. These examples have been chosen from movies and television, old and new, and are some of the best examples of how these two archetypes interact. Note that in some of our examples the characters do not *clash* and then *mesh* and then *change*. Each story's needs are different and each hero and heroine unique. The writer must decide which interactions fit the tale and characters being created.

Following these pairings, we discuss ensemble casts. In an ensemble cast, the possibility for both clashing and meshing is substantially increased—so much so that generalities are not possible. The interaction is dependent upon the exact mix. A grouping of a CHARMER, a SPUNKY KID, a PROFESSOR, and a LIBRARIAN creates one set of interactions. Replace the LIBRARIAN with a BOSS, and the mix changes considerably.

Remember the difference between *Cheers* with Diane Chambers and *Cheers* with Rebecca Howe? Sam, Carla, and Frasier remained true to type with the advent of Rebecca, but she pushed different buttons. The dynamics among the characters shifted with the addition of the new archetype.

We have provided several descriptions of films and television programs that contain all-male, all-female and mixed gender archetypal ensembles. The writer should use these examples showing the possibilities for conflict and resolution with a multitude of archetypal protagonists to develop dynamic ensemble casts of their own.

Our examples of the conflict, attraction and journey that each hero and heroine experience are just that—examples. These are no more than suggestions to spark a writer's imagination. The

attributes emphasized in a writer's pairings and ensembles will depend upon both the archetypes chosen, and the backstories given the characters. The writer must be the final judge of the conflict/attraction between the characters.

Keep in mind that our suggestions speak to the internal goals, motivations and conflicts of the archetypes. We make no suggestions for external goals, motivations and conflicts. Those issues should arise from the characters' personalities, but are truly limitless in scope. Remember only that the external plot components should push the hero and heroine toward an emotional obstacle they must overcome to succeed. External plot points are there only to reveal and define a character. The audience remembers the characters, not the plot.

THE BEST FRIEND AND THE LOST SOUL

They clash . . .

The BEST FRIEND and the LOST SOUL view the world from opposite extremes. The BEST FRIEND believes that good inevitably prevails over evil; the LOST SOUL knows that evil wins unless good is very, very careful. The LOST SOUL struggles to come up with reasons for living through another day. The BEST FRIEND plans on living for a long, long time, and is unenthusiastic about his buddy's -willingness to put those plans at risk. The LOST SOUL finds his friend impossibly optimistic and is concerned by the BEST FRIEND's trust and friendship with others—he is bound to be hurt. The BEST FRIEND gets tired of the brooding looks and angry asides he confronts every day.

They mesh . . .

The BEST FRIEND and the LOST SOUL both have a strongly developed sense of morality. While the LOST SOUL expects bad things and the BEST FRIEND is surprised by them, both feel outrage when confronted with evil. Neither turns his back on the innocent or helpless. Each is incapable of walking away from pain and suffering.

They change . . .

The BEST FRIEND is dismayed at the foolhardiness of his buddy, but he has to admit that risk-taking has its advantages. Never has he so fully experienced the life with which he thought he was happy. He gives up his complacency and occasionally takes a chance.

The LOST SOUL teeters on the edge of self-destruction, but his friend's optimism gives him the strength to pull himself back. The respect given by an undeniably good man enables him to see the value and worth of his own life. He opens his eyes to the positive aspects of the world he inhabits.

THE SPUNKY KID AND THE NURTURER

They clash . . .

The SPUNKY KID believes in going for the gusto in life. She helps her friends, but does not stop living for their sake, especially those who are undeserving. The NURTURER sacrifices everything to care for those to whom she owes

her duty. The SPUNKY KID cannot appreciate the NURTURER's serenity; the NURTURER wonders why the SPUNKY KID cannot seem to settle down.

They mesh . . .

The SPUNKY KID and the NURTURER share a strong belief in loyalty, friendship and family. Both will fight to defend their loved ones, even if their rules of engagement differ. Neither, would dream of letting down a friend or loved one. The NURTURER will calmly hold fast to her convictions, while the SPUNKY KID jumps in shouting, but both fight the good fight. Their friends can count on them to get tough when necessary.

They change . . .

The SPUNKY KID cannot help but be drawn to the tranquillity issuing from this woman. Quiet strength has its uses, and she discovers the true power of love. Her friend's unconditional acceptance of her, flaws and all, provides her with a recognition of her own worth.

The NURTURER recognizes her willingness to sacrifice herself can all too easily prove a wasted or worthless effort. Her friend's easy acceptance of teamwork allows her to see that she need not take on the cares of the world. She is able to grasp happiness for herself for a change, and discovers taking care of herself only increases her ability to care for others.

THE WARRIOR AND THE CHARMER

They clash . . .

The WARRIOR sees things as black and white and immediately detests the CHARMER's loose use of facts. The CHARMER finds the WARRIOR's dogged dedication to duty and honor a big pain in the neck. While the WARRIOR spends his time hunting down evil, the CHARMER hunts only for things for himself. Neither of them are willing to change their views of the world and their views are at opposite extremes.

They mesh . . .

The CHARMER and the WARRIOR are both good on their feet and use whatever opportunities come their way to advance their individual causes. Both are adept at sizing people up and using them for their benefit. If they fit into each other's plans, they will find some way to work together. The CHARMER will pour oil over any trouble, and the WARRIOR will grudgingly protect his companion.

They change . . .

The WARRIOR believes in truth and justice, but after hanging around the CHARMER he also realizes that a laugh and a joke along the way will not necessarily keep him from getting his man. He is impressed with his buddy's ability to adapt himself to changing circumstances, and begins to wonder if his strong-arm tactics are always the best way to get things done. He learns to lighten up and enjoy the ride.

The CHARMER protects only his interests, but being with the WARRIOR opens his eyes to the needs of others and the value of fighting evil. He learns to be more serious about his goals and finds himself stepping forward to defend the innocent, instead of using them for his benefit.

THE CRUSADER AND THE WAIF

They clash . . .

The CRUSADER finds the WAIF's endless dithering an annoyance and pushes her to make decisions. She cannot understand why the WAIF puts up with all the horrible men in her life. The WAIF tries to please the CRUSADER, but finds it impossible to satisfy her friend's demands that she buck up and

get some courage. So, the WAIF retreats into herself, causing the CRUSADER to wonder why she even makes the effort.

They mesh . . .

Both the CRUSADER and the WAIF are pure of heart and always try to do the right thing. They recognize in each other a friend who will always be there for them in a pinch. If pushed into a corner, both of them come out swinging. The CRUSADER's instinct to protect is satisfied by her friend's neediness and the WAIF's need to be coddled is addressed by her buddy's instinct to defend her.

They change . . .

The CRUSADER is surprised at her friend's tenacity in the face of disaster, while at the same time keeping her gentle nature intact. Maybe hammering her will into her friend is really not the way to go. Handling the WAIF makes her become more patient and gentle so she can get the results she needs. She learns to trust in her friend always being there for her.

The WAIF gains courage being around the CRUSADER. Watching her friend struggle against the odds pushes her to stand up and lend a hand. She learns to fight back against evil and is less trusting of strangers who drift into her life. Her lack of direction is turned into a more focused outlook on her future.

THE PROFESSOR AND THE SWASHBUCKLER

They clash . . .

The PROFESSOR and the SWASHBUCKLER are like night and day. The PROFESSOR lives for knowledge, logic

and rationality; the SWASHBUCKLER'S heart beats for next thrill, the next tumultuous emotion. The SWASHBUCKLER wants to experience everything life has to offer, and damn the consequences. The PROFESSOR would much prefer to study the world from a safe distance. The PROFESSOR finds his buddy much too impetuous, while the SWASHBUCKLER wonders why his friend needs to know all the details before acting and is so plodding and dull.

They mesh . . .

The PROFESSOR and the SWASHBUCKLER are both intrigued by anything new. While the SWASHBUCKLER wants to give it a try and the PROFESSOR wants to take it apart, both see possibilities beyond the ordinary and are willing to explore and experiment until they figure it out. Both think outside the box.

They change . . .

The PROFESSOR cannot approve of his friend's rash behavior, but he also cannot argue with his success. Sometimes, a man has to just do it. The PROFESSOR begins to take risks he never dreamed would come his way, and discovers he likes the feeling.

The SWASHBUCKLER is uninterested in anything that does not involve action and lots of it. But his friend has taught him a trick or two—most of all, that a little advance planning can be useful in a pinch. Since the SWASHBUCKLER is willing to try anything at least once, he learns to follow his buddy's advice and do some research before taking off on his next trip.

THE BOSS AND THE SEDUCTRESS

They clash . . .

The BOSS is up front about what she wants. The SEDUCTRESS hides behind smoke and mirrors, and manipulates the people around her. The BOSS is offended by her friend's subterfuge and confronts her at every turn. The SEDUCTRESS tries to avoid conflict, not wanting to show her hand. Both women are determined to get what they want and will run over anyone who stands in their way. Including each other. The SEDUCTRESS hates to be pinned down. Something her buddy does well. The BOSS hates it when someone disassembles, and this friend is a master at it.

They mesh . . .

Smart and savvy, both the BOSS and the SEDUCTRESS are strong and admire this trait in others. A grudging respect flourishes between these women when they realize that neither can be pushed around. The BOSS finds the SEDUCTRESS hard to control, but admires her willingness to do anything to get ahead. The SEDUCTRESS finds the BOSS's blunt ways too obvious, but appreciates her strength of purpose.

They change . . .

The BOSS learns from her friend that subterfuge and intrigue can often gain the prize without an out and out war. She finds out that a smooth touch and a winning smile will turn people's hearts before a brutal confrontation will. Being a realist, she grudgingly tries her hand at new skills.

The SEDUCTRESS is willing to learn new tricks and finds that her friend's take charge manner and blunt confrontation are sometimes needed to get a point across. The BOSS will not allow her hide behind her mask, and the SEDUCTRESS finds it refreshing to be honest without worrying about what people will think.

THE CHIEF AND THE BAD BOY

They clash . . .

The CHIEF views the BAD BOY as a potential liability. He takes precautions to make sure the BAD BOY cannot derail him from the pursuit of his goal. The BAD BOY hates authority and since the CHIEF is the authority, he pushes the envelope, searching for any weakness. The CHIEF resents this questioning and tries to demand respect. The BAD BOY does not like to be pushed around and fights back, unwilling to cede control.

They mesh . . .

Both the CHIEF and the BAD BOY are determined and cool under fire. They enjoy taking on the odds and winning. The CHIEF soon learns that he can use the BAD BOY's street smart skills to his benefit. The BAD BOY finds that having the CHIEF in his corner can work to *his* benefit. Neither man is one to let an opportunity pass by, and when they work together, much can be accomplished. Both are willing to bend the rules in order to win.

They change ...

The CHIEF usually plays by the rules, but hanging around the BAD BOY, he learns that breaking rules can often mean he reaches his goals in a quick fashion. This man is focused on achieving and not above applying others' means to get ahead. He is used to making quick decisions about people, but realizes his buddy has hidden depths and talents. Maybe judging a book by its cover is not such a good idea.

The BAD BOY learns that working within the system can make the system work for him. He studies the CHIEF's way of doing business and decides he might pick up a few good tricks that will help him get ahead. This boy is no fool. He sticks around, planning on enjoying some of the riches that are sure to come.

THE FREE SPIRIT AND THE LIBRARIAN

They clash . . .

It is a wonder the FREE SPIRIT and the LIBRARIAN manage to stay in a room together. In fact, the disorderly FREE SPIRIT does tend to get on the nerves of the neat and tidy LIBRARIAN.

The FREE SPIRIT wants to up and at 'em; the LIBRARIAN wants to sit back and examine all the ins and outs before acting. The LIBRARIAN throws out objections to every great plan her friend offers and frustrates the FREE SPIRIT. The FREE SPIRIT thinks the LIBRARIAN is a stick-in-the-mud and tells her so.

They mesh . . .

The FREE SPIRIT and the LIBRARIAN can both see more than what is in front of them. Together, they have what it takes to make a plan come together. The LIBRARIAN keeps matters practical, while the FREE SPIRIT reaches for the highest stars. The logic of one tempers the wilder schemes of the other. The resulting compromise tends to be just right.

They change . . .

The FREE SPIRIT may not really like having an anchor, but in her heart of hearts, she knows she needs one. Her constantly tilting world is placed back on its axis by the rationality of her friend. Her madness develops a method; she is able to see below the clouds through which she tends to fly.

The LIBRARIAN would spend her days wrapped in her thoughts if not for her friend's outgoing personality. Her friend certainly has strange ideas, yet somehow the schemes have a way of working out. She comes to appreciate the value of bypassing logic now and again.

THE CHIEF AND THE BOSS

They clash . . .

The CHIEF and the BOSS thrive on being in control. This relationship is fraught with a constant struggle to see who will win. When he realizes that this woman is as powerful and confident as he is, the knowledge challenges him to conquer her. He must prove to himself that he is the ultimate victor. For her, this relationship threatens all her gains. She must pick up the gauntlet in order to prove her significance.

They mesh . . .

Mirror images, the CHIEF and the BOSS both move as fast, make decisions as decisively and tell the truth as bluntly as the other. Finally finding someone who is just like them is wonderful. Respect and mutual satisfaction soon follow. Each understands what makes the other tick, and their synchronicity makes every hour count.

They change . . .

The CHIEF is amazed when he finds this woman. She is as smart and determined as he is, and she is unwilling to cede any ground without a hard-fought battle. She challenges his ideas and provokes him at every turn, but he soon realizes she is the perfect woman for him. He learns how to listen and how to yield gracefully.

The BOSS discovers that, unlike everyone else, this man simply will not budge. He refuses to bend to her will. She realizes that he is a match for her in every area, and she learns to appreciate his iron will. She discovers that trusting another to make some decisions does not diminish her power.

THE CHIEF AND THE SEDUCTRESS

They clash . . .

The CHIEF and the SEDUCTRESS are both accustomed to dictating terms in any relationship. When they are together, he tries to yank the reins away from her, while she tries to seduce him into giving them back. Strong and stubborn, neither is happy with this constant struggle for power. She thinks he is bossy, interfering and impossible to deal with. He gets tired of her constant attempts to put one over on him. Doesn't she realize he invariably wins?

They mesh . . .

The CHIEF and the SEDUCTRESS admire each other for being so focused. Emotion rarely clouds their thinking and they value someone who will not crumble in a crisis. Both of them are fighters, willing to do anything to achieve the end result. Each understands the other and neither has unrealistic expectations. Both are willing to negotiate to get what they want.

They change . . .

The CHIEF is astonished to find out that his usual, lightning assessment of someone is not correct. This woman has hidden layers and interesting facets. She surprises him and shocks him into realizing he needs to take his time in evaluating her. He learns that he can be wrong and still be powerful.

The SEDUCTRESS has finally met a man who sees her for who she truly is and does not judge her. Instead, he accepts her and even relishes her cunning intelligence. She is free to be herself without fear of abandonment. By learning to accept herself and trust another's unconditional love, she becomes trustworthy.

THE CHIEF AND THE SPUNKY KID

They clash . . .

The CHIEF believes that work and goals are what matter. The SPUNKY KID thinks all of that is fine and good, but friends and family are far more significant in a person's life. When he announces she must follow Plan A, she is certain

that Plan B looks much better. He cannot understand why she wastes her time on frivolous people who will never be able to help her get ahead. She does not understand why he is unwilling to find the game as enjoyable as the finish line.

They mesh . . .

When the chips are down, the CHIEF and the SPUNKY KID are there. When other people turn flaky and disappear, these two come through. They believe in duty and responsibility. He realizes she is someone he can depend on. She finds out that the man follows through. A grudging respect develops. His commitment to the goal, and hers to the team, unite them for a winning combination.

They change . . .

The CHIEF learns that this woman cannot be bullied into doing anything she does not feel is right, but when she signs onto his team, he can count on her. Her humor brings laughter into his life, and her integrity reminds him that the right way is often the best way. He learns how to make and keep friends.

The SPUNKY KID blossoms under his attention and desire. She realizes that she has judged him too harshly, jumping to conclusions in an attempt to protect her loved ones from his steely resolve. She recognizes that she has been taken advantage of on occasion and resolves to be smarter when lending her help.

THE CHIEF AND THE FREE SPIRIT

They clash . . .

The CHIEF thinks logically, while the FREE SPIRIT bases her decisions on emotion. He finds it impossible to understand her reasoning, and she wonders why he gets so angry and intense. He is all about the big picture; she is quite sure the picture should be hung on the other wall. He struggles for control, but cannot even pin her down long enough to read her the riot act.

They mesh . . .

The CHIEF and the FREE SPIRIT are hard to ignore. While she spends her time meddling and he spends his building his business, both make an impact on whatever task they attempt. They make their decisions quickly and emphatically. He appreciates her knack for getting what she wants and she enjoys his dynamic presence. Neither is bored with the other.

They change . . .

The CHIEF finally grasps that ideas from left field can be good and that traditional ways are not always the best. He has to loosen up just to keep up with her. He needs to share his emotions and understand hers. He learns not to take life so seriously.

The FREE SPIRIT becomes more focused and fact-oriented when she is faced with a decision. He gives her direction and stability, often yanking her back from the edge of the cliff. She realizes that looking before leaping is not as bad an experience as she thought it would be. Until the next time.

THE CHIEF AND THE WAIF

They clash . . .

The CHIEF invariably knows what to do in any situation. The WAIF is never sure what to do. He has strong opinions about everything and makes sure they are heard. When she fails to state her views immediately, he bowls her over, intimidating her and pushing her around. Instead of fighting back, she distances herself. He finds it frustrating that he cannot reach her.

They mesh . . .

The CHIEF is in constant motion, moving forward, pushing obstacles out of his way. He has no fear of change; he is sure he will be able to control the outcome of his actions. The WAIF might be afraid of changing circumstances, but long ago she found a way to ride the tide. While she floats to safety, he boldly swims to shore. Both land on their feet.

They change . . .

The CHIEF enjoys being with her because she never pressures him or questions his abilities. Responding to her calming influence, he speaks more softly, grows more patient and listens more closely. He learns to value his own opposite.

The WAIF is bolstered by this man's strong beliefs and steady guidance. She gains self-esteem and confidence. She still bends, but no longer breaks. Instead of backing down from confrontation, she learns to stand up for herself.

THE CHIEF AND THE LIBRARIAN

They clash . . .

The CHIEF is focused on the goal. The LIBRARIAN is focused on the process. Both are incredibly stubborn and sure that they are right. Her attention to details drives him crazy. He is only interested in the bottom line; she cannot believe he makes decisions without knowing and analyzing every option. Neither of them backs down from their tenacious views on how to do things.

They mesh . . .

Both the CHIEF and the LIBRARIAN base their decisions on logical thinking. Serious, efficient and focused, these

two will tackle any task with single-minded determination. When questioned, both defend themselves in a logical and precise manner. They approach their personal lives in the same way. He respects her dedication and intelligent answers. She respects his drive and commitment.

They *change* . . . The CHIEF has to slow down and take a deep breath. There is no way this woman is going to make a decision until she is good and ready. He realizes that she leaves nothing to chance. He finds out that looking at the fine points of a situation can save him a lot of grief.

The LIBRARIAN becomes more open and receptive to ways outside her own narrow experience. He draws her away from sitting on the sidelines and pulls her right into the middle of the action. She learns that her way is not the only way and that there is more than one path for life's journey.

THE CHIEF AND THE CRUSADER

They clash . . .

The CHIEF is focused on himself—his obligations, his goals, his achievements. The CRUSADER is focused on her Utopian dreams, her mission, her cause. She thinks he is selfish, in it only for himself; he thinks she is too idealistic, especially if his work clashes with her objective. Both of them are driven, stubborn and positive they are right. Neither backs down from a fight.

They mesh . . .

Both the CHIEF and the CRUSADER are always on the go. It is better to do something—anything—than just sit around and think about a better way of doing things. They admire each other's energy and commitment. Decisive and persistent, both of them play to win. Though they are both obstinate and opinionated, respect for the other's tenacity and stamina develops.

They change . . .

The CHIEF's focus broadens to encompass other peoples' goals. She teaches him to see another point of view and to realize that her objectives are as important as his. His respect for her makes him respect her cause. He learns to value another person's agenda.

The CRUSADER finds out that self-interest is not a dirty word. Sometimes she can do more for the people she is trying to help by being practical about what she can accomplish.

Taking a deep breath, she learns not to major in the minors anymore. She stops letting herself get bogged down in lost causes and hopeless battles.

THE CHIEF AND THE NURTURER

They clash . . .

Work and achievement are what matter to the CHIEF. Why can't she see that nothing significant gets done if a person fails to concentrate on his goals? The NURTURER cannot understand why he will not slow down and pay attention to his family. Why is he working so hard? Both of them feel the other spends far too much time on things that do not really matter.

They mesh . . .

Both the CHIEF and the NURTURER are calm, cool and collected when a crisis hits. Neither is easily flustered and they value this in the other. While she makes commitments out of love, he makes them out of duty. Both of them feel strongly about responsibilities and obligations. If they make a commitment, they keep it.

They change . . .

The CHIEF is soothed by her patient warmth. Following her example, he becomes more sympathetic. She softens his rough edges and provides him with a safe retreat from his hectic world. This allows him to relax and take things easy for a change. He learns to sit back and put his feet up.

The NURTURER finds that compromising to keep the peace is not always the best road to take. It is okay to take care of herself instead of always taking care of everybody else. He protects her from being taken advantage of. She realizes that focusing on a few loved ones is better than spreading herself too thin.

THE BAD BOY AND THE BOSS

They clash . . .

The BAD BOY never follows the rules. The BOSS believes rules insure success. She is a natural authoritarian and he hates authority. Since both of them are stubborn, they inevitably butt heads. He finds her devotion to the establishment irritating and boring. She finds his need to tear down the establishment childish.

They mesh . . .

The BAD BOY and the BOSS are filled with energy. While his can be destructive and hers is always directed, both of them fill a room with charisma and verve. They are both risk takers, willing to take chances to accomplish what is before them. There is a flash of lightning when these two meet. She finds his devil-may-care attitude hard to resist. He finds her sophistication a challenge.

They change . . .

The BAD BOY hangs around her and realizes that playing by the rules sometimes works. He has been beating his head against the wall for so long that it surprises him to find that a key opens doors more quickly than a sledgehammer. He realizes that working within the system can be rewarding.

The BOSS is intrigued by his methods and comes to understand that occasionally breaking the rules works. She realizes that she cannot always judge a book by its cover. Learning to break out of the mold, she is now willing to try new things.

THE BAD BOY AND THE SEDUCTRESS

They clash . . .

The SEDUCTRESS wants a ticket out, and is determined to find the man to help her do it. She quickly assesses the BAD BOY and realizes this is not the guy for the job. He sneers at her fixation on money and power. Neither of them trusts anyone, and certainly they are not about to trust each other. He is bitter and antagonistic about everything she strives for; she is convinced he has no ambition at all.

They mesh . . .

The BAD BOY and the SEDUCTRESS are both street smart and cynical. Their attitudes toward people and situations are the same. Both are independent and unwilling to yield any personal power to another. Since neither can fool or manipulate the other, they tolerate each other's presence. An alliance of mutual goals and survival occurs.

They change . . .

The BAD BOY realizes she understands him—his bitterness and his anger. Unlike other women, she never judges him. He learns to let go of insults and trust her opinion. He finds out that standing in a corner snarling is not the best way to get ahead.

The SEDUCTRESS sees a shadow of herself in this man. He teaches her that money and power are not always worth what she has to sacrifice. She learns to trust his advice and be satisfied with what she has. She realizes that pride in one's self is more valuable than any material gain.

THE BAD BOY AND THE SPUNKY KID

They clash . . .

The BAD BOY never buys anyone's story until he proves it to himself. The SPUNKY KID believes that most people tend to tell the truth. She is a team player, willing to help when needed; he cannot abide any rules except those of his own making. She cannot stand his cocky attitude. She tries to be his friend, but he makes fun of her. He thinks she is about to take a fall and hates her need to belong.

They mesh . . .

Though it takes the BAD BOY a long time to trust someone, once he does, he never betrays a friend. The SPUNKY KID is nothing if not loyal. She stands by the commitments she makes. Since both value this trait beyond all others, they immediately spot it in each other. He appreciates her wit and she likes his quick rebuttal. Admiration follows. But their mutual sense of honor is what draws them together.

They change . . .

The BAD BOY trusts this woman's faithful support. He knows how rare real loyalty is and is unwilling to let it go when he finds it. With her help, he puts down the heavy chip on his shoulder and tones down his cocky attitude. Because he learns to trust her implicitly, he is willing to take the chance and be part of the team.

The SPUNKY KID finds that listening to the beat of a different drum leads to new and exciting experiences. She has always toed the line, but with this guy, she realizes it can be refreshing to go off the beaten trail. She learns to let loose and live a little.

THE BAD BOY AND THE FREE SPIRIT

They clash . . .

The BAD BOY is vitally aware of what a big, bad world it is out there. The FREE SPIRIT sees life as a fun adventure and cannot understand his sullen view. She spends a lot of time trying to rope him into her next escapade, but he is determined to stay apart in order to protect himself. He thinks she is a scatterbrained lunatic. People take advantage of her. Doesn't she see all the pitfalls before her?

They mesh . . .

The BAD BOY and the FREE SPIRIT share a joy of breaking the rules. Though she does it with a grin and a wave, and he sneers from his position of independence, both feel the need to spread their wings and push the envelope. Their mutual wild-ness causes them to be impulsive and undisciplined. This willingness to experience life to the fullest draws them together. He likes how quickly she jumps on his bike, ready for any thrill. She likes his fast moves and street-smart confidence.

They change . . .

The BAD BOY cannot hang around this lady for long and not change his attitude. She is far too cheerful and upbeat to ignore. With her help, he becomes more open with his emotions and some of his anger drains away. He starts to enjoy life.

The FREE SPIRIT listens to his lessons about what could befall her if she trusts too easily. She becomes a little more savvy. His quick assessment of people is often more accurate than hers, and she finds it prudent to trust his opinion. She learns to be more discerning.

THE BAD BOY AND THE WAIF

They clash . . .

The BAD BOY struts through life, pretending he is right where he wants to be. The WAIF, on the other hand, hates any kind of confrontation and goes out of her way to avoid it. He thinks she is a wimp and takes delight in goading her into new experiences. She hates taking chances and detests him for pushing her around. She is easy prey and he is definitely on the prowl.

They mesh . . .

The BAD BOY and the WAIF are both afraid to come in out of the storm. Rejection is a deadly kiss for them. She withdraws emotionally and drifts through life. He withdraws physically and hides behind a sneer. The two misfits often find each other on the outside looking in. He sees the pain she is carrying inside and identifies with it. She notices the loneliness he is trying to hide and consoles him.

They change . . .

The BAD BOY finds that he desperately wants to live up to her innocent trust. Through her example, he finds that a kind touch and a patient response cause him less trouble in the long run. He learns to give other people a chance.

The WAIF expands her horizons with this man. His wild streak forces her out of her safe and solitary box. He teaches her to be wary of people until they prove themselves. She is grateful for his loyal presence and savvy when she confronts her demons. She becomes more confident and self-assured.

THE BAD BOY AND THE LIBRARIAN

They clash . . .

Neither the BAD BOY nor the LIBRARIAN values the kind of knowledge the other has. She is bound to tradition and convention. Her learning has come from studying and working within the system. He is drawn to the unconventional and bound by nothing. His knowledge comes strictly from the streets. She finds him boorish and illiterate; he sees only her petty rules and stifling regulations.

They mesh . . .

The people around them often discount the BAD BOY and the LIBRARIAN. While he responds in anger, and she slips back into her safe world, they are both hurt by this disregard. Both live apart from society. The mainstream has passed them by. They respond to each other's isolation and sympathize with the pain it causes. Stuck in the roles society has cast them in, they see in the other a fellow casualty.

They change . . .

The BAD BOY realizes this woman's keen intelligence can teach him some important things. She opens his eyes to other possibilities and avenues. She is responsible and dependable, and he finds he can trust her with his heart. He learns to see himself in a different light.

The LIBRARIAN lets her hair down. He loosens her up and pushes her into new and exciting experiences. Unlike most men, he recognizes her femininity and revels in it. He relates to her as a female, not simply a cool professional. She discovers the wild, sexy woman hidden within her.

THE BAD BOY AND THE CRUSADER

They clash . . .

The CRUSADER is on a mission. The BAD BOY's only mission is himself and he likes it that way. She is resolute about her cause. He fritters away his time, causing trouble. Idealistic, she thinks his is a wasted life. Cynical, he wishes she would stop nagging him to get involved. They are both stubborn and proud. When they clash, sparks fly, as neither admits defeat.

They mesh . . .

The BAD BOY and the CRUSADER fight the world. Hers is a war to save others from pain. His is a war against the social rules that try to keep him in his place. Both rail against the unfairness done to the underdogs. Though she works within the system and he often fights against it, they respect each other's tenacity and courage.

They change . . .

The BAD BOY is swiftly drawn into her way of life. Her persuasive talents are hard to resist and he finds himself knee deep in her cause before he knows it. As a team, they learn how to work and fight together, and he finds in her a worthy mate. He learns to be more positive and less pessimistic.

The CRUSADER has her eyes opened wide to the other side of life. Her idealism is tempered by reality, and he teaches her how and where to fight her battles for maximum effect. He is able to draw her away occasionally from her fervent war against the world. She starts to relax and finds the courage to accept the things she cannot change.

THE BAD BOY AND THE NURTURER

They clash . . .

The BAD BOY hates the world, while the NURTURER wants to make it a better place. She is sure that if we all could get along, everything would work out perfectly; he is sure the world will stay bad no matter what anyone does. She is the quintessential good girl, spending all her time making sure everyone is happy. He is her opposite and is out to make everyone as miserable as he is.

They mesh . . .

The BAD BOY and the NURTURER address each other's deepest desires. He desperately needs to be taken care of, and she wants to be needed in the most desperate way. In a crisis, both handle the trouble with aplomb. While she is optimistic about the outcome and he is pessimistic about their chances, each is impressed with the other's resourcefulness and cool manner.

They change . . .

The BAD BOY responds to her kindness. She is safe and comforting. Slowly, he allows her to draw him into society and he finds that not all people are out to destroy him. Becoming less of a loner, he learns that happiness is possible.

The NURTURER loses some of her unrealistic idealism. The world is a tough place. With his guidance, she comes to understand that not everyone can be helped or needs her help. She finds that she is not irreplaceable in other people's lives. She learns to say "no" to others and "yes" to herself.

THE BEST FRIEND AND THE BOSS

They clash . . .

Getting ahead is all the BOSS lives for; getting by is good enough for the BEST FRIEND. She cannot believe his complacent attitude. Doesn't he realize that there are worlds out there to conquer? He is bemused by the effort she is willing to put into her search for fame and fortune. He would rather spend time with his friends. Doesn't she know that people count more than success?

They mesh . . .

Each is everything the other is not. The BOSS has the drive to push to the head of every endeavor, but she is not one to give pats on the back as she advances. The BEST FRIEND has the affability to make friends everywhere he goes, but he is not among the town's movers and shakers. She admires the ease with which he adds to his wide circle of buddies. He respects her golden touch. They are Yin and Yang.

They change . . .

The BEST FRIEND observes this woman's drives and determination, and realizes he has been stuck in a rut. He risks breaking out of his self-imposed existence and begins to assert himself. He learns to focus on a goal and achieve it.

The BOSS sees the genuine affection that he gives to and receives from his friends, and it opens her eyes to what she has been missing. Taking the time to lend a helping hand does not necessarily hold one back; if anything, it is a power boost. She realizes that friendship is not another word for weakness.

THE BEST FRIEND AND THE SEDUCTRESS

They clash . . .

The SEDUCTRESS' low expectations of people allow her to justify using them for getting what she wants. Her tactics make it hard for the BEST FRIEND to see any good in her. He sees virtue in almost everyone, but she is a tough case. Doesn't she know that friendship is the most precious commodity? She wonders what color the sky is in his universe. Doesn't he understand that this is a dog-eat-dog world?

They mesh . . .

The BEST FRIEND is accustomed to being all things to all people—everyone can count on him to pitch in whenever it is necessary. The SEDUCTRESS has learned the value of molding herself into whatever woman she has to be at a particular moment. He becomes what others need while she becomes what others want, but their responsiveness to the needs and desires of others strikes a chord in each other.

They change . . .

The BEST FRIEND is a trusting soul. As a result, he has misjudged folks once or twice. She shows him that putting a bit of

distance between himself and others is good common sense. He learns to stop giving people the benefit of the doubt and not to take everyone at face value.

The SEDUCTRESS has been distrusting for so long, it is hard for her to recognize a real-life nice guy. When she does see him for what he is worth, her entire view of the world shifts. There really are good people inhabiting this planet. She starts to trust others and becomes more open-minded.

THE BEST FRIEND AND THE SPUNKY KID

They clash . . .

These two have a natural affinity for each other, but they often cannot see beyond the friendship. As far as they are concerned, friends should not become lovers. Why mess up a good relationship? Both the BEST FRIEND and the

SPUNKY KID go off looking for greener pastures, purposefully ignoring the lush colors in their own backyard.

They mesh . . .

The BEST FRIEND and the SPUNKY KID are both people lovers. They find their happiness in friends and family, and appreciate that the other enjoys the same thing. Neither one is the sort to get ahead in the world by climbing over the backs of co-workers or talking trash about their enemies. Both appreciate the other's loyalty and commitment.

They change . . .

The BEST FRIEND is a little too laid back and content with his lot. She has faith in him and helps him find his own direction. He no longer has to run in place; he can move out of his rut. He focuses on his own hopes and dreams instead of those of others.

The SPUNKY KID is a bit lacking in confidence, especially when it comes to men. But she is completely comfortable with him. His unconditional acceptance of her opens her eyes to her own abilities. She sees that her lack of confidence is only that, not a reflection of a lack of abilities. She learns to have faith in herself.

THE BEST FRIEND AND THE FREE SPIRIT

They clash . . .

The BEST FRIEND worries about this woman. She always leaps without looking, and then he has to pick up the pieces. Why can't she exercise a little caution? The FREE SPIRIT worries about him, too. She doesn't understand his need to consider only the risks, and never the benefits. He is stuck in the mud, while she flies. Why can't he just let loose now and then?

They mesh . . .

The BEST FRIEND and the FREE SPIRIT both know exactly what is best for everyone around them. They have advice for everyone—for their friends' own good, of course. These two understand each other's need to put the lives of their friends and neighbors back on track. They may disagree on what has to be done to fix other people's problems but never on whether something should be done.

They change . . .

The BEST FRIEND has his two feet solidly on the ground. But seeing her fly, he feels stuck in **cement**. There is safety in being part of the ground crew, but he wonders what the view is like from up above. He discovers that taking risks brings satisfying rewards.

The FREE SPIRIT soars through the upper atmosphere, but after awhile, she finds that airline food stinks. She starts to wonder how a home-cooked meal tastes and hankers after a house of her own to go with it. His stability is comforting, and not at all boring. She learns to become more grounded, and less of a frequent flyer.

THE BEST FRIEND AND THE WAIF

They clash . . .

The BEST FRIEND sees the best in others—if there is anything good to see. But he is not interested in wasting his time with folks who are bad news, and cannot understand the WAIF's continual involvement with those types. Why can't she see people for what they are? She sees people as she hopes they are, and so she cannot understand why he is so critical of her friends. Why can't he see what people can be?

They mesh . . .

The BEST FRIEND does not put up with the truly wicked, but neither does he demand perfection. He happily accepts foibles and flaws in his friends. The WAIF would never think of trying to change someone. She likes everyone the way they are. The acceptance these two offer each other is a pleasant change from the criticism offered by the rest of the world.

They change . . .

The BEST FRIEND is not usually one to play the superhero, but she brings out all of his protective instincts. Although he tends to avoid confrontation, he becomes more assertive because she needs his help. He learns that aggression is sometimes necessary.

The WAIF has never known someone who is so accepting of her. He is not interested in changing her or making her into something she is not. Basking in the glow of his unconditional love, she gains the confidence to stand up for herself. She discovers that she has more strengths and abilities than she suspected.

THE BEST FRIEND AND THE LIBRARIAN

They clash . . .

The LIBRARIAN is a "just-the-facts" kind of gal, while the BEST FRIEND is interested in the people who are the subject of those facts. She is irked by his inability to understand that one must be emotionally uninvolved in order to be effective. He cannot fathom her failure to consider the impact of situations on people. Her focus on details maddens him; his preoccupation with emotions drives her up the wall.

They mesh . . .

The BEST FRIEND and the LIBRARIAN are not the sort to make false promises. They follow through on

commitments every time. If they say they will do something, that something gets done. Each values the trustworthiness of the other, particularly in a world filled with people who think nothing of saying one thing and doing another. Finding someone who walks the walk is a revelation.

They change . . .

The BEST FRIEND is more interested in people than in information. However, her example shows him that having the facts at hand can create advantages. He learns to let go of other people's burdens and focus on what he can actually achieve.

The LIBRARIAN sees the satisfaction he gets from his relationships with people. Books can be good company, but she begins to realize that a person has many more fascinating facets than even the most interesting tome. She learns to value people and what they bring to her life.

THE BEST FRIEND AND THE CRUSADER

They clash . . .

The BEST FRIEND is not a judgmental person and he accepts others as they are. The CRUSADER expects all to conform to her exacting standards. He is bewildered by her insistence upon faultless virtue. Doesn't she realize that no one is perfect? She is amazed at his ability to tolerate the failings in others. Can't he understand that by not being part of the solution, he is part of the problem?

They mesh . . .

The BEST FRIEND and the CRUSADER are both helpers. He wants to make things better for his friends. She wants to make the world better for everyone. While their efforts have a different direction, they both appreciate someone who cares about others. Add in the fact that each is willing to actually do something to make things happen and viola, a happy couple.

They change ...

The BEST FRIEND always focuses on the people in his life, but she opens his eyes to the major issues around him. She inspires him to take action. He becomes more dedicated in his efforts to make things right and less complacent about the way things are.

The CRUSADER finally stops to take a breath, thanks to his influence. She begins to see people as more than just victims who need her protection. She sees them as individuals, not statistics. Individuals who have hopes, aspirations and agendas of their own. She discovers the people behind her crusades.

THE BEST FRIEND AND THE NURTURER

They clash . . .

The BEST FRIEND and the NURTURER both act to help the people they love. But they never agree on what needs to be done. She is a mother bear with cubs—charging in to protect them. He is likely to solve the problem by removing those cubs to a place of safety. Her habit of going out of her way to confront other maddens him; she cannot even imagine why he lets a threat continue to exist.

They mesh . . .

The BEST FRIEND and the NURTURER both love people. They genuinely enjoy spending time with others, listening to their hopes, dreams and fears, and helping to solve their problems. An evening spent planning the improvement of all their family members will be followed up the next morning with them sorting out the lives of their friends. These two are soul-mates.

They change . . .

The BEST FRIEND sees her martyrdom. This makes him realize his own. In struggling to prevent her from taking over the lives of others, he discovers his own tendency to live through others. He becomes more involved in his own life and less in that of his friends.

The NURTURER thinks he needs fixing. But he is so comfortable in his own skin that she has to stop and take another look. Realizing that trying to change him would be a mistake, she acknowledges she might have made similar mistakes in the past. She learns to be more accepting of people as they are.

THE CHARMER AND THE BOSS

They clash . . .

The CHARMER is all play, the BOSS is all work. He looks at life as a game; she is serious and determined about everything. He gets frustrated with her inability to lighten up and have some fun. She cannot fathom why he refuses to knuckle down and get to work. For her, the job is what matters and commitments cannot be taken lightly. He hates responsibility and sees a job only as a means to pay the rent.

They mesh . . .

When these two people walk into a room, they cannot be ignored. Dynamic and stimulating, both the CHARMER and the BOSS want to win. He charms his way to the top, she works her way up the ladder. They see in each other a powerful competitor and a lively intelligence. They represent a challenge to each other's skill. Both of them enjoy the

even match.

They change . . .

The CHARMER finds out that life is not always a game. Some things are worth hard work. This woman is not the usual pushover for his charm that most women are. To win her, he has to become more determined and decisive. He learns that charm only goes so far and there really is no substitute for genuine effort.

The BOSS realizes that stopping to smell the roses actually refreshes her, and she can accomplish more when she gets back to work. His appreciation for the finer things in life helps her relax. She comes to realize that laughter and joy are the best part of life.

THE CHARMER AND THE SEDUCTRESS

They clash . . .

The CHARMER and the SEDUCTRESS battle over the same prizes: money and power. He plays the game for challenge, she plays simply to survive. Neither lets their defenses down in order to connect emotionally. Since they both look out for number one, no one agrees to be number two. With this man and woman, life is an endless game of masquerade.

They mesh . . .

The CHARMER and the SEDUCTRESS appreciate the skill of the other, respecting the talent that goes into producing the illusion. Both are risk takers and think that winning is worth the gamble. Survival and winning are the goals, so they never disagree about what is important. They both share a keen perception of people. Protecting their own interests, this couple amuses each other.

They change . . .

The CHARMER looks at her and sees his twin. The shock of being treated cavalierly teaches him that his past deceptions have

caused pain. Understanding her motivations gives him a keen sense of how he himself operates. He learns to sympathize and treat others with more care.

The SEDUCTRESS is surprised to find herself warming to this laughing, teasing man. He is her kindred spirit, a man who understands her games. When he looks at her, she sees no condemnation. She starts to let down her guard and trust another.

THE CHARMER AND THE SPUNKY KID

They clash . . .

She believes in family and commitments. He wants a good time with a variety of people. The CHARMER and the SPUNKY KID are diametrically opposed in the relationship area. She tells all her secrets to her friends, the thought of which gives him the chills. Appearances are important to him, while she values actions. Honesty and integrity are her core; he changes his core values to fit his circumstances.

They mesh . . .

The CHARMER and the SPUNKY KID will always be laughing—at each other and at the world. Humor draws them together, and teasing is a constant source of entertainment and a way to show how much they care without risking too much. Both enjoy people and make friends easily. Fun to be around, they find in each other a natural playmate. When together, neither worries about being bored.

They change . . .

The CHARMER finds that he cannot fool this woman. She sees through his mask of jokes and bravado to the true man beneath. And she accepts him. He finds solace in her loyalty and love. He learns to value being with only one woman.

The SPUNKY KID is amazed that this captivating, sought-after man loves her! This knowledge brings a new confidence. She realizes she can be a sexy, vibrant woman. He appreciates her humor, but does not discount her as just a funny sidekick. She begins to value her sensual side.

THE CHARMER AND THE FREE SPIRIT

They clash . . .

The FREE SPIRIT is genuinely warm. The CHARMER is purposefully warm to get his way. Good-hearted, she assumes

everyone is her best friend. He has never had a best friend— only acquaintances who find him delightful to have around. He thinks she is crazy to be so open and sweet. Her constant well-meaning interference annoys him, while she sees his dishonesty and nonchalance as being sad.

They mesh . . .

Both the CHARMER and the FREE SPIRIT light up a party. Gregarious and good with people, together they knock the socks off of everyone who meets them. They are both "originals." Both think money is to be used *now* when they have it. Life is to be enjoyed to the fullest. After all something will always turn up to keep the creditors at bay. They are

irresistibly drawn to one another's sparkling personality.

They change ...

The CHARMER realizes that he has more fun with this woman than any other. Her enchanting smile and open heart are enough for him. Watching her operate, he realizes he can charm someone and love them at the same time. He learns to stop using people.

The FREE SPIRIT becomes more skeptical about the people around her. He teaches her to stand back a bit and let people prove they are trustworthy before giving them her last dollar. She finds out that not everyone needs or wants her helping hand and that the world will not end if she focuses on her own life.

THE CHARMER AND THE WAIF

They clash . . .

The CHARMER glides through life, enjoying the sunshine and forgetting about his obligations. The WAIF dreams of security and finds his tall tales depressing. Why can't he level with her? Her interest is dampened when she finds him untrustworthy. He finds her focus on his faults irritating. Why can't she live a little?

They mesh . . .

Both the CHARMER and the WAIF are dreamers. They live in a fantasy world all their own and are sure that is where they would rather stay. Both understand the need to escape once in awhile and wonder if maybe escaping together might not be

more fun. In each other, they find a partner who is willing to believe in the impossible.

They change . . .

The CHARMER spends a lot of time wooing this woman. She is an enigma he is determined to figure out. When he realizes he has hurt her fragile heart with his games, he decides to stop. For the first time, he thinks about how his actions have harmed others and moves to correct the wrongs.

The WAIF becomes a little wiser about judging people and their motives. Trusting by nature and habit, she finds out that not everyone will protect her. With him, she feels secure because he understands and supports her. She learns to be more outgoing without losing her protective shield.

THE CHARMER AND THE LIBRARIAN

They clash . . .

The LIBRARIAN plans ahead and keeps lists. The CHARMER lives for the moment and plays it by ear. She has not gone out on a date in years and would never dream of starting with him. He thinks she is too uptight and is annoyed with her nagging attention to the rules. This is the classic story of the ant and the grasshopper—one trying to cover every detail, the other living for the moment.

They mesh . . .

Both the CHARMER and the LIBRARIAN are incomplete paintings. They hide part of themselves from the outside world. Holding themselves back from real interaction, they realize how alike they are in their fear of showing their true selves. She secludes herself behind endless details and monotonous duties. He lives behind a curtain of smiles and wit. Each identifies with the other.

They change . . .

The CHARMER is amused by her sly humor and struck by her keen intelligence. For a man who skims along the surface, he is surprised when he finds such a treasure buried beneath her straight-laced suit. He learns to appreciate the layered depths of this woman.

The LIBRARIAN is yanked out of her safe cocoon by this man. His playful teasing brings a smile to her lips, and she light-

ens up and learns to go with the flow. His sharp questions and intelligent objections challenge her rigid views. She finds out that there are other ways to view the world.

THE CHARMER AND THE CRUSADER

They clash . . .

The CRUSADER is selfless to a fault, entirely devoted to her mission. The CHARMER's only mission is himself. Serious and steadfast, she keeps any pledge she makes. Promises and duty are anathema to this man. She is appalled by him—all that flash and glamour with no heart for anything important. He thinks she is a dead bore constantly prattling on about her cause.

They mesh ...

Both the CHARMER and the CRUSADER are confident. She is confident she is right, he is confident in his sweet-talking talents. He admires her ability to move people, not with smiles and charisma, but with determination and drive. She is awed by his ability to manipulate situations and people. They both seek the limelight—she is sure it will help win supporters, he is happy to be the center of attention.

They change . . .

The CHARMER is struck by her fervent belief in the cause. He becomes aware that his smiles and handshakes can help suffering people or influence important outcomes. He enjoys guiding people into helping her instead of just helping himself. He learns that it feels good to help others and becomes less selfish.

The CRUSADER finds out that life is about more than winning the objective. He persuades her to relax and slow down. She realizes that a quick grin wins converts more easily than her grim gaze. She begins to charm the opposition and becomes less single-minded.

THE CHARMER AND THE NURTURER

They clash . . .

The CHARMER focuses solely on his own needs, while the NURTURER spends all of her time meeting other people's needs. He is cool, cynical and hides behind his artful grin; she is warm, kind and guileless behind her gracious smile. For a while, she tries to reform him. But she has spent most of her life around people, and it does not take her long to identify him as a con man.

They mesh . . .

Both the CHARMER, and the NURTURER are easy to be around and instinctive people pleasers. Both are at home in the midst of a crowd. He spins mesmerizing tales to get his way, while she cocoons her loved ones in a warm embrace. She enjoys his charming manner, and he is intrigued by her patient kindness.

They change . . .

The CHARMER is jarred by her care and concern for others into realizing that helping out is not a crime. He becomes more truthful in order to gain her confidence. Giving of himself earns her approval and he is willing to go the extra mile for her. He finds that actions speak more loudly than sweet nothings.

The NURTURER loves having this enchanting and irresistible man around to entertain her, instead of constantly being the one doing the pleasing. He encourages her to spend more time on herself and forces her to narrow her focus. She learns to take care of herself and to say "no" once in awhile to others.

THE LOST SOUL AND THE BOSS

They clash . . .

The LOST SOUL feels every lash of her tongue and withdraws into a dark, brooding silence. The BOSS cannot understand why the man takes everything so personally. He spends much of his time analyzing himself—his faults, his injuries, his pain. Busy pursuing her goals, she has no time for angst. He is put off by her pushy manner and angered by her brusqueness.

They mesh . . .

Both the LOST SOUL and the BOSS are proud. Almost too proud. They come off as cold and harsh, and consistently drive people away. This puts them outside the warmth of acceptance and friendship. They both understand isolating it is to have no friends. His mystery intrigues her and she appreciates his opinions. He sees through her bluster and sympathizes with her isolation.

They change . . .

The LOST SOUL finds her self-assured manner a breath of fresh air. He realizes her strength and courage serve her well, and she encourages him to find the confidence to change his life and re-enter society. He learns not to take every word to heart.

The BOSS is shaken when he easily discerns what makes her tick. He sees through her and identifies her hidden loneliness. He sometimes knows her better than she knows herself. She finds out that taking a moment to enjoy the subtle pleasures of life is refreshing. She starts to watch her words and not cause pain.

THE LOST SOUL AND THE SEDUCTRESS

They clash . . .

The LOST SOUL has been wounded and just does not have the strength to climb out of his pit of hell. The SEDUCTRESS has pulled herself up by the pointy heels of her stiletto pumps and has no intention of being pushed down again. She finds him weak; he finds her brittle. His dreams are gone and he mourns their loss. She has been cynical most of her life and likes it that way.

They mesh . . .

Both the LOST SOUL and the SEDUCTRESS are realists. Both have been savaged by the world around them and neither is willing to give anyone the benefit of the doubt. His illusions were shattered, while she has no memory of ever having any. He wears his resignation as a statement. She shadows hers with a web of lies and smiles. They are attracted to the vulnerability they see in each other.

They change . . .

The LOST SOUL finds himself drawn into the spotlight with this woman. He can no longer lurk in the shadows and ignore the world around him. She teaches him to be tougher and less emotional. He stops looking back and begins to look forward.

The SEDUCTRESS finds that every word she speaks to this man is taken to heart. She must be careful not to hurt his already deeply wounded soul. With this man, she realizes she has to become more sensitive and caring. She learns to offer solace rather than just seduction.

THE LOST SOUL AND THE SPUNKY KID

They clash . . .

The LOST SOUL is pensive and solemn. He finds little to be happy about. Her smiles and optimism remind him of everything he thinks is lacking in his life. The SPUNKY KID is disturbed that he is unwilling to share in her humor or laugh with her. He is way too depressed for her taste. She enjoys being with people and has a wide circle of friends to entertain; he wants nothing to do with anyone and wishes she would leave him alone.

They mesh . . .

Both the LOST SOUL and the SPUNKY KID are devoted, loyal companions. If they give their heart or their word, they never let down a friend or lover. Integrity and honor are important to them and when they find these qualities in another, they hold onto that relationship. He is surprised at her steadfastness; she is relieved to find out he is more than just gloom and doom.

They change . . .

The LOST SOUL lightens up with this woman. Her sparkling humor and refreshing outlook on life drive the cobwebs out of his deep, dark prison. He can laugh and feel secure in her friendship. With her help, he learns to be less critical of others failures and more accepting of his own faults.

The SPUNKY KID wants to interact with people—to be a part of the team. She needs to be loved, and feels she must earn that right. He teaches her that being alone once in awhile is refreshing. She learns to discern the motivations of other people and protect herself.

THE LOST SOUL AND THE FREE SPIRIT

They clash . . .

The LOST SOUL and the FREE SPIRIT are dark vs. light. She is filled with gaiety and loves bright lights and crowds of people. He searches for refuge away from the teeming masses. His world is somber and his outlook matches his lifestyle. Her upbeat manner and constant meddling drive him deeper into his cave. She finds him stubborn. Working with him is impossible.

They mesh . . .

Both the LOST SOUL and the FREE SPIRIT are eccentric and are viewed by others as out of the ordinary. They share the sense of separation that comes with the knowledge of being different from the mainstream. They spot in each other the same sincerity and appreciation for the small pleasures of life.

They change . . .

The LOST SOUL is unable to hide from this woman. Her bubbly chatter fills his dark life with sunshine. With her support, he realizes that life is there to explore, and he doesn't have to hide anymore. He learns to go along with her plans and enjoy the ride.

The FREE SPIRIT flits from subject to subject, but with this man's intense personality, she curbs this tendency. She finds out that she needs to look carefully before she leaps and reconsider before she interferes. He soothes her frantic impulses and grounds her. She starts to appreciate serenity.

THE LOST SOUL AND THE WAIF

They clash . . .

The LOST SOUL broods over every slight. The WAIF kindly overlooks all insults. Where he is highly critical of everyone, friend or foe, she passively accepts whatever comes her way. His sensitivity revolves around his pain and his injuries. She spends far more time feeling everyone else's pain rather than her own. He finds her irritatingly patient. She finds him deliberately unforgiving.

They mesh . . .

Both the LOST SOUL and the WAIF are isolated from others. He hides himself away, while she withdraws to a place inside herself. Neither wishes to interact or join the team. They are both lost, and finding a way out without help is beyond their capabilities. Their sensitivity and isolation bring them together. Each understands the other's need for self protection through withdrawal from the world.

They change . . .

The LOST SOUL finds her loyalty to be a revelation. His idealism will never fully recover, but he discovers that strength has many faces. Her need to be protected forces him out of his

retreat. For her sake, he will move mountains. He becomes stronger and more willing to fight back.

The WAIF finds in this man someone as in need of rescue as she is. To win him and heal him she must become braver and more courageous. He teaches her to be less trusting of others. She learns that being in tune with another is a comforting refuge.

THE LOST SOUL AND THE LIBRARIAN

They clash . . .

The LOST SOUL and the LIBRARIAN are both sure they are right. Each trusts only their own opinion. She finds his sulky, angry manner irritating and a waste of time. He finds her persnickety attention to detail all right—until she doesn't do it his way. Both are rigid, stubborn and highly critical, and neither is willing to take the first step to cross the wide divide between them.

They mesh . . .

The LOST SOUL has always wanted the world to be perfect, and has always been disappointed. The LIBRARIAN also believes in perfection. While he yearns for ultimate perfection, she tries to impact her own environment, content with what she can accomplish. Both find in each other a serious seeker of truth and a dedicated perfectionist.

They change . . .

The LOST SOUL finds that this woman is dependable and he can trust her to accomplish any task set before her with a painstaking attention to detail he can only envy. Her logical outlook rebukes his sulks and pushes him to change. He learns to let go of some of his pain.

The LIBRARIAN finds that trusting his judgment often saves her hours of analyzing a problem. His creativity brings her a new outlook on life—it is more than just books and charts. She discovers the world is multi-faceted and achingly beautiful.

THE LOST SOUL AND THE CRUSADER

They clash . . .

The CRUSADER is out to make a difference and will rope others into her cause when possible. The LOST SOUL has retreated from any involvement with the outside world. She

thinks he is selfish and depressing. He finds it painful to watch her—he has seen it before and knows how horrible it can be when a person has to give up. Her first instinct is to do something. His is to sit back and observe.

They mesh . . .

The LOST SOUL and the CRUSADER both need to control their environment. He has to withdraw from society in order to achieve this goal. She is still fighting the good fight, trying to change the world for the better. They are both very quick to judge, and can be unforgiving and uncompromising. But they admire what they call their decisiveness and they share an honorable stoicism.

They change . . .

The LOST SOUL sees the big picture with this woman. She will not allow him to hide in his own little world. Her passionate conviction that she can make a difference revives his idealism. He begins to believe again. He learns there are still battles worth fighting.

The CRUSADER realizes this man has his heart in the right place. He may be a man of few words, but those he chooses are often gold. She learns that not everything can be conquered and that it is better to choose her battles well. She begins to give in a little and accepts that some things cannot be changed.

THE LOST SOUL AND THE NURTURER

They clash . . .

The LOST SOUL wants to be left alone. He has retreated, either physically or mentally, and puts up barriers and obstacles so he can't be touched. People disappoint and anger him. The NURTURER wants to be surrounded with loved ones. She spends her whole life dealing with people and making them happy. She cannot understand his abrupt and harsh manner. He cannot understand why she refuses to leave him alone.

They mesh . . .

The LOST SOUL and the NURTURER compliment each other. He needs help and she loves to be needed. She is self-sacrificing to a fault and will not stop until he is healed. Once they love, they are both devoted and committed. Her warm acceptance makes coming out of his hideout worthwhile. She finds his

sensitivity and need a powerful draw. Neither will allow the other to get away.

They change . . .

The LOST SOUL is brought into the family of man. Her calm patience soothes his weary soul. He feels accepted and loved. This security lends him some stability. This woman will never hurt him, even to her own detriment. He learns to trust in love.

The NURTURER becomes less of a martyr. This man demands attention and is jealous of the time she spends away from him. Their relationship becomes number one with her and she revels in the freedom of taking care of only him. She starts to prioritize and stops compromising.

THE PROFESSOR AND THE BOSS

They clash . . .

The PROFESSOR is accustomed to considering every option, every scrap of information before making a decision.

The BOSS prefers to charge in and get the job done. She is impatient with his insistence upon details. He is appalled by her inability to wait until all the facts are in. He wonders how she can be so successful. She is stymied that such a bright guy cannot seem to make up his mind.

They mesh . . .

The PROFESSOR and the BOSS never give up. He is a firm believer in slow and steady winning the race, while she tramples over angels in her haste to rush in. But, regardless of their methods, both stay on course until the finish line is reached. He admires her determination, and she approves of his ability to stay focused.

They change . . .

The PROFESSOR discovers that the world outside his book strewn study does not always wait for the facts to come in. Having all the information may be nice, but sometimes action has to be taken now. He learns that a quick assessment can still be accurate.

The BOSS learns there is merit in looking carefully before she leaps. Not every situation is clear at first glance. She discovers the benefits of a little introspection and she discovers that some things are worth taking time over. She realizes that sometimes

there is great value in the journey, not just in reaching the destination.

THE PROFESSOR AND THE SEDUCTRESS

They clash . . .

The PROFESSOR is not exactly opposed to the physical world, but he is baffled by anyone who emphasizes it. He dismisses people who do not consider the brain the most important organ. But the SEDUCTRESS is equally baffled by his preoccupation with her mind. What is wrong with this guy? Can't he see what she has to offer below the neck?

They mesh . . .

Both the PROFESSOR and the SEDUCTRESS are accustomed to being alone with their thoughts, even in crowded rooms. Each appreciates the other's ability to withhold action until every angle has been reviewed and every possibility weighed. He admires her ability to calculate the odds, and she understands his need to consider all eventualities. These two do never act without taking a hard look at their options.

They change . . .

The PROFESSOR ruefully acknowledges that the cover is not the best means for judging a book—or a woman. Reading is all well and good but sometimes, a little hands on experience is the only way to truly learn. He learns to relish the physical joys of life.

The SEDUCTRESS discovers she has a bit more to offer than her charms. Someone really can appreciate her for her mind. Sex does not have to be a commodity offered in trade, and conversation is not just a tool to be used to fascinate a man. She starts to turn down the volume of her sex appeal and let her mind be appreciated.

THE PROFESSOR AND THE SPUNKY KID

They clash . . .

The PROFESSOR has never seen see the point of cultivating a lot of friends. People tend to interfere with his intellectual pursuits. The SPUNKY KID wonders how someone with an I.Q. off the charts can have no concept of emotional intelligence. If he just got involved in something outside the lab, she

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knows that he would realize interaction with people has its value, too.

They mesh . . .

The PROFESSOR and the SPUNKY KID are good people. They have no ulterior motives—"what you see is what you get." He will go out of his way to lend a helping hand only when he contributed to the problem, but he is not going to stab anyone in the back. She appreciates his honesty. He admires her dependability. These two stick to their word and both know the rarity of that quality.

They change . . .

The PROFESSOR hates to admit it—but she might actually be right! There is a big world outside his study. And all those people—they really are more interesting than he had ever suspected. He finds out that he can learn a thing or two from other people.

The SPUNKY KID has never considered herself the sharpest knife in the drawer, but maybe it is time for a shift in her self-concept. There are many different forms of intelligence, and she discovers she is better equipped than she thought. She gains in self-confidence and discovers her new possibilities.

THE PROFESSOR AND THE FREE SPIRIT

They clash . . .

The PROFESSOR cannot understand this puzzling, frustrating woman whose actions are unpredictable. He wonders how she manages to exist, flitting from one topic to the next, never stopping to analyze the world. The FREE SPIRIT is

baffled by his need to understand. She enjoys being in the moment, while he wants to study it.

They mesh . . .

The PROFESSOR and the FREE SPIRIT perceive possibilities where others find only problems. He knows a clever solution, while she just makes one up. They both think outside the box. There is a bit of flakiness in every genius, and a bit of genius in every flake. He appreciates her ability to look beyond the obvious, while she discovers that his vast store of knowledge can come in handy.

They change ...

The PROFESSOR realizes that life is more than a logical progression from Point A to Point B. He learns to appreciate the scenery a bit more—and not just determine its chemical makeup. Her spontaneity brings fresh air to his musty existence; he find himself breathing deeply. He learns that having fun is not necessarily a crime.

The FREE SPIRIT has always enjoyed the merry-go-round called life, but taking time to examine the world up close can be rewarding. Having two feet on the ground makes it a bit easier for her to stay balanced when she reaches for the stars. She realizes that stopping to think before acting will not hurt her.

THE PROFESSOR AND THE WAIF

They clash . . . ,

The PROFESSOR is not known for his aggressive tendencies, but even he finds it hard to understand the WAIF's unwillingness to stand up for herself. Why is she such, a pushover? Has she never heard of rational self interest? She is bothered by his need to harp on her lack of a backbone. How can he not realize that fighting is scary?

They mesh . . .

The PROFESSOR and the WAIF both tend to withdraw from other people and complex social situations. Parties and the night life are not a part of their expectations. It is a relief to meet someone who shares this discomfort with socializing. He admires her ability to sustain long periods of solitude without complaint. She welcomes his desire to keep his distance.

They change . . .

The PROFESSOR discovers that offering protection is not as antiquated a notion as he thought. In fact, feeling needed is a pretty good thing to feel. He discovers the action he-man underneath the passive lab coat. He learns that strength does not interfere with his intelligence.

The WAIF realizes she can rely on his gentle power to carry her through the storm. But even as she relishes the shelter he offers, she acknowledges his urgings for her to stand on her own two feet. She realizes that other people do not always know the best thing for her. She begins to question the judgment of others.

THE PROFESSOR AND THE LIBRARIAN

They clash . . .

The PROFESSOR and the LIBRARIAN are both accustomed to others coming to them for information. A rival in the know-how department—even when fully worthy—is simply unwelcome. Each is too accustomed to being the "smartest kid on the block" and neither takes kindly to being questioned, regardless of who is doing the questioning.

They mesh . . .

Life can be a little lonely at the top of the intellectual heap. Telling a joke no fun when no one gets the punch line. The PROFESSOR and the LIBRARIAN recognize each other as kindred spirits. They are intrigued to discover someone of the opposite sex whose intellectual ability is equal to their own.

They change . . .

The PROFESSOR discovers that it really is possible to have an intelligent conversation with a woman. She might not agree with every word he says, but when she disagrees, she has a reason. His world view takes a radical shift. He realizes that he is not required to shut down his brain in order to enjoy the physical world.

The LIBRARIAN is amazed. There is an intelligent man in the universe. She gains confidence in her own charms when he makes it clear that he is delighted by her mind—and her body. Sure in the knowledge that he takes her seriously, she comes to accept and revel in her feminine side.

THE PROFESSOR AND THE CRUSADER

They clash . . .

The CRUSADER is a bundle of enthusiastic commitments. The PROFESSOR only gets excited about his own work. She is amazed that he can be so selfish. Doesn't he care about injustice in the world? He is amazed she spends so much energy on worldly issues. Doesn't she have more productive ways to spend her time?

They mesh . . .

The PROFESSOR and the CRUSADER never let anyone get away with anything less than the whole truth. She appreciates

his ability to cut through the smoke screens and get to the heart of the matter. He admires her unwillingness to bend facts to fit her point of view. Each greatly admires the other's unswerving and sincere devotion to the unvarnished truth.

They change . . .

The PROFESSOR has always sought knowledge for its own sake. But he finds that other purposes are as valid, if not more so. Her zeal brings him out of his self-absorbed existence and into the world of passion and commitment. He discovers that caring about others does not have to interfere with his pursuit of knowledge.

The CRUSADER fights the good and noble fight without end. But his analytical example shows her that there is more than one kind of truth, more than one kind of justice and more than one way to fight. She finds that all of life is not a battle.

THE PROFESSOR AND THE NURTURER

They clash . . .

The NURTURER feels strongly for those she loves. The PROFESSOR is quite happy to analyze feelings, but certainly never allows himself to actually feel them. She cannot understand how his self-imposed isolation from the world. How can he not know that people need people? He cannot understand why she is so enmeshed in the doing for other people. Observing them is fine, and even commenting on their foibles, but really getting involved will only lead to trouble.

They mesh . . .

The NURTURER and the PROFESSOR are both calm, cool and collected. It takes a lot to ruffle their feathers. He admires her ability to keep her head amid chaos. She respects his genius for calculated action. She leaps to the defense of her cubs, while he pursues a measured plan, but when the going gets tough, these two stand firm.

They change . . .

The PROFESSOR thought he was happy with his solitary existence, but his emotions have been thawed by her warmth and caring love. She brings him into her family, introduces him to the shelter of kith and kin. He realizes that opening himself to another does not diminish him.

The NURTURER has always thought with her heart, not with her head. But his example of rational decision-making shows her that it is possible to do the right thing even if a person needs to put some thought into it. She discovers that to take care of others, she must take care of herself first.

THE SWASHBUCKLER AND THE BOSS

They clash . . .

The BOSS has her whole life planned down to the last second. She has no time to spend on adventure—there are companies to run, worlds to conquer. The SWASHBUCKLER rarely plans so much as a meal ahead of time—there are too many mountains to climb, universes to explore. She wonders how he can make such a game out of life. He wonders how she can make life such a chore.

They mesh . . .

The SWASHBUCKLER may not do things the way the BOSS likes, but he does get things done. She reluctantly admits that he is as effective as she is. These two thrive on competition. Even if the job is not as adventurous as he would like or prestigious enough to appeal to her, they will achieve their purpose. Both of them enjoy challenges and see in the other a worthy comrade.

They change . . .

The SWASHBUCKLER has leapt off a lot of cliffs, and not always with the benefit of a parachute. A few glances before that leap would not really do any harm and might save him some bruises. He learns to become more stable and less eager to take foolhardy chances.

The BOSS has always moved from one task to the next, without ever stopping to admire the fern growing in that decorator planter on her desk. A glimpse at his exciting life leaves her yearning for a few risky enterprises. She no longer needs to devote every waking moment to getting ahead. She discovers that life can be an adventure instead of a job.

THE SWASHBUCKLER AND THE SEDUCTRESS

They clash . . .

She is not amused by the SWASHBUCKLER'S wild antics. The SEDUCTRESS considers his constant foolhardiness to be the

height of stupidity, He knows why he risks life and limb—for the fun. What he has a harder time grasping is why she takes the risks *she* does—chancing bruised hearts and broken homes to get her way. She could be having a good time instead of just making it look like a good time.

They mesh . . .

The SWASHBUCKLER and the SEDUCTRESS know the pleasure of the flesh. Temptation beckons and each answers the call. She tells herself he is only a temporary diversion, while he convinces himself that he is just out for a good time. But they are fooling themselves. When they get together, the reaction is explosive. Both find it impossible to break away from the sexual spell.

They change . . .

The SWASHBUCKLER sees that a little bit of forethought can be advantageous. He still watches for opportunities more than he makes them, but he begins anticipating them as well. He learns to think before he acts.

The SEDUCTRESS plans her life down to the smallest detail to make sure she gets the best goodies. But she often fails to make allowances for the unexpected. His ability to react quickly to surprises teaches her the advantages of spontaneity. She discovers that winning is not always everything. Enjoying the game is what matters most.

THE SWASHBUCKLER AND THE SPUNKY KID

They clash . . .

The SPUNKY KID is a team player and is bewildered by anyone who is not. Doesn't he know that more gets done when everyone works together? The SWASHBUCKLER is used to being on his own, and is content to keep things that way. He is frustrated by her need to be part of the gang. Doesn't she realize that people just slow you down in the race for the prize?

They mesh . . .

The SPUNKY KID is feisty and brave, and the SWASHBUCKLER likes that in a woman. No wilting flower, she is knee deep in the trenches with him when danger comes. As for him, he steps up to the plate when she needs a pinch hitter and she values his ability to fit in where she needs him. And both

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will be cracking jokes the whole time. These two meet jeopardy bravely, with smiles on their faces.

They change . . .

The SWASHBUCKLER may have enjoyed his solitary travels, but he discovers that partnership has its advantages. He can rely on her, and he finds he likes being able to count on someone else for a change. She watches his back. He learns to accept companionship.

The SPUNKY KID sees the world through new eyes, thanks to him. She sees more possibilities, both in herself and in her environment. He pulls her out of her rut, and she finds that she likes life a bit better out of the mainstream. She becomes more self-confident and more comfortable with who she is.

THE SWASHBUCKLER AND THE FREE SPIRIT

They clash . . .

The SWASHBUCKLER is a jack of all trades—give him a little wire and a twig, and he can make a ladder. He is able to turn his hand to any task and is frustrated by the FREE SPIRIT's utter lack of practicality, especially when she starts to meddle in his plans. She, on the other hand, is baffled by the importance he places on mere skill. She has imagination, and as far as she is concerned, that should be enough.

They mesh . . .

The SWASHBUCKLER and the FREE SPIRIT are footloose, fancy free and quite happy about it, thank you. These two know that life is a wonderful adventure—a ride to be savored. She loves the fact that it would never occur to him to try to curb her spirits. He is thrilled to meet a woman who has no intention of asking him to slow down. They have nothing to lose and they both like it that way.

They change . . .

The SWASHBUCKLER starts to see her as a worthy partner. Because she is willing to let him be free, he is able to acknowledge his feelings for her. He becomes more caring and less selfish when he discovers that love does not have to hold him back.

The FREE SPIRIT's tendency to interfere in this man's life has actually dragged her into his adventures. She enjoys the danger—of course, she does—really!—but she is uneasily aware

that she brought on a lot of this trouble. She learns to hold back a bit and not meddle quite so much.

THE SWASHBUCKLER AND THE WAIF

They clash . . .

The SWASHBUCKLER finds his way through the world's dark alleys without any help and he has little time for those who do not even make the effort. He has no patience with someone who is unwilling to take the slightest risk. The WAIF thinks she has been getting by fairly well without causing any problems. She cannot comprehend his need for adrenaline. That stuff is poison as far as she is concerned.

They mesh . . .

The SWASHBUCKLER invariably manages to land on his feet. No matter how trying the circumstances, he pulls through. The WAIF floats through adversity, finding a way to accommodate others so she can fit into the situation with the least amount of controversy and effort. These two are at opposite poles, but both have the ability to adapt to changing circumstances. This talent is what generates the repeat between them.

They change . . .

The SWASHBUCKLER surfs through life alone. Friends might accompany him, but he has no permanent ties. But she needs him, truly needs him. He discovers that being needed is an exciting thrill. He learns to be there for someone.

The WAIF tiptoes through life, watchful for any danger. But seeing how he manages to get himself out of all those scrapes makes her realize that risk need not be fatal. She recognizes that the same old same old really is not so safe anyway—it was just a much better known quantity. She starts to step out more and to take a few chances.

THE SWASHBUCKLER AND THE LIBRARIAN

They clash . . .

The LIBRARIAN prefers to analyze a situation, sizing up the possibilities and probabilities. The SWASHBUCKLER prefers to roll up his sleeves and dive in. She finds his tendency to leap into a situation exasperating. How can he not see that a little forethought will save trouble? He considers her agonizing over

the details a waste of time. Can't she understand that it is action, not thought, that gets the job done?

They mesh . . .

Neither the SWASHBUCKLER nor the LIBRARIAN has any difficulty completing the tasks they undertake. Each displays seemingly effortless capability. What's more, they do not necessarily follow the directions—each is imaginative enough to see a solution that the higher ups might not have envisioned. She briskly nods at the ease with which he finishes; he grins his approval of her accomplishments.

They change . . .

The SWASHBUCKLER enjoys his free lifestyle, but her example shows him that thinking ahead can be useful. Having someone along for this grand adventure called life is more fun than he would have thought. He becomes more open to commitment.

The LIBRARIAN is on the ride of her life and she has no desire to get off. This man shows her the world, and she is not going back to the library—unless it is to plan her next trip. Oh, yes, she will still plan ahead, but now there will be a few risks along the way! She learns to be more open to adventure and willing to take a chance.

THE SWASHBUCKLER AND THE CRUSADER

They clash . . .

These two have so much in common—but motivation is not one of them. The CRUSADER's every thought, every action is devoted to furthering her mission in life. The SWASHBUCKLER thinks and acts for the sheer fun of the moment, the rush of the excitement, the thrill of the game. He is perplexed by her zealous devotion to duty. She is astonished that he could veer off course for the sake of his own purposes. Why doesn't he realize this is life or death?

They mesh . . .

Fear does not appear in the vocabulary of either the CRUSADER or the SWASHBUCKLER. They forge the wildest rivers, climb the most treacherous mountains, and stroll down the darkest valleys with nary a glance behind them. They are invulnerable, or so they believe. Besides, when striving for a cause or enjoying the thrill of a lifetime, there is no time for worrying or hand-wringing.

They change . . .

The SWASHBUCKLER has had a long time to follow his love of the adventurous life without a thought to any serious issues. But her dedication brings him up short and makes him question his purpose in life. He learns to use his courage and skills for the sake of another.

The CRUSADER'S commitment to her cause has been all consuming—and she suddenly realizes the price of her zealotry. His frank enjoyment of his capers opens her eyes to the pleasures that life has to offer. All work and no play has made her a bit dull, and she discovers that boring is—well, *boring*. She begins to be less driven.

THE SWASHBUCKLER AND THE NURTURER

They clash . . .

When the going gets too permanent, the SWASHBUCKLER is gone. That is his problem—he never stays in one place for any length of time. The NURTURER is confused by his need to constantly seek out new worlds and civilizations. How can he not want the warmth of hearth and home? He cannot understand her need to stay in one place. How can she not want to see everything there is to see?

They mesh . . .

The SWASHBUCKLER meets adversity with a cool head and a smile. The NURTURER wastes no time fretting, but patiently strives to overcome her problems. He admires her ability to forgo hand-wringing and fretting and just take care of a problem. She is pleased by his matter-of-fact handling of situations. Both accept that problems happen and each is certain that these too shall pass.

They change . . .

The SWASHBUCKLER has traveled far and wide, and home was wherever he hung his hat. But she shows him that having a place to come back to is a good feeling—and makes coming back very desirable. He learns to stay close to what matters to him.

The NURTURER has never strayed too far from home. After all, she might be needed. But this man has taken her away from those who vie for her attention, and she discovers that taking a little time for herself is okay. She begins to find a way to tame her need to sacrifice for others, and instead indulges herself now and then.

THE WARRIOR AND THE BOSS

They clash . . .

The WARRIOR and the BOSS are two very stubborn people. Both of them are totally committed to their own agendas. He is interested in making things right; she is interested in getting her way. Opinionated and focused, if their goals conflict, they are constantly at loggerheads. If she irritates him enough, he holds a grudge. If he opposes her for long, she loses her temper.

They mesh . . .

Though the WARRIOR is focused on a particular job or mission, and the BOSS wants control in every area of her life, both are ambitious and driven. She never gives up. He responds to this trait, since it is one he shares. She admires his tenacity and his commitment to his cause. She can respect this man. She does not stand in the way of his goals, and he does not object to her reaching some of her own.

They change . . .

The WARRIOR realizes that he must choose his battles more carefully. This woman shows him that he should take

care of his business before saving the world. She teaches him that a healthy self-interest can work to his advantage. He learns to let go of minor problems.

The BOSS discovers that this is a man she cannot push around. In order to co-exist with him, she must realize that there are other ways to do things that are just as effective as her ways. His integrity reminds her of what she has given up to get ahead. She discovers that the end does not always justify the means.

THE WARRIOR AND THE SEDUCTRESS

They clash . . .

The WARRIOR lives by a code of honor that he is not capable of functioning without. To him, the SEDUCTRESS immediately strikes him as a woman with no honor and little honesty. He judges her selfish ways with a merciless eye and an unforgiving heart. On the other hand, she finds his constant lectures annoying and unjustified. How dare he judge her lack of principles? She has her own code, but he is just too blind to see it.

They mesh . . .

Both the WARRIOR and the SEDUCTRESS endure. Neither lets someone victimize them and get away with it. Both have suffered and survived. In fact, not only have they prevailed over adversity, they have grown stronger because of it. They both believe the end justifies the means if that end fits into their own particular code of ethics. When they look into each other's eyes, they see a survivor.

They change . . .

The WARRIOR finally understands that she has her own morality which is different from his. His stem judgment has hurt her and he needs to make amends. He realizes he should not judge the book by its cover.

The SEDUCTRESS slowly realizes that this man's word is his bond. This builds trust in her heart and she finds herself willing to take a chance on other people as well. His devotion to his cause opens her eyes. She learns to care about others.

THE WARRIOR AND THE SPUNKY KID

They clash . . .

The WARRIOR is used to handling problems alone. He needs no help to accomplish his mission. The SPUNKY KID is sure that if everyone works together, the task will be accomplished. He is a loner, she is a team player. He cannot understand why she insists on including everyone and his brother in her plans. She finds his stubborn refusal of help incomprehensible.

They mesh . . .

Both the WARRIOR and the SPUNKY KID are two people who live by their word. Ethical and moral, they relate to the underdogs of the world. If they make a commitment, they follow through, even to the detriment of their own well being. Since both feel that their integrity is important, they respect the principle in the other. Though they look at things differently, their core values are the same.

They change . . .

The WARRIOR softens under her guidance. He has always been a loner pursuing his cause, but he finds that in her company, she eases the way with others. He starts to connect with people and finds out it is nice to lighten up on occasion. He learns to enjoy humor, people and life.

The SPUNKY KID has always lacked faith in the relationship area. When this man focuses, he is hard to resist and now he is concentrating all his attention on her. She flourishes under his undivided attention. He encourages her to focus and succeed in every area of her life. She becomes more confident and self-assured.

THE WARRIOR AND THE FREE SPIRIT

They clash . . .

The WARRIOR is boggled by the FREE SPIRIT. She talks a mile a minute, flits from goal to goal and has a thousand friends. She finds him far too serious for her taste. He seems filled with only anger and responsibility. She cannot understand why he will not let himself relax. He is sure that if she just had a little order in her life, she would be much better off. Her lack of control bothers him. Everything about him bothers her, especially his grim gaze.

They mesh . . .

The WARRIOR and the FREE SPIRIT both care deeply, they just react in different ways. While she spends most of her time bringing joy to her friends and neighbors, he's trying desperately to protect and serve. She is enamored with his deep sense of responsibility and honor, while he finds her loving heart hard to resist. Though they are light and dark, they find a common ground to share.

They change . . .

The WARRIOR is a loner by nature, but this woman will not allow him to hide behind his cause. She forces him to identify and express his feelings. Spontaneity and joy become a normal, everyday occurrence and he finds he likes the variety. He learns to relent and unbend.

The FREE SPIRIT becomes more grounded and not so flighty. He shows her that with a little discipline, her scattered

life can become manageable, and she can still maintain all her friendships. He teaches her that promises are important to keep. She starts to follow through on her word.

THE WARRIOR AND THE WAIF

They clash . . .

The WARRIOR is a fighter. The WAIF never fights, even if her life depends on it. This unresisting response to any kind of threat makes him furious. How can she not stand up for herself? She finds his constant attacks painful. Why won't he let her drift away from this scene of conflict? Where his responses are rough and harsh, hers are invariably soft and kind. He never trusts. She always does.

They mesh . . .

Their story is as old as time. The WARRIOR needs to protect. The WAIF needs protection. He is the quintessential rescuer and this woman wants to be rescued. They compliment each other's strengths and weaknesses. Each of them stands back and observes the world around them, unwilling to dive in unless pushed. Both are outsiders. This driving need to be saved and to save draws them together.

They change . . .

The WARRIOR finds out he does not always have to fight a battle to win. Her patience teaches him that sometimes doing nothing wins the day. He finds that a soft word instead of a harsh rebuke sways people to his cause. He learns to pick his battles.

The WAIF finds herself growing in self-confidence with this man. He teaches her that being a doormat is making her unhappy and that occasionally fighting for what she believes in is a satisfying experience. His love for her gives her the courage to speak up for herself. She begins to stand firm in her beliefs.

THE WARRIOR AND THE LIBRARIAN

They clash . . .

The WARRIOR solves his problems by taking action. The LIBRARIAN analyzes every angle before deciding what to do. His physical, intense presence throws her into a dither. Her methodical, thorough response to any issue drives him to distraction. Both of them are stubborn enough to think their way

is the only way, and neither is able to convince the other of that fact.

They mesh . . .

The WARRIOR and the LIBRARIAN are both loners. Neither of them minds a solitary existence. They often feel more comfortable alone than in a chattering crowd of people. Both of them are fundamentally serious and focused. They want things to be perfect—whether final justice or the card catalog. Their demand for perfection drives people away from them, but drives them closer to each other.

They change . . .

The WARRIOR realizes that he might be too quick in some of his decisions. Her methodical analysis of every fact draws his attention to details he might have missed. He begins to see the value of taking his time and seeing the other side. He learns to withhold judgment.

The LIBRARIAN finds herself the focus of this intense man's attention, and she revels in the unfamiliar experience. She becomes less conservative, more willing to take a few chances. His quick decisions teach her that not every detail needs to be reviewed before reaching a conclusion. She begins to take action.

THE WARRIOR AND THE CRUSADER

They clash . . .

If the WARRIOR and the CRUSADER are on different teams, a royal battle results. Both are stubborn and opinionated. Neither is likely to see the other side of an argument. They believe strongly that they are right and everyone else is wrong. Backing down is not an option. Since both are determined and obstinate, the battle is long, drawn out and fierce.

They mesh . . .

Brave and resolute, the WARRIOR and the CRUSADER are well-matched. Even if they are fighting against each other. Each grows to respect the other's commitment and dedication. Where others might question their sense of duty to their mission, these two immediately discern what drives the other. At last, they have each found a partner who believes as strongly as they do in what they are striving to attain.

They change . . .

The WARRIOR is amazed to find someone else as committed and courageous as he is. He is no longer alone anymore in his drive to accomplish his task. Helping each other makes him realize that her goals are as important as his. He learns to see someone else's side.

The CRUSADER is amazed to find a man who understands her desire to sacrifice all for the cause. Unlike other men, he never nags her about staying home or cooking dinner. He supports her need to move mountains. She realizes that having a partner can smooth the path in front of her and lighten her load.

THE WARRIOR AND THE NURTURER

They clash . . .

The WARRIOR approaches life with intensity and conviction. The NURTURER is easy-going and calm in her daily tasks. She is quite stable and finds his dark, forbidding outlook a little too edgy for her taste. He finds her low-key diplomacy a cop-out. Though she tries to warm to him and figure him out, she eventually loses patience. Since both have a will of iron, when they fight, neither backs down.

They mesh . . .

The WARRIOR and the NURTURER are both protectors at heart. Both care about the needs of others. She spends most of her time helping the people closest to her, while he fights for the greater good. They relate to each other's need to help. They are capable and cool in a crisis. Wanting to make the world a better place, they realize that each has skills the other can use.

They change . . .

The WARRIOR starts to look beyond his narrow focus. Her warm encouragement gives him the opportunity to relax. She does not quibble about minor things, and he realizes that a long-term relationship with her is possible. He learns to win friends through diplomacy.

The NURTURER finds that it can be nice to be protected rather than always being the protector. He teaches her that some principles cannot be sacrificed just to achieve peace. Sometimes it is worth raising her hackles if she believes strongly in something. She starts to take time for herself.

THE FIRST WIVES CLUB

This fun movie tells the tale of three college friends, all of whom have been dumped by their husbands for younger trophy models. When a suicide brings them together, they unite to get even against the men who done them wrong.

SEDUCTRESS Elise Elliot is an Oscar®-winning actress who surrounds herself with her own youthful image, and joyously accepts the homage of an adoring public as her due. But she fights a constant battle against age. Elise is so desperate to keep the years at bay, the only thing she lifts more often than her drink—is her face.

SPUNKY KID Brenda Morelli still carries a torch for her ex-husband, even though he lavishes expensive gifts on his new lady friend. Her sense of humor allows her to keep on keeping on, even making sure her son maintains a good relationship with his dad. But Brenda feels the pain of his rejection deeply.

NURTURER Annie MacDuggan believes her egotistical husband will come back to her, if only she gets her therapy right. Annie does her best to perform the juggling act necessary to please everyone in her family.

When these three get together, NURTURER Annie again tries to be the peacemaker between the more forceful Elise and Brenda. But it is the SPUNKY KID's ability to bring a team together that allows their revenge to be turned into a force that will help all women victimized by men. As they pull their plan together, and grow closer themselves, transformations occur.

SEDUCTRESS Elise realizes her talent, not her beauty, defines her career. She starts making smart and sober decisions, winning a standing ovation on Broadway. She evolves into a confident BOSS. NURTURER Annie realizes that she is worth some of her own attention, and tells her cheating husband to take a hike. And loyal SPUNKY KID Brenda gets the man she never stopped loving to open his eyes to her inner beauty.

These three women end the movie dancing and singing their song of independence.

GHOSTBUSTERS

Losing their funding at the university, three unemployed para-psychology scientists strike out on their own. They are just in time to save New York from certain disaster at the hands of an

evil god. But along the way, they find themselves in predicaments that defy the imagination.

Dr. Peter Venkman, the consummate CHARMER, is the first to propose setting up shop on their own. His idea to start a ghost removal service is not immediately accepted by his skeptical friends, but his smooth talk and sunny optimism soon win them over. Peter is in charge of "handling" their newest, and only, customer. And he is sure that taking her to dinner at a fancy restaurant will ensure they keep her business.

Convinced by Peter to take a third mortgage out on his childhood home, Raymond Stantz finds it hard to say no to anyone—including the ghost in his bed. Happy to be part of the team, he is chagrined when he is the cause of apparent defeat. But the StayPuff Man, with its smiling face and warm memories, could only be conjured up by a BEST FRIEND. Only this man could dream of being killed by a marshmallow.

Dr. Egon Spengler is the brains behind the operation. This PROFESSOR spends little time thinking about how many customers they have. He is far too intrigued with what is going on in the city and is determined to figure it out before it is too late. Egon spends most of his time inventing new contraptions and gadgets with which to trap and capture the ghosts.

Another PROFESSOR, Louis Tully, spends his time tallying his client's accounts and wistfully dreaming of the girl next door. He is sucked into an evil he has no defense for, but as soon as the spell is broken, he is eagerly discussing the finances of his rescuers.

An instant hit, this comedy lives long in the memory, not for the ghosts and goblins, but because of the funny and endearing characters starring next to the special effects.

WAITING TO EXHALE

Based on Terry McMillan's popular novel, this movie follows four African American women through the trials and tribulations of their love lives.

Savannah dreams of finding Prince Charming but finds herself involved with men who have girlfriends or wives. Her wry amusement at her predicament and her steady support toward her friends shows her to be a SPUNKY KID. At the end of this movie, she is still looking for a man to love and still waiting to exhale.

Bernadine's outrage at her husband's betrayal is turned into a burning need for victory over the odds stacked against her. This BOSS takes no prisoners when battling for her dignity and her livelihood. In a memorable moment, she packs all of her husband's belongings into his car and douses it with gasoline. She slowly smokes a cigarette, and with a flip of her wrist, turns the car into an inferno. No regrets for this woman. The man is a fool who deserves what he gets.

A good friend and patient mother, Loretta is the glue who holds all her pals together. This NURTURER greets a new neighbor with the offer of a home-cooked meal, worries about her friend, Bernadine, when things look bad, and loves and forgives her son for almost anything. Of all the women in the movie, she is the one who ends up with a man—and a good man at that.

FREE SPIRIT Robin bounces from man to man, dreaming of a happy home, but never finding the gold at the end of the rainbow. She fiercely denounces the men who cheat on her friends, but never looks at her own woeful record in the love department. By the end of the movie, her emotional decisions have left her pregnant and unwed, but Robin looks on it as a new adventure.

The blending of these different women hit a chord in the public. Each of these unique personalities fit well with each other, showing how strong women can be when they stick together.

THE DIRTY DOZEN

This film tells the story of an officer's mission to turn twelve convicts into a crack commando team capable of pulling off a bold strike against Nazi Germany. Early in the movie, as the "dirty dozen" is introduced to their new commander, we receive glimpses of the archetypes represented. The initial promise of the personalities is repaid in full.

All business, CHIEF Major John Reisman wastes no time in beginning his task. As the major inspects the line of convicts, BEST FRIEND Vernon Pinkley is the only who offers a smile to his new commander, while BAD BOY Victor Franko cannot resist offering a challenge. The Major quickly tosses the rebel to the ground, earning the respect of his new troop. Meanwhile, LOST SOUL Archer Maggott displays his discon-

nection at every opportunity, his body always physically turned away from the group.

Reisman has two WARRIOR allies within the dozen. John Wladislaw was imprisoned for killing a medic in the field—an act he committed because the man was fleeing the battle with a pack containing medical supplies. Robert Jefferson killed in defending himself from a racist attack. But these two show no bitterness for the injustice of their convictions, and quickly move to aid their leader in his mission. When the BAD BOY tries to escape, endangering all of the convicts, they are the ones who prevent his flight.

The men go through the motions, building their quarters and learning the tasks for their mission. But it is BAD BOY Franco's continued cocky defiance that finally turns them into a team—the dozen are united in their refusal to wash without hot water. The disdain of the "regular" army pulls them together and devotes them to their cause. Their mission is nearly destroyed by LOST SOUL Maggott's tortured madness, but BAD BOY Franco has no compunction in shooting him.

Working together, this group manages to pull off a tremendous victory against the common enemy.

LITTLE WOMEN

A children's story that has never lost its luster, this earnest tale of four sisters growing up in the North during the era of America's Civil War still holds all its charm.

Eldest sister, Meg, is the calm center to the frantic activities of her sisters. Following in her mother's footsteps, this NURTURER is the first to scold and the first to hug. Once she has found the man she loves, she happily settles down to a life of babies and making a home. She has no yearning for the big lights or the fancy streets of Europe, but welcomes her sisters home when they arrive for weddings or funerals.

Questioning and challenging, Jo is constantly writing down her stories and dreaming of travel to exotic locations. A LIBRARIAN, her active mind is not at all content with the status quo. Her aunt is sure Jo will turn into an old spinster and deeds her house to her so she will have somewhere to live. Rather than being offended, Jo immediately sets about turning it into a school, intent on passing on her knowledge. When she does fall in love, it is with a man who loves her brain as well as her heart.

Dear, sweet Beth drifts around the fringes of the family, wanting only for them all to be together. This WAIF is always supportive, but never gets the energy to break out on her own. Her weak constitution causes the family to constantly

worry about her, cosseting and cooing over Beth's every move. When she finally succumbs to her sickness, the sisters grieve for the loss of this tender spirit.

Amy barrels through life, demanding attention and wanting to always be included. This young BOSS is sure of where she is headed—her goal is marriage to a rich man. Her steel will cannot be bent, even when she falls in love. If Laurie fails to measure up, then she will not marry him.

Little Women shows the love and strength that a group of sisters can give each other. No argument can tear the bonds apart. They will always be close.

SAVING PRIVATE RYAN

Steven Spielberg's classic war movie depicts a unit of men sent to fetch the last remaining brother of three soldiers who have been killed in battle.

Captain John Miller is head of the unit commanded to find this needle in the haystack. This BEST FRIEND clearly finds the job irksome, but does not fight the order or question the assignment. With a quiet confidence, he leads his band of griping men across the battle-torn French countryside. With a joke and a smile, he quiets anger and with a steady and kind voice, he comforts the dying and wounded.

Sergeant Michael Horvath is second in command and keeps the troops in line. While the Captain stays above the fray, the Sergeant has no trouble whipping orders out and demanding obedience. A CHIEF, he is loyal to Miller and is the rock upon which the Captain can depend.

BAD BOY Private Reiben constantly questions and mutters about the orders they have been given. Angry and defiant, at one point, he states his intention of turning back. His confrontation with the Sergeant is a classic CHIEF/BAD BOY exchange. Only the calm voice of the Captain turns them into comrades once again.

Corporal Timothy Upham was happily content to be an interpreter, far away from the front lines. But this PROFESSOR is plucked out of his cocoon and by the end of the movie,

has learned some hard lessons about the real world and is no longer able to stay in his ivory tower.

And finally, the man the movie revolves around—Private James Ryan. This WARRIOR takes the news of his brothers' death with stoic calm. When informed of his release from duty, he nobly insists on staying with his unit. The battle for the bridge is too important to the cause, and they need every man. His determination wins grudging approval from the men sent to save him.

Saving Private Ryan shows all the brutality of war with an unflinching eye, but it also shines a bright light on the bravery of the men of the greatest generation.

STEEL MAGNOLIAS

In a small Louisiana town, six women share their lives and their strength.

NURTURER M'Lynn wants nothing more than for her beloved daughter, WAIF Shelby, to live. She is prepared to make any sacrifice for her child, even give a kidney. Shelby, however, endures her lot. Determined to give her husband the child she wants, she drifts into greater illness. M'Lynn cannot understand Shelby's refusal to do what is best for herself, but when her worst fears are realized, she calmly redirects her devotion to her grandson.

SPUNKY KID Truvy Jones smooths over the rough spots among her friends. Her cheerful salon is the focal point for this disparate group of women. Under her dryers, all women are equal. She warmly opens her arms to FREE SPIRIT Annelle Desoto, never blinking an eye when Annelle travels from one passion to another. Truvy's practicality causes her to urge Annelle to ease up on her religious fervor with the same enthusiasm she urged her to give up her party girl habits.

Matronly Clairee Belcher is the sort of gracious BOSS only a Southern woman could be. She buys a radio station, then regally conducts a locker room interview of the local football team, asking the coach about the new uniforms, assuming all are interested in her interests. But she has only to raise a brow, or speak a few well-chosen words in her soft drawl to command instant obedience. Her contemporary, FREE SPIRIT Ouiser Boudreaux, parades through life, each outfit more outrageously mismatched than the last, and always being tugged about by her unruly dog.

When Annelle's labor begins at the Easter picnic, the women's roles are clear. M'Lynn and Truvy rush to support Annelle, propping her up on both sides. Ouiser begins shouting for a doctor, nearly losing her dog in the process, while Clairee efficiently directs a car to drive up to take the pregnant woman away.

Together, these women show the steel beneath every woman's flowery facade.

ARMAGEDDON

With an asteroid speeding toward Earth, the fate of humanity lies in the hands of a group of irreverent oil drillers.

Two CHIEFs are in this mix. Harry S. Stamper takes charge, whether in his own oil company or in the middle of space. Dan Truman holds the reins at NASA's Houston Control. They both understand and respect the sense of responsibility that drives the other.

What CHIEF Harry does not understand is SWASHBUCKLER A.J. Frost's unconventional style. A.J.'s reckless exploits consistently raise the hackles of his boss, especially when he sleeps with Harry's daughter. True love is no excuse for what a CHIEF can only view as a challenge to his authority. It is left to BEST FRIEND "Bear" Kurleenbear to

cast oil on troubled waters. Strong, capable, and ready with a smile and a laugh, he helps keep a lid on the tension among the others.

The stern sense of duty shown by WARRIOR Colonel William Sharp keeps him appalled at the depths to which NASA sank to find its heroes. He and Harry clash over the control of the mission. But the CHIEF'S ability to inspire trust wins over even this honorable hero, and command of the space task passes from the astronaut to the oil driller.

A layered character, CHARMER/LOST SOUL Rockhound loves to live the high life. He came along for the prospect of reward, but easily loses hope when the chips are down. His fatalism endangers their success, but he just cannot help himself. He has to be physically restrained to prevent him from causing further damage, and when a volunteer for destruction is needed, he cannot be trusted with the task.

SWASHBUCKLER A.J. draws the short straw that means certain death, but Harry knows his daughter's happiness depends on A.J.'s return. He does not sacrifice to save the world, as a WARRIOR would, but he will lay down his life for his family. The men who know this CHIEF, know he will not fail.

GILLIGAN'S ISLAND

Their three hour tour turned into years of exile, but the ever popular castaways always managed to blow their chance at rescue. Despite the silly antics and wildly improbable events, audiences tuned in for another zany episode time after time.

BEST FRIEND Gilligan cheerfully helps out his fellow castaways, never objecting to his workman status. He continually exasperates CHIEF Skipper, but no one can stay mad at a BEST FRIEND for long. His optimistic outlook earns him forgiveness though the latest botched chance of rescue is usually his fault.

The lives of the castaways are made bearable by the know-how of the PROFESSOR who gave his "name" to his archetype. The others look to him to have the answer to any question. His encyclopedic store of knowledge enables them to use every resource available to make their island as comfortable as possible.

CHARMER Thurston Howell III cheerfully buys every comfort, and what money cannot purchase, his charismatic personality will. Of course, neither he, nor his lovely wife Lovey, a queenly BOSS, ever lift a finger for themselves. Their consistent air of entitlement get them whatever they want. Somehow the others just give in to their commands.

SPUNKY KID Mary Ann's perky enthusiasm keeps smiles bright no matter how hopeless the chances of rescue are, but the castaways count on SEDUCTRESS Ginger whenever some hapless male needs to be seduced into something he does not want to do. They always let her entertain them.

Each of the characters brought an essential ingredient to the mix. They had the right assortment of leaders and followers, planners and doers, to survive on Gilligan's isle.

L.A. CONFIDENTIAL

This film noir garnered awards and applause by showing a slice of early 1950s Hollywood. A gritty tale of sex and corruption, it stole the hearts of many a reviewer and fan. One of reasons was the wonderful characters populating the story.

Jack Vincennes is a police officer who knows how to play the game. This CHARMER loves the spotlight and makes sure his friend, the tabloid writer, is always around to take pictures of his

latest catch. He sees no problem with taking a payback or two—all part of the job as far as he is concerned. His clear view of people and their motives keeps him one step ahead of everyone else. Almost.

WARRIOR Bud White grew up with an abusive father and watched his mother be beaten to death. Now, his mission is to save women and avenge the pain men have caused them. He feels righteous in bending the law in order to achieve his purpose. After all, abusive men deserve to die. His brute force hides a kind heart and a quick intellect that not many people appreciate.

Ed Exley plans to get ahead. He has figured out just how to do it and has no qualms about stepping over people to get it done. This CHIEF wants to do things by the book, but when all is said and done, he will do what it takes to get the glory, the awards . . . and the promotion. His skillful interrogation of a set of criminals, playing one off against the other, shows how powerful an opponent this man can be.

Though a whore, Lynn Bracken's presence permeates the movie. This WAIF drifts into every man's head, inspiring dreams and desires they cannot seem to control. She dreams of another life, but cannot shake herself out of the rut she has fallen into. She loves Bud with all her heart, but finds herself having sex with his supposed enemy. When he becomes enraged and hits her, she, of course, forgives him.

L.A. Confidential brought the film noir style back into vogue. Its complicated plot, beautiful scenery and fascinating characters live in the imagination long after the film is over.

THE BIG CHILL

Seven college buddies come together to mourn the suicide of one of their old gang of radicals. The funeral and reception lead to an extended weekend of reminiscing and regrets.

BEST FRIEND Harold and NURTURER Sarah are, of course, the hosts of this reunion. Harry has become a

responsible businessman and father, with no interest in confronting authority or making waves. Dr. Sarah bandages physical wounds and listens patiently to everyone's woes, hiding her own pain most of the time. Neither contemplate turning away any friend from their doorstep.

Sam Weber has become a big Hollywood star and relishes his celebrity. But this CHARMER has doubts about some of the

selfish decisions he made in the past. PROFESSOR Michael has no real doubts about what he is doing, though he does like to spend endless hours analyzing his behavior, as well as all the others.

Nick arrives late to the funeral, and throughout the weekend ruffles feathers and questions everyone's placid lives. This BAD BOY has a run in with the police, and is angry when BEST FRIEND Harry smoothes the trouble over. He still wants to fight the system. Meg, on the other hand, totally bought into the "dress for success" establishment. A successful lawyer, this BOSS now yearns for something else—a baby. And she is hoping to negotiate a deal with one of the guys to get one.

SPUNKY KID Karen did the right thing and married a nice man, settling down in the suburbs with him and their children. But she dreams of finally consummating her secret passion for CHARMER Sam. And standing apart from all of them is Chloe. A WAIF, this younger woman watches all of them with a wry smile, sprinkling her amazing insights into the mix.

The Big Chill is a wonderful look at eight people with different agendas, wondering if where they are going is where they want to be and hoping their friends will have the answers.

STAR TREK: VOYAGER

Transported to a far quadrant of the galaxy, a Federation crew joins with a rebel force to find their way home.

BOSS Captain Janeway never wavers from her responsibility to lead her crew back to the Alpha quadrant. She listens to all opinions, but in the end, the decision for action will always be hers. She feels responsibility for her crew intensely, and every decision is made with their safety in mind. WARRIOR Chakotay recognizes that his duty toward his own crew required him to yield the reins of command to Captain Janeway. To that end, he forged an alliance with her. A friendship based wholly on mutual respect was the by-product of his devotion to duty.

SWASHBUCKLER Doctor revels in every new experience. He lives his life to the fullest degree, constantly adding to his understanding of human experiences. In contrast, LIBRARIAN Seven of Nine also devotes herself to discovering what it means to be an individual, but with considerably less relish. She is not unconscious of her sensual side; she simply considers it irrelevant. Order and logical explanations calm her.

BAD BOY Tom Paris's defiant attitude has earned him more than a few trips to the brig, but his hotshot unconventionality and penchant for hunches have saved crew and ship from many an alien threat. Meanwhile, BEST FRIEND Harry Kim's calm dependability proves equally effective in pulling victory from the jaws of defeat. A natural peacemaker, he keeps Tom's quick temper out of trouble.

Tuvok, as any Vulcan must, has a PROFESSOR core. He represses his emotions and chooses the logical path at every turn. But like Chakotay, he also has the WARRIOR's rigid devotion to duty. His combination of the WARRIOR's protective instincts and the PROFESSOR'S analytical prowess result in the perfect Chief of Security.

As the crew of the Voyager meets fresh obstacles each week in their journey home, the advantages offered by differing archetypes are illustrated.

FINAL THOUGHTS

We hope you have enjoyed this book, and we especially hope that it has generated many new and exciting ideas for stories you would like to write.

Please remember, this book is not a "written in stone" formula. None of the ideas or suggestions in this book are meant to confine you to any one concept.

This book is meant to be a starting place—a jumping off point. Use it to generate intriguing new characters.

AND FINALLY...

We wish you the best of luck with your story, whether it be short story, a novel or a screen play. We hope this book has been helpful.

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