



GO Global Organization
Design Society



Readings in Global Organization Design
2005 Conference Proceedings

All The World of Movies Is Requisite

by Kenneth Craddock Article

#05-08-10-P2
(Revised April 2010)

March 31, 2010

2.1nd edition.

All The World of Movies Is Requisite

3-31-2010

The human experience of levels, work and people
in literature and drama with commentary by

Kenneth Craddock
(Version 2)

“Too many notes.”

- Peter Schaffer,
Amadeus

It has been said that poets and artists sense more about human nature than the rest of us. If requisite organization theory is valid, then we should be able to find references to these concepts in artistic works. Have the poets and artists captured it and depicted it, holding up its mirror to us? Indeed, they have. Here is a collection of their works.

(Another “RO All the World” file has been developed – with Shakespeare, Arthur Conan Doyle, etc. Every English-speaker had Shakespeare in high school. Do see it.)

Consultants

This array is also a great boon to explaining requisite concepts to those who are unaware of them. If you are a consultant or professor who needs examples to illustrate this theory, be sure to see the movies marked “Whole.” Ask people if they have seen “such-and-such” movie and use that to start the explanation. Simple. (You may have to see the movie several times. If you saw the movie when it came out, do NOT rely on your aging memory – see it again.) This also could be useful to consultants when meeting potential clients for the first time. The descriptions and notes I have provided here highlight the relevant details and discussion points for each movie. These were popular hits. Zillions of people saw them when they came out. British, American, Spanish, German, Japanese, Italian – an international list.

Jaques and Brown may have “discovered” Requisite Theory but, like the New World, it was always there. (Shakespeare, for one, saw it clearly) These selections from film depict concepts from RO theory. They can be used as conversation starters. The short Clips & Scenes can be powerful additions to underscore individual points in presentations and training sessions during project implementations.

Academics

Students today are said to be more visual than those of yesteryear. Most of their learning comes from TV, movies, ipods, etc. However, I am not so sure. They have absorbed recent stuff. Show students a movie that is 20 years old and they often don't get it, don't relate to it.

The academic will have to experiment to find the items the students will learn from. This will vary by class, so good luck. I have found the clips go well inserted into lectures as illustrations of some of the points I have made abstractly. In addition, the students today seem to relate to the movies of the 1930s. (This may only be true for New York City students.) I am baffled by this but it has led me to include several films of that era.

Newbies

If you have never been exposed to this set of concepts before, I would suggest viewing these presentations. This list, from the "Whole Movies" and the "TV / Telly" sections, starts with straightforward presentations of key aspects of the theory and moves to more subtle and complex ones. (Obviously, I prefer happy endings if they are available.)

You've Got Mail
Any Given Sunday
Master and Commander
Johnny 100 Pesos (in Spanish)
Prime Suspect (TV)
The Enemy Below
Amadeus
The Man in the White Suit
Sanjuro (in Japanese)
O Pioneers (TV)
The Gathering Storm (TV)

Once the basics are absorbed through these viewings and related R.O. readings, you can tackle the more elaborate movies and plays. The scenes in Shakespeare are very much on target for the next step. The other movies in the "Whole" and "TV" lists are good here also. (I am aware there is a technological revolution underway in 2005-2010 from VHS to DVD. I note that many languages can now be included on DVDs as subtitles (English, Spanish, French, etc.), whereas only one can be included at a time on a VHS version. Most VHS titles are available now on DVD. Things will get more international as more items are shifted to DVD. But you will have to check each one.)

Well, there it is.

P.S. The movies are in English and Spanish, with some also in French, German, Japanese, and Chinese. DVD format allows them to have simultaneous text shown in almost any language. And don't forget the other file - Shakespeare, Sherlock, and friends.

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MOVIES

Some Popular Movies

Movies would appear to be good place to start a conversation because so many people have seen them. Most people, however, view movies as entertainment, not something to learn from. The same goes for TV, novels, etc. When we seek entertainment we take off our learning caps and relax. You want to be careful not to cite a movie, etc., as if it were an Army training manual on requisite organization. (There are several of those, if you really need them.) The best works of art are open to multiple interpretations. Go easy. Let's start with some very popular recent movies you could use to illustrate some of the dynamics this theory deals with. (Whole movies are listed first, then ones with scenes that speak to parts of the theory.)

* * *

WHOLE MOVIES:

Leadership:

We Were Soldiers, 2002, Paramount, Hollywood, Calif., VHS, color, 138 min. Written for the screen and directed by Randall Wallace. (Based on the book "We were soldiers once ... and young" by Lt. Col. Harold G. Moore and Joseph L. Galloway.) Cast: Mel Gibson, Madeleine Stowe, Greg Kinnear, Sam Elliott. Lt. Col. Hal Moore is the commander of the First Battalion, Seventh Cavalry. As part of the Pleiku Campaign of late 1965, Moore and his men are assigned to action at Landing Zone X-Ray in the Ia Drang Valley, an area known to be overrun by North Vietnamese troops and nicknamed "The Valley of Death." Few short, 'grand,' leadership speeches. Under-prepared, outnumbered and ill-informed about the resistance they'd encounter, Moore finds himself and his men contained to an area about the size of a football field, surrounded by more than 2,000 enemy troops and engaged in the first major battle of the war. Both the American commander and his North Vietnamese counterpart are first-class leaders. Each is a problem-solver in action and it is shown how they do this. (The actors playing the North Vietnamese speak perfect Cantonese.) Moore's wife faces the other women in their hour of despair. She too is a leader. (About as tough and brutal as you can get, but solid stuff.) [Compare Moore's welcoming speech to the officers with the coaching speech in *The Rookie*.]

* * *

Master and Commander, the far side of the world, 2004, 20th Century Fox. Directed by Peter Weir. Based on novels by Patrick O'Brian. Screenplay: Peter Weir, John Collee. With: Russell Crowe, Paul Bettany, et al. VHS, 130 min., color. During the Napoleonic Wars, the British frigate HMS Surprise and the larger French warship, Acheron, stalk each other off both coasts of South America. The Acheron strikes first

and Lucky Jack, as the captain of the Surprise is referred to by his crew, has to turn tail and run for a fog bank. He then turns again and pursues his target around the Horn, beyond his official orders, and into the Pacific. Lucky Jack is well regarded by his men, who trust him implicitly, even after the first devastating battle and an apparent personal vendetta against the French captain. No big speeches, just day in and out steady leadership. Even so, he could not change the culture of the seamen or their superstitious beliefs. NYPL Leo: VC 792.9 M.

* * *

A conflict between the football team owner and the coach erupts toward the end of the movie, *Any Given Sunday* (1999, R) [North American football]. A great pre-game speech by the coach on being a team to win, not just individual players. Late in the movie the new owner, Christina (Cameron Diaz), charges into the locker room at the half-time break and demands the coach, Tony D. (Al Pacino), dump an aging quarterback (Dennis Quaid) and replace him with a young, aggressive quarterback (Jamie Foxx). The coach pulls her into a side room and demands she go away and let him run the team. Then the young quarterback enters the room and says the coach had already said he was going into the game. (Christina completely undermined the authority of the coach. They possibly were at the same level of capability.) To be the quarterback he has to lead the team – to become a leader.

Earlier, over dinner, the young quarterback indicated he was only interested in racking up numbers to boost his own career and value, not the team wins. [A quarterback is the role of the on-the-field play caller.] Is he a leader? Will the team members follow him? The owner backs this new, aggressive quarterback. Tony D. threatens to trade him away because he is tearing the team apart.

At the end of the season (and the end of the movie as the credits roll) the coach is 'retired' by Christina at a press conference. But Tony D. then announces - he will become the head coach of a new expansion team - granted full management control - and will take the reformed young quarterback with him. (Revenge is sweet. Possibly the best football as a business movie ever made. Dir. Oliver Stone. Color, 2 hr. 38 min.)

* * *

Sanjuro, 1962, Dir: Ikira Kurasawa, With: Toshiro Mifune and Tatsuya Nakadai, Takeshi Shimura. 96 min, B&W. Set in the 19th century when masterless samurai wandered Japan looking for a warm place to sleep and a bit of adventure. Ten young men discover there is extensive corruption in their clan and set about uncovering it. They meet in a deserted temple in the forest to await one of the headmen they have informed of the corruption. But a samurai (Sanjuro) is sleeping in the temple and overhears their tale. He sees that they have fallen into a trap. He adopts them to protect them from their own naivete. At each step they eagerly charge in. He pulls them back and covers them from the consequences of their rashness. The capability gap between Sanjuro (Mifune) and the

kids is very great (two levels at least). They repeatedly get him in trouble. He is a wonderful mentor. A fun movie. Japanese with English subtitles.

* * *

Das Boot [The Boat], 1981, Bavaria Films, Berlin, Germany. Writer and Dir: Wolfgang Petersen; Prod: Gunter Rohrbach; Novel by Lothar-Gunther Buchheim. With Jurgen Procknow as The Captain. Director's cut: 206 min., VHS and DVD (two other lengths are also available: 2.5 and 5 hours). Originally a 6-part TV mini-series. German with English subtitles. An example of sustained, level-appropriate, understated yet competent leadership. The story of the U-97's voyage into the North Atlantic as the tide of battle was turning against the U-boats. The British had developed ASDIC (sonar) and could locate the submarine with precision when it was submerged. Through it all, the Captain keeps thinking through the boat's responses, how to safely go over to the attack, manage the men, and how to survive. The tension and claustrophobia are crushing. The ending unveils the incompetence of the "parade ground" heroes. Possibly the best submarine film ever made.

* * *

MacArthur, 1977, directed by Joseph Sargent; Writing credits: Hal Barwood and Matthew Robbins. With: Gregory Peck, Dan O'Herlihy, Ed Flanders, Gerald S. Peters. 130 min., color. This is a biographical and semi-documentary look at the career of General Douglas MacArthur (Gregory Peck) centering on his WWII, Japanese and Korean War experiences (1942-1951) as a flashback from his farewell West Point speech (1960). This is an up-close portrait of a Stratum VII general and his encounters with his bosses, FDR and Truman. The movie follows MacArthur from his 1942 recall from the Philippines by FDR; his arrival in Australia ("I shall return"); his triumphant invasion of the Philippines; his guidance of post-war policies in Japan; his volatile and fragile relationship with Truman; and finally his triumph at Inchon, his verbal threats against Communist China, and his dismissal from the Army by Truman. MacArthur was constantly shifting his perspective as the context changed – often globally and suddenly. His debate with Nimitz before FDR in 1944 was a classic. [Map error: Leyte Beach is south of Manila, not north of it.] (I saw this film when it first came out and thought it was stentorian and dull. Recently, I saw it three times and each viewing held me.)

* * *

The Bridge on the River Kwai, 1957, directed by David Lean, produced by Sam Spiegel, Columbia Pictures, video 1993. Screenplay by Carl Foreman and Michael Wilson. Based on the novel *Pont de la rivière Kwai* by Peter Boulle. Performers: William Holden, Alec Guinness, Jack Hawkins, and Sessue Hayakawa. 162 min., color. Captured by the Japanese, British POW's in Burma are forced to construct a strategic railroad bridge. The building of it becomes for the British commanding officer a matter of building British pride in the face of Japanese imprisonment. This is his short-term goal. Long-term the bridge will be used to attack British forces gathering to drive the Japanese

out of Burma. Is the commander a villain and traitor – or a hero? How do we judge him? Is he blind to the long-term purpose of the bridge? Or is he just dealing with one problem at a time as they present themselves to him? What would you do in his situation? (Note the ambiguous ending.) Use with advanced students.

* * *

Cognitive complexity:

The Enemy Below (1957) is a WWII tale of two ship captains squaring off at each other in the South Atlantic. The new American destroyer captain versus the seasoned German submarine captain. The sub may be pursuing a steady course to link up with a raider which is faster and can outgun the destroyer. To follow the sub may lead the destroyer into a trap. We see the two predators play cat-and-mouse with each other; each captain tries to read the mind of the other. The American proves his leadership with the crew by solving several combat issues and by going after the sub. The U-boat captain sees a flaw in the attack pattern of the American and uses level-IV thinking to set a trap. But he must wait until the American repeats himself before he springs it: “If-and-only-if, then.” [However, the destroyer ‘wins’ against the sub by continuing the contest after the sub has declared it over. This is an ethical issue which raises the question of how a level-III confronts and wins against a level-IV.] Dir: Dick Powell. Screen: Wendell Mayes. Novel: Comdr. D. A. Rayner. Starring: Robert Mitchum, Curt Jurgens, and Theodore Bikel. In English, without subtitles. 98 mins., color, VHS. (In a sense, this is a simple tale, without distracting side-plots and issues. It may therefore be a good class-discussion piece.) Use with beginners.

* * *

You’ve Got Mail is a wonderful 1998 New York romantic comedy. Differences in the capability levels of our aspiring couple can be very clearly seen throughout the movie. Joe Fox (Tom Hanks) is the builder and organizer of superstores for his family’s chain of book stores (a level IV role). Kathy Kelly (Meg Ryan), his internet pen pal, is the owner and manager of a children’s book shop around the corner (a level II role). Fox puts Kelly out of business, then woos her. The card-swipe scene at the Zabar’s checkout tells it all, along with Joe’s parallel-thinking romantic deception. (But the movie leaves us with the question: Can a stratum IV find true happiness with a stratum II? In a Fox mega-store, she would be a department manager. Will he get bored and wander? One big caveat: either of them might be capable at a different level – basically higher - than their current working level.) The ending is so perfect, though. Great for beginners.

* * *

The Usual Suspects (1995) is a crime caper and mystery film (a la film noire). After twenty-seven bodies are found floating in L.A. harbor, a U.S. Customs agent (Palminteri) interrogates Verbal Kint (Spacey), the only surviving member of the gang that started the heist that ended in slaughter. A name surfaces: Keyser Soze. Who is this

secretive criminal mastermind? Does he even exist? He may be operating at a cognitive level so far above the police that they can't see him. He makes an appearance and then – he's gone. R.O. theory is comprehensible by those at stratum five capability or higher. Those at lower levels may not see it. Two viewings are needed to begin to grasp the complexity here. How would you know what level Keyser Soze is operating on? Remember the Japanese words: tatamae (the on-surface answer) and honne (what's really going on). Elliott contrasted Ho Chi Minh (L9) to LBJ (L7) and Nixon (L7). PolyGram, MGM, 106 min., color, VHS and DVD. Director: Bryan Singer. Producer: Singer and Michael McDonnell. Writer: Christopher McQuarrie. With Stephen Baldwin, Gabriel Byrne, Chazz Palminteri, Kevin Spacey. Academy Awards to McQuarrie and Spacey. Use with very advanced students. Bravo!

* * *

In *Amadeus*, Peter Shaffer's play and 1984 movie about Mozart and Salieri, we can see how different levels of capability can drive the behavior of humans. There is the early scene where Mozart is presented to the Emperor in Vienna. Salieri has written a welcoming march. The Emperor himself plays it in honor of Mozart as he enters. A bit later Mozart replays it from memory after hearing it that once. A neat parlor trick. If he had stopped there, the scene would have ended amicably. But no, "That doesn't really work, does it?" Mozart then improves the piece by improvising on it a new piece far superior to the original. Salieri is enraged by this humiliation and thus begins the real drama - his revenge on God and on Mozart for having gotten the greater god-given talent. But why such rage? Mozart's immortal genius drives Salieri mad with jealousy. See clip from *Au revoir, les enfants/ Goodbye, children* for an exact replication of this scene.)

A second theme is Salieri's moral strictness. He was always the good-boy seeking God's love, approval and acceptance. And there it was: God's voice emanating from a libertine, a lecher, a foul-mouthed mocker of God's moral values. How could this be? Rejected by God and worse – the greater gift given to an open sinner. Salieri's jealousy grows and grows, it overleaps its bounds. It consumes his every waking moment.

Much later Mozart is called before the court for writing an opera based on the play, *The Marriage of Figaro*, which the Emperor has banned because it stirs up conflict between the classes. Mozart argues he has eliminated anything that could give offense and describes how music brings order out of noise. A scene at the end of his act two begins with a duet. Then a third character joins in to make a trio, then a fourth for a quartet, and so on - until it becomes an octet. Mozart sustains this for - "Twenty minutes of continuous music! No recitatives! Ha! Sire, only opera can do this. In a play, if more than one person speaks at the same time it is just noise. No one can understand a word. But with opera – with music! With music you could have twenty individuals all talking at the same time and it's not noise. It's a perfect harmony!" (This is chaos theory and cognition.) [1 hr. 19 min. into the film.]

Near Mozart's end Wolfgang dictated the score of the *Requiem* to Salieri. It can be seen how Mozart's capability soared above Salieri's comprehension, particularly when Salieri

pleaded, 'Slower, slower, you go too fast'. Tom Moench of Antioch University in Seattle showed this scene to his class and it "remains vividly in my mind" years later, noted Luis Javier Martínez Blanquet, a Mexican academic.

Just so you know, Salieri's music has been retrieved since the movie came out and played at Carnegie Hall. It is rather good music of the period. Salieri was talented. One can see why he was chosen as court composer. He was far from a "mediocrity." Yet he was also far from Mozart's level. (No one was close.) Others could only react, "Too many notes." Salieri was close enough in capability to see Mozart's genius. He knew he was damned by faint praise. Damned to be a contemporary of Mozart. Damned to be forgotten. (With F. Murray Abraham, Tom Hulce, and Jeffrey Jones. Directed by Milos Forman. Won eight Academy Awards, rated PG, 160 mins.)

* * *

Changing Lanes, 2002, directed by Roger Michel, with Samuel L. Jackson and Ben Affleck. A minor traffic accident turns two perfect strangers into vicious adversaries waging an all-out war of personal destruction. What happens when a stratum I meets a stratum IV in mortal combat. It is no contest in our society: the stratum IV wins. The two men are brought to their senses by their wives who represent different levels of value development, one above her man pulling him up and the other below pulling him down. (They are onscreen the least.) It is not just character here, but character plays a big role. One need only look at the school set-up to see how the stratum IV will win. Here it is too easy and invokes some guilt (see the back of the church sequence for self-lies). Is the Jackson character addicted to 'chaos'? Does the Affleck character intervene to explain the 'chaos'? (Screenplay by Chap Taylor and Michael Tolkin. R, 98 min., color, VHS & DVD. Paramount Pictures, Hollywood, CA, Call #: VC 792.9 C. Also with Sydney Pollack, William Hurt, Amanda Peet, Richard Jenkins, Dylan Baker, Kim Staunton, and Toni Collette.) Use with intermediate students.

* * *

In *The House of Mirth* we see the story of Miss Lily Bart who at the beginning of the 20th century is at the table of New York high society looking for a wealthy husband. She is beautiful and has impeccably elegant manners. But she never takes a hint from any of her friends nor does she take any help from any of them. Her sense of loyalty is misguided, even middle-class. She plays as if she had money, but she does not. She does not see the plots to use her until they unfold to the benefit of others. In short, she acts at stratum III while the high society social circle is operating at stratum V. She is caught up by the shifting reality of the competitive society she is trying to enter. It is beyond her. As a result, she loses. She is disgraced and discarded. A sad and painful tale. Too true by half. *The House of Mirth* (2000) directed and written by Terrence Davies. 149 min., color, VHS, Glasgow. With Gillian Anderson, Dan Aykroyd, Eleanor Bron, Terry Kinney, Anthony LaPaglia, Laura Linney, Jodhi May, Elizabeth McGovern, and Eric Stoltz. Adapted from the Edith Wharton novel. Anderson won numerous acting awards for her leading role. Use with those comfortable with the theory.

* * *

Bridget Jones's Diary also is a terrific romantic comedy, set in the publishing business in London (2001). Bridget has reached that age when singledom has become tiresome. It is time to find Mr. Right. She suffers a gruesome introduction to Mr. Right and promptly falls for Mr. Wrong. But Mr. Wrong and Mr. Right have a past. She gets fought over (terrific fight scene). Finally, she and Mr. Right come to an acceptance of each other as they are. Each is at high level I. They will probably be happy growing old together. (Assuming she does not repeat her Mum's midlife crisis.) From the 1998 book by Helen Fielding. With Renée Zellweger, Colin Firth, Hugh Grant. Directed by Sharon Maguire. 98 min, color. Delicious with students comfortable with the theory.

* * *

Good Will Hunting is also a movie about genius and the reaction by others. But Will is young with his promise before him. Unlike Mozart, Will is surrounded by those who would support that genius rather than see him as a rival and kill him. This math genius is clothed in a "tough-guy" Southie demeanor that must be stripped away for his genius to flourish. He becomes the "saving project" of an MIT math professor, who seeks out his old college roommate, now a psychiatrist, to treat him.

Will befriends and falls for a very bright English woman at Harvard. His mentor confesses a rivalry, "Some days I wish I had never met you." But it is open and mild. Even his best friend, a fellow Southie, says to him, "My worst ten minutes of every day is coming to your door and hoping you won't be there. You have a gift every one of us wishes he had. You can make a difference. In a blink I'll wake up and I'll be fifty." Soon he has trouble fending off all the love trained on him. He finally lets his guard down and surfaces: he is one of them. He may be on the edge of embracing the failure of a townie but he is rescued by therapy and academic people's better natures.

There is no visible MAH hierarchy, only an open, professional one based on academia. How one earns a living is prominent. Some of the issues around misplacement are present. How Will reacts to rivalry and threat are key. As a townie he mis-identifies the real threats. Will misplaces himself too low, the hierarchy of talent is present only as a benevolent force – it guides him toward using his higher, fuller nature. (With Robin Williams, Matt Damon, Ben Affleck, Minnie Driver, Stellan Skarsgard. Dir. Gus Van Sant. Screenplay by Affleck and Damon. 126 min., color, R rated, 1997, Miramax.) [A sad and beautiful film. Would that it were so.] Use with intermediates since it requires some knowledge of the theory to appreciate the presence of a talent-only hierarchy.

* * *

Fidel, the untold story, is an extended interview and documentary profile of the Cuban leader. The contrast is between Castro's level of capability and the scope allowed by his place of origin. We see his early promise as an elementary school student and can

guess at his mode from his early days. His ability to “clarify” complex issues and situations for others. His now-famous 12-hour first meeting with Che Guevara, a doctor from Argentina, wherein he converted Che to become one of his followers. (Che was at least at a capability level of stratum III.) His choice of human values at sea that inspired his comrades in their rebellion against the corrupt Batista regime. [His confrontations with the U.S. culminating in the Missile Crisis of 1962. His declaration that he was a communist (burning his boats) and ending of the Monroe Doctrine (as it had morphed, into U.S. interventions in the area). His own recognition of Ho Chi Minh’s similarly high level of capability.] The levels of his multiple skills (editing Gabriel Garcia Marquez, commanding Cuban troops in Angola). (91 mins., color, 2001, in Spanish with English subtitles). Use with students comfortable with the theory.

* * *

Nueve reinas / Nine Queens is the story of two grifters who team up to take down a big score by selling a fake sheet of stamps, known as ‘the nine queens,’ as the real thing. But the rules change part way through. Who is playing whom? A stratum III score to scam the stamps is trounced by a stratum IV counter-plot to get the cash. The real heist is not revealed until the last scene. There is no single scene that shows the various levels until that final one. It is up to the viewer to piece together the real plotline from the prior story. So it must be shown in its entirety and then discussed after the viewers have digested the new information. A fun movie. (115 mins., color, R, 2002, in Spanish with English subtitles). Deals with the issue of the invisibility of the higher levels to lower levels of cognitive ability. (Why this theory is so little seen and discussed.) Use with students comfortable with the theory and ready for these levels and issues.

* * *

Mama told you never to pick up hitchhikers on the highway. Even beautiful, mysterious women. In *Lisboa Joao*, a traveling salesman, learns the hard way. Berta seems crazy and wants to run off to Lisboa/Lisbon from Madrid. When he calls her family to come get her, they turn out to be a pack of psychotic jackals. He has gotten mixed up with murder. She sees it is all a set-up. But when her husband arrives, he takes the cake – malicious and chilling, a liar and predator. He wants her back at all costs. She knows too much. She can put him in jail. At what level is she operating? Her daughter? Her father? Her lover? Her husband? How does he address her? As an equal? Does he – other than being angry – talk down to her? Can she fight off their predations? What is normal? Joao’s expectations of the family? Of himself? [S1 versus S3.] That happens when a stratum three has bad intensions toward a stratum one? What would this be like in a work situation? Is trust possible? (*Lisboa*, 1999, 94 min., color, DVD & VHS, in Spanish with English subtitles. With Carmen Maura, Sergi López, and Federico Luppi. Writer, Enrique Brasó. Director, Antonio Hernandez.) [This movie has been compared to Hitchcock’s *Detour*.] Use with students with a bit of familiarity with the theory.

* * *

In *La Ardilla Roja* (The Red Squirrel), 1993 (1996), Jota, a troubled former pop star is the sole witness to the crash of a motorcycle ridden by a young woman. After learning of the woman's amnesia, Jota pretends to be her lover, naming her Lisa and creating a fictitious life for her to get her out of the hospital. Then the two take a vacation to the Red Squirrel campsite. But there may be more to Lisa than meets the eye and this becomes a detective and mystery film about man-woman relationships. In the end she rides off on his motorcycle to test his manhood and also his level of cognitive complexity. Will he figure out her real identity? Separate her (blank) reality from the fictions/illusions he has filled her with? Meanwhile, she gets on with her life. (He has all the clues. She is testing his reflexes (at II) and his prowess. Both are at stratum II. The last scene shows what this woman really wants.) [Spain, VHS, 104 min., color, rated R. In Spanish with English subtitles. Sogetel, S.A.; director, Ricardo García Arrojo; escrita y dirigida por Julio Medem. Performers: Emma Suarez, Nancho Novo, Maria Barranco. Meridian Video, Los Angeles, CA.] Leo Morningside Spa VC 792.9 A. Use with students comfortable with the theory.

* * *

Memorias del subdesarrollo (*Memories of underdevelopment*), 1968 (1971), is set in the early 1960s between the Cuban revolution and the Missile Crisis. The story centers on a Europeanized intellectual, too idealistic (or lazy) to leave for Miami, but too decadent to fit into Cuban society under the Castro regime. Sergio is unable to overcome his alienation and become part of the new Cuban society. He dabbles and plays games. (A friend who is going “North” praises the impact of the US on Cuba. At least the US had “know how” and could get the Cuban economy moving.) Sergio accepts the official critique of the Bay of Pigs invaders (at some 25 minutes) as a mix of opportunistic individualism and groupism that leads to irresponsibility. (An abuse of accountability: the Nuremberg defense.) The ‘ultimate outsider,’ he contents himself by exploiting women (a metaphor for the colonization of Cuba). He picks up and seduces a 16-year old girl and is charged with rape (sub-stratum I). About 50 minutes in Sergio blames women and people in general for their ‘inconsistency’ and inability to focus for long periods on material things and their need to have someone else lead them. He cites Ortega that this is a sign of ‘underdevelopment.’ [Actually, this is his stratum II (his job as a store manager) looking down with hauteur on their stratum I revolutionary populism – and on the democratic majority.] (This assumes with more education the situation will change, that ‘underdevelopment’ is a remediable state of mind. But if this theory holds, it won’t. q.v. Plato.) (VHS, 97 min., b&w, not rated. In Spanish with English subtitles. Dir. Tomás Gutiérrez Alea. With Sergio Corrieri, Daisy Granados. Based on the novel *Inconsolable Memories* (1967) by Edmundo Desnoes. NYPL Donl Spa VC 792.9 M). Use with those comfortable with the theory.

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The Sheep Has Five Legs, 1954. (*Le moutin à cinq pattes*.) Starring Fernandel - in the six major parts - all horse-faced. A small town seeking publicity tries to bring

together the five grown quintuplet sons of one of its inhabitants. The actor's facility in portraying different roles is a remarkable tour-de-force.

Each of the quintuplets has his own vignette, about 12 mins. long. Alain owns an urban spa and is arrogant at stratum III. Bertram is an old sea-dog, a ship's captain, and at III (ignore the betting). Charles is a harried priest and football film star searching to expand his flock, at II. Etienne is a lonely, 'lonely hearts' reporter and at II. Dad is 'Saint-Forget,' a retired vintner at I (?). Ask the viewer group to try to get a rough-cut of the stratum capability of each of the six Fernandel characters. (Break a large group into units of 4-8 people for this discussion. In a large group have each group contrast two of the characters. Mix and match the six characters - so there is a possibility of 36 units!) Yes, a quickie parlor game, but fun, to the point, and the audience seems to have the information to make a quick, rough determination. This may also get them beyond the nature vs nurture point. All five of the quints started from the same egg, yet at age 40 have ended up so differently. A good chuckle. Use this movie with early intermediates familiar with the theory to get them beyond standard HR thinking. Accuracy is not so important.

(VHS, 96 min., b&w, not rated. In French, with English subtitles. Written by Rene Barriere. Dir. Henri Verneuil. Story by Albert Valentin.) Old: NYPL Donl Fre VC 792.9 S. [GC Storage] (NYU Bobst, AFisher, VCA 13432, Available.) (JJay has a good copy but it is on Reserve: VHS-897.) (To buy online - \$24. 11/07.)

* * *

Mrs. Doubtfire. Sally Field, a partner in an architectural firm, decides to divorce her actor husband, Robin Williams, who is again out of work. Her reasoning is that she is more organized than he is and his frivolity makes her the 'heavy' around the kids. He loves the kids and will do anything to stay near them – including dress up and impersonate 'Mrs. Doubtfire,' a proper British nanny and housekeeper. This is a case of, "What did I ever see in that couch potato?" Her new beau (at stratum 2 or 3) refers to him as "a loser." At the end he gets to host a successful kids talk show on TV but, realistically, the two remain apart. (He gets more generous visiting rights with the kids.)

Also, two clips: The first (9-12 min. in) is the fight between Field and Williams. There is no blame here. She has outgrown him. She has grown to stratum 2 (or 3) and he remains at stratum 1. They have grown apart. The second (1 hour, 2-5 min. in) where Field talks to Mrs. Doubtfire about the spontaneity that drew her to Daniel Hillard in the first place. "He could always make me laugh," she says. But after a few years, "then ... everything stopped being funny."

Directed by Chris Columbus with Pierce Brosnan, Harvey Fierstein, and Robert Prosky. Based on the book *Alias Madame Doubtfire* by Anne Fine. Screenplay by Randi Mahem Singer and Leslie Dixon. 1993, color, 125 min., PG-13. NYPL Perf Arts DVD 792.9 M. Use with those comfortable with the theory – and after an explanation of the romantic implications/ dangers of this theory are explicated: "24 - 42."

* * *

Organizations/ Levels/ Motivation:

Glengarry, Glen Ross, 1992. R, 120 min. Based on David Mamet's Pulitzer prize winning play. With: Jack Lemmon, Kevin Spacey, Al Pacino, Alec Baldwin. See whole movie or just the scenes. (Lots of foul language.) Two scenes tell it all.

Very early in the movie. The "brass balls" speech by Baldwin. A classic standard speech on how to "inspire" employees. The market is brought inside the organization.

At the end of the movie, ask: What was the impact of that speech and its incentive scheme on the productivity of the office? By what percent did sales productivity go up? How much was the system improved? What was its impact on ethics?

Near the end of the movie: the speech by Pacino to Spacey is on the proper role of a manager: "To help us go out there and try to earn a living. And don't open your mouth until you know what the shot is." That's it folks. Also, how good a salesman was Shelly, the Jack Lemmon character? Once he had been great. What happened? (To him? To them?) (Can be shown in its entirety.)

* * *

Just before WWII an Annapolis graduate, Lieutenant Sands, resigned his commission rather than face a courts martial. An enlisted man, chief gunners mate Mallory, testified against him. He enlists as a Seaman, 2nd class, when the war starts and is assigned to this gunnery unit with Mallory at its head. As *The Navy Comes Through* progresses Sands manages to alienate his fellow sailors by giving them orders. But Sands gets a 'promotion' to navigator of a captured German submarine supply ship from his chief, who is in charge, and comes up with an ingenious way to destroy lots of German subs. Thus, the competence/ability sequence is restored. [A placard before the picture says we tend to forget the backbone of the Navy is not ships, planes, and subs - but Men.] (1942, b&w, 82 min., RKO, not rated. In English and German. Dir. A. Edward Sutherland. Starring: Pat O'Brien, George Murphy, Jane Wyatt, Jackie Cooper, Carl Esmond, Max Baer, and Desi Arnaz. From a *Saturday Evening Post* short story, "Pay to Learn" by Borden Chase.) Use with Intermediate students.

* * *

The Man in the White Suit, 1952, B&W, 85 min. An Ealing comedy. Dir: Alexander Mackendrick. Writer: Roger MacDougall. With: Alec Guinness, Joan Greenwood, Cecil Parker. Guinness is an eccentric inventor trying to create the unbreakable thread. His first boss discovers his experiments and, since they are bootlegged and off-budget, fires him. Guinness sneaks into he next textile firm as a workman and again sets up shop in the research department. The boss's daughter discovers him and protects him. Guinness suddenly gets some promising results. The

boss senses money and backs the research. He succeeds. But rather than being praised, everyone goes after him – the rival bosses at the other companies that will be put out of business, the industry – even the workers, who fear being put out of work.

Why can't he fit in? Was it due to personality? Or maybe it was his goals? What happens when the others finally do recognize Guinness' level of capability? He's a threat to the comfortable status quo. At the end, is he still a threat? On innovation, improvement, levels of capability, failure of recognition, etc. A jolly good time.

* * *

Johnny 100 Pesos, 1993, Dir. Gustavo Graef-Marino. Performers: Armado Arriza, Patricia Rivera, Willy Semler, Luis Gnecco, Paulina Urrutia, Christian Campos. 95 min., color, not rated. Fox Lorber, Patagonia. Spanish with English subtitles. ("Johnny Cien Pesos") Based closely on actual events. Set in Santiago, Chile, in the early 1990s. (Critics compared this film to *Dog Day Afternoon* and *Reservoir Dogs*.) See the whole movie. The robbery of the video store should have taken 10 minutes – but something went wrong. It was really a money laundering operation disguised as a video store in an apartment building. The inner door took too long to knock down and the police surrounded the place. The press got involved and turned the whole thing into a media circus. The politicians allowed themselves to be pulled in where they weren't needed or wanted. The hostage situation took all afternoon, Johnny became a celebrity, and the whole thing became a national affair.

Stupid, gritty and ugly. The robber gang, stalled, takes the victims as hostages. But even the hostages don't want the robbery to go wrong – they want to hide their crime of tax evasion. Only the police commander has an answer. It is simple and certain to lead to bloody disaster for everyone. (All at Stratum I)

Both the Secretary of the Interior and the Presidente of this newly democratizing country are out of town at the moment. The deputy to the Secretary takes control of the situation, which after all must be political. (Need it be? If all you have is a hammer, is every problem a nail?) The robbers declare themselves to be terrorists and demand a plane to fly them to Cuba. (Except the one who refuses because he is not a communist.) The deputy and his two counsels see through this ruse: they are robbers, plain and simple. The deputy does not have the ability to get his arms around the situation. His counsels either refuse to act or can't act. He has no idea what to do but feels he must do something. So he charges in.

The robbers are concerned about the behavior of the police and demand judicial protection. But the judge balks at this intrusion by the politicians into judicial rights. (The deputy is only at Stratum II and cannot predict the sequence of events and can only react to them.) Finally, one of his counsels (at III) anticipates the behavior of the judge. He takes advance steps to head off the judge's objections. (He cannot prevent the judge from exacting a personal revenge, however.)

It ends as stupid ugly as it began. Will this ever end? (At what Stratum is Johnny? How far does he think ahead?) It clearly shows levels I, II, and III. Use with beginners.

* * *

Dog Day Afternoon, 1975, Dir: Sidney Lumet. With: Al Pacino, Charles Durning, John Cazale, James Broderick. R, 124 min., color. Based closely on real events. The bank robbery should have taken ten minutes. It took all afternoon and more. See the whole movie. Several scenes starting about 30 minutes into the movie are key. (Attica was a state prison where the inmates had taken over. The police charged in and shot up the prison killing more hostages - their fellow police officers - than inmates.)

The FBI head man arrives and critiques the NYPD Lt. Moretti (Durning) who is in charge of the situation. Why didn't the NYPD wait until the robbers had left the bank before he revealed their presence? An error in police procedure (S3 to S2, at least).

Police Lieutenant Moretti allows a hostage to be freed but he is a black man and the cops rush to arrest him and the Lt. has to intervene to protect him. The complexity of the situation is beyond his control. Too many police there. He nearly has to strip to reestablish his credibility with the bank robber, Sonny (Pacino).

Sonny comes outside again to talk to the Lt. By then the neighborhood has assembled and he plays to them and the press. (Chants of "Attica!") He taunts the police. The borders come unstuck on the situation making it far more complex than before. The FBI man watches coolly.

The head FBI man (Broderick) goes inside the bank to look the two bank robbers in the eye. Never very bright, Sal (Cazale) is lost in this zoo and mentally is hunkered down. As he leaves, the FBI man says to Sonny that he will "take care of" Sal when the time is right. The FBI man was judging character, desperation level, and cognitive level. He says few words but he is very smart. This is what an assessment looks like. It is quiet. By the end of the movie the FBI is several steps ahead of the bank robbers.

A complex movie about capability levels, shifting situational complexity, and swiftly changing variables. Discussion should cover all these issues. This is for advanced practitioners **not for beginners**. The other issues here are potentially very distracting: homosexuality, hostage transference, sexual transgender, police brutality, child abuse, public involvement, public accountability, the momentum of events, etc.

* * *

Hannibal Lector is a ... is a ... is a ... a psychotic. And he is brilliant. He easily takes apart the justice and penal systems that contain him. Psychotics do that -- take systems apart. (A few also eat people.) Between 1-3 percent of the population are psychotics. How does your firm detect them? Does it even try? How does it do this in

its hiring screening? How does it deal with managers who are psychotics? Does it even try? Or does the HR department crawl under the desk and hide? (The issue here is about the HR noise that permeates organizations today. Psychotics hide in the noise. I once saw a psychotic take apart a 20,000 person organization.) *The Silence of the Lambs*, 1991, Directed by Jonathan Demme; screenplay by Ted Tally. With Anthony Hopkins and Jodie Foster. Orion Pictures Corp. VHS 118 min. Book by Thomas Harris, 1988, St. Martin's Press, New York, NY, 338 p. The cannibalism is ... distracting. Use with advanced students.

* * *

Contact, 1998, Warner Bros., directed by Robert Zemeckis. From the book by Carl Sagan, 1985. Performers: Jodie Foster, Matthew McConaughey, James Woods. 162 min., color. Foster plays an obsessive astronomer in search of contact – and she gets it. She receives an encrypted message, apparently from a solar system many light-years away. A realistic, science-fiction view of our first contact with aliens. They have a superior intelligence and have been watching us for some time before informing us of their presence. Almost everything is a deception, leaving ambiguity behind it. But is it fake? There is no solid, “objective” evidence, only testimony. One issue is trust. Who do we trust? How? Why? Another is, What is reality? The aliens use our own projections and assumptions to create the means of winning our trust. But can we trust them? They have technologies far, far in advance of ours. Our atomic bomb may be useless against their technology. Can they trust us? We can be so destructive. Can we trust ourselves? Many levels of complexity of information processing separate us. What are their intentions? How can we know? Some humans simply can not believe contact has been made. (I suspect this is very like the way it will happen. The ambiguity leads to uncertainty thence to confusion and that is the greatest defense for the aliens.) Use with advanced students.

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The Last Emperor (1987). The life story of Pu Yi (1906-1967), the last emperor of China, who is crowned at age 3 and lives a cloistered life in the Forbidden City. He is deposed (as a young man) during the early revolution and forced to fend for himself in the outside world for the first time. Hoping to regain the throne, he allows himself to be set up as the puppet emperor of Manchoukuo (Japanese occupied Manchuria) in the early 1940s. But after the Japanese defeat in WW II, he is convicted of treason by the Communist Chinese government and "rehabilitated" as a gardener. (Directed by Bernardo Bertolucci, with: John Lone, Joan Chen, Peter O'Toole, Ryuichi Sakamoto. English, 164 min. (director's cut: 228 min.), color, VHS.)

To be seen in its entirety: a serious sweeping epic. A young man is tutored in the most modern and progressive Western ideas in the English manner and still fails. He is first deposed when he is too young. His young adulthood is consumed with his attempts to get control of the palace and its staff. By the time he does, no one in China cares anymore, no one comes to honor his reforms. He is perhaps at Level 3 or 4, far too low to have any

realistic hope of ruling China. But he never learns this and ends up wasting his adult efforts cavorting with the Japanese. He has little idea where this must lead him. His final decades are spent under the Communists in a Level 1 job. (Well, better than dead.) A sad tale of a completely misguided and mis-educated young man. To be shown to students comfortable with the theory, cognitive growth and levels.

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No habrá más penas ni olvido (Funny Dirty Little War). (1983, color, R, 80 min., dirección por Héctor Olivera, in Spanish with English subtitles. From Osvaldo Soriano, novela, Argentina, 1980.) A black comedy. Everyone in this small city (with one exception) is at stratum I, which means they have great trouble seeing past the present situation and their role in it. The mayor has declared the town clerk to be a marxist (in reality, a nebbish). He has delegated the action and responsibility to a stratum I underling (Suprino). He really wants to oust the town Administrator, an elected official (Don Ignacio Fuentes played by Federico Luppi). The mayor (“Dr. G”) looks the part – tall, aloof, domineering, decisive, tough, action-oriented – but like everyone else in this small city, he has only a limited ability to foresee the outcomes of even his own actions. In the middle of the action some “goons” show up from the big city. They soon out-macho the locals and take over the action, adding their own violence and terror. They tend to disappear when things get rough (non-accountable). Everyone stumbles forward blindly, in this case with guns in their hands. They all create situations that are unclear and quickly turn messy, dirty and little. Everyone here is a ‘Peronista’ (whatever that means). (The only stratum II here is the town Administrator. Early on we see his actions as he prepares for the onslaught. He is anticipating their actions. But they have guns and he is soon cornered and silenced.) (One of the big issues in Argentina appears to be the willingness of the public to grant anyone legitimacy - the party, the voters, the police, the army, Juan Peron, whoever has a gun, etc. Everyone gets their turn. Does everyone hold everyone else accountable? At some point hierarchy, accountability, and democracy disappear.) (To be shown in its entirety to students in public policy and political science already comfortable with the theory.)

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CLIPS AND SCENES FROM MOVIES:

Leadership:

The Dish. This is an Australian film about the moonwalk in 1969. It is a light culture-clash comedy between Aussies and Americans. The first ten minutes show the scope of cascading political goal setting and vision. In 1962 JFK announced the US goal to go to the moon by the end of the decade (QQT/R). Cut to: the Prime Minister of Australia in 1969 getting a thank you call for the ‘dish’ from President Nixon and announcing it to Parliament in stentorian fashion. Cut to: the Mayor of Parkes, NSW, (100 miles west of Sydney) the town where the dish is located that will collect the TV signal and transmit the moonwalk to the rest of the world. He got the dish there years earlier. It is the largest in the Southern hemisphere. (This sequence is about visionary leadership: who are the visionaries and who are the credit-grabbers?) Can the mayor of a small town be a visionary?

* * *

Noel Coward’s *In Which We Serve* (1942, UK film, B&W) – two low-key but resilient speeches. In the middle of the film: the Captain (Coward) takes accountability for a Seaman’s dereliction of duty when the ship was torpedoed. He says it was the Captain’s own error. Later the Seaman tries to get drunk – and can’t. He is tormented and it straightens him out. A perfect example of the impact of a manager taking accountability for the conduct of his men. And it shows the impact this has on the man who failed in his duty.

Toward the end of the movie, the HMS *Torrin* has been sunk. The Captain calls the remaining crew together for one last talk. It is a quiet talk. They will be sent out to other ships to fill in for men killed on those ships. Honest and sincere, and very moving. No rhetoric. This is a war not a battle. (It is surprising how real war tones down the bellicosity of heroism.) (Coward, Noel, 1942, *In Which We Serve*, Dir: Noel Coward and David Lean; Script: Noel Coward; Starring: Noel Coward, John Mills, Kay Walsh, Bernard Miles, 100 min., B&W. Noel Coward was given a special Academy Award.)

* * *

Several wonderful “**Great Leader**” speeches from movies:

Patton: The speech at the opening of the movie, “Blood and Guts.” This film version is almost word for word the version that Patton delivered on many occasions. Rousing rhetoric to transform civilian men into warriors. (Many women don’t like it.) 1969.

Braveheart: Mid-movie. William Wallace rouses the Scotsmen with a terrific speech at the battle of Stirling and gives them a spine: dignity. He also gives them a new weapon to use against the English heavy cavalry: the long pole. (Mel Gibson in a kilt.) 1995.

Gandhi: A bit into the movie. In a South African lecture hall Gandhi speaks to a group of Indian men (both Muslim and Hindi) about what the new police law means regarding the honor of their homes and what civil disobedience means. It means using psychological pain in retaliation for physical pain. In closing he sings “God Save the King.” Even the policemen present must rise when he begins the song. Delicious. 1982.

Henry V: Near the end of the play (Act IV) and the movie. The speech at Agincourt that unites his heavily outnumbered army, “We few, we happy few...” Alone we will win. One of the great rallying speeches in the English language. (The Kenneth Branagh 1989 hit movie is available with Spanish subtitles.)

Each leader shows in his speech how his audience can handle the future situations they will face. Patton handles the transition of the raw recruit from civilian to soldier. Wallace handles the greater gain to be had by gathering the courage to fight now. Gandhi explains the long path the group must follow and the great pain they must endure in the months and years ahead. Henry V paints a picture of the braggadocio about the manifest bravery of these men in the coming battle during their old age. These are the real men.

The great speech is only one-percent of leadership - but it remains crucial. It really does not mean podium oratory but explaining the pathway through the obstacles that block progress toward the goal. Use with beginners.

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What Women Want. The introductory speech by Helen Hunt about 20 minutes into this 2001 movie. She will lead this bunch of advertising jocks into the future. It will include a mental turnaround. This will involve women and what they want. The Mel Gibson character is the biggest male chauvinist of the bunch and a rebel from the start. More like the situations that business people will actually face. (Note the role of the future here and contrast it with the other leaders above). She puts future action more in the hands of the members of the organization than in the hands of the leader. Is this more modern but a denial of leadership? The way women lead? (The rest of the movie is a send-up farce, leading to the ‘education’ of the Mel Gibson character. A fun movie.) (See *Bamboozled* supervisor speech for the reverse.) [She gives a great leader speech too, and in business.] Use with beginners.

* * *

Beyond Rangoon. Our heroine awakens and attends a midnight rally of supporters of Aung San Suu Kyi in a small Burmese city near Rangoon. She watches in horror as soldiers are ordered to stop Ms. Suu Kyi. Suu Kyi approaches their line unarmed. The

soldiers are ordered to arrest or shoot her. They point their guns at her. She stops and looks at them. They break out in shakes. She walks through their line and to her rally.

What is the problem Ms. Suu Kyi is confronted with? [A line of soldiers block her path.] What does she do? [She stares at them. A royal audience.] Why are the men with the guns shaking in her presence? [It is very hard to kill another human being.] (There is very little dialogue during this scene.) This show of courage by Ms. Suu Kyi inspires our heroine toward recovery of her own bravery toward life.

* * *

In *The Rookie* (2002) Dennis Quaid plays high school baseball coach Jimmy Morris. After a terrible loss early in the film Morris lectures the team about giving up on their dreams. But they turn the tables on him, telling him that he should try out for a Major League team. Morris seems unconvinced but agrees to a deal with his players in which if they win district, he will try out for a Major League team. [Compare with Moore's welcoming speech to the group of officers in *We Were Soldiers*.] At the end there is a portrait in the high school awards showcase of Morris and the winning team.

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Harrison Ford loses it. He is a bush pilot in the South Pacific who has been retained by Anne Heche to fly her to Tahiti from a small island where she was vacationing. In a storm they crash on a deserted island. She is a New Yorker and knows nothing about survival in this environment. About 60 percent of the way through *Six Days, Seven Nights*, he takes her to a mountain top to disable a radio beacon, which will lead to their rescue. But this isn't the island he thought and there is no radio beacon. He goes into some bushes and loses it. She asks him to be her 'courageous captain,' her leader. He agrees to go on. [This looks sexist but it is not. Followers need a leader to solve the problems that confound them. Contrast this scene with the canoe scene in *Horsefeathers* where Groucho Marx refuses the femme fatal seductive line to become 'a big stwong man.'] 102 min., color, VHS, PG-13, 1999 (?).

* * *

Cary Grant is a newspaper editor who wants his ex-wife back in *His Girl Friday*. But first he has to get her (Rosalind Russell) to want her old job back as writer. He tries any and every ploy to clear the decks, get rid of her fiancé, etc. Finally alone together in the pressroom of the county jail he explains her stories are not just the way the newspaper makes money. He regales her with the possibility her stories are going to clean out the old corrupt political machine and turn the town upside down. She hadn't seen it that way before. She is converted back into a news hound and goes back to work for him. (1940, B&W, 92 min., VHS, 1984, also DVD.) [A remake of *Front Page* with a twist - a sex angle. Aside from the dated sexism, it really is a wonderful screwball comedy. Grant provides leadership. Well, sort of. The motivation need not be pure.] (67-69.5 min. in)

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Talent for the Game. Color, 91 mins., 1991, PG. Dir: Robert M. Young. w/ Edward James Olmos, Lorraine Bracco, Jeff Corbett. While Virgil Sweet, an old-fashioned talent scout, has been on the road, the team has been sold to an advertizing agency owner. The scout returns with a talented pitcher who the new owner immediately puts into a big-league game. The kid freezes. The new owner wants to yank him. Everyone objects and the new owner announces this is his team, the talent scout is fired, and he will run things his way. (This is his - and ours - authoritarian outburst. The new owner is abandoned by the veterans who know the game. The talent scout performs one last act of leadership near the end by going down onto the field and catching for the rookie pitcher to calm him and bolster his confidence.) An example of authoritarianism contrasted with leadership. (1) In a free society ownership is control over things. It is not leadership with people. (2) Today, trying to get work done (develop a talented prospect into a big-league pitcher) causes employees to take high risks, to rely on informal networks, and resort to secrecy. The work gets done but at a cost to the employee. In this case, he quits. (Good scenes, but not the best movie.)

* * *

Blues Brothers 2000. Elwood, the now lone "Blues Brother" finally released from prison, is enlisted by Mother Mary Stigmata to mentor a young orphan. Once again hitting the road to re-form the band and win the big prize at the New Orleans Battle of the Bands, Elwood is pursued cross-country by - the state cops, the Russian Mafia, and a local militia. (1998, color, VHS, PG-13, 123 min.) Directed by John Landis, with Dan Aykroyd, John Goodman, J. Evan Bonifant, Joe Morton, and top musicians with cameos by B.B. King, Aretha Franklin, Wilson Pickett, James Brown, Eric Clapton, Bo Diddley, Isaac Hayes, Stevie Winwood, and many others. About 4/5 through this musical travelogue and five miles north of Panther Burn, Ala., Elwood gives the blues version of 'the' motivational speech to his dispirited and rebellious carful of musicians. Brilliant, pointless, stupid, and funny. (5 min.)

Elwood Blues: You may go if you wish. But remember this: walk away now and you walk away from your crafts, your skills, your vocations; leaving the next generation with nothing but recycled, digitally-sampled techno-grooves, quasi-sync rhythms, pseudo-songs of violence-laden gangsta-rap, acid pop, and simpering, saccharine, soulless slush. Depart now and you forever separate yourselves from the vital American legacies of Robert Johnson, Muddy Waters, Willie Dixon, Jimmy Reed, Memphis Slim, Blind Boy Fuller, Louie Jordon, Little Walter, Big Walter, Sonnyboy Williamson I and II, Otis Redding, Jackie Wilson, Elvis Presley, Lieber and Stoller, and Robert K. Weiss.

Donald "Duck" Dunn: Who is Robert K. Weiss? [the rest of the band shrug]

Elwood Blues: Turn your backs now and you snuff out the fragile candles of Blues, R&B and Soul, and when those flames flicker and expire, the light of the world is extinguished because the music which has moved mankind through seven decades leading to the millennium will wither and die on the vine of abandonment and neglect.

Willie: Aw Shit.

[Elwood walks off, followed by Buster, Mighty Mack - and then the rest of the band.]

* * *

Cognitive Complexity:

In a psychological thriller about the murder of the abusive husband of her best friend, another New Jersey housewife, Demi Moore agrees to voluntarily testify to the police. She lies to ‘protect’ her friend. But police detective Harvey Keitel isn’t buying. He gathers together her testimony and, near the end of the film, he places all the pieces before her – but in his way. It doesn’t add up. Or maybe it does – and points to a different murderer. In *Mortal Thoughts* we see Jaques’s favorite example of stratum II, a police detective, doing his job. Here a stratum I declarative weaver of tales confronts a stratum II cumulative processor of those facts. Clear and clean, the confrontation leads to a revelation and a “powder keg” explosion in six minutes. (color, R, 104 mins., 1991, VHS, RCA/ Columbia, directed by Alan Rudolph, with Glenna Headly, Bruce Willis, and John Pankow). [See *Pepe Le Moko* in French for parallel.] Teacher should explain that her tale points toward her friend as the murderer. A bit long. Use with beginners.

* * *

Bamboozled is a Spike Lee comedy with social bite starring Damon Wayans (2000). Near the beginning a “very important” staff meeting is held and Wayans, not informed of it, is late. We see a white TV network supervisor at this meeting howl about the ratings pressures placed on him by his bosses. He passes on the pressures to his staff without showing how they might re-interpret them to better do their jobs. He cannot reframe these pressures to help his subordinates. “Write funny!” he screams. Or else things are going to “get pretty grim around here.” He threatens them with the future. QQT/R task assignment? Nah. His context of pressure and fear is now theirs.

We see a supervisor too panicked to solicit or listen to any of the ideas of his staff. He has none of his own. He avoids responsibility. He wants yes men. He will maintain his position through formal authority and discipline alone. Meeting over. (Soon after, he is bamboozled by a very bad idea – a minstrel show in blackface – as are all his staff.) The result is ugly. Real ugly. (See *What Women Want* above for the reverse example in a manager.) Use this meeting as a clip with beginners.

* * *

In the 1930s there was a fierce competition among British aircraft manufacturers to build the fastest airplane (the Germans were right behind them). Supermarine (seaplanes) had the best designer, R. J. Mitchell (Leslie Howard), but was short of resources to fund further development. The Chairman of Vickers saw his opportunity and, realizing Mitchell was a man who could visualize the future of aviation 10, even 20 years ahead, buys Supermarine to get Mitchell. The two meet in the head office of Supermarine and size each other up. Crisp dialogue and on point. (*Spitfire* (US title, 1942) a.k.a. *First of the Few* (UK title, 1942) with David Niven.) Beginners.

* * *

The Hunt for Red October, 1990, Paramount, Hollywood, CA. A Mace Neufeld, Jerry Sherlock production; produced by Mace Neufeld; directed by John McTiernan; screenplay by Larry Ferguson and Donald Stewart; executive producers, Larry de Waay and Jerry Sherlock. 1 video-cassette (135 min.). With: Sean Connery, Alec Baldwin, James Earl Jones, Jeffrey Jones. Based on the 1984 novel by Tom Clancy. In English. A new type of Soviet sub, the Red October, is heading for the U.S. coast. U.S. experts think it is planning to attack but a lone CIA analyst thinks the sub's commander is planning to defect. About 60 minutes into the film: scene where a Russian torpedo is chasing the sub, the pilot, Victor Slavin, freezes into following the map rules and is relieved by Captain Connery. This is an L4 dynamic processor confronting a parallel L4 complex problem (torpedo vs sub vs Neptune massif). The L2 rule-follower got in the way. (I could not find this scene in the book.) (Thanks to Mark van Clieaf.) Beginners.

* * *

The interview with General Pancho Villa by John Reed during the Mexican Revolution is an excellent example of a high mode individual revealing himself. Villa answers Reed's questions in full paragraphs. He also tells parables (tales) to make points. He is not trying to be indirect or coy about the interview. It is actually his best method of communication. (This movie is based on *Insurgent Mexico* by John Reed, so this interview is likely taken from Reed's notes, perhaps the published interview, and therefore is not complete fiction.) Before the interview Villa is seen with two common soldiers. He is able to relate to them well. His encouragement is toward the future: when there is peace, they will have to work. (At the end of the interview he says he is 26, but in reality he was 36 (b. 1877). How does this decade of difference affect one's evaluation of Villa's mode?) Use with those unsure of the theory. It proves the point that high stratum/mode exists (stratum V). [Gonzalez would have made a great president, but he was old and died.] (VHS, B&W, 1971/1995, 104 mins. In Spanish with English subtitles. Interview is 9 mins. Near the end of the movie, *Reed, Mexico insurgente/ Reed: Insurgent Mexico*.) NYPL Donnell Spa VC 792.9 R.

* * *

Pepe Le Moko w/ Jean Gabin. 1936. B&W, 90 min. In French with English subtitles. About Pepe, a celebrated thief who takes refuge in the Casbah, and the woman he loves and can't live without. Toward the end. One scene of differing capabilities. Arbi comes to Pepe to confess that he was a fool and saw a letter Pepe wrote to Gaby, a woman he is in love with. He gives Pepe directions to go to a place to see her outside the Casbah, an exotic criminal slum, one last time before she sails, which he says came from her. But Pepe at stratum II easily sees through Arbi's tale at stratum I. Pepe turns on Arbi, beating him up and making him confess. It is all a ruse set up by the French Moroccan police to catch Pepe. Pepe KOs Arbi and sets his own counter-plan in motion. [Compare this scene with the one in *Mortal Thoughts* where the detective at stratum II reframes the

confession of a stratum I housewife (included herein).] Based on the novel, *Il Bandito della Casbah*, by Julien Duvivier, dir. OR - Based on the novel *Pepe le Moko* by Detective Ashelbe. (Hollywood remade the film in 1938 as *Algiers* with Charles Boyer in Gabin's role. NYPL Kips Bay VC 792.9 A. The scene is not the same.)

Inspector Slimane: When one can't use guns, one must work with brains.

Commissioner Janvier: I prefer guns!

Inspector Slimane: In your case, honest sir, such a preference is unavoidable.

* * *

In *Babette's Feast* (1987) there are two scenes back to back, each with hints of differential abilities, (c. 28 min in). In French and Danish with English subtitles. The first is the instruction of Babette in simple cooking by the sisters after they are informed that she has the ability 'to cook'. The quickness of Babette in understanding it - and her boredom. Contrast her impact with Mozart's casual exuberance and display of excess ability on meeting Salieri for the first time (*Amadeus*). [See *Au revoir, les enfants/ Goodbye, children* for a replication of this scene.] But Babette is reserved and takes care not to make enemies ahead of herself.

In the second scene the sisters comment (in Danish) that they have more money since Babette's arrival. (She has not cost them money as they feared but has saved the shaky financial situation she found there.) [This is true for business too.]

Winner: Academy Award for best foreign film. The movie is about covering over one's abilities – one sister's voice, the other's beauty and elegance, the cook's real ability. Based on the story by Isak Dinesen. City video CC #6145.

* * *

Alexander, 2005, Dir: Oliver Stone. Performers: Colin Farrell, Angelina Jolie, Val Kilmer, Anthony Hopkins. 167 min. On DVD only. Not on VHS. (Recommended by Harald Solaas.) The night before the battle against Persian King Darius at Gaugamela, Alexander convenes his generals. They are fully courageous and determined military men, but deeply concerned at facing a force five times as large. Alexander explains his battle plan to them. They are dumbstruck and can only recommend regrouping. His generals comprehended his battle plan, but could never have devised it themselves. The morning before the battle Alexander harangues his troops in his great speech and tells the men why the Macedonians will be the winners. He makes a comparative analysis of Macedonian and Persian troops, the two different types of social organization and the effect this has on the commitment and fighting spirit of the troops. He sees this particular battle in a much wider geopolitical context.

When the battle starts, King Darius overflows with confidence in victory. He issues commands to his enormous and sophisticated army. Shortly after, an astounded King Darius looks at the unexpected movements of the Macedonian troops. Unable to

understand, he declares, “They are making a mistake!” As the battle rages on, the Persian line splits and suddenly a column of mounted Macedonians, led by Alexander himself, heads straight for King Darius. He starts in alarm and astonishment. Then he turns his battle chariot around and flees. The Persian Empire falls. A wonderful example of leadership based on differential capability. Discussion question to avoid: What was Alexander’s capability level? (Hint: This is idle, since he was at least a seven at 33. He was never defeated in battle.)

* * *

Harlan County War (2001). A film about the coal miner’s strike in Harlan County, Kentucky, in 1973. Holly Hunter is a coal miner’s wife (Ruby) who joins the picket line in a long and violent strike. About 65 minutes into the film there are four scenes about communication between levels of capability. (1) Ruby and Warren, the union organizer, played by Stellan Skarsgard, visit a stratum 1 pensioner to get his support for the strike. Warren over-communicates from his own stratum 3 capability and turns off the old man. Then Ruby tries explaining it using stratum 1 logic. (2) Shortly after, Ruby and Warren go to Washington DC by bus. She sees indoor plumbing and eats lobster for the first time. She talks to a union lawyer (at stratum 3) who tells her the miners don’t understand the strike will be won “inside the beltway.” The miners just don’t get it. Shutting down the mine is not relevant. She is astonished. (3) Ruby then hides in the bathroom and rants at Warren who tries to coax her out. She feels like a hillbilly hick and wants to go home. She has been deeply insulted. (4) Warren and Ruby attend the annual stockholders meeting of the Duke Power Company, owners of the mine. Ruby speaks her piece. She gives data about the lack of safety, the push for production, and asks for respect for the miners. She humbles the president of the company using a stratum 2 cumulative statement. Simple and powerful.

* * *

Enemy at the Gates, 2001. Dir & Writer: Jean-Jacques Arnaud, With: Jude Law, Joseph Feinnes, Ed Harris, Rachel Weisz, Bob Hoskins, Ron Perlman. R, 131 min, color. In English. About the siege of Stalingrad, 1942. Vassili Zaitsev was a shepherd in the Urals and hunted wolves as a youth. Now in the army he finds his shooting skills have made him a hero. He is a sniper who shoots German officers. Two scenes.

About half way through the movie he invites a neighbor girl, Tania, to visit him at the sniper division. He talks about a donkey in the forest and about a visit to a factory with his grandfather where he saw a man on a walkway who saw the whole operation and understood it all (an S2-S3 manager.) Vassili’s hope is to become that man.

Not long after, Vassili heads to headquarters and along the way he is told by Danilov that the German super-sniper Vassili had encountered was a Major Koenig, the head of the German sniper school. He had studied Vassili and came to kill him. At each encounter he had been one step ahead of Vassili and killed two of his colleagues. Now that the Russians know Koenig is there, they have a dossier on him too. Their next meeting

would be even. (Actually, not so. Koenig remained one step ahead, killing another of Vassili's fellow snipers, Koulikov, by out-thinking him. This was likely S3 versus S2.)

As in the *Hunt for Red October*, the consequences of gaps between adversaries in war can be the difference between the quick and the dead.

* * *

Jurassic Park, 1993, Dir: Steven Spielberg, With: Sam Neill, Laura Dern, Jeff Goldblum, Richard Attenborough. 120 min., PG-13. Novel by Michael Crichton. In the opening scene a scientist (Sam Neill) explains how the velociraptors hunted 60 million years ago. Three hunted in a group, one female and two males. The males circled around so they were each on opposite sides of the prey. Once the males were in position, the female coyly distracted the prey by partly revealing her presence at a distance. The prey, alerted but not yet alarmed, focused on the female to gauge her intention and threat level. This concentration narrowed the prey's peripheral vision. The males attacked simultaneously from each side. In a later scene a game keeper falls prey to this technique. "Clever girl," are his last words. This hunting maneuver required parallel processing. (Today, prides of African lions hunt using this technique, but with the sexes reversed. See also Monty Roberts video 1996.)

In a late scene, during a pause in the action, Laura Dern and Richard Attenborough, the proprietor of the Park, enjoy a bit of ice cream in the visitor center dining room and talk of the sabotaged computer system. Attenborough insists next time he will get it right. Dern responds that the problem is the hubris imbedded in that assumption. (The computer tempts us to believe we have control over all the relevant variables, but in the face of the life-impulse, we never will. Never.)

* * *

Yerma is a made-for-TV movie of Federico Garcia Lorca's classic 1933 play. Yerma, a rural farmer's wife, wants to have babies but her husband, Juan, does not want children. One scene. The confrontation between them at a village festival near the end of the movie, is one of time perspective. She asks him, "What do you see in me?" He wants her for what she is now: a beautiful woman in the present. She wants to be valued as possibility, what she has to offer as a future. She is trapped into a present with no future by her husband's choice not to have children. She is bound by convention to stay with him, but she agonizes over her lack of any future. (The issue of 'barrenness' can be confused by contraception and modern fertility medicine. This is an old tale with modernist overtones. Yuppie 'dinks' [double income, no kids] are as prevalent in the U.S. among Hispanics as Anglos now.) It is not clear which time perspective or stratum each has, but Yerma's is longer and his value system does not include any future. (*Yerma*, 118 min., color, 1999, in Spanish with English subtitles, adaptación y guión y dirigida por Pilar Tavora, con Aitana Sánchez-Gijón, Irene Papas, Juan Diego.)

* * *

Marcus, 12 years old, looks at his divorced Mum, who has just tried to commit suicide, and realizes they have no social safety net. There is only the two of them and that is not enough (c. 28 mins. in). The rest of the movie is about his attempts to gather this safety net, a support group, an urban family. He crossed a cognitive barrier here! Clever, as the British say. (But this can also be interpreted as a psychological shock from her recent attempt at suicide.) The story is 'told' through varying voices, Will's, the single male who is his target, and Marcus's. There is a bit of magic realism in the form of flashbacks. (Contrast Marcus's insights with Ali's, who at 12 has still got his oedipal complex working overtime. What level is Marcus operating at? How about Will? Level 1?) (*About a Boy*, color, 1 hr 42 mins., 2002, PG-13. Hugh Grant, Nicholas Hoult, Toni Collette, Rachel Weisz.) Use with intermediates who are confronting a parent/child situation.

* * *

The Sheep Has Five Legs, 1954. (*Le moutin à cinq pattes*.) Starring Fernandel. About 15 mins. into the film, the third scene - where the wastrel son, Desiré, is propositioned by the local undertaker - for his dead body. Desiré is a window washer capable at sub-I. He takes the contract thinking he is getting the better of Pilate, the undertaker (De Funes). As soon as he signs, the undertaker grins and says, "But you don't look so good." Then his wife also notes, "You don't look so well." He starts to get worried. His hypochondria begins. The humor is in his consideration of this new possibility. (Those with less than one stratum of capability are often used for laughs. They lack foresight and appeal even to children.) [3 mins. long.] Use this clip with beginners.

* * *

Au revoir, les enfants/ Goodbye, children (in French with English subtitles). Director and author, Louis Malle. 103 min., 1987, color. With: Gaspard Manesse, Raphaël Fejto. About 47 min. in a scene at the boys school with the female music teacher. She listens to Julien playing the piano and asks, "A-flat? Can't you tell what's wrong?" (He can't.) Sarcastically, she asks. "Perhaps you should switch to the violin." In comes Jean Bonnet and plays the piano - at a higher level, more complex. We see the teacher glance back and forth between the student and the printed text. Her eyes light up. From the window, we see her smiling at Bonnet's playing. Julien is jealous. "Asshole," he remarks. This is a replication of the early scene in *Amadeus* where Salieri and Mozart are introduced. [Later they become friends.] (See *Babette's Feast*.) 2 mins. City C., Cohen VHS #398.

* * *

Organization/ Levels/ Motivation:

Nine to Five, 1980, PG, 110 min., Dir: Colin Higgins, With: Jane Fonda, Lily Tomlin, Dolly Parton, Dabney Coleman. Two scenes.

The opening scene. Lily Tomlin is a supervisor in a Manhattan office. She goes to the personnel department to get the file for a newly hired employee (Fonda). She has never seen this person before – but Fonda was assigned to Tomlin’s department. Lily learns Fonda is a divorcee and has never worked a day in her life before. Tomlin: “Why me?!”

What’s wrong here? What input did Tomlin have in hiring Fonda? How NOT to hire an employee for your department.

About 20 minutes into the movie. Tomlin introduces Fonda to the automated Xerox machine - it practically runs itself - and leaves her to monitor a run. Alone, Fonda watches helplessly as the machine goes berzerk. She punches buttons but this only makes things worse. The Big Boss (Coleman) walks in on Fonda and belittles her.

What is wrong here? Task assignment? Accountability? Expertise? Fonda’s morale lesson? What motivation does this give Fonda later in the movie?

* * *

About 30 minutes into *La Patagonia Rebelde (Rebellion in Patagonia)* Lt. Col. Zavala (Héctor Alterio) receives his orders from Ministro Gómez to go into the provincial pandemonium where there are strikes and lockouts. The local judge has given the minister one version of events, while the opposite version is offered by the provincial governor. When Zavala asks what his objective is to be, he is told he is to “do his duty.” This is context but not a QQT/R task assignment. He is bewildered by this and asks for more clarity. The minister, backed by the President of the Republic, says that this instruction is enough. Zavala is left hanging but accepts the task anyway. He will be accountable – but for what is not clear. (The historical result is a disaster. On his own, he assumes the role of fact-finder to decide where the truth lies. This leads to confused expectations surrounding him by others and massive dislike of his report by the farm owners and meat packers. His task on his second assignment is undepicted in the movie but it may have been made explicit and been changed.) On his next assignment to the province, he uses military logic and takes action against the rural laborers and rebels. This leads to their sense of the betrayal of his trust and his eventual assassination in 1923. He is seen as a lose cannon on a rolling deck. His loyalty is unknown and unknowable. His actions are unpredictable.) (In Spanish with English subtitles. VHS, 105 min., color, 1974, not rated, Cinema Guild, NYC, directed by Hector Olivera (winner, Berlin Silver Bear), with Luis Brandoni, Federico Luppi. Based on historical events in *Los vengadores de la Patagonia tragica* by Osvaldo Bayer; four volumes of testimony.) Use with beginners.

* * *

How to be a Woman and Not Die in the Process (1998) (*Como ser mujer y no morir en el intento*, Spain, 1991, color, 96 min., dir. Ana Belen, with Carmen Maura, in Spanish with English subtitles.) One scene. Carmen's newly promoted former boss, has been reorganizing the newspaper and firing people in the process. He has decided to keep her, but move her sideways in the organization (with a small raise). At the meeting where he gives her this "good" news, she asks for the new layout of positions including her own. There will be another person between them: her new boss. She explains her new boss is an "idiot" who is "worthless." (The implication is that he is less competent than she is.) She will take the rap if things go wrong, and her new boss will take the credit if things go well. She can not win nor avoid losing – nor can she get the credit when she deserves it. (This situation will be chaos.) After showing her cards, she learns her former boss is close to her new boss. (Does her outburst undermine her? Is she a flighty woman? Is she an unstable employee? Is the male bonding a cause or a symptom of the chaos? Both?) Use with beginners.

* * *

The next-to-last scene in the movie, *Cuarteles de Invierno*, is a depiction of pure chaos. A has-been tango singer in an Argentine small city tries to get his friend, a boxer, a tracheotomy after a fight so he can breathe, and finally spirits him away back to the capital (8 mins.). The doctor takes his orders from the guard at the door. The guard has more say about priorities within the hospital than the doctor. Stratum I sets the agenda for stratum III.

That things don't run or work, is beyond the control - and the understanding - of stratum I. They have the guns. Accusation is proof of guilt. Trial and evidence are not considered. The 'ideology' at this level is personal and immediate and not very pretty. They do what they want now. This includes deciding who will live (their friends) and who in the hospital shall be denied living (anyone else). There is only one cannula because no one in control thought a second one would be needed. *Cuarteles de Invierno* (*Winter Barracks/ Retreat/ Quarters*) is in Spanish with English subtitles (116 min., color, VHS, 1988, R). It is based on a novel of that title by Osvaldo Soriano, dir. Lautaro Murua, adapted by Pablo Murua Toney and Lautaro Murua. It stars Oscar Ferrigno as a man so sophisticated he has learned the value of silence. (See Philip Baker Hall's 1996 performance in *Sydney/Hard Eight* for a similar tour de force of self-control.) What capability of thinking level does this indicate he has? (Remember, he confronts a Lt. Col. He later sets up a parallel distraction of the soldiers). Hint: How will he be remembered? Will he leave any traces? Use with those already familiar with most of the theory.

* * *

Seabiscuit, 2003, Dir: Gary Ross, Book: Laura Hillenbrand, With: Jeff Bridges, Chris Cooper, Tobey Maguire, William H. Macy. PG-13, 141 min, color. Scene about a half-hour into the movie. Red Polling is briefed on the rules of a stable by the bearded owner, how much the owner will charge him to stay there and to ride the horses in the

local races. Red asks: How will I pay you all that? The answer: “You win!” The film immediately cuts to a stretch race where the jockeys are frantically whipping each other over the head. The crowd loves it. This is REALLY entertaining. Red loses by a nose. The loser shovels out the stable.

Shorter than *Glen Garry, Glen Ross* but with much the same market-based lesson and its impact on ethical behavior.

* * *

Being John Malkovich (1999). R, 113 min. Dir. by Spike Jonze; Written by Charlie Kaufman; Gramercy Pictures. With John Cusack, Cameron Diaz, Catherine Keener, and John Malkovich. A struggling street puppeteer takes a job to make some money. It is on the 7 ½ floor of an office building. Its height is 4 ½ feet. Everyone walks around stooped over. An orientation video explains it was designed for midgets. Well now, isn't that just like an organization with too many short strata in it? (Several wonderful short scenes are perfectly illustrative – excuse the pun.) One day he accidentally discovers a door, a portal into the brain of (Escapism).

* * *

Crouching Tiger, Hidden Dragon, 1999, Dir: Ang Lee, Screen: Wang Hui Ling, James Shamus, Tsai Kuo Jung, Book: Wang Du Lu, With: Chou Yun Fat, Michelle Yeoh, Zhang Ziyi. 120 min., color. Sony Pictures, PG-13. Won four Academy Awards. Two scenes: In the middle of the picture: Jen, Governor Yu's daughter has stolen the famous Green Destiny sword and is confronted by her governess, Jade Fox, who is also an arch-criminal and member of the Giang Hu underworld. The two argue, then fight. Jen quickly overpowers the older woman. Jen reveals she not only had read the Wudan martial arts manual that Jade Fox used but understood its deeper meanings where Jade Fox did not. Toward the end of the movie Jade Fox tries to poison Jen for her ingratitude in keeping the secrets to herself.

This is very similar to the Macbeth-Banquo jealousy situation over stratum differences but with Oriental values in addition. (It is a bit diffuse.)

* * *

For Love of the Game, 1997; Dir. Sam Raimi. Screen: Dana Stevens. Novel: Michael Shaara. Performers: Kevin Costner, Kelly Preston, John C. Reilly, Jena Malone, Brian Cox. Universal, PG-13, color, 138 mins. Near the beginning, the long-time owner (Brian Cox) quietly tells his star pitcher (Kevin Costner) that he is selling the baseball team. He has learned the new owners want to sell the player's contract to another team. The star pitcher has one game left in the season, that day. Will he agree to be traded for next season or will he retire leaving the new owners with nothing? He has always been a Detroit Tiger. He asks for more time since he is running out to catch up with his girlfriend, another problem area. (How does he feel? Similar to that of bought out/

acquired and downsized/ merged employees? How does he react to this revaluation of his worth by strangers?)

[In the movie the star pitcher tosses a perfect game in his last outing. Over half-way through, the catcher confronts him, “We aren’t lousy anymore. We’re the best team in baseball. It’s because of you. We will be awesome for you.” He retires after his stellar performance, leaving the new owners to wonder at what they missed. But, do they wonder? Do they care? Do they rationalize away their loss? Do they even know what they have lost (other than money)? Under this system, why don’t they? (This could be any childhood game played by adults professionally – soccer, football, basketball, cricket, rugby, lacross, hurling, etc.)]

* * *

La grand séduction / Seducing Doctor Lewis. Color, 109 min., 2003. Dir.: Jean-François Pouliot. In French with English subtitles. Three scenes are useful. Mid-Manhattan Library, videocassette, Fre VC 792.9 G. A tiny island off the coast of Quebec has to have a doctor to be awarded a plant – and jobs and money for everyone. Residents used to be fishermen. All today collect unemployment checks from the government. Under duress, a doctor agrees to leave Montreal and visit the island for a short stay. The townsfolk must seduce Dr. Lewis into staying and becoming their doctor. Several clips.

One where the three town leaders design the action plan (such as it is) using a blackboard. (Always use a blackboard. This is a working meeting. Appoint one person the rapporteur. That person copies down onto paper everything written on the board and sends a copy to each attendee after the meeting.)

One immediately following where the townsfolk (all avid hockey fans) have to learn the rules of the doctor’s favorite sport – cricket. The field is laid out. They all try at least. They do not understand the spirit of the game. (It’s like hockey, right? Well, no.) It’s a disaster.

One where the boat bringing the doctor is diverted because he wants to see the onshore cricket game as it is being played. How do you innovate when there is no ‘Plan B’? (We see creativity happen.)

* * *

High Fidelity. Color, 113 min., R, 2000. Dir: Stephen Frears. A romantic comedy about male (John Cusack’s) fear of commitment with Iben Hjejle as Laura, his latest, and a business example at the same time. John Cusack plays Rob, an owner of a small record store at the tail end of the vinyl era on an off-street in downtown Chicago. Seven clips on: Why the employees (Barry and Dick) can’t be fired. The “New York” attitude issue of Barry (Jack Black) toward some customers. Thievery spotted and thwarted. How records are sold; how to stop thieves. Investing in developing current employees vs. outsiders (jealousy of the insider); recognizing talents of incumbent employees; managerial confusion of assigned tasks with capability. The dis-interview of Barry as lead singer of Sonic Death Monkey (SDM). Talent revealed, but to the world. Lots of scenes about the retail industry. Use with beginners.

* * *

The Best Years of Our Lives. B&W, 168 min., video, 1946. (Winner Best Picture and Seven Oscars). Prod: Samuel Goldwyn; dir: William Wyler; Screenplay: Robert E. Sherwood. From the novel *Glory for Me* by MacKinlay Kantor. With: Fredric March, Dana Andrews, Myrna Loy, Teresa Wright, Harold Russell, Hoagy Carmichael. Three soldiers make the trip home at war's end to face the big transition to civilian life. The three Interviews. (1) The Midway Dept. Store – officious, don't know him, what skills does he have that they want - and rejecting. (No time orientation other than the present – and power/status.) (2) The Cornbelt Bank – welcoming, know Al's capabilities, see him fitting in, and future-oriented. (3) The junk man/ mobile home man toward the end at the airplanes – learning, future, flexibility, and useful. QV: Al's after dinner speech. Al tells the boss that the bank will be left behind if he doesn't change its policies. (Now we learn the Great Depression may actually have been due to these policies too!) How to get a job. Personality vs willingness to work. Are you in the employer's future?

* * *

Bruce Almighty. Color, 102 min., video, PG-13, 2003. Jim Carrey plays a TV reporter who complains a lot about God being against him. So God (played by Morgan Freeman) gives him His powers (and responsibilities) and then goes on vacation. Aniston is his girlfriend, 'Grace.' About 2/3 way through the movie God takes Bruce to Mt. Everest. Bruce is bothered by 'the whispers' he hears. God informs him the whispers he hears are prayers and must be attended to. Bruce decides to devise some sort of 'organization and management' system to store them and address them. File cabinets (too bulky). Then post-its (too messy). Then a computer (Aha!). Bruce tries to keep up. (An example of someone who is in over their heads.) Bruce decides to simplify it all by saying 'Yes' to everyone's prayers. Only later does he learn about half the prayers were to win the lottery. Riots break out (unintended consequences)

* * *

Onegin is a movie in English based on a classic 19th century Russian novel by Alexander Pushkin. (Since the dinner talk in it is about freeing the serfs, one must conclude it is set in the 1840s or 1850s.) Tatyana has sent a note to Evgeny Onegin declaring her love. The scene in the summer house (dacha) between them shows the gulf of understanding that separates them. (His St. Petersburg sophistication is not the issue here. He is able to project much further into the future than she is. But her insight into him – that he curses himself by not wanting to change his ways - may be very much on target.) Scene is 5 min long, c. 42 min in. (106 min., color, VHS, R-rated, 2000, Mid-Manhattan. With Ralph Fiennes, Liv Tyler; director Martha Fiennes.)

TV / Telly:

Problems of authority and capability level are standard fare in many TV police dramas. Often the boss is preoccupied with department politics or with following correct procedure, abandoning the beat cop to fight crime on his/her own without leadership, coaching or support. There are so many examples of this every night that I will leave it to you to check your local listings. Simply mention this situation to people and ask if they have seen it. (You will get an earful.) The following are available as videotapes for sale or in a library.

* * *

An example of excessive “team leadership” and its dysfunctional results can be seen in the British TV series, *Prime Suspect*. In the 1994 episode “The Scent of Darkness,” Detective Superintendent Jane Tennison (Helen Mirren) is assigned to a local police station to lead an investigation of a homicide. She encounters resistance from the local police team leader, DCI Tom Mitchell. He wants to open up the investigation and let his team follow their own leads to keep morale up in the face of limited resources. She sees a different causal sequence in the evidence that leads toward a different suspect. She pursues her own leads, is discovered and is removed from the case. By the end we can clearly see the impact of Mitchell’s Stratum II leadership in the face of a Stratum III problem: scattered efforts that play into the killer’s agenda. Another murder looms ahead but the team is stymied and out of time. Tennison, operating at Stratum III but alone, solves the case. The rigidity and overstaffing of the police hierarchy blurs the fact several senior police executives appear also to be at Stratum II. The investigative team, let us carefully point out, was frustrated but otherwise maintained high morale - right through its **failure** to solve the case. The team would have given Mitchell high marks for participation, emotional intelligence, and leadership on any 360-evaluation. Of course, dead bodies don’t give 360s. (Grenada/WGBH TV Cat. No. SV10029, 102 min., available on VHS.)

* * *

At the beginning of an episode of the 1990s British mediaeval detective-monk telly series, *Brother Cadfael*, starring Derek Jacobi, the Abbott decides to send a group of Brothers on a journey to collect the bones of a Saint Winifred, buried in Wales. He assigns Brother Cadfael (pron. cad-file) to this group, subordinates him to the leader but with responsibility for the mission’s success. Cadfael leaves bewildered. This is a classic example of how NOT to assign a task or design a role. (“A Morbid Taste for Bones,” episode III, Carlton UK Productions, Video for TV, 85 mins., color.)

* * *

So many TV examples of dysfunctional organization and leadership and they make for exciting drama. But literature occasionally shows competent, caring people

who do not snarl each other's hair all day. One U.S. example comes from the television movie (1992) made from Willa Cather's novella, *O Pioneers* (1913). It stars Jessica Lange as the eldest sibling who just about raises her two younger brothers on a farm they inherited as youngsters from their parents. They prospered, eventually dividing the huge spread among them. At a noontime dinner she eats with her own workmen and talks about the work underway. This is the daily staff meeting. They discuss the new silo they are building. If it works, it will save a lot of money but it is a great risk. It is mentioned that her brothers claim she pays her hands more than they pay theirs. She brags they get more work done than do her brothers' hands. (This is the efficiency wage argument.)

After the meal, the crew goes off to their afternoon tasks and her elderly worker, Ivar, complains to her that her brothers are claiming he is mad and want to place him in the asylum. She tells him he has been with her so long that they will have to go to the asylum together, because she couldn't do without him. He says his "spells" come from God and he would never harm anyone. She says she knows that. He goes away relieved and happy. (online Ebook: Oxford Uni. Press edition, 1999, 179 p. See p. 51-55.)

She is the manager. She gives out attaboys at the staff meeting and then gently reassures her least secure employee. She keeps things smooth so the work gets done. (99 min.)

* * *

In *The Gathering Storm*, Winston Churchill, out of favor, 'keeps bugging on' (KBO) in his quest to draw the attention of the government and the English people to the re-arming of Germany under Hitler in the 1930s. It is a lonely quest, Don Quixote-like. He is aided by a few like-minded souls. But he also wrestles with his personal demons. We see Winston and others try to look ahead, some manage years, some decades. Time span and mode are most appropriate here. How do his contemporaries see Winston and his ability to see into the future. Is it destiny, or madness? Is it an understanding of history and context, or is it personal ego? Even P.M. Stanley Baldwin, Winston's opponent here, has good reason for his actions and goals. This TV-flick opens many questions. In retrospect we can see Winston's great abilities. How do we recognize them in the flesh? How do they appear in the here and now? (Winston in his greatness doesn't listen and is irascible. Also, this is politics, not work. A touch of economics may give us its time span. Winston gives the best definition of courage. His words in victory may have influenced Jaques'.) Use with advanced students. (HBO/BBC, 2003, 96 min., color, VHS and DVD, with Albert Finney, Vanessa Redgrave, Derek Jacobi, Jim Broadbent, and Linus Roache. Screen: Hugh Whitmore; dir.: Richard Loncraine. Winner: 3 Emmys. NYPL Leo: VC 792.9 G.)

* * *

Benedict Arnold, 1999, made for TV movie. US. Two hours. See the whole movie. Arnold was brave and capable on the battlefield. Risked much but also gained much. Against Gates' orders he led the successful attack on the British at Saratoga. But he was wounded in that battle and Gates got the credit for the victory. Congress passed

over Arnold for promotion, pay, and recognition. Only Washington recognized Arnold's abilities. Arnold was used by G.W.'s enemies as a pawn to get at the General. Finally, Arnold married a rich Tory woman and was led to betray his country. He saw it as an affair of honor.

This movie does not rescue Arnold from being the arch-betrayer but it helps explain his motives, a key one being lack of recognition of his great courage and ability on the battlefield.

* * *

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MOVIES SHOWING THE OPPOSITE

If this theory is not followed some negative things become predictable. But what if an organization, a leader, even a whole society, selects to do the opposite?

The 1990 movie, *Disparen a matar/ Shoot to Kill*, shows a society without respect for its country, its laws or its authorities - without order. It opens with the Venezuelan army telling the police of Caracas to adopt sweeps of the slum areas to reduce crime. One of the police leaders objects, so the army commander puts him under arrest. The police adopt the army's tactics with the predicted lack of impact on crime. But an innocent man is murdered during one of the police round-ups while his mother watches helplessly. Refusing to accept the official version of the story, she goes to the newspapers and launches a long campaign for justice. Her campaign uncovers corruption at every level in the police and it is interlocking. The cover-up surrounding the death of her son is merely a low-level police sergeant demanding protection from his superiors. Once he gets it, he turns their corruption back on them, demanding bigger action.

We see the woman as she tries to gather witnesses to appear before the prosecutor. They each have their reason for refusing to appear. In the end everyone is poor and no one wants "trouble" with the police. The newspaperman covering the story loses his marriage and his stories are buried. Even she scales back her demands to protect those living. The corruption is too deep. "I have to live," she tells her son's grave. That is the choice left to her by this society.

The quote from Simon Bolivar ends the flick on a sad note. Venezuela may be a patch of terra firma, but it may not be a country with shared values. As implied by this theory, there is a there there. We meet Hobbes on that ground -- chaos not freedom. Without a hierarchy we have no defenses, no justice, no system for appeal. To be shown only with the most advanced students, ready to go out into the world to fix it.

(Facets Video, 1990/1994, VHS, color, R, 90 mins. Script, David Suárez; producción y dirección de Carlos Azpurua. In Spanish with English subtitles.) NYPL Donnell: Spa VC 792.9 D.

* * *

There is a wonderful 3 min. scene in *On the Edge* about 15 minutes into this 2001 TV movie between Hannah, a former student, and Barney of the job allocation office. The policy of the office is to match people to jobs and, where this is not possible, to advocate the person get "an adjustment" – a frontal lobotomy – which will make them stupider but happier. A chaotic system which nobody seems to understand. This whole section of the film, "Happy Birthday," is a send-up of the human relations school of personnel relations and central (computerized) control of human organizations – here, a college. The square peg must be fitted into the round hole. (This section is based on a short story, "Placement Test" by Keith Lawmer, and is 25 min. long. Color, R, 97 min.,

Dir. Helen Mirren, with Sydney Tamiia Poitier, David Hyde Pierce, and John Goodman.) An earlier funny scene with the Dean, John Goodman, sets forth a popular explanation of job scarcity and matching. (3 min.) Use with beginners.

* * *

Toward the end of *Someone Like You*, a romantic comedy, Ashley Judd faces down Greg Kinnear, her former lover, and discovers he is having an affair with their boss. (“She’s wearing your shirt – the one I bought for you.”) She immediately is to go into a staff meeting with the two of them. She is met on the way by her co-worker Hugh Jackman, who helps her get a grip on herself. This is the smart, hip workplace of today. The lines of authority and accountability are not just unclear, they are completely blurred and totally confused. (This makes for a highly charged situation, a tumult of personal relationships at odds with the chain of command, but not a wonderful place to work.) [3 mins.; 2001, color, 97 mins.] Use with beginners.

* * *

Les Quatre Cents Coups, (*The 400 Blows*.), Dir. François Truffaut, 1959/1992, 99 min, b&w. In French with English subtitles – but *this scene is without dialogue*. One scene (about 45 mins. in) where a soccer coach takes a phys ed class of 25 Parisian teenage boys out to the field to play. He blows his whistle to keep time as they march along the streets. ‘Leadership a la François.’ (Shows what is wrong with the self-improvement approach to leadership. Leadership is not sports, not abstract. Leadership is a *relationship*.) The scene lasts about 1.5 mins. City C. Cohen Lib. VHS #583.

* * *

Cabeza de Vaca, 1993, New Horizon Home Video. Directed by Nicolás Echevarria. Spanish with English subtitles. Mexico. 110 min., color. Performers: Juan Diego, Daniel Gimenez Cacho, Roberto Sosa. (1528-1536) This was a tortured tale of survival, not the triumphant progress of conquistadores. Anti-leadership. It begins as a ship breaks up in a storm off Florida and the sailors take to the rafts. In the dark of night Cabeza’s raft runs into that of the Captain (Pánfilo de Narváez), who had taken along with him the most able-bodied of the crew. When they ask him for help the Captain says, “Every man for himself.” Great anti-leadership speech. The Captain paddles off ahead, leaving them to their fate. They follow meekly. Days later they catch up to the Captain. He had paddled first into the land of cannibals and was eaten first. Guess what? Second place may have been the stronger ticket for survival. Later Cabeza is selected by an evil dwarf and expects to be eaten. But his fate is to become the dwarf’s mule. The others are eaten. (There’s a lesson about winners in here somewhere.)

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A BUSINESS CURRICULUM:

Introductory Course Level:

I have decided that I must give all of the business students a mutual experience - a movie to share and talk about. The first movie (about two weeks into the term) is *Real Women Have Curves*. It is set in a L.A. garment sweatshop. The younger daughter of a Mexican-American family is faced with a choice - help in the family garment factory over the summer - or apply to college. This is a situation undergrads should relate to. It also gives about a full class to discuss and a shared experience for them. This may also be a topic for a decision memo of advice to the older daughter from 'a friend.' Is the older daughter right in accepting the dress contract? Is the father right in his advice to get enough money (resources) up front to complete the job? Who here is really bearing the (market) risk? Why would the older daughter accept such a one-sided contract? (To get into the high-end department stores with her own designs.) [PG13, 2002, 90 min., color].

The second movie (which I am now showing) is - *You've Got Mail* with Meg Ryan and Tom Hanks. We get to see her as a bookstore owner fail to respond appropriately to his competitive moves. What could she do - but doesn't? (Lower her prices, etc.) At what point does he realize she is the right woman for him? (On the boat with his Dad.) We see his moves but we don't see his analysis of the problem (as he walks away from the café and around the block). How complex is the problem he faces? (Several steps: let her vent at him in the café; keep her from doing serious harm to the growing relationship; make her consider his suit.) What role would she fill in his mega-store? (I use this as a means of showing the level of capability in each of them. He's at level 4. She is at level 2.) [PG13, 1998, 119 min., Color].

The third movie is from 1938 (and skipped VHS going straight to DVD) *A Slight Case of Murder* with Edward G. Robinson, Jane Bryan, and Paul Harvey (85 min., B&W). It was made from a Damon Runyon and Howard Lindsay play. It is about the end of the Prohibition Era. (Seagram's claims never to have made a fortune in this business.) Remy Marco, prohibition beer baron, figures he'll do even better after repeal and sell his beer on the up-and-up. Only trouble is, his beer tastes terrible. One of the running gags is how bad the beer is and no one is brave enough to tell Marco the truth. Then his daughter falls in love with a cop. This is embarrassing. Marco visits his summer home and finds it complete with the bodies of four gangsters who planned to ambush Remy and a half-million in loot they hid in the house. The film is about marketing, deregulation, quality, feedback, and the free market. (*If* you can get the students off the floor laughing.)

A fourth movie would be a World War II chestnut, *Twelve O'clock High*, starring Gregory Peck, Gary Merrill, and Dean Jagger. If the movie is shown whole it depicts the difference between identifying with the men to lead them and loyalty to the mission. In this case, leading them to their deaths. That is one of the big differences between the military and business. (Years ago Peck's first speech to the men in the Quonset hut - 'think of yourselves as dead men' - was considered to be a terrific motivation speech.) At the end, tough as nails, he failed. He couldn't get into the plane and broke down. He's

human, too. We see the emotional and psychological cost of commanding a bombing campaign. This is a good movie to talk about the managerial split between the formal mission and the informal leadership needed to get that mission accomplished. In a sense, the pilots asked these execs to lead them on this mission. (1949, 132 min., B&W).

A fifth movie is *The Enemy Below*, another WWII chestnut with Robert Mitchum and Curt Jurgens. This is a simple tale of two ship captains, a submariner and a destroyer, squaring off at each other. It does not have distracting side-plots and issues. It may therefore be a good class-discussion piece. We see how their minds work as they each try to out-think each other. They are well-matched and the movie ends with them in a death-grip. Neither is the winner. Each destroys the other. The German captain of the sub uses stratum-four logic to sense a weakness in the American destroyer's attack pattern and use it. It is only when the German captain is humanitarian enough to give the American destroyer 5 minutes to abandon ship that he lets down his guard enough for the destroyer to get to him. Ethics. (98 mins., color, VHS, not rated.)

Another movie is *The Big Kahuna* (1999) starring Kevin Spacey and Danny DeVito. This is a movie version of a play, *Hospitality Suite*, and is set at a convention in Witchita. The principals are sales representatives of a firm that makes industrial lubricants. But are they functions of the firm or are they human beings? How about the others representing their firms? How much freedom do they each have to be human beings? When does a conversation really become a sales pitch? Is it any different when it comes to personal conviction, such as religion? If their way and their time is paid by the company, do they have the right to do their own thing? Does the CEO of their target company have the right to take on a different identity so he isn't hit on? Marketing. Sales. Roles. Obligations. Ethics. (color, VHS, 89 mins., PG-13).

SEE SEE eh ...

The Apprenticeship of Duddy Kravitz. Movie. 1969. With Richard Dreyfus, star of Jaws. Good tale of business ethics. Like the Sadhu. Titan. Ambition/Greed vs ethics/law. Personal relations vs growth/dedication of the larger entity. Values. Conflict. Trust. Canadian. Not yet clear. [see again].

Sweet Home, Alabama is a romantic comedy showing the roles we play in business relate to the acceptability of the role we play in life – even as a mate. Good for young adults and setting goals. Very complex with the north-south issues still alive. With Reese Witherspoon, Patrick Dempsey, Fred Ward, and Candice Bergen. Color, 2002, 109 min., PG-13. So-so.

Gung Ho - w/ Michael Keaton, 1986 – Bklyn Coll. X on res. DVD ? dated ???
Attitude. Quality. Focus on workers. Managers? [see again].

MISCELLANEOUS / NOTES:

Presentation at GO Conference in Toronto, August 2005

This was the sequence of scenes discussed in the presentation Wednesday evening in Toronto.

	Copy.	Length
Macbeth on Banquo. (Act III, sc. i) #	5on6	2 min.
Antony and the Soothsayer on Octavius Caesar. (Act II, sc. iii, A&C) #	6on7	2
Ulysses to Agamemnon on degree. (Act I, sc. iii, T&C) #	-?-	3.5
Spitfire / The First of the Few. (Vickers buys Supermarine.) #	7&7	4
On Any Sunday. (The half-time break.)	3&3	3 e
Cassius and Brutus on Julius Caesar. (Act I, JC)	3&3	3 e
Julius Caesar and Antony on Cassius. (Act I, JC)	5+&3+	3 e
O Pioneers! (lunch and Ivar.)	3+&1	6 e

A discussion of the growth curves and their impact on R.O. romance and marriage was also conducted (see that essay as well.) [26.5 total]

Now on DVD Word and Video.

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Some useful (RO-related) **quotes** collected online by Andrew Matthews for his monthly newsletters at: <http://www.inspirational-quotes.org/management-quotes.html> :

“One of the true tests of leadership is the ability to recognize a problem before it becomes an emergency,” - Arnold Glasow.

“The best executive is the one who has sense enough to pick good men to do what he wants done, and self-restraint enough to keep from meddling with them while they do it,” - Theodore Roosevelt, U.S. President

“There’s just three things I ever say. If anything goes bad, then I did it. If anything goes semi-good, then *we* did it. If anything goes really good, then *you* did it. That’s all it takes to get people to win football games for you,” - Paul ‘Bear’ Bryant, U.S. College Football Coach. (This is a leader taking accountability for results. The true fool is the college trustee who takes him at his word, and thus devalues him.)

“A good leader inspires others with confidence in him; a great leader inspires them with confidence in themselves,” - Walter Lippman, U.S. columnist and essayist.

“The greatest good you can do for another is not just share your riches, but reveal to them their own,” - Benjamin Disraeli, British Prime Minister.

“Every man who takes office . . . either grows or swells, and when I give a man an office, I watch him carefully to see whether he is swelling or growing,” - Woodrow Wilson, U.S. President

“The final test of a leader is that he leaves behind him in other men the conviction and the will to carry on,” - Walter Lippman, U.S. columnist and essayist.

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A Few Literature Selections

Other writers also have covered these topics: Robert Frost (*The Road Not Taken*), John Stuart Mill (*On Liberty*, Chapter 5, para. 23), and Rudyard Kipling (*The Mary Gloster*). [Do not quote Frost! Too expensive!]

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But there are other things that determine success in life than just cognitive capability:

“I returned, and saw under the sun, that the race is not to the swift, nor the battle to the strong, neither yet bread to the wise, nor yet riches to men of understanding, nor yet favour to men of skill; but time and chance happeneth to them all.”

The Bible, Ecclesiastes 9:11, King James Version, 1611

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People of advancing age and high mode grow frustrated because they can see far beyond their deaths. The tasks they have set for themselves already loom far into the future:

“I can’t die! I have too many books to write.”

- Stephen Jay Gould, 1982, Paleontologist.

“I can’t die! I have too many books to write.”

- Gerard K. O’Neill, 1984, Astronomer.

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SIMON BOLIVAR --

Bolivar quote at the end of the Venezuelan movie, *Disparen a matar/ Shoot to Kill* (Facets Video, 1990/1994, VHS, color, R, 90 mins. In Spanish with English subtitles.)
NYPL Donnell: Spa VC 792.9 D.

If there is no sacred respect for the native land, for the laws and the authorities, the society is a confusion – a turmoil, an individual conflict - man against man, force against force.

- Simon Bolivar

(Note: the last phrase may be rendered ‘body against body’ – purely physical, without spirit or intellect.)

Si no hay un respecto sagrado por la Patria por las leyes y por las autoridades, la sociedad es una confusión, un abismo, un conflicto singular, de hombre a hombre, de cuerpo a cuerpo.

- Simon Bolivar

10-10-09

Rogue Trader

Nick Leeson wrote a book about his experiences as a trader in Singapore and how he brought down Barings Bank in 1995. The book was the basis of a 1999 movie, starring Ewan McGregor, and was written and directed by James Dearden.

Leeson sets up an 'error' account which becomes his main house account. He is not supposed to trade for the house, only execute client orders. But for a while the money is too good. An eagle-eyed auditor is called off. Others, who are supposed to hold him to account, are sloughed off. The bank executives celebrate his success – and their bonuses. Eventually his lack of understanding of simple market risk overwhelms him. He thinks he has lost only £300 mm but learns via TV while he is on the lam that this has blow up to £800 mm (\$1.2 billion). This takes down Barings Bank.

Nothing of R.O. is explored in this movie. It has all the facts, but it does not get into the lack of supervision of him or the accountability gaps within the bank or the gap between his capability level and that required by his role. Leeson wanted to make the big time, as all yuppies do, but he didn't see failure as an option. He also covered up his losses by secretly using Barings's own money. He hired a keen but inexperienced staff whom he fashioned in his own buccaneering image. So he cut a few corners. This is a tale of a kid of the working-class getting a big break and not being morally up to the challenge. It is told from his perspective and has no wider scope.

I use this tale in class to show how a gap can swallow an entire firm but I cannot use this film as an illustration. It has the style and feel of a made for TV film and appears to have been a bomb at the box office. If it is an example of anything, it shows how easily Requisite theory is misdiagnosed as a moral lapse. (The release of this film coincided with Leeson's release from prison so we may here be looking at the Singapore censors and their official, moralistic view of events.)

One reviewer referred to Leeson as having a **larrikin spirit**, the Australian persona intertwined with notions of larrikinism. It is a stereotype of a fundamentally good person who tests the boundaries of dubious rules. "Crime has played an integral part in developing our much-lauded larrikin spirit. It has given us our universal identity as a nation of convicts." Paul McDermott wrote. As Manning Clark put it: "Soaring over them all is the larrikin; almost archly self conscious - too smart for his own good, witty rather than humorous, exceeding limits, bending rules and sailing close to the wind, avoiding rather than evading responsibility, playing to an audience, mocking pomposity and smugness, taking the piss out of people, cutting down tall poppies, born of a Wednesday, looking both ways for a Sunday, larger than life, sceptical, iconoclastic, egalitarian yet suffering fools badly, and, above all, defiant." [Gotten from the Internet: convictcreations.com]

Scenes Scheduled for Presentation at Conference in Buenos Aires, April 2007

This is the sequence of proposed scenes for the presentation in Buenos Aires. Most of these films are not fictional, surprisingly, but based on facts. (All are in Spanish except *Amadeus*, which has Spanish subtitles. The theory is apparent in Hispanic cultures as well as Anglo cultures.) 27 de abril de 2007. (I didn't make it to Buenos Aires when my U.S. Passport was delivered weeks too late - after the conference. Thanks to George W. Bush.) It didn't happen. (See Toronto Conference, July 2007 – gave DVDs to B.A. consultants then.)

La Organización Natural en el mundo del cine

Name	Level	Length
Amadeus (greeting) [In English, Spanish subtitles] #	4&7	5.5 min.
Como ser mujer ... (How to be a Woman ...) #	2=2	3 min.
Johnny 100 Pesos (hostages and robbers) (1-2) #	1&2	1.5 min.
(call & the politicians) (2-2) #	2&2	1.5 min
(among the robbers) (1-1) #	1&1	1.5 min.
Johnny 100 Pesos (among the politicians) (2-2) # (???)	2&2	2 min.
Johnny 100 Pesos (among politicos/ at judge's, 2-3) #	2&3	4 min.

La Patagonia Rebelde (Rebellion in Patagonia) (poor task assignment) #	-?-	1 min.
Cabeza de Vaca (captain's anti-leadership) #	-?-	3.5 min.
<i>Reed, Mexico insurgente/ Reed: Insurgent Mexico</i> (Interview with Pancho Villa) High mode leadership. #	5	9 min.

A discussion of the growth curves and their impact on R.O. romance and marriage may be also conducted (see that essay as well.)

5-15-07

Extra clips in Spanish:

No habrá más penas ni olvido (Funny Dirty Little War)	2	4 min. e
Amadeus (end, scene at bed, the <i>Requiem</i>) High mode.	4&8	5 min. e
Yerma (relationship, future) #	-?-	4 min.
Henry V (end of act IV of V: “We few” Great speech.) [Is this available in Spanish? Equivalent?]	-?-	4 min. e
Cuarteles de Invierno (near end: true chaos) (Winter Quarters)	-?-	8 min. e

Now on DVD Word and Video.

Scenes Scheduled for Presentation at RO/ON Conference in Toronto, July 2007.

<u>Clip/Theme</u>	<u>Strata</u>	<u>Length/Min.</u>
Task Assignment –		
La Patagonia Rebelde	~	1
Equity/ Capability -		
Como ser mujer ...	2	3
Strata -		
Johnny	1&2	1.5
Johnny	2	1.5
Johnny	1	1.5
Johnny	2&3&2	4
Leadership -		
Cabeza de Vaca	~	3.5
Reed & Pancho	5	9

NOT SHOWN.....

In French:

In *Babette's Feast* (1987) early on there are two scenes back to back, each with hints of differential abilities, (c. 28 min in). In French and Danish with English subtitles. In

Pepe Le Moko w/ Jean Gabin. 1946. B&W, 90 min. In French with English subtitles. Toward the end. One scene of differing capabilities where Pepe is in his bed and a native snitch is brought in to him. Pepe traps him in a lie and beats him up. In. (Two Hollywood remakes in English but neither has this scene right.)

The Sheep Has Five Legs, 1954. (Those with less than one stratum of capability are often used for laughs. i.e., lack of foresight.) in already..... BUY GOOD COPY. (mine stutters) JJay has a good copy, but won't let theirs out of Reserve. Should this be seen in its **entirety**? Afterward, the audience could be challenged to identify the level of each of the five sons and the father. (How rich of Fernandel to put in the levels!) Yes, a quickie parlor game, but fun, to the point, and the audience seems to have the information to make a quick, rough determination. This may also get them beyond the nature vs nurture point. All five of the quints started from the same egg, yet at age 40 have ended up so differently.

Les Quatre Cents Coups/ The 400 Blows. One scene where a soccer coach takes a team of 25 Parisian teenagers out to the field to play. (45 min in) It lasts about 1.5 mins. Leadership a la Francais. In.

Au revoir les enfants/ Goodbye, children (in French with English subtitles.) About 47 min. in one scene at the boys school with the female music teacher. Jealousy. (See Amadeus early scene for replication.) 2 min.

La Vie Est Belle/ Life Is Rosy (in French with English subtitles.) This is a story of a young man from the country who comes to the big city. We meet him strumming to himself and singing a traditional walk-along song. In the city he tries various occupations, none of which is he good at. He tries singing but he is rejected. He falls in love. He tries singing again. (A midget likes him and his fellow shoe-shine buddies sing-along.) Finally, he gets a break in the music business/TV and is a big hit. A rags-to-riches tale. (The local audience sees at the start that our leading man is Papa Wemba, one of the leading stars in the Kinshasha and world music scene. They laugh at his rustic singing [and his rejection] and immediately root for the character's success. The seemingly overwhelming odds will be overcome. This is a give-away. They know he will be a success and be recognized in the end.) The lessons for the non-local audience are: we see his singing and musicianship are increasingly recognized by others during the movie; he finds his true ability in music and pursues it (he finds his niche) and; Systeme-D – débrouillardise/ resourcefulness, cleverness – the art of hustling to survive – works in the end (persistence pays off). This last is a special talent for navigating various roadblocks life puts in your way when all due diligence has been exhausted (per Elizabeth Vitanza online). (A series of clips from the movie is needed to show these

progressions. See below. Dirs. Ngangwa Mweze and Benoit Lamy. Locale: Kinshasha, Zaire. 85 min., color, 1987. City Cohen # 519.) See below.

In Zaire the state has failed, the larger context is gone. We see this in two scenes with the police. The authority of the police comes from immediate money and not from the state.

In the first scene the tavern-owner jumps out of his car and shouts, “Thief!” and everyone, including two gendarmes, chases after Papa Wemba, who runs. When the policemen return him, they ask the car owner what he wants done. Right away they pitch Wemba into the car trunk. (2 mins.) [This is private justice. It could be terrible. But a few minutes later the tavern owner releases him.]

Later, his girlfriend has gone to the bank and withdrawn a considerable sum for her employer, the tavern owner. As she gets into a cab she drops a wad, which is immediately scooped up by the nearby Papa Wemba for his band. An alert policeman nabs him, but she then gives the policeman a large bill through the cab’s open window, obviously to forget the whole thing. He immediately releases Papa Wemba. (Very funny.) (2 mins.)

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At the very end of *Happenstance* (French title: *Le battement d'ailes du papillon*). The last scene summarizes the movie. The two lonely hearts are destined to meet. They just missed each other in the movie’s first scene. They sit on opposite sides of a bench outside the hospital each with a broken nose and do not see each other. A pinch of sand from the Sahara needs to get in their eyes so they stop looking up at the moon and stars. Sure enough, it does (by way of an Algerian family homecoming). They rub their eyes and turn away. Each looks at the other – each with a broken nose and bandages – and is somewhat bewildered. Almost wordless. (Very funny. 2.5 mins., color, VHS/DVD, 97 min., 2000) (Chance. Fate. Randomness.)

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Saw -

Breathless 1960 – nothing there. 9/19/07. #64 on list. CC #48. nope.

Shoot the Piano Player/ Tirez sur le pianiste, with Charles Aznavour. Dir Francois Truffaut. 1960. B&W. 84 min. Saw it 9/20. Nothing there.

Grand Illusion/ La Grande Illusion. w/ Pierre Fresnay, Erich von Stroheim, Jean Gabin. 1937. Dir & Co-author Jean Renoir. 117 B&W. nope.

King of Hearts/ Le Roi des Coeur. w/ Alan Bates. 101 min. Color. 1966. A Scottish soldier is sent to a small French town that the retreating Germans have wired with explosives. The townspeople have fled. From the local insane asylum pour out the inmates who take up the places of the townsfolk. Nope.

Last Year at Marienbad/ L'année dernière à Marienbad, B&W 93 min. 1961. Dir Alain Resnais. W/ Delphine Seyrig, Giorgio Albertazzi, Sacha Ploff, Wilhelm Von Deek. Nope.

Belle de Jour. French. - Nope.

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RO-All-the-Movie-World-Is-Requisite.doc



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The Global Organization Design Society is a not-for-profit corporation registered in Ontario, Canada to promote the following objective:

The establishment and operation of a world-wide society of academics, business users and consultants interested in science-based management to improve organizational effectiveness for the purposes of:

Promoting among existing users increased awareness, understanding and skilled knowledge in applying concepts of Levels of Work Complexity, Levels of Human Capability, Accountability, and other concepts included in Requisite Organization and/or Stratified Systems Theory.

Promoting among potential users of the methods, appreciation of the variety of uses and benefits of science-based management, and access to resources.

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