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All The World of Movies Is Requisite

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All The World of Movies Is Requisite

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

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(Version 1.1)

“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 “All the World” file has been developed – with Shakespeare, Arthur Conan Doyle, etc. Everyone had Shakespeare in high school. Do see it.)

Consultants and Academics

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. Do NOT rely on your aging memory – see them 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, German, Japanese – 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, literature, and drama 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.

Newbies

If you have never been exposed to this set of concepts before, I would suggest viewing these presentations in the following order (if you can get them in this order). 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.

Amadeus
You’ve Got Mail
Prime Suspect (TV)
The Man in the White Suit
Sanjuro
O Pioneers (TV)
MacArthur
Master and Commander

(Obviously, I prefer happy endings if they are available.)

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. Both *Glengarry*, *Glen Ross* and *Any Given Sunday* can be viewed whole as well.

Well, there it is. (Don’t forget Shakespeare, Sherlock, and friends.)

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

Master and Commander, the far side of the world, 2004, 20th Century Fox Home Entertainment, Beverly Hills, Calif. Universal Pictures and Miramax Films present; a Samuel Goldwyn Films production; produced by Samuel Goldwyn, Jr., Peter Weir, Duncan Henderson; 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 of the 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 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.

* * *

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 (more than two levels). He is a wonderful mentor. A fun movie. In 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. In 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:

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. 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.

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.]

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 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.)

* * *

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 Zabars 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 - higher or lower - than their current working level.) The ending is so perfect, though. Great for beginners.

* * *

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.

* * *

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 can 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? Use with advanced students. 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.

* * *

Organizations/ Levels/ Motivation:

The Man in the White Suit, 1952, Dir: Alexander Mackendrick, 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 the 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. Great comedy.

* * *

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 a year earlier. The police charged in and shot the place up 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 he wait until the robbers had left the bank before he revealed his 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.

* * *

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.

* * *

The Silence of the Lambs, 1991, Directed by Jonathan Demme; produced by Kenneth Utt, Edward Saxon, Ron Bozman; screenplay by Ted Tally. With Anthony Hopkins and Jodie Foster. Orion Pictures Corporation. VHS 118 min. Book by Thomas Harris, 1988, St. Martin’s Press, New York, NY, 338 p. Hannibal 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.)

* * *

* * *

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 *Torin* 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. (Many women don’t like it.)

Braveheart: William Wallace rouses the Scotsmen with a terrific speech at the battle of Sterling 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.)

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 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.

Each leader shows in his speech how his audience can handle the future situations they will face. Patton handles the transition from civilian to soldier. Wallace handles the greater gain to be had by gathering the courage to fight now. Gandhi explains the long path they must follow and the great pain they must endure in the months and years ahead.

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.

* * *

Cabeza de Vaca, 1993, New Horizon Home Video. Directed by Nicolás Echevarría. In Spanish with English subtitles. Mexico. 110 min., color. Performers: Juan Diego, Daniel Gimenez Cacho, Roberto Sosa. This was a tortured tale of survival, not a triumphant progress of a conquistador. Their ship broke up in a storm off Florida and the sailors took to rafts. In the dark of night Cabeza’s raft runs into that of the captain, who had taken with him the most able-bodied of the crew. “Every man for himself,” is all the Captain can say when they ask him for help. Great leadership. The Captain paddles off ahead, leaving them to their fate. They follow meekly. Days later they catch up to the Captain. He had paddled into the land of cannibals and been eaten. Second place may have been the stronger ticket for survival. Later Cabeza de Vaca is selected by an evil dwarf and expects to be eaten. But his fate is to be the dwarf’s mule. The others are eaten. There’s a lesson in here somewhere.

* * *

Cognitive Complexity:

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 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 Cleef.)

* * *

In the 1930s there was a fierce competition among British aircraft manufacturers to build the fastest airplane. 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.)

* * *

Alexander, 2005, Dir: Oliver Stone. Performers: Colin Farrell, Angelina Jolie, Val Kilmer, Anthony Hopkins. 167 min. On DVD only. Not on VHS. (Seen and 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. The morning before the battle Alexander harangues his troops. He tells them 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 cries, "They are making a mistake!" As the battle rages on, suddenly a column, led by Alexander himself, heads straight for King Darius. He looks in alarm and astonishment. Then he turns his cart around and flees. The Persian Empire falls. Alexander's generals comprehended his battle plan, but could never have devised it themselves. A wonderful example of leadership based on differential capability. Discussion question: 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, 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 NYC 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 goes 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 phase 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 the 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 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 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.)

* * *

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 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? Accountability? Expertise? Fonda's morale lesson? What motivation does this give Fonda later in the movie?

* * *

A conflict between the football team owner and the coach erupts toward the end of the movie, *Any Given Sunday* (1999, R). The owner, Christina, charges into the locker room at the half-time break and demands the coach, Tony D. (Al Pacino), dump an aging quarterback who is injured and replace him with a young, aggressive quarterback. 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.)

At the end of the season (and the end of the movie) the coach is 'retired' by Christina at a press conference. He then announces - he will become the head coach of a new expansion team - granted full management control - and will take the young quarterback with him. (Revenge is sweet.) (Dir. Oliver Stone)

* * *

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 the shot." That's it folks. Also, how good a salesman was Shelly, the Jack Lemmon character? Once he had been great. What happened?

* * *

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*, *GlenRoss* 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 due to boredom).

* * *

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 and for keeping the secrets to herself.

This is very similar to the Macbeth-Banquo jealousy situation but with Oriental values in addition.

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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. They 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 video.)

* * *

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 (c. 1990) made from Willa Cather's novella, *O Pioneers* (1913). It stars Jessica Lange as the eldest sibling who just about raises her 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.

* * *

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 at Saratoga. But he was wounded and Gates got the credit for the victory. Congress passed over Arnold for promotion, pay, and recognition. Only G.W. recognized Arnold's ability. Arnold was used by G.W.'s enemies as a pawn to get at the General. Finally, he broke, 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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MISCELLANEOUS / NOTES:

Presentation at GO Conference in Toronto, August 2005

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

Macbeth on Banquo. (Act III, sc. i)
Antony and the Soothsayer on Octavius Caesar. (Act II, sc. iii, A&C)
Ulysses to Agamemnon on degree. (Act I, sc. iii, T&C)
Spitfire / The First of the Few. (Vickers buys Supermarine.)
On Any Sunday. (The half-time break.)
Cassius and Brutus on Julius Caesar. (Act I, JC)
Julius Caesar and Antony on Cassius. (Act I, JC)
O Pioneers! (lunch and Ivar.)

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

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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.

“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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OUR PURPOSE

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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