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Global Priors Council T-523 Chicago

**ON MANEUVERING**

The passage I want to read to you is from the book, *The Art of War*, by Sun Tzu. One of the things I have noticed in the last few years is that I am now equally interested in the whole book. Everything that precedes the table of contents has become intriguing and informative. The following is a great story, and it seems to be very appropriate for our situation:

Sun Tzu was a native of Ch'i who by means of his book on the art of war secured an audience with Ho-lu, King of Wu.

Ho-lu said, 'I have read your thirteen chapters, Sir, in their entirety. Can you conduct a minor experiment in control of the movement of troops?'

Sun Tzu replied, 'I can.'

Ho-lu asked, 'Can you conduct this test using women?'

Sun Tzu said, 'Yes.'

the King, thereupon, agreed and sent from the palace one hundred and eighty beautiful women.

Sun Tzu divided them into two companies and put the King's two favorite concubines in command. He instructed them all how to hold halberds. He then said, 'Do you know where the heart is, and where the right and left hands and the back are?'

The women said, 'We know.'

Sun Tzu said, 'when I give the order "Front", face in the direction of the heart; when I say "Left", face toward the left hand; when I say "Right", toward the right; when I say "Rear", face in the direction of your backs.'

The women said, 'We understand.'

When these regulations had been announced, the executioners' weapons were arranged. Sun Tzu then gave the orders three times and explained them five times, after which he beat on the drum the signal, "Face Right". The women all roared with laughter.

Sun Tzu said, 'If regulations are not clear and orders not thoroughly explained, it is the commander's fault.' He then repeated the orders three times and explained them five times, and gave the drum signal to face to the left. The women, again, burst into laughter.

Sun Tzu said, 'If instructions are not clear and commands not explicit, it is the commander's fault. But when they have been made clear, and are not carried out in accordance with military law, it is a crime on the part of the officers.' Then he ordered that the commanders of the right and left ranks be beheaded.

The King of Wu, who was reviewing the proceedings from his terrace, saw that his two beloved concubines were about to be executed. He was terrified, and hurriedly sent an aide with this message: 'I already know that the General is able to employ troops. Without these two; concubines, my food will not taste sweet. It is my desire that they not be executed.'

Sun Tzu replied, 'Your servant has already received your appointment as Commander and when the commander is at the head of the army he need not accept all of the Sovereign's orders.'

Consequently he ordered that the two women who had commanded the ranks be executed as an example. He then used the next seniors as company commanders.

Thereupon he repeated the signals on the drum, and the women faced left, right, to the front, to the rear, knelt and rose all in strict accordance with the prescribed drill. They did not dare to make the slightest noise.

Sun Tzu then sent a messenger to the King and informed him, 'The troops are now in good order. The King may descend to review and inspect them. They may be employed as the King desires, even to the extent of going through fire-and water.'

The King of Wu said, 'The General may go to his hostel and rest. I do not wish to come to inspect them.'

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Sun Tzu said, 'The King likes only empty words. He is not capable of putting them into practice.'

It is interesting to me that this is the only story in the whole book which portrays the character of Sun Tzu

I want to spend a few minutes talking about our [earnings of the year in the arena of maneuvers. I think it will be extremely helpful to approach our do-meet from the perspective of maneuvering in terms of where we are currently struggling.

I have tried to discern why maneuvers have interested us and how they are something more than what our other methods already encompassed. I have been asking myself several questions: Why did maneuvers emerge now? Where did they come from? Why are they important in terms of what is happening in society? How are they critical to our task as a body other than simply providing assistance in accomplishing our job? Historically, maneuvers have emerged out of a paradigm shift. I would like to make the radical announcement that the cultural revolution is over, emerging and progressing from 1917 to 1978. This statement points to the fact that the new awareness characterized by the onslaught of the cultural revolution is no longer the edge of what addresses people's lives, even though that address is always present. The edge can now be summarized by the question, "How do I live in this awareness?" People are no longer asking the question of why do I experience life this way, or how can I hide from it. The question today is, "What is an adequate story to tell myself about the newness that is mine?" This is a question about the creation of a mythology to hold this new life experience. The second question is, "What is the appropriate style to live this newness?" "How do the structures of our society enable me as a person to participate in being profoundly human?" These are questions raised at the level of profundity. People are not simply concerned about having interesting things they can do.

I had an opportunity to meet with some of the Harvard students who were preparing to go to Maharashtra. My assignment was to lead them through a funding workshop to help them raise their travel money. When I arrived in Cambridge, Massachusetts, I met with eight students. Even though I had been contexted about the reasons for their participation, I still could not understand why the students wanted to go to India to see our work. During a conversation, I asked, "Why are you interested in doing this?" Their responses overwhelmed me. One young man said, "My father is a corporation executive and makes \$65,000 a year. I can be and do anything I want to be and do; but there isn't anything I want to be and do that people find acceptable for a Harvard graduate. I want to work with the villagers of the earth, but if you are from Harvard, you aren't supposed to do that with your life." Around the room the responses were equally as amazing. Several of them talked about medicine, visioning a whole new universe in that area. They understood that its direction must take the masses of the world into consideration or it will be totally ineffective. Their comments reflected the realization that the resources available to the world will not necessarily be delivered to everyone in the earth who needs them. The expression of these concerns are a clue to the new ethics, which addresses the issue of practically living life as people who care and know that fulfillment is authentic and available today.

We have discerned four aspects in this arena where people need handles ethically to enable them to be people of integrity. The first aspect involves the capacity to stand before the comprehensive. Society deeply needs tools that allow people to do this. Our methodologies of analyzing the globe and its trends enable us to stand before the totality of what we are confronting. The second aspect is the practicality of the new ethics. This involves struggling with the creation of screens and tools which can be used to stand before the particularity of one's space with integrity. How does one define standing before a community, a city, or a nation with integrity? The third aspect deals with the tools that enable a person to appropriate the past as a reality and as a gift that releases the future? Finally, the fourth aspect is the question of, "How do people participate in creating the future in a complex world where you literally become paralyzed if you can't devise a way to move fast enough? This arena is summarized by the insight in the quote, "Action will remove the doubt that theory cannot solve."

Currently, we are doing four things now as an Order that deal with these aspects. They are trend analysis methodology, indicative battle planning, the comprehensive brooding screen and maneuvers. All of these are really one swirl that concern integrity and Xavierism. The paradigm shift I referred to earlier changed integrity and Xavierism from individual to corporate questions. The Movement's decision to operate corporately in today's universe was more than simply a good idea. The future will be constructed from the corporateness the planet never seen. We are in a new paradigm of doing and the question is, how do we release both the geographical and the sociological as they collide? How do we emancipate the revolution at the grassroots level, together with the seven revolutions that are cutting across geography and forcing everyone's boundaries to be no smaller than the planet

earth. These revolutions are not disrelated. They are intersecting, exploding and shaking up the universe. Depth questions of engagement are being raised for people, asking how they can participate. We know as a Movement that we must perform enough signs and wonders to provide adequate light for people to visualize that living in light rather than darkness is a real possibility. What do we do with human leisure which is the way most people expend their lives? By leisure, I am not referring to comfort, but rather the loss of human creativity. What do we do with the lost creativity that is wasted on this planet? That is the transparency of the moral issue -- the question of human creativity not seizing its opportunity to be what it has been sent to be.

For me, this is the context out of which maneuvers emerge -- the critical need to free people to engage effectively. When I was doing a Town Meeting circuit in New Jersey a year ago, I visited a man that became deeply excited by our story. He recognized that Town Meeting was an opportunity to give any community the possibility in the social fabric to think through its situation and elicit engagement. I arranged to return and make a presentation at their local, bureaucratic "Town Meeting", which was chaired formally by the Mayor. When I arrived at the meeting, the citizens were discussing the flood problems they were having, a serious issue in that part of the State. There is a district of communities that are literally threatened with their existence. They are unable to purchase insurance for their homes because they are residents of the flood plains area, as, it is called. Seven families from this area were in attendance. Their houses had been flooded and their basements were full of water. The issue under discussion was the city map. It neglected to include the street these families lived on, and they were trying to have their street put on the grid so they could buy government flood insurance. If they were not on the map, they were ineligible for special government insurance. These people were passionately trying to deal with the water which was overtaking their homes and destroying their property. In the midst of this concern, the only response capable from the Mayor was, "We're working on that." He didn't even have a way to say, "Check with me on Tuesday." It was not a matter of securing a consensus. The only issue was re-drawing the map, adding another inch to include the seven families and printing another one-thousand maps. I couldn't understand it? They were paralyzed and I couldn't believe my eyes. Several different people stood up to present the situation. When one didn't succeed, another one would stand up, for a total of an hour and a half. The man in charge didn't say anything differently in the last thirty seconds than he had said the first thirty seconds. Local communities and the structures of society are experiencing that paralysis. Therefore, my point is that our work on maneuvers is historically significant.

Our current edge is the execution of maneuvers. Although it is fairly easy to grasp the methodology after you have experienced it, there are several elements that are particularly critical. One is that there are different levels of maneuvers. There are global maneuvers that deal with the broadest possible picture of how you are sweeping over against history itself. There are theater maneuvers that concern areas and continents, which also provide an expansive geographical focus. Battlefield maneuvers are used when you are taking the hill, or working in a smaller piece of terrain. Your imagination must be capable of discerning which set you are doing because they inform one another and hold each other accountable. They allow authenticity across a broad spectrum of people.

In terms of building maneuvers, two things are extremely critical. One is that you must devise a way to elicit the most crucial empirical data before you raise the question of the victory circle, or you will spend an hour on the victory circle question unnecessarily. For example, you are assigned by a theatre maneuver to take Hill Number 59 in six months' time. That data needs to be self-consciously before the body. If you are planning your monthly, weekly or bi-weekly maneuver modification to reshape and ensure your victory, you must design a brief reporting session to present to people a basic picture of the situation. This session should focus on supplying only fundamental handles rather than all of the data. If you don't have the data you need, that will become apparent in building the maneuver and is not a problem. Your goal is to update your parameters and objectify your status report to prevent you from operating with an unrealistic plan as opposed to answering everybody's questions.

One other thing is critical. When you build maneuvers, the launching of the maneuver must be considered or you haven't built a maneuver that you intend to do. An image of initiation is indispensable, which is different from planning the details. The corporate body must inject its corporate intuition into creating an appropriate way to begin the maneuver powerfully, or you will have trouble actualizing it.

In order to successfully carry them through, you have to create and maintain an atmosphere of miracle, or an atmosphere of victory, together with one of continual movement. Second, you have to employ both the continuous and the discontinuous forces. All of the forces available to you must be engaged so that the troops know

without question that it is a corporate rather than an individual happening that they are doing. Maneuvers must have a tactical focus. When you are planning your accomplishments for the coming week, you aren't trying to invent a way to educate everyone on all of our principles. You can say, "We can't engage our Metro", or, "We must do something to elicit Metro participation." A far more creative posture is to sit down and build some maneuvers that will, in fact, engage the Metro. Creating maneuvers does not mean you have to possess a depth understanding of the current significance of the Metro dynamic. Life in our times means that you will never have all the clarity you desire. The universe that is present today is the one that is here forever until another one comes along. Last, it is necessary to operate out of transrational schemes that allow the details of your situation not to obscure the victory. Wall charts should be designed to allow the victory to be present, yet maintain accountability at the same time. The imaginal dimension of the chart should depict the amount of detail you have decided to stand before. A structure which displays both the victory and accountability is critical.

Next, you have to know your death ground objective. The victory circle informs you of precisely what you are going to die for. We are all familiar with the veils that can obscure any doing, which is why this leap of standing in the victory is so critical. You have to become the revolutionary described in the Sartre paper from CS-1, The Philosophy of Revolution. Paraphrasing Sartre, the revolutionary is someone who stands in the real situation, and looks toward the future all the way to his death. Then he looks back on that situation and builds a plan. And that plan, from death's perspective, illuminates the present situation and informs you of what to do. It is not magic that calls forth participation, but the experience of the power of death ground. Many of us were shocked when we discovered we could produce when we decided it was absolutely necessary. This insight was most apparent to me during a planning session I attended. Every single person in that room said something that created the maneuver. You might not have liked the way they said it, but everyone's insights brought forth the maneuver. It was an experience of incredible gratitude for the risk and willingness of our colleagues to offer their insights to history.

Right now, one of the most important areas of brooding for me is the difficult job of trying to articulate what one thing we are doing this next year in the midst of our many, many tasks. I think we are positioning the Third Campaign. We are not doing the Third Campaign this year, but we are pouring all of our effort into preparation for that thrust next summer. An image like that has allowed me to make sense out of many diverse things. We are moving in a variety of places. It is similar to playing chess where every move is the set up of the next move. We now experience every move as critical because we are aware that each action is a prerequisite of the one that follows it.

We have talked alot about advantages. If you discern that your major advantage is the knowledge that a situation contains no real advantage--and it is an advantage to learn this -- do not proceed; but instead create a situation of advantage. Advantages must be thought through in depth rather than improvised. I am not referring to paralysis, but to a stance that is difficult to articulate. We need to be like surfers riding the waves. That kind of posture is necessary to create an advantage. Advantages, and thus victories, must be set up and anticipated. Do you remember the movie, The Sting? It is an excellent example of one group setting up the opposition so that they could win. I personally am not willing to work on something I didn't set up and visualize the win from the beginning. After having both won and lost, I can testify that winning is better, not from an individual perspective, but beneficial for history. I can honestly admit that I feel just as inadequate when I win as when I lose, but I have learned that only the careful and detailed planning of advantages makes winning even in the realm of possibility.

There are some secrets to maneuvers which history has known and we have learned again this year in a new way. One is the strategy of weaponry. Last year, one might say, we struggled with the strategy of forces and had a breakthrough in that arena. This year, I believe our struggle is going to be with the use of our weapons. If you reflect on our conversations at this Council, you will see that is true. The issue of weapons won't be solved here in the Council, but in the field. Our task in this Council is to delineate the directions which will allow us to start the year, knowing security doesn't exist.

I am going to read from Sun Tzu again, focusing on the weapons section which I see as the key to our future: "Human intuition plays a role in maneuver. Surprise is critical." I believe every maneuver, every celebration and every other event has to have some element of surprise. By surprise, I do not mean the image that entered your mind when I mentioned the word. Surprise equals what we collectively thought of when I said "surprise". It is how things are used. During the Town Meeting: New York Campaign, we had a great deal to do with less people that

we had anticipated. We started to image what we could do what nobody would expect. One of us thought of in-kindling a cow for our closing celebration. We did a maneuver involving a Metro colleague who was a local church pastor. He spoke to a member of his congregation who had a brother he hadn't seen in five years. He said, "My brother has a cow he is getting ready to kill because something happened to its leg. They might give it to you." Our colleague and the layman went to visit the brother. Imagine those two brothers who hadn't seen each other in five years. They decided to give us the cow, butcher it, cut it up and deliver it to the closing celebration. People were shocked and surprised by that remote possibility actually happening.

Part of intuition is discovering what the future surprises will be. You may remember that the Native American said things like, "I can hear buffalo coming." People would turn around and say, "Buffalo? I don't see any buffalo coming." And then fifteen minutes later, "Wooooooosh", there they would come. The Native American didn't use magic, but had enough sense to know that if he kept his ear to the ground and listened to what was happening in the universe, he could anticipate the arrival of the buffalo. If you do contradiction analysis, you will learn what is to come. If you listen to what is occurring in history, you can sense the trends of the future without using magic. People have been doing it for a long time.

In the midst of maneuvering, you discover that you are the faces of the exemplar. The movie, The Scarlet Pimpernel, is a fine example of a maneuver. The first scene is a dramatic one of a guillotine. The Scarlet Pimpernel enters disguised as an old woman riding in a wagon. He rescues the people about to be executed and sneaks out of the gates to the city. Then, an army of troops appear. After watching the wagon with the prisoners leave, one of the troops asks, "Who was that?". A bystander answers, "That old hag? Dummy, that was the Scarlet Pimpernel!" With that, the troops roar after him, as everyone would expect. Only the "troops" were really the colleagues of the Scarlet Pimpernel! The hero was shrewd and intended to win all the way to the end. When you do maneuvers, you ensure winning all the way as opposed to half way. If we were to compare ourselves to this movie, we would image ourselves as the cavalry already pursuing the villain for capture, so why worry? We are in the process of chasing the criminal and will apprehend him. Our cavalry has just departed to fulfill its mission. That's maneuver. It is taking what you know about the situation and fashioning a winning maneuver, rather than wishing you had a different situation or ideal colleagues. Maneuver is the challenge of discovering a way our colleagues can most effectively posit their creativity into history .

Maneuvers are corporate generalship. I have never been able to create a maneuver by myself. I can list a group of items to do, but is the listening and dialoguing with other people which creates the happening of insights that results in a leap. I believe the old television program, It Takes a Thief. I steal from here and there by listening to other people's conversations, keeping pencils and paper in my pocket and writing things down. Occasionally, people, say, "That was an incredible insight!" Maybe it was, but it was a stolen one. Corporate rather than individual generals create winning maneuvers.

In regard to the employment of troops, I have learned six things. One is that you must command the engagement of every 100 percent -- slightly past their perception of their own capabilities, but not so far that they cannot produce. They must experience the crunch, or they don't leap in terms of their creativity. It is the process of eliciting a bubble of a whole wellspring of creativity in each human being. All of our forces must be honored. A way must be invented to dramatize everyone's uniqueness wherever you are assigned in the force, whether that is on the front lines or sitting around the table. Everybody must be honored or the system won't operate. Significant space has to be maintained. If it isn't, people aren't recreated when they return to it. An operating presupposition is that the troops have been destroyed. They have also been elated, but when they return from the road, we must assume that they had a hard time out there -- at least as difficult a time as you had.

Therefore, what does it mean to release their creativity? The destinal dimension of the task has to be focused. Among a lot of other things, I have been printing in New York. I could not print forever unless I had a way of telling myself why I was doing this when the printing press broke down for the 139th time in one day. Forces can't stop and read a seminar paper in the midst of their doing. Every time they gather, the troops must somehow re-tell their story. It might be done in a quick drama, or perhaps the song is the way it is emphasized, but the point is to stand present to people's awareness that they are doing more than their actual mundane task. They are doing history and must be allowed to visualize their actions in an historical perspective. Corporate eventfulness has to occur if troops are going to remain sustained. What will motivate people? How are people most effectively orchestrated? These are highly significant questions for us. Sun Tzu also talks about banners and flags, which for

us are symbols, songs and celebrations. You can't have a maneuver if you don't have symbols and banners. Something will happen, but it will never be anything I would depend upon.

I want to tell one more story before I finish. We have learned a great deal during this past year. During our work today, we will never be able to fully probe the depths of our learnings. We need to invent a way to glean those learnings as a part of our research. Estimates III is an excellent summary, but we need to continue wrestling through our acquired knowledge to enable all human beings to grasp them in addition to ourselves. My story is this: I played pool in Cleveland for several years without caring if I won or lost. One day, I played with an old man who said, "I've played pool for twenty years and I didn't lose any more than you did, but I sure intended to win". Following that encounter, I resolved to find a way to win. I wanted to earn money to buy a car, and I discovered several what I called "heart breaking pool shots". They were at least heart breaking from the viewpoint of my opponent. If you could do one of them, it collapsed the opposition. When I decided I really needed the money and was feeling somewhat aggressive, I did one with the first shot. The next game, I would bank the left-hand ball on the corner, or the right-hand one on the corner, back down here in this pocket, very slowly. And you know, when it dropped, the other fellow dropped his pool stick and spent the rest of the game in fear of someone who had merely devised a couple of maneuvers, practiced them for a while and then executed them. He had already lost, do you understand? Maneuvering is about winning the victory you know you already have because the victory is the victory of the Mystery. The awareness of the Mystery is that which is ultimate in people's lives.