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During your career in karate a what changes have occurred in your personal attitude about your karate?

I think the ^{most major} ~~only~~ change was ^{during} the first few months of ^{my} the training where I started ~~out just~~ looking at it more specifically in terms of ~~a~~ the ~~very~~ content orientation, ~~in which I was interested in~~ what it seemed on the surface like a method of self defense against a surprise attack. Then after a few months, I began to see that karate could be used as an important tool to investigate human nature by having a severe feedback between people giving a deeper understanding of interactions inside of me and between people, and I became interested "seeing how that could be extended to an understanding of the inanimate world around us. I think that's the same reason why I still do it today.

So, you have held the same attitude.

I have held this same attitude for the last twenty years.

And when did you become aware of this attitude?

Within a few months of starting this training, ^{when} I was seventeen years old.

Was there any specific thing that triggered that awareness?

I don't think so. ~~It's~~ hard to tell because when I was seventeen I was suddenly thrust into an academic environment which was like culture shock, ~~and a~~ After being a few months at Cal Tech, I started questioning ^{everything} and ~~it~~ was a whole muddle of things, and this was ^{just centralizing} one point that I happened to latch onto. I don't think there was any one thing that triggered it, just the opposite, ~~and that~~ everything was suddenly triggered and this became a focal point.

It seems really interesting that you could make such a break, you know ~~from~~ because so much of the world around you was oriented toward content .

I ^{can} ~~could~~ tell you what just one psychiatrist told me ~~and he~~ said ^{that} in his experience ~~that he has met~~ a Jewish boy ^{whom} who has negated his background and his family and his home, ~~and that Jewish boy~~ ^{an} typically negates everything else in the world around him, ~~and so when~~ I left New York and came out ^{to California} here at seventeen, that might be the best explanation ^{for my change.}

So you turned your attention to attention. ~~I think so.~~

~~I think so.~~

What changes have you experienced in emotional states during your work with karate?

Its been a steady progression from being a sort of manic depressive ~~to~~ ^{being} going completely runned by emotional states, to negating ~~the~~ emotional states, to actually incorporating them as part of my own interaction ~~in~~

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as being
in a human way and accepting them and using them as part of my daily existence, instead of feeling that they interfered with them. If you ask another question now I'm not sure - I bet sorta general

Do you think you have a consistent emotional tone during your work?

~~It consisted of an attuned tone over a long period time - just because it didn't because of the nature of my work - maybe the nature of my background let me what to do - I find that day to day, continual fluctuations and emotional ^{of my state} ^{many times due to} disturbances and conflicts ^{from} just having to do things the way that I do them and ^a possibly result ^{because} of the way I became ^{me} about ^{which} what we just discussed, but over ^a longer periods of time of weeks and months and years - I think my ^{main driving} attitude is pretty consistently ^{by} orientation ^{to} towards wanting to be ^{an} understand ^{these} all concepts on a deeper level ^{an information} in terms of me as an information processor and in terms of me as a generator, I have a strong desire to see ^{such} insights can ^{really} help society, and that's been with me all this time; and I think that's even stronger now ^{than ever}.~~

Well that goes back into the personal attitude aspect.

That's the answer to the emotional states too, ⁱⁿ other words, the average of ^{my} emotional state ^{leads from} that attitude.

How does the range of the emotional states ^{are} in the human being ^{how do} they play into the karate itself?

I think the same ^{way as the} other things I do during the day, ^{it's a} ~~in~~ the karate the idea is that an emotional state ^{excites a} is probably a kind of reason ^{just} to ~~before~~ engaging in karate activity, although more and more during the day I feel that everything I do has the same feeling. I can't compartmentalize anymore, and I don't think ^{I'm doing a separate activity} that when I put on my karate uniform, ^{or that} then I'm doing karate all day long, and so ~~it's~~ not really a separate activity to me, ~~so that's true~~ but and so my emotional attitude is what helps or hinders me to approach a getting a little more intense ^{to} any given activity, ^{yes say you call a karate fashion a} the way ^{the} emotional would help or hinder would be the ^{same as dealing with an} question of inertia of getting into ^{the} an activity. Once I'm into the activity I don't really believe the emotional tone ~~is~~ makes that much of difference, ^{it's a} modulation over ^a more intense interaction ^{when} the intense interaction ^{when it takes over} is so much ^{more} sharply fined and focused ^{inside of it} that ^{the} modulation of the emotion ^{I don't think} I don't think really causes much difference as to what's taking place, ^{state}

Well I think that's something important in the whole.

I think ^{it} makes a difference in the less intense spaces between activities during the day that ^{will} dictate ^{about} how I will start entering into an activity, or if I will ^{at all}, and my reflections about it, but not ^{during} the more intense activity. In other words, ~~I will define that better saying~~ when I am getting intense, ^{into} activity, then I don't have a sense of myself -- which is usually coupled with emotional states. ~~Instead, I feel that the subject that I'm interacting with~~ whether it be a person, or an image, or in a ^{code} ^{codified} form ^{of} whatever ~~and the space between myself and the activity becomes~~ ^{thinner} ~~thense~~ and diffuse, and in that interaction-space there are no emotions per se, ~~I don't think~~.

Nevertheless, ^{when} you ~~say you are~~ sparring, do you get emotional information?

Occasionally it comes in and out, and that's ~~now with the~~ years of training I use that ^{as a clue}, or a ^{cue} immediately that my attention ^{is} ~~is~~ ^{has} directly shifted more into myself and should quickly be dispersed between me and my opponent to maximize the interaction, ~~but~~ I'm not sparring when I'm into too much of myself or my opponent, those emotional cues are information to me, ~~that when~~ ^{when} they start coming up, instead of wallowing ~~to~~ ^{to} realize that ~~cue that~~ my attention is a little off. It doesn't mean that they don't tell me something else that I'd might look at later, but the important thing ^{is} ~~is~~ ^{at the moment} the activity, it is a ~~incorrect~~ distraction.

Have you ^{used} your karate as a way of pulling your ^{self} together from emotional disruption?

Well, I have used it every day for the last twenty years ^{pulling} myself together, whether ~~its~~ ^{from} emotional disruption, or ^{more} ⁱⁿ positive ways to gear myself up to do the activities of the day.

What changes have occurred in your philosophy about karate?

While anyone is a student, and particularly while I was a student, if you are engaged in an activity and you want to do it, you ^{accept} ~~a~~ certain ~~kind of~~ ground rules, ~~actually~~ you ^{accept} a certain philosophy of the teaching institution. Now although I ^{have} ^{my own} ^{attitudes} in philosophy ^{is} ever since I started, the general philosophy that I ^{was} ^{at first} ^{cultured} ^{bound} in the oriental culture. They ^{also} were ^{attitudinally} and philosophically bound to their own code, and for some of them ~~not all~~ of them ^{there} certainly was a pure sense of ^{aggressive} intensity and body activity, and my philosophy might have included that but it was ^a larger framework of my way of looking at it ^{compassed} other things like ⁱⁿ ^{processes} of attention. But it wasn't until I really decided, ^{almost} ^{very} ^{important} ethical ~~but~~ ^{superfluous} reasons, ⁱⁿ a way to leave the ^{organizations} that I was involved ⁱⁿ, that I really started examining my ^{philosophy}, ^{more} ^I found ~~so~~ that I could actually ^{even} structure, not just the outside form of doing techniques in such a way as to give feed back on attention, but ^{also} I changed the whole purpose of ^{more} ^{toward} my own center. ^{My} ^{own} ^{philosophy} for the way of doing it ^{whenever} I do a technique, or I'm interacting with someone, ^I feel that its ^a ^{feedback} in a creative interaction that's involved in ^{an} ultimate purpose of this kind of attention ^{whereas}. ^{In} ^{contrast}, ^{for} ^{of} the first -- I guess I would have to say, for about ^{of} 10 years of practice ^{when} I was still sort of a student -- because of the people ^{while}

that I worked out with that ^{personal} ~~a general~~ philosophy of ~~what~~ I had was sort of in the same like ~~of an~~ avocation which I had the same philosophy in academics as well. It was like a personal philosophy that I carried with me as my own private reason for doing it, but it ^{was} ~~was~~ seemed so far away from the other people that I interacted with, that it wouldn't do that much good to discuss it, and say "hey, let's do it this way, or you know that way so, it was only in the last 10 years ~~in other words~~ ^{that} there was a split ⁱⁿ philosophy, but now not only being internally motivated I really feel I can manifest ^{it} ~~is~~ externally and work with other people to promote a class that I'm interacting with ^{real live} people that more likely share that same point of view + Does that answer your question?

Yes, I thought ^{the} point that was kind of interesting that you mentioned in the beginning of your split with your family and then this philosophical question and your split with the institution, it seems like there's a parallel.

There's a parallel in a sense that ^{at} the time I made these decisions, that I was aware there was a decision to be made and immediately made a decision. The first thought that occurred to me was that the reasons I was leaving ^{these institutions was} because it was the same type of bad family trip, and that I should leave it, and it occurred to me -- I don't know whether to take the time to mention how it happened -- ~~It~~ ^{it} was ⁱⁿ when I was a ^{physics} professor at Stony Brook ^{in New York} and one day in late fall I decided to walk ^{to} my home to the University, and I was getting good enough and I was ^{already} a master level in karate and a professor in physics, and I had accomplished about ten years in these activities for the purpose of making myself into a creative person using these two disciplines, and I was ^{also} walking to school watching a leaf fall, and I started to do it ^{that time} I would interact with the leaf while it was falling to catch the timing of it. At that moment, I ~~did that~~ something snapped in my head, and made me aware of the whole orientation that had developed of ^{me} ~~asserted~~ myself as ^{the} "professor" and the "sensei," and how far away it was from ^{original} purpose in breaking away ^{from family to} and forming a new center, and it reminded me of the reason I left my family idea was that I wasn't being quite undernourished in the interests in life that I wanted to develop, even though I didn't know what ^{they were} it was at the time, but this time I did ^{and} I realized that ^{my} the ties to the karate organization, and to the universities was just another bad family trip - a family I didn't want to belong to, and I felt it didn't really coincide with my deepest instincts, and I knew ^{that all} immediately ^{then} when the leaf was falling, and ⁱⁿ ten days I arranged to leave the University, ^{and my name} sell my Mercedes, and ^{leave} my house on top ^{of the} overlooking the Sound. There is an important ~~similarity~~ ^{difference} even though that similarity is there, ^{but} it was more of a directional reason for leaving ^{at the time} - it was a focused reason, where the other ^{was it} ~~was it~~ ^{occurred during} the first distraction came up after an overall disorientation, that I focused on the activity when I was seventeen. But around the time I was twenty-seven ^{then} it was a different orientation that I had, and ⁱⁿ some ways it was the same, and ⁱⁿ some ways it was quite opposite.

Do you consider your philosophy to be public?

Yes, in fact we/a public ^{In} which way ^{you mean possibly} to be public? yes - do you make it public or do you keep it as a private matter?

Interesting, when I write stuff - I guess it's been private for a long time,

and I guess its hard ^{for some people to} understand ~~people assume~~ that its kind of a personal philosophy, and maybe it reaks with ^{that} for them to try to approach it. ^{How} When I work with people in the flesh, then I'm very careful not to make it personal, because my ~~conviction is not to~~ that my general philosophy ^{being} "that the most practical way ^{of} people getting along with each other is also the most harmonious, and that way is simply involves ^{of} being aware of each other's attention and being aware of mutual ~~kind of~~ attention ^{of} interaction between people, that can lead to the best world. I believe that ^{so}, when I'm working with people, ~~so~~ I don't say anything about philosophy, or try not to, because I believe I'm right, I can just ^{teach} them about this attention and this interaction, and if I'm ^{also} optimistic and if I'm correct about people, then my philosophy will naturally ^{insue} and so I spend a lot of time in different disciplines ^{just making up} specific exercises and specific disciplines as I have in karate, to give that feedback ⁱⁿ of attention, and whenever I feel people are slipping away, I'll just bring out the point that ^{there} not maximizing ^{there} interaction between each other that's why ^{they are} there failing, and that homes in very quickly and it seems to work. They may not only ^{become} much more proficient in physical technique, which I think is an important corollary of what I'm doing, but they ^{are} simultaneously become aware of this rhythmic interaction that's necessary for good sparring, and the students ^{that} have ^{done} ^{it} in half the time then ^{people} the normal teaching methods, ^{people} who would normally get close enough to do it are also doing it

What do you consider a creative event in your work?

An Opponent, has many possible ways of interacting, and possible ways of strategic interacting with me. With more experience, alot of the ways can be statistically ~~be~~ determined by me, or felt by me, and still, there is no certainty about it. Likewise, given my own physical and attentional balance given at any given moment, ^a number of possible ways for me to interpret and respond ^{to} all kinds of information, and to a large extent, with more and more experience, more of those ^{ways} are known statistically to me, but not without absolute certainty, and then there is ^{also} a possible interaction on top of all this, between me and my opponent, or you can read "environment", or "more than one opponent", or a Karate and the creative event is when that interaction happens, and somehow ^{is} directed by me ^{to} ^{without} ^{can} ^{often} not swamping the interaction, ^{one} focused technique which is not created that would be a mechanistic response, but to allow these various statistically patterns of myself and my opponent to have a chance to really work with each other ^{say} in a very short amount of time, but work through each other, ^{so} that the maximal kind of response ^{can} ^{ensue} that will also allow me to have a little bit of the edge of the rhythmic interaction. and if that ^{so} happens, I feel that ^{of} would have, a creative interaction.

Well is there any way you can produce this event?

No, a lot of this takes place unconsciously, alot of it is just allowing myself to be open and allowing it to take place unconsciously. I have more and more capability ^{of} strategically allowing a different mixtures of attention to take place, ^{coming} to a diffused ^{or} focused kind of attention, so that given an opponent, and given myself, I can give a little different kind of weights to the information processing ^{of} my attention states, ^{to} have a better chance for a creative interaction taking place in my favor.

You are referring to sparring? ~~That's right.~~

That's right.
What about ~~nacata~~ ^{Kata}?

I feel it's the same kind of way. ~~What I do to nacata what I do is~~ ^{For example, an interesting} an exercise the idea is ^{to} feeling the distance between your eyes and realizing ~~that~~ ^{that} there's a whole space there = well, one way to ~~express~~ ^{express} this is ^{that} I feel myself as a centered "I" and the opponent ~~is~~ ^{is} a centered "I", but what I'm doing is ^{the} the space between ^{the} the eyes ~~I~~ ^{I's.} "I" could be a real opponent, or "I" could be an imaginary opponent, and I try to pick up that interaction the same way I have more control of the emotional ~~attention~~ ^{attention} of the ~~nacata~~ ^{nacata} but ~~the nacata~~ ^{the nacata} has more rhythm, but ^{still} close to the same feeling as ^a a real opponent. ^{Kata}

Tell me how your attention processes are distinguished from your content or work.

Part of the reasons ^{for such distinctions} are brought up by the other activities that I do. I think the best ways of becoming aware of it is ~~sort of~~ ^{sort of} try ~~in~~ a few activities, ~~that~~ ^{then} the attention activities go with you, and the content goes with the activity, and one way of separating ~~out~~ ^{there} is by doing two ^{or more} activities and finding out what's common, and so, one reason that I do karate all day, is that when I do other things I don't feel that I'm "sparring" with what I do, in the sense of what ^{more} people would think is "sparring" and ~~its~~ two physical beings interacting; but ~~the~~ ^{and} attentional ^{processes} feelings are "sparring" I feel I try to apply ^{myself} to people in general, as well as to the things I might be studying or researching.

What are the attentional activities that you are talking about?

Well ~~the first thing is the prime and it takes me sometimes a few minutes to orientate me to the sphere of interaction that involves either the language or the content that I'm working with, and then once that's~~ ^{been} ascertain ^{ed} and once I'm locked into that, then I can ^{applying} ^{more} ~~the attentional~~ ^{to} to the attention, to something to the right sphere and once I can lock into that sphere then the attentional processes ~~then~~ I have some control over the attentional processes * so I feel and ~~what I feel at times are~~ that I can allow myself, ~~on the one hand,~~ to give more space ~~that~~ ^{to} patterns of information merging with what I'm interacting with, ~~what is to take place and giving more precedence over~~ ^{to} directed templates of things ~~for myself that I want to enforce on~~ ^{or interact with} the material, and I can ^{allow} ^{the} more fluctuating interactions to take place, ~~or less~~ ~~That's sort of if I'm conscious of it at the time. I can break~~ ^{this} ~~the balance, of course, somewhat but I've acquired sort of some feelings~~ ^{cope} ~~presetting with that, while I'm moving with that and if things go wrong,~~ ^{and are} ~~there not~~ ~~clicking,~~ ~~then,~~ ~~I'm just from experience,~~ ~~then~~ I'm a little more aware of what ^{just} ^{attentional} ~~aspect~~ might be ~~wrong~~ so I can shift a little bit ~~into~~ ^{to} some of ~~things~~ ^{at} just previously mentioned to make that interaction better. ~~Is that clear?~~ ~~partly~~

I would like you to define - you are making distinctions between different states -

~~But~~ I go back to an opponent. ~~Instead of opponent,~~ you can always substitute a person, page of reading, and replace sparring with interaction with it.

whatever that means to you so just ~~In karate, as described to you~~
~~or~~ sometimes I have to get ~~to be~~ more aware of an opponent's possible
 patterns of movement, and ^{other times} ~~sometimes~~ I feel that the interaction can
 best be done by me enforcing a given template on the interaction,
~~of my emotions a~~ Sometimes I have to allow us to interact a bit before
 interaction ^{interaction} will come ^{forth} out and ~~It~~ depends on the person and ^{on the specific} ~~to a~~
 read activity as to what is the most ^{appropriate} strategy to use to gain and
 create information.

Its obvious that you have been able to apply these attention processes
 to different mediums and different forms . . .
 Are there particular activities that emphasize the processes ? . . .

That's part of my main interest continuing interest in karate. I feel
 that's an activity that emphasizes ^{a tention} better than most activities. ~~It's~~
 a little easier to understand the attention processes ~~as~~ if the content
 can so ~~really~~ understood that ^{it} allows you to ~~sorta~~ separate ^{out} what might ^{is}
~~be~~ left over, ~~in a certain sense so that~~ The ^{style} ~~type~~ of karate I practice
 is so stark and clean that ~~sometimes~~ it is ^{relatively} little easier ^{appreciate} to see the
 kinds of attentional strategy ~~that are~~ going on, and you can get very
 direct feedback, ~~and~~ sometimes very painful, but ^{you} get very direct feed-
 back of what's happening in the interaction, ~~and so~~ For those couple
 reasons I think that karate is a very prime way of doing it. ~~The other~~
~~things that I do~~ - I found ^{also} ^{similar of} ways of working with students in academic
 situations where ~~It was somewhat~~ ^{is} clear ^{that when} where you get into ^{new} the content,
~~that is new and that's true to some extent~~ with karate or true in ~~a way~~
 more abstract disciplines, it's a little bit harder to separate the
~~two~~ ^{content and process} because ~~of~~ the language and the attention is mixed. ^{perhaps for this} help me to
 reason ~~that~~ people ~~to this day~~ ⁱⁿ many activities don't think of it in
 those terms; it's not quite ^{and} clear, it's difficult ^{therefore} some people may feel
 that its not even appropriate, but I think that its appropriate, ~~but~~ I
 do agree its not always so clear, ~~and~~ I have ^{but} a real confidence, ^{belief and} ~~to~~ ^{that} given
 any activity ^{and} an interaction ^{of} sufficient depth, ~~with someone or with an~~
 activity I can clearly point out ^{that} these processees are taking place in
 most dramatic ~~ways~~ ways.

In your karate work it is very obvious that you say a lot about ~~of~~ technique and about the interaction. Conscious^{ly} ~~alot~~ that's not particularly verbally described, ~~and other~~... and I think that it's probably important in the ~~kind of~~ evolution of your work. I wonder if you can go back and talk about your work and the evolution of your consciousness of your technique and acquisition of the skills.

I think I ~~kind of~~ disagree a little bit with that. Instead of thinking there was an evolution of my thought different to ~~these other~~ ^{say} ~~Dojos,~~ ^{dojos,} I ~~really honestly look at it everytime~~ I started ^{with} where I had this purpose, even though they didn't, and so it was just a better ^{or} more aware organization of what it was that what I was getting out of it. I ~~didn't~~ Although I certainly went into ^{those dojos to} get that feedback from my other teachers ^{in all} and my other disciplines including karate, I don't really feel that I did get it from ~~there~~ ^{them} that was a good grounds for me to develop and learn ^{that evolved}.

How did you get the skill?

By looking for it for a very long period of time, ^{by looking} and ~~a~~ very hard, and ~~it's~~ probably a question of internally theorizing from time to time, and ~~not~~ of discussing it ~~myself~~ with one or two other people from time to time, ^{noticing} of something that might be happening ^{while} I was looking for how could we examine ~~that~~ "do you think this happened, ^{to cope} "this or that feeling?" Even when trying with the physical ^{techniques} aspects which ^{is} probably which ~~were~~ ^{much} less speculative ^{than} and I worked with other phycists who were also ~~were~~ like black belt ^{level} in karate, ^{describing the activities} and The laws that I developed were quite simple and obvious to anyone ^{after the fact, before they were developed,} no one knew what was happening. I ^{also} worked with the ^{Karate} masters; ~~and~~ some had faint ideas but ^{still} was ~~no~~ where's nearly precise or articulated to ^{the form} you could discuss it ^{in terms of} with physical principles like ^{up} body motion, ~~and in terms of mental things~~ I can ~~only~~ think of recall a couple ^{of times} ~~times~~ when I was ⁱⁿ a karate instructor's school for one year. It was 7 hours a day ~~is~~ ^{and} was quite intense. ~~we were doing~~ and It was intense enough that many days I was the only one ^{that showed up for} ~~there~~ but a couple instuctors. ~~and~~ For months, I was like sleep-walking and something managed to pull me through.

But it was very difficult. At night, I would reflect back on problems that I had I felt ~~that~~ I could afford to do that because the class was so structured and I was being so disciplined that all of the aspects of the physical technique and timing, and what I was supposed to do in the activity, ^{was} being taken care of by the instructors and ~~they were~~ ^{was left that} giving me that feedback and that gave me room to find out what I could do. ~~and~~ So I would work on things like flow charts and theories of my emotions and my attitudes and I used that ^{so} if I did something wrong, or if I wasn't doing something right, ~~and~~ I'd go in ~~with~~ the next morning what could I go in with what could ^{and start} with that morning what could I test, ^{could} and in addition to what I was supposed to be doing. It got down to the level where everytime they'd count for me to do something, I would try to cut that time down in half, ~~before~~ and give myself ^{the} a command to do it, instead of taking their command, and I got more and more to direct myself and then if ~~it~~ ^{something} didn't work, ^{did look and} see what might ^{be} wrong with it ^{after the class.} I kept trying things and ideas. Then one of the biggest break-throughs -- undoubtedly there a lot of them ~~of the few~~ that I really remember happening, was one day I just happened to hit on the attitude, after a few days working with concepts of fear ^{and} then finally getting some ^{specific} ~~sacridae~~ ^{insight} roots into seeing how it really involved interactions, somethings there, and somethings not there. Then ^{by realizing what} looking at it more abstractly, ^{decided to cope with} and I went into it ^{would} more with the idea that when I would do a technique, I felt there would be a "purpose" of doing the technique someplace out in space ^{and time,} and that what I would do was unite ^{of purpose} that feeling with ^{the} inside my body with that feeling out there all at once. Then the technique would be an automatic consequence, and I went into ^{class} to do that. Usually we ^{had} have these warmups where we would do hundreds and hundreds of kicks and ^{punches} arms and legs ^{within} for a few minutes, to start the day. ~~and~~ The first five that I did ^{where} ^{were} ^{surprising} striking to the instructors, and ^{they} stopped me right there and ^{said} that was fine, ~~and~~ Just a few exercises in that first morning class, ^{that} ^{usually} would be a rigorous hour ^{and the class} was ~~like~~ over, ~~and~~ they didn't get into the mind trip something had already connected and that I understood something different attention-wise ^{had happened,} and that night, ^{as a} ~~my~~ reaction my whole body froze up, all my internal organs and my muscles got so cramped and stiff, ~~so~~ I had to go to the ~~hospital~~ UCLA Medical Center. ~~and~~ They didn't know what it was -- some toxins -- ~~and~~ It was really crazy and I couldn't sleep all night and then the next day it was horrible ~~it was~~ like rubber legs all day. ~~But it was reaction to~~ That

but it made a tremendous difference in insight I realized, that the attention made a difference in my physical technique, made a difference from then on as a dramatic turning point in my technique as others would ^{also} see it-- it was more fluid, more spontaneous, ^{and I could} use it more creatively, and it made a click for me ^{then} started that I really knew that I was close to my goal--the reason I was doing all this shifting, punching and kicking all those years.

The proof of the pudding ^{is} that's what's nice about ^{the concept of} content and activity.

If you have an idea and it works, it might ^{work} for a lot of reasons, but if it doesn't work then its ^a like negative test of it and that's ^{also} important. If its a positive test, then its worth going on more and more.

Now you had this breakthrough and a dramatic improvement in your skills - Has there been any changes the way you use that skill?

Yes. I found ways of developing exercises to ^{give} be more specific feedback.

on that ^{In} my own morning workouts ~~and~~ I'd pick attentional feelings to work with ~~more less~~ and ~~have~~ my own routines, and things like that ~~and~~ I'm always conscious of trying to develop ~~that~~ ^{myself} and ^{by} working with people in karate or ⁱⁿ whatever, trying to give that kind of feedback.

My experience has been just making attention the focal point of an interaction, consciously or unconsciously, and invariably ~~essentially~~ ^{there} always is such a rich interaction with people, that ~~a there's~~ ^{they're} always ^{usually} amazed that in a short time we've been able to hone in on the issues, no matter what the ^{issue in any} subject. It just seems to work. I think it goes beyond the being ~~is not the being a the~~ specifically observant and all knowing. Quite the opposite. It's a question of being willing to interact with them ^{at} that level that allows them to interact ~~at that level~~ with me, that allows them to interact with that issue or that

problem ^{which} ~~and~~ gives rise to that feedback, ^{making} makes us and them aware of the issue in ^a ~~the~~ light it really can be ^{approached/} ~~solved~~ ^{and} ~~that~~ ^{the} same feeling in karate.

Has there been anymore drama in the use of the skill?

Drama is usually suspect. ~~plus~~ ^{If} a drama happens or something dramatic happens, ^{then} maybe everyday ~~previously~~ ^{before} that, ^{moments} I wasn't working out hard enough.

~~and so~~ ^{For} the first ten years I worked to the level where I could experience that, and the ^{last} ~~next~~ ten years I've just been working out regularly, just working out, and obviously every year of my life I've really feel there's been a dramatic changes, ~~but I don't~~ ^{really} ~~feel~~ ^{Some days}

you get a high, and in retrospect you can see it was productive, ~~and~~ ^{but it was a high} ~~If I didn't~~ ^{don't} do something for awhile, and ^{then} jumped ~~in~~, it would have ~~seemed~~ ^{seems}

like a tremendous difference. I soon realized that I was wasting my time if the object ^{of work} was ~~had it to get the best grade on it and the object~~ ^{too} ~~would be~~ goal-oriented, ^{such as} getting the best grade on a test or seeing what I can do ~~to do the best thing~~ Sometimes, after awhile you ^{forget} ~~get~~ the means to the end, ~~and the means to this end over your regular practice~~

Regular awareness of ~~what your practicing for~~ ^{training} there's been drama in ~~that~~

in the sense that ~~it works~~ ^{everyday} There's been drama in the sense that ~~everyday~~ I've worked with people ^{who've} gotten tremendous improvement and gotten tremendous awareness.

~~Because of that~~ I think alot of people would call that drama ~~be~~ ^{just} like having not anyone touch you ^{for a long time,} and ^{then} all of sudden going and getting a massage would ~~feel that there would be~~ a tremendous break-through.

But the point is, ~~a so in that sense there's been tremendous~~ ^{have some new awareness,} ~~awarenesses~~ I think the day has really been dead if I don't ~~but maybe~~

I've come to expect that everyday, and I feel very disappointed if I don't have that.

Let's take a different approach now - what do you look ahead for,

where would you like to go with your work in the future?

Well there's probably two parts to that and I think they are obviously intertwined. One is personal and the other is ~~the~~ work itself. ~~of~~ As far as work itself is concerned, I would like ~~the~~ ^{my} work to be used and enhanced, for example, as you've done with other people. I would like it to take ~~it in~~ ^{main} two directions: one is in a research orientation ~~and~~ ⁱⁿ which the fundamental principles would be codified better so that the essence of ~~the~~ ^{attention} dynamic interaction, could be testable, verified, and accepted as more of a fundamental axiom ~~form~~ of life, of existence. ~~and~~ The other is ^{for the work to be} accepted, ^{lead to} tried and proved to ~~be~~ ^{be} invaluable techniques in other artistic, physical and educational ~~to~~ activities. Then, on the personal front, I feel that somehow although ^{obviously} there has been a steady improvement from where I've started from ^{my} improvement is really far short of ~~the~~ ^{my} expectations, ~~and~~ I ~~really~~ believe ⁱⁿ the realistic standards that I ~~would~~ expect of myself, but ^{often I feel} ~~a~~ being distracted too much by things outside or inside of me, ^{and that I'm} just not applying the very thing that I'm ~~not~~ teaching in a ^{not} ~~more~~ intense way everyday ^{to} the activities that I ~~myself~~ ^{have mentioned.} ~~want to which are the activities that I mentioned.~~

Within the framework as you described, as a artist, karate, or martial artist, I would say is there anything you want to reach for within that, just in performance of karate?

No, I guess I look at the essence of ~~the~~ ^{my} activity as a training ^{to} understanding ~~of~~ these attention archtypes, and ~~a~~ and not to the physical performance per se. ~~The~~ physical per se should reflect and be improved by these attention archtypes, but the physical performance ~~per se~~ never really was a sort of a nature kind of a goal in itself for me.

Just for the record, what are the attention archtypes?

Just what you said in your preamble; ~~a sense of a attention archtypes as~~
 one, as a ~~more or less~~ ^{relatively} a kind of a diffused, parallel-processing, unconscious
~~method of mechanism of information-processing;~~ and the other, ~~as a~~ ^{as a}
 template ~~a method of information-mechanism of processing that~~ ^{typically selectively} serializes
 and codifies information. ~~The~~ interplay between these is the essence
 of attention.

So after all of this you are really doing what you say your doing.

That's true, ~~yes right that's the reason~~ ^I have plenty of strength
 you know that I really feel essentially ~~to~~ to continue what I'm
 doing. I don't question that because I'm doing what ~~I'm doing that's~~ ^{I believe in}
~~true.~~

When you handle a karate class you're dealing with group attention,
 I think that ~~the~~ ^{it's} interesting to know how you feel you handle that, ^{when}
 and a bringing the group into the proper attention space for the
 proper activity.

The first thing, ~~I do~~ ^{that is} especially ~~that~~ ^{good for} karate, ~~is good for that~~
~~because~~ ^{is} I set up the right physical environment. In other words, I
~~have classes and a even though somewhat unstructured eventually~~
^{usually} I have them doing a common activity, so they're all doing the same
 physical thing. Then, ~~for example if someone doing something wrong,~~ ^{direct}
 I really see the whole class as a unit, and then if something going
 wrong in one part its easy to spot ^{it} ~~out~~ like it's easy to see the apple
 on the tree. I don't look on every branch to find the apple and so

in this case I can easily spot who's doing something wrong physically, ^{and}
~~and start~~ ^{quickly} ~~correcting~~ it, and so ~~There's~~ a way in which I view the
~~class as correcting those physical techniques okay then by the way~~
 I start the class, and the way I count and set up a rhythm. I don't
 consciously think of it because I'm preset to do it. I treat the class
 as I would an opponent in which ~~but~~ the purpose ~~though~~ ^{isn't quite} doesn't mean
~~to compete but to work with the class,~~ ^{through} sometimes to compete, ^{to} to work
 toward a common objective. ~~Depends~~ ^{on} on the situation, ~~then~~ I will set up a
 cadence in the count ^{of} the exercises, ~~and~~ ^{making} the sharpness of my
 feedback ^{directed} to what they're doing right or wrong. I'll interject ~~it~~ ^a
 number of times ^{to} appropriately ~~to~~ illicit a kind of attitude or feeling
 from the class that will ^{make them} ~~be~~ aware and focused to what I feel is
 essential to the activity, ~~and then the similar~~ ^{to what} happens with ~~the~~ ^a physical
 technique and ~~as with~~ an opponent. I can generally feel a spot from
 the class ~~if some~~ ^{whose} attention is off, and then my attention can be
 directed there, ~~toward~~ bringing that part into play with the group. ~~then~~
 Finally when the group starts getting going, I ~~really do feel~~ ^{believe} especially
 the more advanced students also get ^a ~~the~~ feeling from the rest of the
 group in a similar way that I'm getting it, so that ~~there~~ ^{they're} getting that
 feedback as well ~~that~~ ^{to} helping them ~~for~~ ⁱⁿ the exercise and their atten-
 tion. ~~so~~ There's ^{many} ways of ~~me~~ working with the class, and ~~then~~ if I do my
 job well enough, then the class helps itself with that same concept. ~~Then~~
~~but~~ to a lesser degree I would be responsible for directing it, ~~more or~~ ^{and}
~~less~~ ^{they} would be more directing themselves as I wish to
 direct myself in our ^{mutual} interactions.