

A DREAM BECOMING A MOVIE:
USING MASS MEDIA TO DELIVER PROCESS WORK CONFLICT TOOLS

A Final Project Submitted in Partial Fulfillment
of the Requirements for the Master of Arts
in Conflict Facilitation and Organizational Change

by
Luis F. Valderrama
Process Work Institute, Portland, OR. USA
March 2015

Abstract

This project consist of a screenplay for a movie that can reach a wide Latin American and Spanish speaking audience, with the intention of capturing the attention of many people through a story that is fun, light and deep. The story is about typical modern day characters that make the audience reflect on how they think, feel, behave, relate to others and deal with conflict; helping them gain awareness of those experiences that are better known and closer to their identity (primary process in Process Work terms) and those that are further from their sense of identity (secondary process in Process Work terms).

The purpose is to help raise people's awareness about the way they are, think, feel, behave and relate to each other, making Process Work concepts available to a wide and diverse audience, and promoting the study and use of Process Work.

This contextual essay describes how I used Process Work to build the characters, the story, and the various scenes. It also explains how the project contributes to Process Work more broadly and to its approach to conflict, relationships, organizations and world issues.

The question guiding this project is: How can a movie deliver Process Work concepts and approach to conflict, relationships, organizations and world issues to a wide and diverse audience using mass media?

Acknowledgements

I want to begin by thanking God, the Universe, Nature, the Spirit, the “Unus Mundus”¹, the Dreaming, the Process Mind... or whatever designation we human beings use to name the Energy that makes us dream and create. I am grateful to it since I feel that this was the Energy that made the dream that gave origin to this project and that gave me the inspiration, creativity and determination to keep on struggling and dreaming until I was able to finish it.

I have the sensation that this same Energy has been an ally along the whole process of writing my script, not only by bringing ideas to my mind by means of my dreams and my imagination; it has also placed wonderful people in my path that have helped me in this project with their experience, knowledge, enthusiasm and wisdom. Some of these people have appeared through amazing synchronicity, reinforcing my idea of being lead by a greater Self.

I would like to thank all of my teachers at the Process Work Institute and specially Arnold Mindell, the creator of Process Work. Their teaching, books, experiences, conversations and work in the world have inspired me, and especially their immense passion and eldership.

Within my group of teachers I have had the honor of being guided and supported through my Process Work studies by an awesome team, my study committee: Dawn Menken (my advisor), Jan Dworkin and Gary Reiss. Since our first meetings at the Process Work Institute, I felt charmed by their passion, clarity, creativity, shamanism and

¹ “The European alchemist, perhaps following the lead of the sixteenth-century Gerhard Dorn, spoke about the ‘Unus Mundus,’ the one world from which everything has come. C. G. Jung found this term during his studies of alchemy and used it in his own work to describe the hypothetical source behind all events in everyday reality.” (Mindell, 2010, p. 25)

love. With their incredibly vast skills, talents and metaskills², plus their belief in me, they helped me keep my enthusiasm for this final project when things felt particularly challenging, providing me with feedback and valuable guidance.

Another wonderful ally for this project has been Kate Jobe, who has gone far beyond being my final project advisor. She has been like a mother to this project with her love and support. Her guidance for my innerwork and the way she helped me to work on my edges were a huge contribution to the fulfillment of this project.

Camila Lizarazo is a Colombian scriptwriter and script writing teacher who appeared like an angel and became my script-writing advisor at a moment when I was seriously thinking about doing something else, closer to my work experience. Her knowledge of script writing, her enthusiasm with my ideas and her perseverance became a powerful encouragement for helping to move this project to conclusion.

I also want to thank all my classmates and friends for their smiles and their shining eyes that showed me their excitement whenever I talked about my project. And within this, I would like to give special thanks to Adriana Vasquez, Clara Chica and to my peer group (Violetta Ilkiw, Moises Espinoza and Alexander Bulkin) for listening to my ideas and sharing theirs. I am also grateful to my friend Violetta Ilkiw and my brother Jorge Valderrama for their tremendous contributions, ideas and time they have given to edit my work.

Sonia Sinisterra and Art Shirk have been great teachers, partners, colleagues and friends, and through these roles they have had a large impact in my life. Along with

² Amy Mindell defines metaskills as “the ways that the therapists express, through their feeling attitudes, their fundamental beliefs about life. (Mindell, 2003, p. 15)

many other things I am thankful to them for helping me discover Process Work and for inspiring me to follow this path.

I want to thank Alvaro Tafur, my life partner, for his love, his trust in me, and his silent and unconditional support, which contribute to give energy to everything I do.

And last but not least, I thank my parents; Angela and J. Emilio, for giving me this life, which allowed me to encounter Process Work, dream, write and create.

Table of Content

Abstract	2
Acknowledgements.....	3
Table of Content.....	6
Introduction.....	8
My Dream	8
Purpose and Guiding Question	9
Approach.....	10
Products and Audience.....	11
Literature Review.....	14
Screenplay Writing	14
Process Work	18
Character and Personality	27
Methodology and Approach.....	31
Creation of the Process Work movie script	31
Working with my own edges	33
Creating the characters from a Process Work perspective.....	34
Creating the story	36
Doing the conflict work	37
Findings / Outcomes	48
Contribution to Process Work.....	54
Future Development.....	56

Contributions to the field if the script becomes a movie	56
Networking.....	58
Designing a webpage for the movie.....	59
References.....	62
Appendix A	64
Appendix B	66
Appendix C	72
Appendix D.....	80
Appendix E	155
Appendix F.....	161
Appendix G.....	164
Appendix H.....	166
Appendix I.....	172

Introduction

My Dream

Every December 8th Colombia celebrates a Catholic holiday called “the day of the candles”. People light thousands of candles in the streets and the Christmas lights are turned on in every city and town. It’s a celebration filled with light.

On the afternoon of December 8th, 2011, I received an email from the Process Work Institute with my acceptance to the Master of Arts in Conflict Facilitation and Organizational Change program³. I went to bed that night very excited about starting this program. I turned on the television to help me become sleepy and after zapping through different channels, I turned it

off annoyed with the terrible content of all the programs.

That night I dreamt about making a television series or movie that would bring awareness to large audiences about the way that we, as



Scene from the film *The Adventurer*. Chaplin. (1917)

individuals think, feel, behave

and relate to others and to the our communities and environment. I woke up and took

some notes. Somehow I was receiving “light” for my final project, but I was not yet

³ “Process Work (also known as process-oriented psychology) is a unique school of psychology developed by Dr. Arnold Mindell, with wide applications and roots in Jungian Psychology, Taoism and modern physics.” (Menken, 2001, p. 11-12). The MACF program focuses on Process Work applications to conflict facilitation and organizational change.

aware of it at that time. Only while writing this introduction did I become aware of the coincidence with the holiday.

I was a bit surprised to receive such clear information in my dream, as my dreams are usually very unclear and I have a hard time remembering them. I am not used to receiving important ideas and information through my dreams. I was even more surprised when in my first classes at Process Work Institute (PWI) I learned how the dreaming process is an important part of Process Work. In his book, *Sitting in The Fire*, Arnold Mindell describes the dreaming process as an altered state of consciousness in which fantasies, intuitions and insights can be noticed right along-side today's problems (Mindell, 1995). After that, I had other dreams where I received more ideas for the project and the story unfolded for the movie script.

Purpose and Guiding Question

This project consists of a script for a movie (Appendix D) intended to reach a wide Latin American and Spanish speaking audience that captures people's attention with a story that is fun, light and deep at the same time. The story is about typical modern day characters that make the audience reflect on how they think, feel, behave, relate to others and deal with conflict. The aim of the movie will be to help the audience gain awareness of those experiences that are better known and closer to their identity and those that are further from their sense of identity (Diamond and Spark Jones, 2004, p. 20)⁴.

This contextual essay describes how I used Process Work for building the characters, the story, and the various scenes. It will also explain how the project

⁴The more known is called the primary process and the less known is the secondary process in Process Work.

contributes to Process Work more broadly and to its approach to conflict, relationships, organizations and world issues.

The question guiding this project is: How can a movie deliver Process Work concepts and approach to conflict, relationships, organizations and world issues to a wide and diverse audience using mass media?

Approach

The screenplay develops a love story in modern day life that brings Process Work facilitation theories, skills and dynamics into day-to-day scenes, in which the main characters deal with conflicts at different levels and in diverse ways. At an intrapersonal or intra-psychic level (inside themselves) they deal with inner conflicts that have to do with their lives and with how they identify themselves, and the challenges and opportunities this brings to their lives and personal growth. At an interpersonal or relationship level (with others), the screenplay shows the conflict between the two main characters or between them and other characters, and how what they dislike and reject about the other has to do with their own opportunities for personal growth. At the field level it deals with conflicts in the community and between different groups in society.

The crux of the story focuses on the conflict between a company that produces and sells certified seeds and a community of farmers that are affected by this company, and with the laws related to this issue. As the story develops, the characters are able to find some sort of resolution by gaining clarity and awareness. “Resolutions are important, but only within the context of increased clarity. Part of clarity is understanding that

almost every conflict is a mixture of social, physical, psychological and spiritual issues” (Mindell, 1995, p. 137).

The characters are able to gain this clarity in relation to their inner conflicts by reflecting on their inner experiences and working on themselves using a Process Work tool called innerwork. In the conflicts with another person (two party conflicts) and in the conflicts in the community, the characters contribute to this clarity by acting as facilitators focused on helping the parts in conflict express themselves and listen to each other, bringing awareness to what is happening by using different Process Work skills and metaskills. They do this in a natural and spontaneous way that is easily understood by the audience but shows new and different ways of dealing with conflicts and relationships.

Products and Audience

The products of this project are the script for the movie and this contextual essay. The script includes a brief description of the story called the synopsis (Appendix A), the character descriptions (Appendix B), the “Treatment” which is a more extended and detailed summary of the plot (Appendix C) and the screenplay (Appendix D).

The movie is intended to capture the audience’s attention, make them reflect on the way they are, the aspects they marginalize in themselves, the way they see others, relate and deal with conflict on different levels: intrapersonal (within one individual), interpersonal (between two or more people) and transpersonal (in the community or the whole environment in which the relationship takes place). It should touch people’s consciousness and make them curious to explore themselves deeply. Thus, the script is

the main product of this project; it becomes the main instrument for selling the project and getting it produced.

As I mentioned before, this project is intended to reach a wide and diverse audience. By a “wide and diverse audience” I refer to adults with different life styles, ages, gender, professions, educational and economical levels, sexual orientation, religions, etcetera. Considering my background, culture and life experience I will be focusing on a Latin American audience, but it might also reach Spanish-speaking audiences in other parts of the world such as North America and Spain. This would be the end audience that the project would intend to reach once the movie is produced and launched to the general public. For this reason, the screenplay is originally written in Spanish and translated to English in order to make it available for the Process Work community.

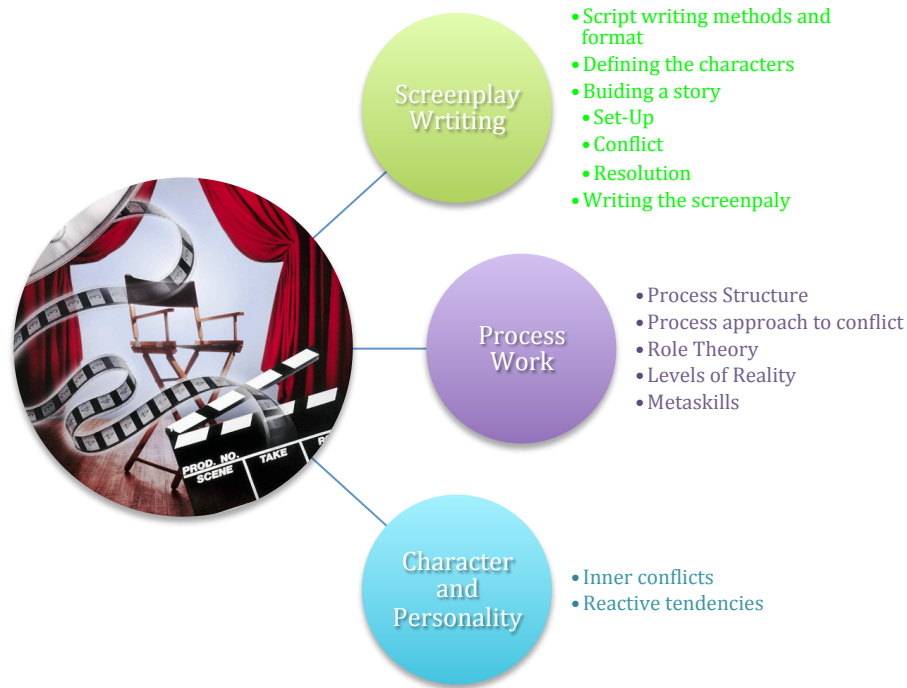
The goal is to reach the audience by using mass media through a fun and simple movie that captures their attention and helps them deepen their reflections about themselves and how they relate to others, to conflict and to the world. This will be gained by using common life situations and simple language with which many people can easily relate, seeing themselves reflected in some of the characters. But also, according to the way in which the movie industry works, the first and immediate audience for the screenplay includes movie producers and investors, so the screenplay should capture their attention and interest in order to have the movie produced.

Another audience for this project, and especially for this contextual essay, includes Process Work students, Process Workers and people from the Process Work community who are interested in finding ways to deliver the concepts of Process Work to

the world in different and creative ways. My dream is to inspire other colleagues in the Process Work community to explore and develop ambitious projects that have a strong impact in community and help spread Process Work throughout the world.

Literature Review

The main topics explored in this literature review, in relation to this project are as follows: screenplay writing, Process Work and its approach to conflict and relationships, and character or personality. Each of these topics subdivides into other topics as seen in the chart below.



Screenplay Writing

Format. Writing a screenplay requires special techniques and the use of a standard format used by the movie industry. To learn the techniques and tools for writing scripts, I used Marilyn Horowitz's book: *How to Write a Screenplay in 10 Weeks*. Horowitz's book describes an ideal process or system for writing a screenplay, starting with creating characters and an imaginary life for them. It continues with defining a Premise-Question that "describes the underlying reasons for writing a story" (Horowitz, 2011, Loc. 85 of 1270). The characters you develop are then re-examined according to

the Premise-Question. The next step in the process is to plot the screenplay, and finally the script is written, ensuring it is professionally presented using the industry's standards for script format.

According to these standards the entire screenplay should be printed in 12- point Courier or Courier New font with 1.5 inches for the left margin, 1.25 inches for the right margin and 1.0 inches in the top and bottom margins (Horowitz, 2011, Loc. 860 of 1270). This format corresponds to approximately 1 minute of film time per page.

The screenplay uses a structure called The Mythic Journey Map, which helps keep the story in a commercially presentable form (Horowitz, 2011, Loc. 510 of 1270). This structure is based on Joseph Campbell's idea, presented in his book *The Hero with a Thousand Faces*. Campbell suggests that all great mythic stories have a basic universal story, which involves a hero or heroine who takes a journey that leads him or her to some kind of self-realization through struggle (Horowitz, 2011, Loc. 510 of 1270). For Marilyn Horowitz, "this journey is actually two voyages along the same highway: an Action Journey, which happens throughout the plot, and an Emotional Journey, which follows the character's feeling about what is happening to them and parallels the Action Journey. The Action Journey is the plot, and the Emotional Journey is how the hero or heroine responds to the plot and gains new insights, which cause him or her to succeed in their quest. Or not." (Horowitz, 2011, Loc. 518 of 1270). The key is to organize the plot and then identify your character's conflicts. This is done by first completing a detailed work creating your characters (Horowitz, 2011, Loc. 522 of 1270), which will be explained later in this contextual essay.

A typical screenplay uses a traditional three-act structure:

- Act 1: Set-up – introduces the main characters, their world and their situations before anything changes. Something starts to happen that forces the main characters to act, but they resist the very thing they want, which forces them to make an impossible choice (Horowitz, 2011, Loc. 546 to 573 of 1270).
- Act 2: Conflict – the characters enter a new world navigating through unfamiliar terrain where they meet new friends and obstacles. New events or goals, which the characters must overcome before attaining their main goal, become present. An unexpected crisis happens that very nearly causes failure. This helps the characters obtain information that takes them in a new direction so they can battle in Act 3 (Horowitz, 2011, Loc. 583 to 601 of 1270).
- Act 3: Resolution – the main characters prepare for the climax, but their new behavior is not enough to overcome the final obstacle, they must accept greater responsibility for the outcome. Finally they overcome the final obstacle to attaining their goal – or not (Horowitz, 2011, Loc. 601 to 611 of 1270).

Each act is made of several scenes. A scene can be described as a part of an act in which the action takes place in a single location and in a continuous moment of time. Acts 1 and 3 (Set-up and Resolution) are shorter than 2 (Conflict) and “should be roughly half the length of the conflict portion” (Horowitz, 2011, Loc. 619 to 611 of 1270). A scene begins with a scene slug, which defines the location type (INT for interior, EXT for exterior), briefly describes the location (VICTORIA’S APARTMENT LIVING ROOM) and the time of day (DAY, NIGHT, EVE., MORNING). Scene slugs are always in all caps and are followed by at least one line of description. Example:

INT. VICTORIA'S OFFICE – NIGHT.

Margarita hurries in excited. Victoria is sitting at her desk reviewing some work documents.

The dialogue follows the scene slug. The dialogue can include lines with a brief description of the character's action and/ or emotions. The character's name in all caps, centered, precedes his or her dialogue. The dialogue starts in the next line. Actions are described in a separate line. When a character first appears in the play his or her name should be written in CAPS, followed by a brief description.

Building the story. I found it very interesting, while reading about script writing, that conflict is an essential part of a screenplay. Marilyn Horowitz describes 3 levels of conflict: “1. What is the main character's inner conflict? 2. What is his/her outer conflict? 3. What is the societal conflict?” (Horowitz, 2011, Loc. 667 of 1270). This relates to the initial idea I had for my story, where I planned to deal with the inner conflicts of each main character (intrapersonal level), the conflicts between them (relationship or interpersonal level), and in their work environments and community (field or transpersonal level). These three levels of relationship, according to the way Process Work describes them, are explained in greater detail in the following segment.

It is also helpful, as preparation for screenplay writing, to watch some films. I watched those recommended by my scriptwriting advisor and by Marilyn Horowitz. I took a look at different parts and scenes from *The Wizard of Oz* (1939) and *You've Got Mail* (1998), focusing on the different parts and on the way the characters and the stories are built. This helped me see, analyze and understand the ways to define the plot and build the story.

Process Work

Process Work theories, concepts, methods and ideas are the foundational concepts used to define the characters, create the story and build the plot. Promoting the concepts and framework of Process Work through a movie is a core goal and drive behind this project.

Here I introduce a number of Process Work concepts that framed the way I approached the script writing. Each term is explained in detail below. In defining the characters I used concepts that have to do with “Process Structure”, in addition to the basic notions used in script writing methods. Another important concept that is used from Process Work is the idea of different “Levels of Reality”. This concept is particularly significant, as the process of writing the script occurred in the three different levels. They were used to build the story by imagining how each character thinks, feels and behaves in different levels of reality at different moments of the plot. This was done by using “Shape-shifting”.

Process Work concepts and perspectives on conflict were also crucial for creating the story and structuring the plot according to the different levels of relationship. The use of role theory was also helpful for building the plot and imagining how the characters would act in different scenes.

Another important Process Work concept that has been very useful through out the whole project is “Metaskills”, as defined by Amy Mindell and other Process Work thinkers. In my case there were different metaskills applied in creating the characters and the story, structuring the plot and writing each scene.

In the following paragraphs, these main Process Work concepts and the literature research used for this project are described in more detail.

Process Structure. “Process Work involves understanding ‘process’ as the flow of experience in oneself and in the environment and following this flow in a differentiated way” (Diamond and Spark Jones, 2004, p. 17). As I understand it, the ‘process’ is the flow of communication in one individual, a relationship, a family, a group or a community. It includes, beyond words: signs and signals, feelings, dreams, altered states, spiritual experiences, and so on. In following the ‘process’ the therapist or facilitator analyses the structure of a process occurring in any moment in time, identifies its different parts, and follows the unfolding of this process, helping raise awareness in the individual or group.

“Process Structure is a self-generating, fluid framework that enables a facilitator to unfold a process by identifying its various emergent parts, particularly those that serve as ‘dream doors,’ or ways of engaging with and going deeply into a dreaming process” (Diamond and Spark Jones, 2004, p. 39). Thinking about the process structure and mapping it was an essential part of my creative process for defining the characters, making up the story and writing the screenplay. An important part of creating each main character was defining their “primary process”, “secondary process” and the “edge” that separates them. Julie Diamond and Lee Spark Jones, clearly describe these basic Process Work concepts in their book “A Path Made by Walking” (2004). They define the “primary process” as the experiences that are better known and closer to a person’s sense of identity, and the “secondary process” as those experiences that are further away from a person’s sense of identity. The primary and secondary processes are separated by an

“edge” which is defined as the limit or point of contact of the known identity with unknown experiences or identity. In creating the main characters, I imagined their lives, inventing their long-term primary and secondary processes and edges. Diamond and Spark Jones refer to these long-term edges as “opportunities for learning the central lessons of a person’s life” (2004, p. 149). This also helped me to define the characters “life myth”, understood as “the basic blueprint behind life’s meandering path.” (Diamond and Spark Jones, 2004, p. 147)

Levels of Reality. Another important Process Work concept related to the whole process of writing this screenplay has to do with the different levels of reality. Arnold Mindell describes these levels of reality in *Dreaming While Awake: Techniques for 24-Hour Lucid Dreaming* (2000). He divides the experiences we have into three different realms “which are not firm and fixed with clear boundaries, but which flow into one another.” (Mindell, 2000, p. 34). The first realm is called the “Dreaming” or “Essence Level” described by Mindell as “the deepest unformulated experiences that create your actions in everyday life.” (Mindell, 2000, p. 7). These sentient experiences are “normally disregarded feelings and sensations that have not expressed themselves in terms of meaningful images, sounds and sensations” (Mindell, 2000, p. 35). The second realm, called “dreamland”, refers to level where you notice dreams, fantasies, figures and objects while being awake or asleep (Mindell, 2000, p. 35). The third realm is everyday reality or “consensus level”, where we may use our ordinary attention to notice and share our observations of everyday facts, objects, ideas, others and ourselves (Mindell, 2000, p. 35).

I worked in the three different levels of reality while writing the script. In dreamland my imagination gave birth to my characters: I created their lives, their personalities; their thoughts, hopes, dreams, emotions, the way they behave and everything about them. Through my dreams and fantasies I created the world they live in, the relationships between them; their inner conflicts and the conflicts between them, the situations and the story they live through. My imagination made up the different ways in which each of them struggles with their situations and deals with their conflicts and resolves them, or fails to do so.

Consensus reality was also important to help my project come to fruition and it



Writer in the Shadow. *Escritor a la sombra*. Medina. (n.d.)

allowed me to plan and determine how to use the different Process Work concepts and methods throughout the project. And, I feel that the whole idea for the project came from my

Essence Level, due to the deep meaning or motivation it has for me, and it's relation to my life purpose, which has to do with awareness raising: my own and others.

Besides the influence of these levels of reality on my own writing process, I used them in the script itself, described further in the Methodology and Approach chapter.

Levels of Relationship. As noted previously, the focus of the facilitator is on the flow of communication and experience between people. The relationship is defined by

what is happening in the relating process, both the intended and unintended communication and experiences. In Process Work three levels of relationship are discussed:

- Intrapersonal or intrapsychic level, referring to the inner experiences or communication within one individual;
- Interpersonal or communication level, referring to the experience and communication between two or more people; and
- Transpersonal or field level, when the focus is on the field's dreaming process, understanding the field as the whole environment in which the relationship takes place.

The story deals with the inner conflicts of each main character, the conflicts between them, and in their work environment and community. As the story reaches its climax and the conflicts are at their worst and most complex point, the main characters start dealing with them in more effective ways by doing their innerwork and gaining awareness. "Innerwork" is defined in the Process Work Glossary (Appendix I) as "the process of focusing on one's disturbances, reactions, signals, in order to integrate them into a larger understanding and experience of one's identity and process. Doing Process Work on oneself."

This will allow them to work out their different conflicts in what I call a natural Process Work way, which means using Process Work tools and methods in an informal and unintended way. The methods vary according to the level of each conflict: innerwork for intrapersonal conflicts, two party conflicts for interpersonal conflicts and group

process for conflicts at an organizational and community level. By the end of the story the characters will arrive to some type of temporary resolution⁵.

- ***Innerwork.*** Arnold Mindell's book, *Working on Yourself Alone*, was an excellent guide for dealing with the scenes where my characters had inner conflicts and worked on them individually. Mindell's book "is meant to be a self-contained introductory and training manual on innerwork on oneself using process-oriented psychology without the help of a therapist." (Mindell, 2002, p. xi). Other helpful tips and exercises on innerwork were found in the following document: Classic Method of Inner Work. Handout for Facilitator and Leadership Development 1, course. Class 2 (Appendix E)
- ***Two Party Conflict.*** This refers to the methods, skills and metaskills used in Process Work to facilitate an interpersonal conflict or dispute between two people. A detailed explanation of Process Work's approach to interpersonal relationships can be found in Arnold Mindell's book, *The Dreambody In Relationships* (2002). Mindell shows how the reflection of dreams, expressed through body signals, gestures, vocal tones and unfinished sentences; can be used to reveal "a deep current of meaningful connection in even the most difficult relationship" (2002). I have also used valuable information on two party conflict facilitation handouts from my classes in the Master of Arts in Conflict Facilitation (MACF) program at PWI (included in the appendices): Dworkin, Jan. Overview: Process Approach to Relationship. Facilitating Two-Party Conflict 1. Handout for day 1. September 2012. (Appendix F); and, Dworkin, Jan. Double

⁵ In Process Work the resolution of problems or conflict is viewed as a by-product of developing awareness, rather than as an end itself (Diamond and Spark Jones, 2004, p. 148)

Signals and Picking Accusations. Facilitating Two-Party Conflict 1. Handout for day
2. September 2012. (Appendix G)

The methods described in these handouts provided ways to shape the scenes where the main characters are working on their own relationship conflict. The information in the handouts inspired the way in which the characters deal with giving and receiving accusations, use “double signals” to gain greater awareness, “escalate” and “deescalate” the conflict, use their rank and take their side and the other side. Please refer to the Process Work Glossary (Appendix I) for definitions on “double signals”, “escalation and de-escalation signals” and “rank”.

Group Process. A “group process” is a “method for exploring the secondary process of a group”, as it is defined in the Process Work Glossary (Appendix I). For methods, skills and metaskills used in group processes, I referred to Arnold Mindell’s *Sitting on The Fire: Large Group Transformation using Conflict and Diversity* (1995) where he describes ways of working with large groups and communities, using conflict, diversity and differences to help the group or community gain deeper awareness of their experiences, relationships and identities. This helps them reach some type of temporary resolution in the conflicts that they are having and build more meaningful ways of relating.

In the final act of the screenplay the two main characters facilitate a group process between a community of fruit-growing farmers and a group of workers from a company that produces agricultural supplies. Gary Reiss describes group processes as meetings that “allow for different individuals and sides to go much deeper into all the different issues and feelings that go along with identity based conflicts” (Reiss, 2004, p. 21). Reiss’

Beyond War and Peace in the Arab Israeli Conflict provided another important source of inspiration for the scenes where the main characters are dealing with the conflict in their communities. Reiss describes his experiences in the Middle East working with groups from Israeli and Palestinian communities, using Process-Oriented Psychology. He provides “examples from his work to show how people can learn to interact with each other on the personal, political and spiritual level, to reach moments of oneness and peace” (Reiss, 2004).

The Facilitating Group Process, Handout for Supervisions and Benchmarks I course, March 2013 (Appendix H) was also vital in giving me useful information regarding the basic steps in a group process. Concepts such as unfolding and amplification techniques for roles, edges and hotspots, and tips on working with consensus were also elucidated. Definitions for these concepts can also be found in the Process Work Glossary (Appendix I).

Metaskills. “Metaskills are the feeling attitudes, values, and beliefs that deeply inform our way of working with others. Metaskills encompass beliefs about life and death, nature, learning, and growth, as well as the feeling with which skills are applied” (Diamond and Spark Jones, 2004, p. 32) Arnold Mindell refers to metaskills as “the feelings with which theory, information, and techniques are applied” (Mindell, 1995, p. 42). An awareness of my own metaskills and being able to identify the skills needed particularly in relationship was very useful in developing my characters, making up the different scenes and building the whole story. Metaskill awareness was also very useful in working with myself in different moments in which I felt blocked or at an edge when working on this project. Amy Mindell’s *Metaskills: The spiritual art of therapy* (1995)

was an important source for helping define and understand the metaskills I used; and I will refer to some of these throughout this essay.

Roles, dreamfigures and shape-shifting. A role (or timespirit) “is a cultural rank, position, or viewpoint that depends on time and place. Roles and timespirits change rapidly because they are a function of the moment and locality. Roles in groups are not fixed, but fluid. They are filled by different individuals and parties over time, keeping the roles in a constant state of flux” (Process Work Glossary - Appendix I).

“A dreamfigure is a personification of dreaming tendencies, which coalesce momentarily into a role or character” (Diamond and Spark Jones, 2004, p. 86).

According to this definition and taking into account that all the characters in my script are fictional people that came out of my imagination, they can be considered dreamfigures.

Diamond and Spark Jones explain how two kinds of thinking may be employed in making sense of a role or dreamfigure, and in finding its mindset: walking logic, which uses interpretation, association and memory; and dreamland logic, which brings experiential meaning from “shapeshifting” or imagining oneself as the “dreamfigure”. (2004, p. 87). Shapeshifting is a fundamental concept that influenced my script writing, since in several moments I shapeshifted into my characters in order to imagine how they might think, feel, express themselves, relate to others or behave in a certain situations.

Shapeshifting can also be understood in the way that Amy Mindell describes the metaskill of the Shaman: “the therapist dives into the unknown and into a mysterious territory. She does not know what will happen but allows the moment, the overall situation and her impulses to guide her. In process-oriented terms, she allows herself to be dreamed up. She lets go and becomes a magical part of the overall atmosphere,

allowing the situation to use her as channel for its expression” (Mindell, 1995, p. 124).

“Dreaming up” refers to an experience in which you begin to act as if you were a part of a role or a character’s process. This experience became an important tool when developing the conflict work at different levels, for my characters.

Signals and double signals. Other Process Work concepts that will be mentioned and used in some parts of this essay are “signals” and “double signals”.

“Intended and unintended communication consist of numerous ‘signals,’ or pieces of information. Signals may be easily perceptible or hard to detect.” (Diamond and Spark Jones, 2004, p. 86). A double signal is an “unintended message contrary to another present message, which usually confuses communication,” as defined in the Process Work Glossary (Appendix I).

Character and Personality

Research on other psychological approaches related to inner conflicts, neurosis, reactive tendencies and stages of adult development and levels of consciousness was also important to the screenplay development. This has been especially useful to define my characters’ personalities, their primary and secondary processes, imaginary lives and X and u energies. The u energy refers to experiences that are connected to one’s primary identity, while the X energy refers to experiences that disturb the primary process and are more related to the secondary process.

Karen Horney’s, *Our Inner Conflicts: A Constructive Theory of Neurosis* (1945) was very useful in defining how my main characters behave, feel and relate to others. Horney develops a theory of neurosis centered on three basic conflict attitudes: moving towards, moving against, and moving away from people (1945). According to the way we

experience and sense conflict with our parents and in our environment, during our childhood we adopt one of these attitudes as predominant. “Harassed by these disturbing conditions, the child gropes for ways to keep going, ways to cope with this menacing world. Despite his own weakness and fears he unconsciously shapes his tactics to meet the particular forces operating in his environment. In doing so he develops not only *ad hoc* strategies but lasting character trends which become part of his personality” (Horney, 1945, p. 15).

In the moving towards this tendency the child “accepts his own helplessness, and in spite of his estrangement and fears, tries to win the affection of others and to lean on them... By complying with them, he gains a feeling of belonging and support which makes him feel less weak and less isolated” (Horney, 1945, p. 15). I used this trend in defining the personality, life story and character for Salvador Arboleda, one of the two main characters.

“When he moves *against* people he accepts and takes for granted the hostility around him, and determines, consciously or unconsciously, to fight. He implicitly distrusts the feeling and intentions of others towards himself. He rebels in whatever ways are open to him. He wants to be the stronger and defeat them, partly for his own protection, partly for revenge” (Horney, 1945, p. 15 - 16). This trend inspired Victoria Peña’s (the other main character) attitude towards life and others, making both main characters opposite in their personality and character.

Authors and researchers such as Robert Keagan, Lisa Laskow Lahey (2009) and Robert Anderson (2014) have found Karen Horney’s theories on the trends related to

character and personality useful for their work on leadership development and organizational change.

Robert Anderson (2014) created a system for leadership development called The Leadership Circle, that includes a series of assessments and tools, built upon Karen Horney's theories and Keagan and Laskow Lahey's work on adult learning and development, among other theories. This system explains three main reactive dimensions that "reflect inner beliefs and assumptions that limit effectiveness, authentic expression and empowering leadership" (Anderson, 2014). Based on Karen Horney's trend to move *against* people (1945), The Leadership Circle describes a controlling dimension in which the leader establishes his sense of worth through task accomplishment and personal achievement (Anderson, 2014). This dimension includes tendencies toward being perfectionist, driven, ambitious and autocratic. The description in these dimension and its tendencies were useful in creating Victoria's character and personality.

On the other hand Salvador's character and personality was inspired by a complying dimension, which is based on Karen Horney's trend to move *towards* people (1945). The Leadership Circle describes this dimension as a way in which a leader "gets his sense of self-worth and security by complying with the expectations of others rather than acting on what s/he intends and wants" (Anderson, 2014). This dimension is composed of tendencies toward conservatism, pleasing and passive, and to have a need of belonging.

Robert Keagan and Lisa Lahey have developed concepts of adult learning and change based on Karen Horney's theories. In *Immunity to Change* (2009) Keagan and Lahey share their experience working with leaders and organizations on aspects related to

development and change. They reveal how our individual beliefs, along with collective mind-sets, combine to create a natural and powerful mechanism that holds us back in our change and personal growth efforts. They share the methods they have used to unlock the potential inside every human being, allowing them to move forward in their change and development initiatives.

Methodology and Approach

Creation of the Process Work movie script

“Dreaming is the energy behind everything; it is the life force of all living beings, the power of trees and plants, and the power of motors, business, and financial centers”

(Mindell, 2000, p. 5).



Scene from the film A Trip to the Moon. Méliès. (1902)

As previously described, the idea for this project came to me through a dream. As I started to work on making-up the story, defining my characters and building the whole plot, I experienced that the creative process was a dreaming process in itself, and that dreaming is the essence to creating. My imagination and fantasy gave birth to my characters; I created their life, their personality, their thoughts, hopes, dreams, emotions, the way they behave and everything about them. Through dreaming, I created the world

in which they live, the relationships between them; their inner conflicts and the conflicts between them, the situations and the story they live through. My dreaming made up the different ways in which each of them struggled with these situations and dealt with their conflicts and resolved them, or failed to do so.

This dreaming happened in my nighttime dreams, during my sleep. I dreamt scenes and situations and I would wake up during the night or in morning and jot down what I remembered and felt would be useful for my script in a notebook that I kept next to my bed. Sometimes I achieved this by putting the intention of what I wanted to resolve in my script, before going to sleep. At other times it just happened spontaneously.

But, this dreaming process also refers to my daydreams, projections, feelings, emotions, imagination and fantasies, while being awake, which also contributed to making up my characters, the scenes and the story in general. I used this sometimes by going intentionally into my dreamland and fantasizing about what was going on in the plot. Many times I also fell into this level of reality unintentionally and in a spontaneous way. Then using my awareness of my dreamland I managed to put my ideas into the screenplay.

This type of dreaming is different to Dreaming, which is used in Process Work to represent the realm of undifferentiated experience; what Arnold Mindell also calls sentient reality or essence level. I have a sense that this Dreaming, which Mindell explains as “the energy behind everything... the life force of all living beings, the power of trees and plants...” (Mindell, 2000, p. 5), was the energy behind the nighttime dream that originated the idea for this project and the energy that kept me going and helped me to go over my edges until I finished the project.

Working with my own edges

So the creation of this Process Work movie started by allowing myself to dream and be aware of my dreaming and Dreaming...

As just mentioned, in doing this I encountered several edges, which required



Scene from the film Safety Last. Lloyd. (1923)

innerwork to be able to work through them. A big edge for me in various steps of the project had to do precisely with allowing myself to dream and follow my dreams and longings. By staying at my edge I found an edge figure that told me I was being

too idealistic and naïve by getting into such a demanding project that had to do with scriptwriting, something I knew nothing about. “Do you really think that you will get the movie produced someday?” – asked the voice inside my head with a mocking and ironic tone. I saw myself struggling between holding on to this idea and another option that would involve designing a Conflict Facilitation Program, which is something closer to my everyday work and experience. I worked on my edge with the help of my final project advisor (Kate Jobe), and I found that behind the movie script there was something more profound than just complying with my final project. Something was coming from a deeper place inside of me. I experienced it as one would a calling, coming from my Essence Level, and related to my purpose of helping raise awareness in humanity;

something so profound that I could not let go of my original idea (or dream, I should say) that it made the other option look irrelevant.

I discovered in this experience how important it was, to be able to write a Process Work movie script, to work on my own edges. This allowed me to dream and allow my creative power to flow. “An artist senses the Dreaming in the canvas, paper, and stone and knows that everyday reality is not only concrete” (Mindell, 2000, p. 5).



Dalí atomicus. Halsman. (1948)

Creating the characters from a Process Work perspective

In Marilyn Horowitz’ system for writing a screenplay, the first step “is to create an imaginary life for your characters” (Horowitz, 2011, Loc 76 of 1270). She provides guidance to do this in an experiential way, using yourself as reference point. Following her exercises you draw your family putting yourself in the drawing; you think about a formative event in your childhood that explains why you do what you do; you reflect on

the conflicting “messages” you received from your parents that have an impact on the way you think, feel and behave; you define your “spine”: what you most want out of life or your reason for being. You also reflect about atoning for doing something wrong, being wronged and wanting revenge, and dealing with “unrequited love” (Horowitz, 2011, Loc 103 to 119 of 1270). Then you do the same things for each of your main characters. This became a powerful innerwork exercise in which I was getting acquainted with different parts of my self that were going to help me give life to my characters. I got to know them so well that I could know how they thought, felt, reacted, talked, moved, behaved, etc., in every situation and under any circumstance.

After doing this I brought in Process Work concepts to further deepen the main characters’ existence and psychology. I dreamt into each of the characters’ primary and secondary processes, their central life edge, edge figure and their life myth. With my final project advisor’s guidance I also got into their childhood dream, symptom history, relationship with parents and other major relationships, favorite time, ecstatic moments, addictions and worst momentary problem.

All of the above helped me create such a close and intimate relationship with the characters I was creating that it allowed me to shapeshift into them and become them in different moments in the story. It also allowed me to be able to relate to them or become them in their different levels of reality, understanding their way of being in consensus reality, dreamland and essence level. In doing this, transforming into a Shamanic-like experience was a powerful metaskill that allowed me to dream into my characters, contributing not only to their creation, but also to the creation of the whole plot and the screenplay (Mindell, 1995, p. 124).

At other moments, while working on the script, I would feel that I was struggling with my writing, trying to force my ideas and my creativity. In those moments something secondary and unnoticed in me wanted to stop working and do something else. At first I did not become aware that I was an edge, but when I finally did I was able to work on that edge to stop doing and do something different, as described in the next section.

Creating the story

After having created the characters using this level of detail and becoming so close and intimate with them, making the story became an exciting process where I continued to shapeshift into them, letting them tell me their story.

When I was trying to build the story and write the screenplay, staying exclusively at the consensus reality level, my creativity got stuck at some moments. Sometimes it took me a while to become aware of this, and when I did, I knew I had to get out from my computer and go “play” with my characters. I would stand up and go to a different place, wherever my impulses took me.

By using “Playfulness and Detachment”, another set of metaskills described by Amy Mindell (Mindell, 1995, p. 92 - 102), I allowed myself to become spontaneous and free as a child, releasing my self from the



Chico, Groucho and Harpo Marx (n.d.)

“having to write” situation. This feeling attitude helped me fall into an altered state where I could shapeshift back into my characters, and allow them continue to tell their story. At

other times I would allow myself to just stop and do something completely different that had nothing to do with my project. While doing so, after a while, creative ideas would start coming back to my mind and I was able to get back to my script with out any struggle.

Doing the conflict work

As mentioned, conflict is a fundamental element in a script. “Conflict is the juice that makes a screenplay powerful and marketable” (Horowitz, 2011, Loc 76 of 1270). Reflecting on my life and seeing it as a long screenplay, I can use Marilyn Horowitz’s words to extend her statement saying that conflict is the juice that makes LIFE powerful and marketable. When I look back into my life I find many moments where there has been conflict, suffering, struggle; and when I allow myself to take a closer look at these moments and reflect on what they have brought into my life, I become aware that they were all important moments of learning and personal growth. This relates closely to Process Work’s view of conflict.



Scene from the film Modern Times. Chaplin. (1936)

Process Work sees conflict as something meaningful in life that is part of an attempt by an individual, group or community to know itself. If you allow your self to follow conflict, often what happens is awareness and a deeper connection to your self, the group or the community.

So, doing the conflict work for making a Process Work movie became fundamental in other ways besides making the movie “powerful and marketable”; which is also very important since my purpose is to reach a wide audience. It also helped me make the story deep and meaningful, which will also contribute to gaining the audiences attention and interest. It’s what helped me make the movie script a potent instrument for learning, raising awareness and helping others and myself in our personal growth.

To do this I needed to shapeshift into my characters and their inner and outer conflicts during the different parts of the plot and situations they were struggling with. In



Scene from the film *Geheimnisse einer Seele*. Secrets of a Soul. Pabsts (1926).

Act 1 (Set-up) I needed to go deep into the views they have of themselves, others, life and the world, that are strictly related to their identity or to what is called the primary process in

Process Work. I needed to relate to what makes them unable to move into something

different or new (edges in Process-Oriented Psychology). I needed to get into their belief system (edge figure), into the way they think, feel and behave while living at their primary process held by their edges, before anything changes. But at this early stage of my plot, I also needed to relate to what wanted to change in their identity; something new, related to their inner conflicts, that is trying to happen and that might be unconscious or frightening to them. This is what we name the secondary process in Process Work terms.

Having this clear allowed me to bring in unexpected movements, body postures, gestures, expressions, behaviors and/or feelings into the characters actions, that gave secondary messages that they were not aware of. These secondary messages are considered double signals in Process Work. Including these qualities helped my characters look more real and human, and gave subtle messages to the audience about what “is wanting” to happen.

Using process structure in this way helped me become my characters and relate to them in the different levels of reality: consensus reality, dreamland and essence level. The conflicts in the plot started to naturally escalate (meaning they increased or became stronger) and by holding the characters to their edges, this affected how they behave and relate to others. This helped my plot move into the next act.

In Act 2 (Conflict) I needed to escalate the inner conflicts in my characters and the conflicts between them and in their groups or communities. Here is where things needed to get tough, preparing my characters for what needs to change in them so that they can deal with their lives and their situations in more effective ways. Shapeshifting into the characters became especially interesting at this point as they started dealing with

new and challenging situations that brought them closer to their edges. I did this by bringing into the story critical events in which the characters are not yet able to cross their edges, causing them to come close to failure in the goals they are aiming to obtain. Using Process Work theories and methods in relationship work was helpful in aiming at this goal, by having my characters behave in ways that are opposite to what Process Work suggests for facilitating two-party conflicts in an effective way. It was useful to come up with scenes in which they ignored double signs, causing the conflict to get stronger; where they would accuse each other without picking up the accusations; or where they only took their own side ignoring or not listening to the other side; and where they projected their own secondary process onto others.

Using the Process Work concept of the levels of reality at this point helped me create scenes placing the characters into strongly polarized positions at a consensus level; but in dreamland they start to get strong signals and information that begins to move them in the direction of their secondary process. They need to move into their secondary process in order to be able to achieve their goals. Examples of this can be seen in scene 24, where my characters meet face to face for the first time and during their conversation they show unconscious double signs that have to do with their secondary process. Other clear examples can be found in scenes 28, 35, 37, 51 and 53 in which the main characters are having nighttime dreams that clearly point to their secondary processes. At this point they are not yet able to gain a clear awareness of their secondary process, but they start feeling disturbed by it, making them reflect on what is happening. They are even farther from becoming aware of their essence level, where there is no polarization, and they are not yet able to find the answers they are looking for.

As I moved into the third and final act (Resolution), I started using Process Work theories and methods in the different levels of relationship to allow my characters to move into finding temporary resolutions. I realized that the process that emerged in the plot required working first on their inner conflicts by having the characters engage in some innerwork, and preparing the characters to cross an edge in order to be able to work on their relationship conflicts in a more effective way. Working on their two party relationships helped them gain some aspects that were useful in dealing with the conflict in their community and allowed them to gain learning, different skills and to be more effective at this level. This raised their awareness allowing them to step further into their secondary process, becoming more whole and gaining the personal growth that they needed in their life. In order to do this, once again I shapeshifted into my characters and worked with their conflicts in the three levels of relationship, using the Process Work methods, described in the following paragraphs.

Innerwork. Innerwork developed from Vipassana Meditation, where the meditator notices what he experiences (thoughts, feelings, sensations, etc.) and allows the feeling or experience to pass by, knowing that everything is impermanent. The meditator tries to reach a blank state of mind. Process Work



El Amante Menguante. The Shrinking Lover. Almodovar. (2002)

innerwork exercises differ from this method, in that the practitioner focuses on his experiences, perceiving them through signals and following the experience in a deeper way.

My first attempts for writing the scenes where my characters did their innerwork were a failure. I discovered I was trying to write about their experiences without really getting into the experience itself. When I became aware of this I got away from my computer, looked for a place in my apartment that somehow connected me to the location where the scene took place for the main character that I was working with. This allowed me to better feel into the experience of the character engaged in innerwork.

There are several ways of doing innerwork. The method that suggested itself when dreaming into my heroine, in a scene where she is strongly disturbed after



Wide awake woman. (n.d.)

experiencing some events and a dream that confronts her with her edge to show her sensitivity, was based on body signals. She is crying in anger and reflecting on her inner and outer conflicts. She tries to hold to her strength, which is closer to her primary identity,

and in her reflections and her anger she is making strong movements hitting the floor with one fist, while her other hand is subtly caressing her chest. After a while she becomes aware of this double sign and using this awareness she allows her self to

continue in this experience of self-caressing, and to follow it. Something shifts in what is happening, the strong movements are suddenly gone and she continues sobbing and caressing her chest. By allowing this experience she gets in touch with a deeper awareness about herself, which she will be able to use latter on. After doing this I went back to other scenes that I had already written and used the subtle hand movement caressing her chest as a double sign that appears unconsciously in her behavior in different moments of the plot.

In my hero's case, a man who loves nature, the story brings him to a moment of disturbance in which he cannot think clearly on a solution for a difficult situation he is facing and that is also confronting him with his values and his identity. He decides to go to a place in the woods to be

able to reflect in contact with nature. So I went to a small garden I have in the back of my apartment. I sat there surrounded by plants to dream into and feel his despair. I closed my eyes for



Forest black and white. (n.d.)

a moment, and to my surprise I started seeing the images of wildlife in which the interaction between a predator (an owl) and its prey (a rabbit) gave me the information and awareness my hero needed. After coming up with this scene I also went back to previous scenes and used a strong rabbit passing by as a dreamfigure that gave tips about my hero's secondary process.

In these ways, by “becoming” the characters using shapeshifting, I could allow myself to think the way they would think, feel what they would feel; to let my body move and express in the way they would move and express, and behave in the way they would behave. This goes beyond imagining how they would think, feel, move, behave and express themselves. It permitted me to enter the dreaming with them and experience what they would experience giving me the information I needed through different channels⁶, allowing me to facilitate their development.

Relationship work. After doing their innerwork my main characters are brought together by their circumstances. The differences between their personalities and opinions, plus the events they are

dealing with, bring in their relationship conflict and it soon begins to escalate; just as in other interactions between them. But this time there is something different that allows



Scene from The Sheik. Melford. (1921)

them to facilitate their own conflict. By being more aware of themselves, about the aspects in the other that they dislike and in ways they need that disturbing energy within themselves, they are able to relate differently. The characters become more curious about each other. This brings an ability to listen to one another better. As they listen to each

⁶ “Channels are signal vehicles, which convey intended and unintended communication.” (Diamond and Spark Jones, 2004, p. 64)

other they are able to slow down their discussion and reflect on it. This raises their awareness, allowing them to pick up signals from their own dreaming process and the dreaming process in their relationship. In this new way of interacting they are not only able to take their own side, but also take the other side and accept at least a part of each other's accusations. At some moments they are also able to step out of their discussion and notice what is going on between them and their relationship. All this creates a dynamic in which they are both able to cross at least one of their edges, transforming the relationship. This happens in scene 61, where my main characters are heading to the place where they have to deal with the conflict between the two groups they represent, but as their relationship conflict escalates, they have to stop and work on it by having a difficult conversation. Bringing this newly gained awareness into their relationship, they are able to work on their conflict loosely using a Process Work exercise for two-party conflict, which allows them to deal naturally with their relationship.

Group facilitation. Group process is a Process Work method for working with



Aula 26 Jugen Habermas. (n.d.)

groups on their identity, inner conflicts, disturbances and overall development. It is based on the concept of deep democracy, which “involves helping the various parts of a group interact with each other,

including those parts that have been silenced or seen as disturbing. Out of the interactions between all those parts, conflicts can be resolved and a deeper sense of community created” (Diamond and Spark Jones, 2004, p. 11).

The main characters having advanced on improving their relationship after facilitating their own conflict, but without solving their issues completely, the plot reaches its climax in scene 62, with an escalation of the conflict at the field level. The groups lead by each of the main characters meet in a strong confrontation that risks becoming a battle.

The two main characters have to join their efforts together to deal with the situation. The personal growth they have achieved through their own processes provides them with inner tools to co-facilitate the conflict between the two groups. In scene 64, they get courageously in the middle of the ‘battlefield’, bringing awareness to how loud and violent the interaction is becoming. The process of simply naming the escalating nature of the group conflict allows the conflict to de-escalate (cooling the conflict), meaning its intensity and speed decreases making it safer for everyone. They continue to do this whenever the intensity goes up while insisting that the two groups listen to each other, giving everybody a chance to express their points of view. They give space for those voices that are not so loud or are not being heard, without taking all the space from the louder voices. They reflect back important aspects of the interaction and highlight other aspects that are subtle and might be less unnoticed. In doing this, they spontaneously take the different sides and speak up for different perspectives, assuming different roles in the conflict (role switching) and speaking for those who are not present and are being attacked, mentioned or held responsible (ghost roles). By spontaneously

co-facilitating the conflict in this way, as a group process, they help the two groups and themselves gain a clearer understanding of the situation and become lucid about several assumptions and misinterpretations they were all having. This allows a temporary resolution in which the two groups are able to work together in improving their relationship, finding shared goals and advancing towards them.



Scene from *It's a Wonderful Life*. Capra (1949)

Findings / Outcomes

For me, the most profound personal learning experience while completing this final project, was discovering that for the first time in my life, I was working on a project that was using my awareness to flow between different levels of reality and using all three levels in a more conscious way, while creating and writing the script. I also became aware of how much more value I have placed on consensus reality in some moments and aspects of my life, for example giving more importance to reason than to feelings. While in others, I have considered the dream level or the essence level to be more valuable, for example, believing that the essence level is more important than the others, and seeing it as deeper, more spiritual and thinking that the others are irrelevant in comparison to it. Realizing this showed me how I was not having a deep democracy attitude towards all levels of reality. Arnold Mindell defines deep democracy as “a concept, as well as an elder’s multidimensional feeling attitude towards life, that recognizes the basically equal importance of representing consensus reality concerns (facts, issues, problems, people), dreamland figures (roles, ghosts, directions), and the essence (common ground) that connects everyone.” (Mindell, 2010, p. 272). While working on this project I experienced the importance of using all levels of reality, and gained a better understanding of what having a deep democracy attitude means in practice.

The process of writing the screenplay occurred in the three levels of reality. The inspiration came from my essence level and it gave me the energy to persist in my idea. In consensus reality, I planned my work and determined how to explain and use Process Work concepts and methods and other information useful to my project. And in dreamland my imagination created my characters and their story. Using the concept of

the three levels of reality was extremely useful in constructing the plot and developing the characters; this approach also gave richness to the plot. The understanding and use of levels of reality can give an important contribution to script and creative writing methodologies.

While writing the script I realized that the creative process is a dreaming process in itself, and that dreaming and Dreaming (as defined in pages 26 and 27) are essential to creating. In relation to this, referring to the metaskill of the creative mind, Amy Mindell says: “This is the artist: one who is able to discover the shifts in nature’s energy, begin to ride them, and create with their energy. The artist is not a victim of her/his fate but becomes a co-creator of life. The free and creative mind is not attached to identity, to primary or secondary material or solutions to problems, but rather fluidly joins the flow of the dreaming process” (Mindell, 1995, p. 135). This process also has to do with the use of second attention. In Process Work, first attention refers to “the awareness used to perceive consensus reality – the world of objects, people and events. Second attention perceives the unintended, often irrational experiences that are ignored by first attention” (Diamond and Spark Jones, 2004, p. 23). Even though both are needed for the creative process, “our second attention is that creative ability to dream and take things further than what seems apparent” (Menken, 2013, p. 5). Dawn Menken emphasizes: “Thus, second attention gives us the ability to see many perspectives at once. It gives value to the seeds of creation, spinning them further by embellishing them and taking them seriously. The artist doesn’t just paint from his known skill set, but gives value to what happens spontaneously or even appears as a mistake. His second attention is at work, led by his imagination, feeling life and fantasy. When a musician improvises or writes a piece of

music she dips into the world of dreaming, the ineffable feeling and spontaneous impulses that allow her to connect with her deepest self” (Menken, 2013, p. 5). Menken’s words powerfully capture my own feelings and experiences while creating the screenplay.

In the process of creating the movie script, my dreaming gave birth to the characters. I dreamed into their lives, their personalities, their thoughts, hopes, dreams, emotions, the ways they behave, and everything else about them. Through dreaming I created the world they live in, the relationships between them, their inner conflicts and the conflicts between them, the situations and the story they live through. My dreaming brought in ideas for the different ways they struggle with the situations they encounter, how they dealt with their conflicts, how they resolved or failed to resolve them.

Another important part of this process was to become aware of my own personal edges, which got in the way of my creativity and my dreaming; and developing the ability to engage in my own innerwork to be able to gain insight from my edges. As mentioned in pages 26 and 27, a significant edge was to allow my self to believe in my dream and follow it. I also found that at many moments when I felt blocked in my writing, if I stopped and looked inside myself I would become aware of an edge to get out of my consensus reality and do something different. By becoming aware, I was able to cross the edge and do something else or just stop doing, according to the situation, allowing my self to go into my dreamland and use playfulness, daydream or just go to sleep and wait for whatever appeared in my nighttime dreams. This would allow my creativity come back and bring ideas to my imagination, and then I could continue with my writing. By

dealing with my own edges, I could allow myself to dream and to let my creative power flow.

Reflecting about my own life, relationships, conflicts, dreams, expectations, etcetera, also became a powerful source for innerwork exercises in which I got acquainted with different parts of myself that helped me give life to the screenplay characters. This contributed to the creation of the characters' process structure in a deep and detailed way. I got to know them so well that I could experience how they thought, felt, reacted, talked, moved, behaved, etc., in every situation and under any circumstance. It also helped me relate to them or become them in their different levels of reality, understanding their way of being in consensus reality, dreamland and essence level. In this way, shapeshifting became an important tool when doing the conflict work at different levels for my characters and for creating the plot. After having created my characters in detail and becoming close and intimate with them, making the story became an exciting process in which I shapeshifted into them, letting them tell me their story.

Conflict is a fundamental element in a script. Looking into my own life and conflicts was a powerful source of inspiration. Doing the conflict work for making a Process Work movie script was essential, it helped me make the story deep and meaningful, which can also contribute to gaining the audience's interest and attention. It is also what helps make the movie script a potent instrument for learning, raising awareness and contributing to personal growth (that of my own and others).

Using Process Work concepts in each of the three acts that make up a plot was very useful in creating the movie script. In the first act, where I was setting up the entire story, it was crucial to have a clear sense of the main characters' primary and secondary

processes and edges. This gave me the inputs and ideas that I required about the ways they would act in each scene and about what needed to happen for the story to evolve.

In Act 2 (Conflict), I needed to escalate the inner and outer conflicts of the characters. Using Process Work theories and methods in relationship work was helpful in developing this tension, by having the characters behave in ways that are opposite to what Process Work recommends for facilitating conflicts in a effective way. This brought heat to the plot and helped me create the circumstances I needed to support the characters in the development of their awareness. While doing this I realized that there was a natural process in creating the plot that required working first on the characters' inner conflicts with innerwork. This prepared them to be able to cross their edges and develop the ability to work on their relationships in a more effective way. Working on their relationship with one another, the characters gained skills that were useful in dealing with the conflicts in their communities. All this helped raise their awareness allowing them to step further into their secondary process, become more whole and gain the personal growth that they needed in their life.

In a sense, I became a conflict facilitator for my characters. As I wrote the script, I used innerwork, two-party conflict facilitation and group process skills. I identified different roles and used role switching. I had the characters gain awareness in double signals and rank dynamics. This then, allowed them to be able to unfold and amplify those double signals and work with their edges and hotspots. By working on themselves and gaining awareness, they were then able to pick up accusations and take their own side, the other's side and a neutral side (three sides of conflict), when working on the relationship conflict between them and in their communities. All this, allowed the

characters to naturally acquire a deeply democratic attitude that helped them facilitate their conflicts and the conflict in their community in a spontaneous Process Work way.

Contribution to Process Work

“Nature’s artwork is dramatic. Let her theater unfold; portray her hidden signals and ghosts, subtle feelings and monsters, devils and goddesses, the oppressors and the oppressed. Leave your everyday self. Forget yourself-at least, now and then-so that nature can use you to paint with” (Mindell, 2002, p. 170).



The Liberty Theater, Seattle. Fairbanks. (1929)

The main contribution of this script to Process Work is to model a new way in which mass media can be used to work on inner life, relationships and group polarities, helping people deal with their inner and outer conflicts and use them to find meaning, raise awareness and create a deeper connection to themselves, others and/or the community. It is also a creative or artistic project that illustrates how Process Work can be used or applied to script writing, bringing together script writing techniques with Process Work concepts and methods, in addition to other theories on human development, character and personality.

My research elicited a number of projects in Process Work that are creative works, including plays, documentaries, stories, dance, music, videos, within many other creative expressions, but no one has yet written a screenplay. So, I believe that a Process Work movie script becomes a singular and novel contribution to the spread and learning of Process Work, which has the potential to reach many people in movie form.

The original version of the script is written in Spanish. Some Process Work books and final projects have been written or translated to Spanish, but I have found that most written material about Process Work is in English. This final project may also help to introduce Process Work concepts and theories to a Spanish speaking audience, joining others who are working toward this effort.

This project shows how the use of Process Work concepts can contribute to the creation of characters and a story for a movie or television show. It also shows how Process Work concept help to make the plot and characters thrilling and real, which is crucial for making a script marketable.

Writing scripts for movies and television shows, stories, novels, and so on, can be an exciting and deeply creative dreaming process that allows people to experience Process Work concepts and theories while doing so. This project provides an example of how to integrate Process Work concepts and tools into creative writing, and it can be used as an educational tool for this purpose. I also hope that it inspires others who want to create other stories or movies, television shows, soap operas, novels, games, etcetera, that attract people to Process Work and add to this big dream.

Future Development

The main product of this creative project is a script that has the potential of becoming a movie. Investors and producers will be required in order to make the movie. My hope is that this script and contextual essay captures the interest of others who will be willing to invest in bringing these ideas to realization. In order to do this, part of the future development for this project will be to network to find and attract investors and producers. Ideally, the movie should be complemented with a webpage that allows people who become interested in Process Work to more deeply explore its concepts.

The rest of this chapter summarizes the potential contribution to the field should the screenplay become a movie, with the ability to reach a wide audience. In addition, the next steps needed to reach the appropriate investors and producers will be reviewed. Finally, I will share some ideas that can be useful for creating a webpage that complements the movie production.

Contributions to the field if the script becomes a movie

- Process Work is something new in Latin America, known only by a few people who work in related fields like therapy, social work, conflict facilitation, coaching or consulting. Some of my colleagues have done and are doing important work to spread Process Work in Latin America and other parts of the world. Producing a movie using this script would join their efforts to introduce Process Work concepts in Latin America and to a large Spanish speaking audience around the world.
- In what I have researched as a student in a Process Work program I have not yet found something that delivers Process Work to wide audiences using mass media,

besides the articles, videos and web pages found on the internet. Most of these are in English, and in most cases oriented to an audience with some level of knowledge or experience in psychology or related fields. Producing the movie and delivering Process Work concepts through mass media to a large and general Latin American and Spanish speaking public, this project would contribute to apply Process Work in new and different ways while promoting its spread, use and study in a continent where it is not known to most people. It can also become a learning resource in Spanish, contributing to the spread of Process Work concepts and theories in a language different to English (in which most Process Work literature is written) and it can also be translated to other languages to be used as a learning resource for many other cultures.

- Through the use of mass media, the basic concepts of Process Work can bring understanding to people in general on the way we are, awareness to inner conflicts, how people relate to others, and ways people deal with conflict on different levels. In my work as a coach, I see people becoming more interested in exploring these aspects and in gaining more awareness about themselves: the way they think, feel, act and impact others, their communities and the world.

Movies or television shows done with a Process Work perspective could become a new tool for working with many people, increasing their awareness and their personal development. Many different stories and characters can be created that reflect to a mass audience diverse aspects of the way they are, relate and behave. This can be combined with other tools such as interactive web pages that can guide people through innerwork

exercises, or ways to work on their relationships. Bringing this type of awareness in a mass media way can help in the development and evolution of human kind. My dream with this final project goes beyond the production of the movie using this script. I hope it can lead to a way of using mass media for learning, development and human evolution. Dreaming high, I imagine having many Process Work movies and television shows, in many channels or networks through out the world, in diverse languages and reaching many people in many cultures.

Networking

The first and immediate audiences for the script are movie producers and investors. Networking becomes an important next step to find ways to reach and deliver the script to people from the movie industry that could be interested in financing and producing a movie version of the screenplay. My idea is to get it into a bank of projects where it can be read and bought by a movie producer.

Incredible synchronicity occurred while I was working on this project. For example, I was put in touch with people that are somehow related to the movie industry and who showed interest in this project, and in helping me find the right contacts for making the movie. My next duty with this project, beyond this Master's program requirements, will be to continue to believe in my dream and make contact with these people, to move ahead with the networking that has already started.

Designing a webpage for the movie

The purpose of this project (raise awareness in people in how they are and relate to each other, making Process Work concepts available to a wide and diverse Latin American and Spanish speaking audience, promoting the study and use of Process Work), could be achieved in a more effective way if after seeing the movie the audience is guided to a web page where they can have access to Process Work concepts and ideas, explained in fun and simple ways. The web page can also help people deepen their self-knowledge by helping them reflect on themselves, their primary and secondary identities, the roles they play and marginalize, their approaches to conflict, relationships and other aspects.

The website is not a part of this final project, but I wish to offer some ideas about its construction, with the intention that together with the movie, the website becomes another useful tool that helps reach a mainstream audience, giving them a more personal and interactive experience of Process Work.

The web page should use clear language that is easy to understand for everybody. It should also be an interactive tool where the users gain learning and awareness in a fun way, using images, pictures and scenes from the movie.

The user could first access a registration page where she or he can create a username and password, so they can log into the application in different moments and access the information they have saved. After registration the user would enter a page where they have an option to include personal data, such as gender, age, country of origin, and so on, which could serve for obtaining and analyzing statics in the future. This step should be optional, giving the users a sense of confidentiality, freedom and intimacy.

Once registered and after entering personal data (or choosing not to), the user can continue to find a set of options to play with, such as:

- Exploring your identity (Me and not me)
- Your relation to conflict
- Levels of Reality
- Discovering the different energies within you
- About Process Work
- About Deep Democracy

Each option would take the user to a different catalogue of information, tests, games and tools related to the subject. For example: by choosing the option “Exploring your identity (Me and not me)”, the user could then decide to explore his “ME” or “NOT ME”. If he chooses “ME” he will then find a question like: “Which character did you like the most?”, and he would find pictures of the different characters. By clicking on one character he would go into a page with pictures of that character in different situations, describing his or her most relevant characteristics, and another question: “Which aspects of (name of character) did you like the most?” The user would then click on the pictures related to the characteristics he or she wishes to choose. Another question related to the “ME” option could be “Which character is most like you?” and a similar process would follow. Then she/he would be lead into the other option (“NOT ME” if she/he started out by the “ME” option) and she or he would find questions like: “Which character did you like the least?” and “Which character is less similar or most opposite to you?” A similar process would follow in which the user chooses the aspects from this character that she/he dislikes the most or that she/he finds more distant to her or his identity. After

doing this, the user would find a simple and friendly explanation about what we call the primary and secondary processes in Process Work and a brief description about what her or his answers suggest about her or his process structure. Then the users could also find some other simple Process Work exercises or questions that help them deepen and reflect on their identity.

Another option could guide the users to identify the aspects or energies that they find most disturbing about the characters they dislike the most, and what part of them is most disturbed by that aspect. With this information the users could then be guided in doing simple innerwork exercises with their X and u energies.

These are some basic ideas that are intended to inspire the design of a web page, which in itself could be another final project for a Process Work student that feels encouraged to do so.

References

- Almodovar, Pedro. (2002). *Scene from El Amante Menguante in the film Hable con Ella*. [Picture]. Retrieved at www.cachecine.blogspot.com
- Anderson, Robert. The Leadership Circle. (2014). Retrieved June 12, 2014, from www.theleadershipcircle.com
- Aula 26 Jürgen Habermas* [Picture]. (n.d.). Retrieved at www.ptslideshare.net
- Capra, Frank. (1946). *Scene from It's a Wonderful Life* [Picture]. Retrieved at www.atopedecine.blogspot.com
- Chaplin, Charles. (1917). *Scene from The Adventurer* [Picture]. Retrieved at www.strictly-vintage-hollywood.blogspot.com
- _____. (1936). *Scene from Modern Times* [Picture]. Retrieved at www.gonemovie.com
- Chico, Groucho and Harpo Marx* [Picture]. (n.d.). Retrieved at www.craveonline.com
- Diamond, Julie and Spark Jones, Lee. (2004). *A Path Made by Walking: Process Work in Practice*. Portland, OR: Lao Tse Press.
- Ephron, N. (1998). *You've Got Mail*. Los Angeles: Warner Bros Entertainment Inc.
- Fairbanks, Douglas. (1929). *The Liberty Theater in Seattle during promotion of the film The Gaucho* [Picture]. Dorpat Sherrard Lomont. Retrieved at www.pauldorpat.com
- Fleming, V., Langley, N., Ryerson, F., Woolf, E. A., Rosson, H., LeRoy, M., Garland, J., ... Warner Bros. Family Entertainment (Firm). (1939). *The Wizard of Oz*. S.I.: Turner Entertainment Co.
- Halsman, Phillippe. (1948). *Dali atomicus* [Picture]. Museum of Modern Art, New York. Retrieved at www.moma.org
- Horowitz, Marilyn. (2011). *How to Write a Screenplay in 10 Weeks*. (Kindle DX version). Retrieved from Amazon.com.
- Horney, Karen. *Our Inner Conflicts: A Constructive Theory of Neurosis*. (1945). New York, NY: W. W. Norton & Company Inc.

- Keagan, Robert and Laskow Lahey, Lisa. *Immunity to Change: How to Overcome It and Unlock the Potential in Yourself and Your Organization*. (2009). Boston, MA: Harvard Business School Publishing Corporation.
- Lloyd, Harold. (1923). *Scene from Safety First* [Picture]. Harold Lloyd: The Definitive Collection (1919-1936). Retrieved at www.douban.com
- Medina, Eva Maria. (n.d.). *Escritor a la Sombra* [Picture]. Retrieved at www.23.otrolunes.com
- Melies, George. (1902). *Scene from A Trip to The Moon* [Picture]. Retrieved at www.oscarmovs.com
- Melford, George. (1921). *Scene from The Sheik* [Picture]. Nenagh Silent Film Festival. Retrieved at www.nenaghsilentfilmfestival.wordpress.com
- Menken, Dawn. *Raising Parents Raising Kids: Hands-on Wisdom for the Next Generation*. (2013). Santa Fe, New Mexico: Belly Song Press.
- _____. *Speak Out! Talking About Love, Sex and Eternity*. (2001). Tempe, AZ: New Falcon Publications.
- Mindell, Amy. *Metaskills: The Spiritual Art of Therapy*. (1995). Portland, OR: Lao Tse Press.
- Mindell, Arnold. *Dreaming While Awake: Techniques for 24-Hour Lucid Dreaming*. (2000) Charlottesville, VA: Hampton Roads Publishing Company, Inc.
- _____. *Sitting on the Fire: Large group transformation using Conflict and Diversity*. (1995) Portland, OR: Lao Tse Press.
- _____. *The Dreambody in Relationships*. (2002) Portland, OR: Lao Tse Press.
- _____. *The Deep Democracy of Open Forums: Practical Steps to Conflict Prevention and Resolution for the Family, Workplace, and World*. (2002) Charlottesville, VA: Hampton Roads Publishing Company, Inc.
- _____. *Process Mind: A User's Guide to Connecting with the Mind of God*. (2010). Wheaton, IL: Theosophical Publishing House.
- Pabst, Georg Wilhem. (1926). *Scene from Geheimnisse einer Seele* [Picture]. Secrets of a Soul. Retrieved at www.kalfodra.com
- Reiss, Gary. *Beyond Peace and War in the Arab Israeli Conflict*. (2004). Eugene, OR: Changing Worlds Publications.

Appendix A

Synopsis

Project: "I Am Not Like You... Or Am I?"
Drama – Comedy

Victoria Peña, who lives in the city of Bogota, and Salvador Arboleda, who lives in its surroundings, are two very different people with very different lives, but somehow related. This relation and the coincidences between their lives brings them together in a story of aversion, conflict, struggle, understanding and love, that will change their history, their views and the way they are and relate with others.

Victoria is a successful Marketing Vice-president for the Colombian subsidiary of Synsanto Corporation, an important multinational company that produces and sells agricultural supplies. She is a woman with a strong character, drawn towards results. In her eagerness for success she has become a harsh, strict and autocratic leader, leaving behind her sensitivity. She takes control of everything and puts pressure on her team. She does not understand why her team members are not motivated and empowered, without realizing that it has to do with her own despotic way of leading.

Salvador is a sensitive and altruistic dreamer who left the city and went to live in the countryside around it, to start a cooperative project with the farmers of a peach-growing region next to the city. His dream is to protect the natural and agricultural environment around the city by teaching the farmers about sustainable agriculture and getting them involved in an organic fruit-growing project, that brings prosperity to the region. But in his sensitivity and his peaceful and kind way of relating, Salvador is

having difficulty working with the farmers of the region who see him as a weak leader and take advantage of his pleasing style.

In her eagerness to recover the market share that Synsanto had in the region, Victoria meets with Salvador. The aversion and attraction they feel towards each other unwinds a series of struggles within themselves, among them and between the groups they each represent. As the conflict between the two worlds increases becoming very serious and challenging, they will need to deal with their inner conflicts and the differences between them in order to be able to deal with the situation among their communities in an effective way.

At the end, nature itself gives them the lesson they needed in order to gain understanding and work with their conflicts.

Appendix B

Character Descriptions

Main Characters

Victoria Peña. Female, Colombian, born and lives in Bogota, 41 years old. Only child. Her parents divorced when she was 7 years old.

Her father left with a younger woman. Her mother, a strong woman who taught her that she should not depend on any man and that she could not allow herself to be weak, brought her up.

Her father is a sexist man, who thinks women are weaker and less capable of everything and who makes jokes and fun of them. Victoria married a man, who she fell in love with due to his image of being someone very successful. He turned out to be very similar to her father. They were always competing with each other. After 3 years of marriage he left her and they got divorced when she was 34.

Victoria tries hard to prove to her father, her ex-husband and men in general how good she is, and this striving for success makes her mother very proud of her.

When she was 6 years old she got C- in one of her subjects, this made her mother very disappointed, but she got even more upset when she saw Victoria crying about her failure. Her mother scolded at her strongly; while her father made fun of the situation, telling her mother she could not expect much of her daughter considering she was “only a little woman”. From this day on, Victoria decided that she would never allow herself to fail again and even more, not to show any kind of weakness. This was later reinforced by her parent’s divorce and by the constant pressure of her mother telling her that they had to be strong and make it on their own.

Victoria became a very competitive girl in her studies and in sports; she became the leader of her school’s soccer team and always got outstanding achievements in all her subjects and activities. She studied Industrial Engineering and received an MBA.

Her history made her a very strong, ambitious, driven and competitive woman. This has given her success in her career (according to her standards), working in big multinational corporations and obtaining important and frequent promotions.

She is now the Marketing & Sales Vice-president for the Colombian subsidiary of an important global corporation called Synsanto Inc., which produces and sells agricultural products. She is aiming for a corporate or regional position. This makes her a very busy person, being always in a hurry and having very little time in her life for other things besides work.

She is also a very attractive woman, who is very concerned about taking care of her image, trying to always look perfect.

Childhood Dream. She wakes up in a cradle crying and sobbing and her father comes and comforts her, he hugs her, carries her out of the cradle. She feels safe and happy again.

Symptoms. She frequently suffers heartburn and constipation.

Favorite Time. She loves Monday mornings and dislikes weekends and holidays.

Life Myth. She sees herself as a strong and solid rocky mountain. She wants to prove to the world that women can be strong and successful beings that do not need to depend on men.

Victoria's Process Structure:

- **Primary process.** She sees herself as a hard working and successful woman; strong, capable of dealing with almost everything, ambitious, focused on results and very competitive. Others see her as a very tough boss and she likes to be seen that way.
- **Secondary process.** She dislikes people who she considers weak, sensitive and vulnerable and she finds it difficult to trust them, especially in her work environment.
- **Central life edge.** Deep inside of her, she is also a sensitive, caring, loving and tender woman, but she has a big edge to allow this part of her to show.
- **Central edge beliefs.** She believes that showing her sensitivity will make her look weak and become vulnerable, others might take advantage of her, causing her to lose everything she has accomplished, risking the image of the powerful, successful woman that she has been able to gain.

Salvador Arboleda. Male, Colombian, born in Medellin but lives and was brought up in Bogota, 45 years old.

His father was a hard working and humble man who managed to buy some land in the surroundings of Bogota and made a living by raising cattle and growing fruits. His mother dedicated her life to taking care of him, his father and his two brothers and helped his father in the family business. His father died in a car accident when he was 38 years old. His mother still lives.

As a child he spent his life between the countryside, in the family's farm, and the city. There was a lot of violence between farmers in the region where they had the farm, but he learned to gain their trust and friendship by being very kind, friendly and polite. His parents taught him not to show any signs of aggressiveness, because doing so could be a threat to his life. He also learned to love nature.

His parents brought him and his brothers up giving a lot of importance to their studies, hoping they would all become successful executives. He studied Business Management and later obtained a master's degree in marketing. When he finished his studies he started working in the marketing division of a multinational company that manufactured and distributed personal care and household products. He moved to other similar companies obtaining important promotions in his career. By the age of 39 he had become Director of Marketing in an important supermarket chain. He dreamed of making it a natural and organic food supermarket chain, but his ideas were not heard, and he had a difficult time dealing with politics inside the company. By the age of 41 he had a strong mid-life crisis, not finding sense in what he did and wanting to leave the city and get closer to nature. His mother was having a hard time taking care of the farm and the family business his father left, and none of his two brothers wanted to take charge, so he decided to quit his job and take charge of the family land and business. He also wanted to create a cooperative company dedicated to growing and selling organic fruits, with the farmers of the region, who were mostly peach growers. His family supported him in this project.

Childhood Dream. As child he was very impressed when he saw a movie about Robin Hood; since then he frequently dreamt about being a hero who hid in the woods, saved people from evil and fought for justice.

Symptoms. He suffers from allergies and cramps. The way he sneezes and the cramps in his muscles seem as if something is strong trying to emerge from his body.

Favorite Time. He loves mornings and sunrise.

Life Myth. He identifies himself with a tropical forest, full of life, beauty and diversity. His life purpose is to help preserve nature by teaching and helping farmers engage in sustainable agriculture and to provide people with organic agricultural products that are good to their health and to the environment.

Salvador's Process Structure:

- **Primary process.** He sees himself as a very calm, peaceful, kind, polite and considerate man, who loves nature and is focused on helping others. He is good at relating with others and is seen as good and caring friend; he likes being perceived in this way.
- **Secondary process.** He dislikes people who use their power and strength to obtain what they want. He also hates and distrusts people who are loud and aggressive. Sometimes, when driving in heavy traffic, he sees himself being very aggressive and he dislikes this about himself.
- **Central life edge.** He has a big edge to use his strength and power in any way. He never allows himself to speak loudly or to try to impose his ideas.
- **Central edge beliefs.** He believes that there is nothing good in being strong or aggressive, that it only leads to violence and destruction.

Relationship between Salvador and Victoria - Process Structure:

- **Primary process.** They don't like the other; there is nothing about the other that they are interested in. They don't care about the other; they are very different and are not interested in relating with each other. There is nothing that the other can contribute to each of their lives.
- **Secondary Process.** They are obsessed with each other, they can't stop thinking and dreaming about the other. There is something in the other that they really need.

- **Edge.** To really get involved with the other and to like something about the other or become interested in what they have marginalized in themselves.
- **Relationship Myth.** The two of them together are a tall strong mountain, covered by a beautiful tropical forest filled with life and diversity. They need each other to help each other grow and become more integral and whole human beings.

Secondary Characters

Margarita Fuentes. Female. 38 years old. Works with Victoria in Synsanto Inc., as Director of the Fruit Products Line. She is a very sensitive woman, shy, cries very easily, but is able to be very direct in the midst of her emotions when she feels confronted.

Roberto Granados. Male. 61 years old. CEO for Synsanto Inc. He is a mentor for Victoria, who sees in him the image of her father to whom she needs to prove that she is strong and capable of succeeding.

Hortensia Torrente. Female. 65 years old. Victoria's mother. A wise woman with a strong character. When she was younger she was very strong and, as she taught Victoria, she didn't allow her sensitivity to show. But as she grew older she became a sensitive, tender and loving woman, without losing her strong character.

Victoria's work team. Eight (8) men and woman. Different ages. Antonio, Rosa, Felipe, García, Magnolia, Jorge, Alvaro, Violeta.

Elder. Male. 69 years old. Independent farmer who lives and works in the region where Salvador has his organic fruit project. He is helping the farmers in his region find a peach seed that better fits their needs. Wise, calm, centered, silent and very humble. Well respected among the farmers in the region.

Azucena. Female. 39 years old. Salvador's best friend. Lesbian. Vegetarian. Yoga teacher and activist in favor of natural causes. Altruistic. Obsessed with saving the Livery Caterpillar, an endangered species. She joins Salvador in his desire to save nature and his cause for changing to organic peach growing because this might save the caterpillar.

Farmers. Eight (8) men from the region. Different ages. Partners with Salvador in his organic agricultural project. Tough, loud, strong, rude, most times they all argue and

talk at the same time. Their names are: Albeiro, Lucho, Wilfer, Fercho, Amador, Juaco, Mario and Emilio.

- **Lucho:** the rebel, he is a strong leader who pushes the others to react and protest; he does not trust Salvador's leadership, which he sees as weak.
- **Amador:** very loyal to Salvador, for these reason the others see him as "the teacher's pet". Responsible. Worries about the aggressiveness he sees in the others.
- **Wilfer:** the oldest one, respected by the others. Strong leader, sets order between them when things tend to get out of hand.
- **Albeiro:** he is the only one who finished high school. He also did some technical studies in agriculture so he is able to express the ideas better than the rest.

Appendix C

Treatment

Project: "I Am Not Like You... Or Am I?"
Drama - Comedy

This story takes place in a modern and busy Latin American metropolis and its green surroundings, with rich, fertile lands and an exuberant environment threatened by the growth of the city. Victoria Peña, who lives in the city, and Salvador Arboleda, who lives in its surroundings are two very different people with very different lives, but somehow related. This relation and the coincidences between their lives bring them together in a story of aversion, conflict, struggle, understanding and love, that will change their history, their views and the way they are.

Victoria, a middle age woman, is a successful Marketing Vice-president for the Colombian subsidiary of Synsanto Corporation, an important multinational company that produces and sells agricultural supplies. She is a woman with a strong character, drawn towards results who believes that having everything under control and doing things in her own way is crucial for her accomplishments. In her eagerness for success she has become a harsh, strict and autocratic leader, leaving behind her sensitivity. She manages to obtain important results by taking charge of everything and being extremely demanding with herself and the people that work with her. Her team follows her orders out of fear without taking full responsibility for their work. She does not manage to have the motivated, empowered and inspired team she longs for, so she reacts by taking more control and putting more pressure on them, without realizing that this is due to her own leadership style.

On the other hand Salvador is a sensitive and altruistic dreamer who left the city and went to live in the savannah around it, to start a cooperative project with the farmers of a peach-growing region next to the city. His dream is to protect the natural and agricultural environment around the city by teaching the farmers about sustainable agriculture and getting them involved in an organic fruit-growing project, that brings prosperity to the region. But in his sensitivity and his peaceful and kind way of relating, Salvador is having difficulty working with the farmers of the region, who see him as a weak leader and take advantage of his pleasing style.

Before Salvador appeared with his organic fruit project, the farmers were buying transgenic seeds and pesticides sold by Victoria's company in search of increasing their productivity and dealing with a worm (the Livery Caterpillar) that was destroying their crops. But even though they were controlling the worm, obtaining a very nice looking peach and increasing their productivity, the fruits did not have a good flavor and they were difficult to sell.

Salvador meets with them in their effort to find other options. He tries to convince them to go back to growing their traditional, creole peach, which does not look as good but has a great flavor and uses sustainable agricultural methods which are better for the environment. Besides, if they do it in an organic way, without using pesticides, their sales could greatly increase by meeting the needs of a growing market segment in the city, which looks for organic products. Some of the farmers oppose, arguing that the creole peach with its great taste, has a terrible appearance and gets destroyed by the worm. Elder, an old farmer from the region, shows them an incredible looking peach he has found in some trees in his farm, which has a great taste and only the fruits that fall from

the tree and start to rot get eaten by the worm, due to its thick peel. The farmers, excited by the discovery of this new kind of peach and encouraged by Salvador's idea regarding the production of organic fruits, decide to engage in the project using Elder's species. With Elder's help they start to produce their own seeds and stop buying seeds and pesticides from Synsanto.

The project starts to become a great success. The new seeds are great; the quality of the fruit is excellent in flavor and appearance. They manage to lower their costs by producing their own seeds and not having to buy pesticides. The harvest is abundant and the worm damages few crops; they can even let some crops fall to the ground to feed the worm, which is an endangered species needed for pollination, thus helping the ecosystem.

While the farmer's business is growing, Synsanto's sales are collapsing and Victoria's results are decreasing, putting her career at risk. She makes a thorough investigation and decides to visit the peach-growing farmers to understand what made them stop buying Synsanto's products, hoping to get back in business with them. After several efforts, she manages to meet with Salvador. He explains his point of view for not using treated seeds and pesticides and tells Victoria that their project is based exclusively on organic agriculture and that they will not need Synsanto's products any more. Not able to convince Salvador, Victoria becomes furious and suspicious that they are using Synsanto's seeds to produce their own seeds when she sees that their peaches are big and good looking and not like the regular organic peaches.

She becomes obsessed with proving and accusing the farmers of illegally producing seeds from Synsanto's crops without recognizing the intangible property they have, over the treated seeds. In her obsession she cannot stop thinking about Salvador

whom she sees as a naïve, weak and sentimental dreamer. She becomes more tough and demanding with her team and starts to have trouble and confrontations with them.

On his side, Salvador cannot stop feeling a deep aversion for Victoria, who symbolizes for him the greed, excessive ambition and eagerness for success of the corporate world that he abandoned in search of his ideals. He also tries to ignore her, but cannot stop thinking about her. In their obsession and to their surprise, they both start dreaming about each other.

Victoria reaches out to the local authorities, to have them confiscate the seeds and destroy the peach farmer's crops, but before they do so, the word gets out and the farmers learn about their plans. They decide to act on their own to prevent the confiscation, without telling Salvador, who they believe is too weak and peaceful to face this issue in an effective way. They find help in Azucena, Salvador's best friend, an activist for ecological causes who helps in the organic farming project trying to save the Livery Caterpillar from extinction. They meet one night to plan a strategy to take over Synsanto's business offices in a strong protest against them, before their seeds get confiscated.

Emilio, one of the farmers who was not invited to the meeting, hears that they are planning to bomb Synsanto and goes to inform Salvador about it. Salvador, confused with this news and astounded by realizing that the farmers do not have enough confidence in him to deal with this situation, cannot think clearly on what to do. He goes to a place in the forest next to his house where he likes to get in touch with nature and tries to reflect and find an answer on how to deal with the situation.

Meanwhile Victoria is in her apartment struggling with her inability to sleep, reflecting on her strange dreams with Salvador and the difficult situations she's having at her work. In her insomnia she falls into a deep reflective state in which she becomes aware, through her movements and body sensations, of how she has become a harsh woman, leaving her sensitivity behind.

While reflecting on his aversion to violence in his spot in the woods, Salvador witnesses a natural incident between the wild life of the place, which strikes him with a sudden clarity about the significance of strength in nature, realizing how he has abandoned his own natural strength and use of power. Having that clarity he decides to pick up his power and go look for Victoria in order to clarify the situation and have her help him stop the farmer's bombing to Synsanto.

While the sun rises in the city and its surroundings, the farmers and Azucena are heading towards the city in several jeeps loaded with strange wooden boxes; Margarita, Victoria's right-hand woman in Synsanto, who heard the gossip about the bombing, is gathering the rest of her work-mates to meet outside Synsanto's building to save the company, and Salvador is arriving at the luxurious building where Victoria lives to confront her, have her take responsibility for the serious situation and help him deal with it.

On the way to Synsanto's building Victoria and Salvador engage in a strong discussion about their differences, which helps them become aware of their misunderstandings and of how they are both in part responsible for the situation. Victoria starts to become conscious about how much she needs the sensitivity and serenity that she dislikes so much in Salvador, and how this also has to do with a strong attraction she

feels for him, which has appeared in her disturbing dreams. On the other hand Salvador realizes how much he needs Victoria's strength and power to deal more effectively with his own situation and starts noticing how sensual he finds these aspects in her.

Without solving their issues completely, they agree that they need to join their skills to deal with the farmer's protest and protect Synsanto's workers, to try to reach a better understanding of the situation. As they arrive at Synsanto's building they find that the street has become a battlefield where the farmers (lead by Azucena), and Synsanto's employees (lead by Margarita) are screaming at each other, getting ready to attack.

Victoria and Salvador get courageously in the middle... While Salvador screams louder than anyone expressing how heavy the atmosphere is... Victoria asks them to slow down and listen to each other. Together they start helping in the discussion, trying to bring in understanding by allowing the different sides to express and listen to each other, showing when things get too loud, when they are not listening to each other or when something is not completely expressed.

The farmers accuse Synsanto of being an imperialistic company that wants to impose the use of their products. Synsanto's employees accuse the farmers of using their improved seeds in illegal ways, without considering all the research, hard work and investment they have put into developing them. The farmers argue that they will never again use those seeds that damage the environment and that they can prove that they are not using them. An employee from Synsanto screams back at them saying that they have evidence that their peaches are grown out of seeds from Synsanto's crops and accuses the farmers of being a bunch of terrorists who want to bomb their building...

After a moment of silence, the farmers start laughing. They open their wooden boxes while the others gaze in terror... Then they start passing out peaches saying: “Here have a taste of our bombs!”

While they all eat peaches Azucena explains that they had planned a “peach bombing” which consisted in standing at the building’s entrance that morning, giving peaches to all of Synsanto’s employees as they entered the building, so they could see how different they taste from the peaches produced by their transgenic seeds, as a proof that they are using a different kind of seed.

Victoria takes a peach and bites it; as soon as she tastes it she starts sobbing. She gives excuses for her terrible mistake, explaining that she became obsessed after receiving the genetic analysis that lead her to conclude that their seeds were being illegally used. She never tasted them and it is clear that the taste is different and superior. She asks for forgiveness, something very unusual in her.

Elder, approaches and says he feels a need to be precise about the origin of the seeds. Even though it is true that this species appeared in his land a couple of years ago he never asked himself how they developed until some days ago when the whole fuss about the seeds started. He then remembered that one day several years ago, while cleaning up the barn, he asked his boy to discard some of Synsanto’s seeds that he had received as part of a marketing campaign. He asked the boy where he had discarded the seeds and the boy explained that he threw them away in an abandoned field where they had several old organic peach crops. Elder called his brother who is an agronomist to confirm his suspicions: the seeds they are using come from the crossed-pollination between the organic peaches and the Synsanto peaches. “This magnificent peach with

great appearance and great taste, that can bear with the Livery Caterpillar with out having to kill it, is not a product of the wisdom of man nor a product of the wisdom of nature, it comes from unity in the wisdom of both.” Everybody listens to his words, with their mouth wide open.

Several years after: the farmers bought Synsanto and invited the employees to become partners in the company. It became “Synsanto Organic Fruit Company” a successful business that grows organic peaches, apples and pears; besides, it produces and exports natural improved fruit seeds and grafts for organic agriculture worldwide. Victoria and Salvador are also partners and work in the company, each in their area of expertise: Victoria in sales and marketing and Salvador in agronomy and production. Victoria continues to be a strong woman and has also developed a strong sensitivity. She has become an inspiring leader who works side by side with her people. They love her and she now enjoys her work and her life, having great balance between both and obtaining results far beyond what she ever expected.

Salvador continues to be a sensitive and altruistic dreamer who follows his dreams with such a strong passion and decision that he manages to make them come true with the help of others who follow him. Synsanto Organic Fruit Company is one of his dreams, where everyone who works in the company is also a partner. Their commitment and passion make them very successful and their huge success allows them to lead other projects, following Salvador’s dreams and ideas, to help protect nature and recover the environment. There seems to be a strong relationship between Victoria and Salvador that goes beyond their work and their partnership.

Appendix D

Screenplay

I AM NOT LIKE YOU – OR AM I?

By

Luis F. Valderrama

Trv. 1A #69-92, apto.901
Bogotá, Colombia

+(57 1) 543-66-07

lvalderr@gmail.com

Translated from the original Spanish
version by Hector Hernandez

1st ACT – SET-UP

**SC.1. CREDITS. EXT. BOGOTA AND BOGOTA'S SABANA (EL ROSAL)
- BEFORE SUNRISE.**

Bogota's Sabana. Silence. The first sunrays are seen and the singing of many birds is heard. The bird's singing starts to be shadowed by the noise of the morning rush hour in a big city. Behind nature the City of Bogotá appears. The sun continues to rise. The city lights are turning off as the sun rises and the streets fill up with cars and people on their way to work.

**SC. 2. EXT. BUILDING WHERE VICTORIA LIVES: A LUXURIOUS
CONDOMINIUM IN AN EXCLUSIVE PART OF TOWN – DAY.**

Victoria rushes out of her luxurious condo, dressed up, with a dark blue suit and a white blouse, formal and elegant, without jewelry or accessories, just a small heart shaped pendant. She talks nonstop on her cell phone about business while handing out instructions.

VICTORIA

I need you to place on my desk the updated sales report for the last three months. Without mistakes! (Listens) No, don't worry about that, I'll take care of it (Listens)...No, I will take care of that as well. Let me speak to Antonio (While she caresses her chest slightly)

A driver picks her up in a fancy car. She gets in the car and keeps talking on her cell phone. She does not greet the driver.

VICTORIA

Don't take Seventh Avenue, I already checked and it will be packed. Let's take 72nd Street to the highway and then take the center lane. Hurry up; I need to be early in my office! Hello, Antonio: were you able to speak to the Agro-insumos customers? (Listens) Yes about the certified seeds order for the rice growers from Huila! (Listens) No! Then forget it, I'll take care of it when I get to the office.

She hangs up. Caresses her chest and makes another work related call. Fast, high beat music.

SC. 3. EXT. A SMALL DIRT ROAD OUTSIDE OF BOGOTA BETWEEN FRUIT TREES – DAY.

Salvador is driving with no hurry a beaten up and dirty jeep⁷ that he uses for his farming activities. While he is driving he notices a rabbit trying to cross the road. He slams on the breaks and let it cross. Further down he stops again to avoid running over a bromeliad that fell of a tree. He picks it up and puts it on a tree trunk. He resumes the drive. Soft music.

SC. 4. EXT. SYNSANTO BUILDING: A LARGE, MODERN AND LUXURIOUS OFFICE BUILDING, WITH A WELL GUARDED ENTRANCE AND A FLASHY SIGN THAT READS SYNSANTO INC. – DAY.

Victoria arrives. She is still on the phone handling instructions. She gets of the car quickly. She keeps talking.

VICTORIA

I need everything to be perfect for this meeting with the fruit growers. The environmentalists are behind them feeding them absurd ideas about organic farming. Each of them must find our seeds catalog on their seat... (Listens) No, not flowers! Ask that to be changed for fruit arrangements, just fruit (Listens)... And make sure they are ours! (She caresses her chest slightly)

SC. 5. EXT. A PEACH ORCHARD: A HUMBLE AND DISORGANIZED FARM SURROUNDED BY PEACH ORCHARDS. THERE IS A LARGE WAREHOUSE WHERE THEY PACK AND STORE THE PRODUCTS. SOME BAGS FULL OF LOCAL PEACHES CAN BE SEEN – DAY.

Salvador arrives with no hurry. He meets with eight local farmers and greets each of them warmly. Laughs. Back pats. Relaxed and friendly environment.

SALVADOR

Hello guys how's life going?

⁷ Translator Note: In Colombia "jeep" is a generic term for any four wheel drive car.

ALBEIRO

Good, Mister Salva, struggling as usual.

SALVADOR

And how is your wife doing after giving birth?

ALBEIRO

She is already back on her feet on the struggle, you see, this is her seventh boy. The same afternoon of the day she gave birth she was doing house chores!

SALVADOR

Oh man, Albeiro, you need to care and pamper that woman. See how you can help her so that she can take it easy. And you Fercho, how is your boy doing in College?

FERCHO

They have that boy studying hard, I am not sure if he will be able to make it.

SALVADOR

That boy is tough. He got into medical school, which was the hardest! With his passion he is going to make it for sure. You need to cheer him up and support him. And what about you Lucho. How is the old man doing?

They keep talking in a friendly way and Salvador is seen asking each of them about important facts about their families and their lives.

SC. 6. INT. SYNSANTO'S MARKETING AND SALES DIVISION OFFICES – DAY.

An open space with modern cubicles and an enclosed office in the back. A simple and organized environment, painted in gray tone, with no pictures hanging, no plants and no ornaments. Just a few posters of the agricultural supplies business line and a large 2014 calendar. There are several people chatting in the area near the entrance. They are all wearing a uniform. The men are wearing ties and the women are wearing grey suits and light blue blouses. The elevator opens and they all race to their desks. Total silence. Everyone pretends to be working.

Victoria rushes in. MAGNOLIA her assistant, follows her fearfully with a notepad trying to scribble Victoria's instructions.

VICTORIA

(Without looking at anyone nor stopping) ¡Good morning! Magnolia, ask them to bring my coffee. Tell Margarita that I am waiting for her in my office immediately with the report I asked her for. Get me in touch with mister Robledo from Agro-Insumos and then call Felipe Sánchez to see if he succeeded in switching the flowers for fruit for this afternoon's event. And if not, put me in touch with the flower shop and I'll take care of it myself. (She caresses her chest slightly)

She gets into her office and closes the door firmly. Magnolia runs to her desk while everyone stares at her in silence with a tense posture.

SC. 7. EXT. PEACH ORCHARD – DAY.

The eight farmers are still meeting with Salvador. They are having a strong argument about the problems with the organic peach harvest that Salvador promoted a while ago.

LUCHO

Look Mister Salvador, with all due respect. We appreciate you very much. You are very kind to us. You never shout at us and we know you are trying to help us. But we are very disappointed with those organic peaches.

Except for Amador, they all start speaking at the same, criticizing the peaches. Salvador tries to intervene and have them make silence but they don't pay attention to him.

ALL THE FARMERS

(At the same time, each of them saying something different)

Very bad! Quite ugly! They taste good, but they are too small! The worms eat them. They are too expensive to produce! The harvest falls short! The ones from Synsanto's were much better looking! They are expensive! They don't sell! No one buys them!
(They go on and on)

SALVADOR

(In a very respectful way) Excuse me, Sirs please, Sirs.

WILFER

(Yelling) Silence! ¡Don't you see you are all speaking at once! SHUT UP!

They make silence.

WILFER

Let see Albeiro. Go ahead and speak since you are the only one that finished High School and has some schooling and knows how to speak better than this bunch of ignorants.

Albeiro

Look Mister Salvador. The fruit comes out small and ugly, though it does taste good. It sells at a good price, but the harvest falls short. And as you know there is a caterpillar known as the livery caterpillar that damages a lot of fruit.

Mario takes a peach from the tree and shows how harmful the caterpillar is.

ALL THE FARMERS

(At the same time, each of them saying something different) That caterpillar finishes them! What a freaking eating beast! It's going to ruin us! Besides they come out quite ugly! Very ugly! They taste good, but they are expensive! That caterpillar is invading us! They are expensive to produce! The harvest is small! With the ones from Synsanto we did not have the caterpillar problem! Back then the harvest was quite abundant!

SALVADOR

(Very respectfully) Excuse me, Sirs, excuse me, Sirs.

WILFER

(Yelling)¡SHUT UP! (They make silence) ¡Let Albeiro continue! You are so ignorant!

ALBEIRO

So we are seriously thinking about going back to the Synsanto peaches. They might not taste that good,

and we have to spread them with pesticide. But those come out prettier and the harvest is larger and more profitable. We cannot afford to continue like this!

ALL THE FARMERS

(At the same time, each of them saying something different) Yes, we can't keep this up! We are going bankrupt! That caterpillar is going to finish us! We rather fumigate that stinky beast! Synsanto's are better! Yes but not very good! They are tasteless! But they sell! The harvest does go a long way! Is more profitable! I can't make ends meet! At least before there was something left!

SALVADOR

Sirs, please, Sirs... (He loses his temper and yells).
!Shut up! (They make silence).

A small rabbit passes by.

SALVADOR

Excuse me Sirs, I didn't intend to shout. Please, excuse me. Look I am asking you to give me a few days, let's not rush, I think I am about to find a very good solution. There is a man from the region that apparently found a better quality variety that does not require pesticides. Trust me. Organics is the future, it is a growing market. And the livery caterpillar is an endangered species, you know it turns into a butterfly and it is essential for the pollination of several fruit species. If we keep fumigating it we are going to cause a tremendous environmental damage to the region.

ALL THE FARMERS

(At the same time, each of them saying something different) Very difficult! I don't know from where he is going to get a variety that does not require pesticides and that the caterpillar would not eat! I can't believe how that stinky beast eats! Better get rid of it! I say lets finish it! Changing seeds again! Too complicated! I didn't know that organics was going to be so complicated! And we don't see the money! We cannot continue this way! Let see with what this one is going to come up with this time! I don't know of such a peach! Synsanto's are good indeed! Yes but not very nice! They are tasteless! We're going bankrupt! What are we going to do? This has no solution! Before at least there was something

left for us! I told you to keep going as we were going!

They all keep arguing at the same time nonstop while Salvador looks at them with a sad face.

SC. 8. INT. VICTORIA'S OFFICE - DAY.

A large office that portrays a high hierarchy at an important organization, with a well organized desk with several documents and books that show she has lots of work, a meeting table and a bookshelf full of books, several awards and plates showing her past achievements in the organization. The decoration is frugal, more masculine than feminine. There are pictures hanging in the walls showing Victoria receiving awards during formal events and a picture of her mother on top of her desk.

Victoria is searching for a document and could not find it. She calls MARGARITA (a sensitive and shy woman who is the Director of the fruit line and her right hand assistant) on the phone.

VICTORIA

(With a strong and authoritarian voice) Margarita I am waiting for your area sales report. I cannot wait the entire morning! (She hangs up and caresses her chest slightly)

Margarita comes in smiling shyly with a document in her hand and she hands it out to Victoria. Victoria starts browsing it.

VICTORIA

I should have gotten this yesterday! Can't you see that I have a meeting with the President! When am I going to check it in detail?!

MARGARITA

Excuse me Victoria, my mother had a relapse and I had to take her to the emergency room yesterday. I left her at the hospital. I had no brain to include the latest data that was missing. (Tears show up in her eyes).

Victoria stares at her for an instant, and when she notices that she is about to cry she turns to the report.

VICTORIA

Come on Margarita! Don't come crying here! I have no time for that now! This afternoon's meeting is with Mister Granados and it won't be easy and you know that. I won't take more of your time.

Margarita leaves the office. Victoria looks up; she also has tears in her eyes. She dries them up quickly. She sighs. Breaths deeply. She caresses her chest lightly. Sits up, frowns and keeps checking the report rapidly. After a moment she checks her watch. She stands up, puts her jacket on, and fixes her clothes. Breaths deeply again and straightens her posture. Takes the other documents and leaves her office while the camera focuses on her mother's picture on her desk.

SC. 9. INT. SYNSANTO'S PRESIDENT'S OFFICE - DAY.

A wide and elegant office with a city view and a large desk and a large meeting table. Decorated with sables and antique shotguns. ROBERTO GRANADOS, the President is in his desk with Victoria.

MISTER GRANADOS

Victoria, your results in the last quarter were, again, extraordinary. This caused that people are talking about you in our headquarters. They even thought of you for the Latin America Regional Marketing and Sales Vice-president position.

Victoria smiles subtly with pride and switches quickly to a serious look. (She caresses her chest slightly)

VICTORIA

Thank you Mister Granados I appreciate that you are considering me.

MISTER GRANADOS

However, these statistics (pointing to the computer) show an alarming sales drop on the improved seeds and pesticides for cold weather region's fruit. Those products had a sales high at the beginning of last year, yet those sales have fallen considerably and they are affecting your results.

VICTORIA

Yes Mister Granados, I am aware.

MISTER GRANADOS

I am not sure if you are aware that these products are key to obtaining the results we expect in the region.

VICTORIA

Yes Sir I am aware.

MISTER GRANADOS

And that this drop in sales could compromise your eligibility for the Latin American Regional Marketing and Sales Vice-president position.

VICTORIA

I understand Mister Granados. Don't you worry. I am on top of this situation; we are doing a detailed investigation to identify what caused the sales drop.

MISTER GRANADOS

I don't expect less from you. Keep me informed. Have a good afternoon.

VICTORIA

Good afternoon, Mister Granados.

Victoria exits the office pretending to be calmed; she closes the office door carefully.

SC.10. INT. HALL IN FRONT OF THE SYNSANTO'S PRESIDENT'S OFFICE - DAY.

Victoria breathes deeply, caresses her chest, grabs her cell phone quickly and calls Margarita.

VICTORIA

(A bit disturbed) Margarita, I cannot wait any longer. We must continue with the investigation on the improved seeds and pesticides for the cold weather region line. We need to find today the cause of the sales drop (Listens)...Well then go and check on your mother and I will wait for you tonight with the sales information on all the distributors. If we have to spend the night here, we will! (She caresses her chest slightly)

SC.11. INT. SALVADOR'S HOME. LIVING ROOM. -NIGHT.

The living room of a small and cozy cottage located on the Bogota's Sabana. The furniture is rustic and antique yet comfortable and in good shape. The fireplace is lit.

Salvador is talking to AZUCENA, his best friend (a strong woman, who is also an irreverent and rebellious social activist on environmental causes). They are having a glass of wine.

SALVADOR

(Worried) No Azucena, I lost it in a bad way. I should have not yelled at them like I did.

AZUCENA

Well yes, but was it useful? (She smiles sarcastically)

SALVADOR

I think so...I had already tried to calm them down. The thing is that they all speak at once and no one can talk. You know them. At least it made them shut up so that I could talk.

AZUCENA

So...why are you complaining? You did what you were supposed to?

SALVADOR

No Azucena, nothing justifies that. I was very aggressive! Where was my non violence demeanor? I am so incoherent! Look since I was a child, when my father bought this land, I have witnessed the aggressiveness among the farmers. That cannot lead to anything good! It has only brought violence and destruction to the region. I cannot be that role model!

AZUCENA

Well, well, you don't have to convince me with your non-violence speech. You know I am already convinced of that and I follow it in all the protest I lead with the Green Peace folks...Yet you cross the innocence line! Sometimes you need to show up forceful.

SALVADOR

No, not with them. They are good people...but they are very aggressive among them. They always yell at each other. I could not fall into the same trap. I cannot be that role model!

AZUCENA

We will never agree on that. I do believe that sometimes you need to act with a firm hand... Anyway, tell me how you are doing with the seeds.

SALVADOR

Well there is a farmer called Elder, which has apparently found a variety that tastes as good as the organic fruit and is as good looking as the transgenic, but with the added advantage that it does not require pesticides as the caterpillar does not attack it. Tomorrow I am meeting with him.

AZUCENA

That's great! I am terrified about the farmers choosing to go back to pesticides. That poor caterpillar is endangered and is critical for pollination.

SALVADOR

(Upset) Of course, that was one of the reasons I lost it! They were all arguing loudly (imitating) "We have to fumigate that stinky beast!", "We need to finish it!" They have no environmental consciousness! It is as if they didn't think!

AZUCENA

(Laughing) Hey soooo upset, soooo aggressive! You look really cute that way, all macho man!

Salvador looks quite worried.

SALVADOR

Sorry about my intensity. It hurts me to see how we are destroying nature.

AZUCENA

You are so sensitive. If I wasn't so crazy about women I could fall in love with you.

SALVADOR

I would never be able to fall in love with a strong and dominant woman like you!

They both laugh.

SC.12. INT. VICTORIA'S OFFICE – NIGHT.

Victoria and Margarita are seated each of them in front of a computer at the meeting table with lots of documents orderly placed. The clock shows it is 7:00 pm.

MARGARITA

There is something here. This drop in February from Distri-Semillas (she points a document)

VICTORIA

(She looks) No, that is not meaningful. We are looking for something bigger. You look in those files, I'll look in these.

MARGARITA

In all truth Victoria, I can do this by myself. I can take these documents home and I promise you that tomorrow I'll have this information.

VICTORIA

No Margarita, I want to be on top of this. I told you this cannot wait. Please focus and stop distracting me! (She caresses her chest slightly)

They both keep checking the documents in silence. Time goes by. The clock shows it is 1:30 am. They look tired and the documents are spread out all over the table. They keep looking.

MARGARITA

(Excited) I found it! (Points to a document) Here it is!

Victoria practically jumps on top of her and snatches the document away.

MARGARITA (CONT.)

It is Tecno-Agro, a Synsanto's distributor that sells seeds and pesticides to farmers in El Rosal, Subachoque and the Tenjo area, in Cundinamarca. They had a 70% drop in April of last year. It has

not recovered since. We do not sell to them directly and that is why it has been difficult to identify it. But I know the manager at Tecno-Agro and I can call him tomorrow to find out what caused the drop in their purchases.

VICTORIA

Do you have his phone number?

MARGARITA

(Looking at her cell phone) I believe I do... Why?

VICTORIA

Let's call him now!

MARGARITA

But Victoria, it's one thirty in the morning.

VICTORIA

It doesn't matter! Relax, I'll take care of it.

Victoria snatches her cell phone.

VICTORIA

Is it this one?

MARGARITA

(Ashamed) Yes.

Victoria dials, waits for a while. Margarita covers her face embarrassed. No one answers.

VICTORIA

(Frustrated) He does not answer! (She caresses her chest slightly)

MARGARITA

Victoria, I promise you that I will speak to him tomorrow. First thing in the morning.

VICTORIA

Relax, I'll take care of it.

MARGARITA

(Begging, concerned) Please trust me, I can make that phone call (Her eyes get teary).

VICTORIA

Ok, ok...I hope you have that information as soon as I get in. (She caresses her chest slightly)

SC.13. INT. SYNSANTO´S MARKETING AND SALES DIVISION OFFICES – DAY.

There are several people chatting near the entrance. The elevator opens and people run to their cubicles. They all pretend to be working. Victoria rushes in. Magnolia, her assistant, follows her fearfully with a notepad trying to scribble her indications.

VICTORIA

(Without looking at anyone or stopping) Good morning! Magnolia, tell Margarita that I am waiting for her immediately in my office with the report that I asked her for. And have them bring my coffee. No one should interrupt me. (She caresses her chest slightly)

Magnolia hurries to Margarita's cubicle.

SC.14. INT. VICTORIA'S OFFICE – DAY.

Margarita comes in; Victoria is sitting in her desk, anxious.

MARGARITA

Good morning.

VICTORIA

Good morning, tell me.

MARGARITA

I spoke to Jorge Valderrama, Tecno-Agro's manager, first thing in the morning as I promised you. He mentioned that the drop in sales is due to a group of farmers in El Rosal area who decided to grow organically. They were good customers, but they stopped buying our products several months ago.

VICTORIA

(Disturbed) Who are they? I need to meet with them at once. They need to understand the mistake they are making! (She caresses her chest slightly)

MARGARITA

It seems that they have been advised by an environmentalist called Salvador Arboleda, who also grows fruit in the region and who's partnered with them. Don Jorge gave me his contact information. I already called him but I got his voice mail. I left him a message and sent him an email asking for an appointment.

VICTORIA

Ok. That's good enough. I'll handle it from here. This is a very sensitive issue. Send me the contact information of this Arboleda gentleman by email immediately.

Margarita stares at her as if she was waiting for something else. Victoria sits in her desk and starts checking her emails on her computer.

VICTORIA (CONT.)

I won't take more of your time. Thank you.

Margarita leaves with despair. Victoria keeps checking her emails and caresses her chest slightly.

SC.15. EXT. PEACH ORCHARD – DAY.

Salvador, Azucena and the eight farmers are meeting with ELDER: farmer, older, serene and humble. He speaks to the rest with a large and beautiful peach in his hand. He hands it over so that they could see it. Salvador and the other farmers listen attentively while they look carefully at the peach.

ELDER

It tastes as good as the local peach and its appearance is as good as the GMOs, but it has a harder skin, which prevents the livery caterpillar from damaging it when it hangs from the tree. The caterpillar only eats from the fallen fruit that has started to rot.

That is why it does not require the use of pesticides and could be considered organic. The caterpillar feeds on the few fruit that falls from the tree without affecting the harvest. So we don't have to exterminate the caterpillar that is so useful for pollination when it turns into butterfly. The per tree production is efficient so it renders a

more abundant harvest than that of the local organic peach.

WILFER

(Excited) This really is the perfect solution to our problems! That way we can continue growing organic fruit and we don't have to go back to the expensive seeds and pesticides from Syngenta! And besides we don't have to eliminate the poor caterpillar.

ALL THE FARMERS

(At the same time, each of them saying something different) Yes the poor caterpillar! Syngenta's are really expensive! Those bastards were leading us to bankruptcy! And they are so bad! They are tasteless! (They go on)

Salvador tries to talk, but they don't let him.

SALVADOR

Excuse me, Don Elder... Sirs... Excuse me... Excuse me...

All THE FARMERS (CONT.)

They look nice but they are quite tasteless! And with the price of the pesticides! Yes and the way they stink! And the application of that stuff is very complicated!

WILFER

(Yelling) ¡Silence! Can't you see you are talking at the same time! SHUT UP! Let the mister Arboleda speak!

They make silence.

SALVADOR

Excuse me, Don Elder: What do we need to do so that you could keep providing us this seed?

ELDER

Look, I am interested in joining your project, if you decide to use this variety. Taking the harvest to market by myself is turning to be a bit difficult because the wholesalers want to take advantage. I see that you all have that part well organized. Mister Salvador knows that side quite well. In exchange I can provide you with enough seed and trees so that you could start. I have been disciplined and I have accumulated more seed than

what I need. However, after a while we can all start reserving the seed.

WILFER

(Excited) As far as myself I see this as a good deal and from our point of view, the more the merrier!

ALL THE FARMERS

(At the same time, each of them saying something different) Very good! Now we will do fine! At last we will become rich! It's really been tough! It has been a challenge to find a good peach! The local peaches are quite good, but they look pretty bad! And how they are wiped out by that caterpillar! And Synsanto's taste so bad! Yes they look good, but they taste terrible!... (They keep going)

Salvador tries to speak but they don't let him.

SALVADOR

Excuse me, Don Elder... Sirs... Pardon me... Excuse me...

All THE FARMERS (CONT.)

Very dull! And that poor caterpillar! That way we can save it! Because that stinky beast gulps! I didn't know it was so necessary! And the best part is that we don't have to buy those pesticides again! So expensive! And how smelly they are!

WILFER

(Yelling) Silence! You are all speaking at the same time. SHUT UP! Let mister Arboleda speak!

They make silence.

SALVADOR

Ok Don Elder, so we have a deal.

They shake hands while the other farmers clap and celebrate. Elder hands out several peaches and they all eat them.

ALBEIRO

Mister Elder, and where did you find such a good variety?

ELDER

You see young man, I had an orchard that produced very good local peaches, yet when my older boys went

to study, only my youngest son and I stayed. The two of us could not keep up with all the fields. That orchard was the furthest from us and we didn't pay attention to it. Later, when you all were growing Synsanto's peaches, we went to check that field and we found some trees that were producing this variety. We tried them and we decided to start producing seeds to plant in the other fields. In other words, it was nature's work! Nature is definitely blessed!

ALL THE FARMERS (CONT.)

Nature is really beautiful! And this land produces beautiful fruit! We are all truly blessed! That is why we need to care for it! I've always told you to care for the caterpillar! I was the one who said that! You were the one who sprayed the most pesticide, that poor thing! Listen to this one!...

They keep talking all at the same time and eating peaches. A rabbit goes by.

SC.16. INT. VICTORIA'S OFFICE - DAY.

Victoria calls Salvador on the phone.

VICTORIA

Mister Arboleda, nice to meet you. This is Victoria Peña speaking; I am the Vice-president of Marketing and Sales for Colombia from Synsanto Corporation.
(Listens)

Thanks, my pleasure. I have been trying to contact you for a few days and it has been impossible. I am very interested in meeting with you and having a conversation. (Listens)

Yes I am aware that you are dedicated to organic farming but I have some very good alternatives that you might be interested in. (Listens)

No, wait please, let's meet. I assure you I won't take too much of your time. (Listens)

Even if it's just to meet, I promise I won't take too much of your time. (Listens)

(Already upset, but holding herself) And cannot be before that?

Ok then I will call you back in two weeks. Thanks so much... Bye.

She hangs up with a furious look in her face. She bangs her desk with one hand and with the other hand she caresses her chest slightly.

SEVERAL SCENES ARE SHOWN INDICATING THAT SEVERAL DAYS GO BY

SC.17. EXT. PEACH ORCHARD – DAY.

The farmers, Salvador and Azucena are there. There is lots of movement and positive energy. You can see boxes of seeds and medium size bushes ready to plant. They are all working together organizing the seeds and the bushes. A small truck arrives and Elder and his son get off. The farmers unload more bags of seeds and bushes from the truck.

SALVADOR

Hello, Mister Elder.

ELDER

Hello, Mister Salvador. Miss Azucena how are you?
(To the farmers) Hello guys!

They all greet each other.

ELDER (CONT.)

How's the planting going?

SALVADOR

Man this is going very well, can you believe some trees are already blooming?

ELDER

See I am telling you this variety kicks ass. You will see that we will get the first harvest without even noticing.

SALVADOR

The idea is to have it ready for ExpoAgro.

AZUCENA

Well the way things are going that will likely happen.

ELDER

So let it be! You will see how we will sell these peaches in that show.

The farmers finish unloading the truck.

EMILIO

Ready Mister Elder!

ELDER

Ok, see you later, I'll check if I have time to bring another load. Good bye.

SALVADOR Y AZUCENA

Good bye.

ELDER

See you later guys!

They all say goodbye. He jumps on the truck with his son and leaves. Salvador's cell phone rings and he looks at it and hesitates answering it.

AZUCENA

Is it that the woman from Synsanto again?

SALVADOR

(Annoyed) Yes she calls all the time.

AZUCENA

Then don't answer!

SALVADOR

I can't, I feel bad. She called several times.

AZUCENA

Oh Salvador! Don't be so naive! Those people from Synsanto are horrible. They are destroying the planet!

She grabs his cell phone and starts running and laughing.

SALVADOR

Azucena! Don't do that! I feel bad with that lady!
Give it back! I have to get going to Bogotá now.

A rabbit goes by, Salvador stares at it. He runs after Azucena and with a tender hug he takes his cell phone from her.

SC.18. INT. VICTORIA'S OFFICE - DAY.

Victoria hangs up the phone. She is upset as she gets no answer. She pulls her hair with one hand and with the other she caresses her chest slightly. She opens the door of her office and shouts...

VICTORIA

Margarita! Grab your bag! We are going to that peach orchard! Immediately!

She grabs her purse and leaves in a hurry.

SC.19. EXT. PEACH ORCHARD - DAY.

The farmers are working together and, Azucena is helping them. Elder and Salvador are not around. Victoria and Margarita arrive in Victoria's car. The driver is with them. Azucena goes to greet them. Everyone looks surprised.

VICTORIA

(Whispering to Margarita) Let me handle this... (To Azucena) Good afternoon, may I speak to Mister Salvador Arboleda.

AZUCENA

(Harsh) He is not here, and it will be a while before he comes back. Who is looking for him?

VICTORIA

Victoria Peña. It doesn't matter, I can wait for him. (She looks around) And are these the peach farmers that Salvador is helping?

Margarita steps behind Victoria. She looks nervous.

AZUCENA

(Rude) Yes. Why? What do you need?

VICTORIA

Nothing in particular. Take it easy. I can have a conversation with them while I wait. (She caresses her chest slightly).

Azucena looks increasingly upset and Margarita increasingly nervous.

VICTORIA (CONT.)

(To the farmers) Good afternoon Sirs. Can I speak with you for a few minutes?

The farmers look at her with distrust as they move a bit closer to listen, but not too close. Azucena moves forward in a defiant way, as if she was getting ready for a fight. Margarita takes another step back.

VICTORIA (CONT.)

(To the farmers with a fake smile) I am Victoria Peña, Sales and Marketing Vice-president for Colombia from the Synsanto Corporation. You have been great customers of our products. We know that you have stopped buying but I am willing to offer you very good deals so that you can buy from us again.

AZUCENA

(Ironic) Oh yeah? So you are from Synsanto Corporation?

VICTORIA

Yes, we produce improved seeds, pesticides and other agricultural supplies with the highest quality and technical standards. Our products are "top of the line".

AZUCENA

(Furious) So that you know and understand, your stinky "top of the line" products (imitating her) are destroying nature and the planet and we are not interested in contributing to your filthy destruction!

ALL THE FARMERS

(At the same time, each of the saying something different) Yes, we are not interested in your products! They destroy nature! They are filthy! They destroy the planet! They are exterminating the

caterpillar! They stink! They are very expensive!
The peaches are tasteless! We are not interested!
They are nasty!

Azucena makes a hand movement signaling them to stop and they immediately make silence.

AZUCENA

You heard us! We have nothing else to discuss with you! You can leave now.

ALL THE FARMERS

(At the same time, each of the saying something different) Yes, leave! Go! Get out! Go away! Don't come back! Get out! Out! Go fly a kite! Chooo!

Margarita couldn't help getting tears in her eyes. Azucena makes a hand movement signaling them to stop and they make silence. Azucena and Victoria stare at each other as if they are about to fight.

VICTORIA

Margarita, let's go... You cannot talk with this kind of people. Uncivilized! (She caresses her chest slightly).

(To Margarita) And stop sobbing like that! You look really stupid!

She turns to the car. Margarita follows. The driver opens the door, they both get in the car and it starts to move. Azucena burst into laughter, the others follow her.

A CALENDAR IS SHOWN THROUGH SEVERAL MONTHS. BEHIND, SCENES OF FARMERS WORKING ON THEIR FIELDS AND VICTORIA AND MARGARITA ARGUING UPSET AND CHECKING REPORTS IN THEIR OFFICE.

SC.20. EXT. PEACH ORCHARD – DAY.

The farmers, Elder, Salvador and Azucena are organizing a beautiful and abundant peach harvest to take it to a farmers show and to the market. They laugh and talk cheerfully. There are a couple of small trucks parked on the side of the road.

AZUCENA

These peaches are wonderful!

SALVADOR

They will be the main attraction at the ExpoAgro show! Can you imagine peaches looking this good and being organic!

ALL THE FARMERS

(At the same time, each of them saying something different.)How beautiful! And delicious! The aroma they have! And the sweetness! And what about how juicy they are! And they are also big! They look like Synsanto's! Yes but those were only pretty and bad tasting! And expensive! And all we had to do to harvest them! Yeah, spread that pesticide! How it stank! And so expensive!

SALVADOR

Ok guys; please let's load those in the truck that is leaving for Expo-Agro (as he points to a pile).

They don't pay attention and keep commenting

ALL THE FARMERS

(At the same time, each of them saying something different.)Yes we are going to shine in ExpoAgro with those peaches! It will be the nicest booth! And the sales we'll make! And what about the opportunity to promote our harvest! At last we will start getting some money! Yes it's quite a large harvest! Yes because the local organic peaches were good but small and not nice looking! And that harvest was not good! Of course that freaking caterpillar ate more than half of it. We wouldn't see a penny!

Azucena makes a hand movement signaling them to stop and they make silence. Salvador stares at her surprised.

WILFER

Ok, ok! You heard enough! Let's load the truck for ExpoAgro (he points to the truck in the back) One, two, one two!

They all start marching in an orderly way and load the truck. Salvador keeps watching between surprised and worried. A rabbit goes by.

SC.21. INT. VICTORIA'S OFFICE - DAY.

Victoria is sitting in her desk, speaking with the President on the phone. She looks tired.

VICTORIA

I am on top of it, believe me. This man is impossible. I called him several times a week begging him to meet with me. I even went to see him with Margarita and some wild farmers that work with him threw us out of their orchard. I am not sure who he thinks he is. These environmentalists are ruining our business! (She caresses her chest slightly).

Margarita rushes in yelling excited.

MARGARITA

They will be at ExpoAgro! They will have a booth!

VICTORIA

(Firmly) Don't you worry Mister Granados we have that almost resolved. Next week during ExpoAgro I will meet with him. I'll take care of it. (She caresses her chest slightly).

Victoria and Margarita celebrate happily for having found a possible solution.

END OF FIRST ACT

2nd ACT – CONFLICT

SC.22. EXT. CONVENTION CENTER – DAY.

Entrance to the Bogota's Convention Center. A large agricultural exhibition. Lots of people coming in. Synsanto Corporation's advertisements everywhere. Outside of the venue there is a newscast crew and a group of people protesting with green shirts and signs: "No to pesticides", "Say No to GMO seeds", "Let's save our biodiversity" "Save our planet".

There is a reporter from Noti-Vision reporting what is going on:

REPORTER

The launching of ExpoAgro has been tainted this year by large non-violent protests from environmental groups expressing their concern for the planet and the impact that the usage of pesticides and GMO seeds is having on biodiversity. We are going to interview one of the social leaders heading the protests.

The reporter approaches one of the protesters from behind her back. When she turns around she happens to be Azucena. She asks about the reason for the protest.

REPORTER

Madam please tells us: What is motivating your protest?

AZUCENA

We come to this important farming show to elevate our voices as a protest against the negative impact that the large multinational manufacturers of agrochemicals and genetically modified seeds are having in Colombia's biodiversity. It is unacceptable that these companies with their imperialistic tentacles...

A fancy car is seen arriving from which Victoria, very elegantly dressed, gets out. The reporter sees her and indicates the camera man to follow her. She leaves Azucena speaking alone.

REPORTER

We see that Victoria Peña is arriving; she is the Vice-president of Marketing and Sales from Synsanto Corporation, one of the manufacturers of agrochemicals with a wider presence in our country and specifically on this show. Let see if we can get her opinion.

Azucena watches with fury. The reporter approaches Victoria and asks her opinion about the protest.

REPORTER

Miss Peña, please some comments for Noti-Vision audience. Tell us what is Synsanto Corporation's take on the protests that we are seeing today?

VICTORIA

The only interest of Synsanto Corporation is to contribute to the production of agricultural inputs and food of the highest quality. The world population is growing and we need to increase our agricultural output. We need to end hunger. Human beings are also part of nature and we need companies like Synsanto that...

Azucena gets closer with a group of environmentalist shouting harangues as they stand in front of the cameras. Victoria recognizes her and stares at her with hate. The yelling of the activists stops the interview. Victoria is furious and continues walking towards the venue with an arrogant attitude. She caresses her chest slightly.

REPORTER

Well, as you can see from what just happened this year the situation in ExpoAgro is hot. Watch us this afternoon's in our Noti-Vision edition. This is Wendy de la Espriella for Noti-Vision from Bogota's Convention Center.

SC.23. INT. CONVENTION CENTER. SYNSANTO'S BOOTH - DAY.

An impressive and well located booth, well organized with a few things left to unpack. The same people from Victoria's office including Margarita, chatting in the middle of the booth.

ANTONIO

Here she comes!

They break up pretending to be working. Victoria arrives.

VICTORIA

Good morning! What is this mess?! Antonio we have to get those brochures out of the boxes and organize them on the tables. Rosa those chairs are hideous, call Felipe Sánchez and ask him to change them. We have to arrange the lighting...Where is Garcia? Margarita, let's go and look for that Mister Arboleda immediately. Did you find his booth already?

Margarita nods shyly.

VICTORIA

Alicia you are in charge of the booth. When I come back I want to find it in perfect order.

SC.24. INT. CONVENTION CENTER. EL ROSAL ORGANIC FRUITS' BOOTH. - DAY.

A small and well organized booth. Located in a less visible corner. It contrasts with Synsanto's. There are a few baskets with beautiful peaches. Salvador is with Wilfer and Albeiro. There is a long line of people buying peaches and the three of them are selling them.

Victoria and Margarita approach the booth as they watch the line amazed. Victoria cuts the line stepping in front of Salvador, Margarita follows her shyly.

VICTORIA

Salvador Arboleda, I suppose.

SALVADOR

You are right, nice to meet you. (He extends his hand) How can I help you?

VICTORIA

I am Victoria Peña, at last we could meet. This is Margarita, my Director of the fruit line.

SALVADOR

(Annoyed) Nice to meet you.

VICTORIA

Finally we can meet each other. I've searched for you for a long time. You are a difficult man.

Salvador shows a fake smile.

VICTORIA (CONT.)

Your peaches are marvelous...they look similar to Synsanto's. I see that they are well received. Can I take one?

She reaches for a basket, and without waiting for a response she takes two peaches. She gives one to Margarita.

VICTORIA (CONT.)

The reason why I have been searching for you quite insistently is because the farmers from El Rosal had been Synsanto's customers for a long time. I understand that since you have started advising them they stopped buying our products. This has me worried since Synsanto's peach seeds are the highest quality available in the market.

SALVADOR

(Respectfully) I understand, but...

VICTORIA

(She interrupts) Excuse me, I am not done. We have also provided the farmers from El Rosal our pesticides to control the livery caterpillar. Without our pesticide you cannot control that caterpillar and even if you are producing such nice fruit as this, soon enough the harvest will have a negative impact! (She caresses her chest slightly).

SALVADOR

Excuse me, as I have explained to you, our intention now is to grow organic crops, free from all sorts of pesticides and chemicals.

VICTORIA

But that could be quite an irresponsible decision. Without pest control these types of crops are not feasible.

SALVADOR

I understand your point of view, but we believe that...

VICTORIA

(Interrupts) I understand that your intention is to help those farmers, but with that advice you will lead them to bankruptcy (She caresses her chest slightly).

Salvador starts getting upset yet he contains himself.

SALVADOR

Let me explain this to you: We started growing native peaches organically and we found that...

VICTORIA

(Interrupts) Look, if I were you I would think twice what I am doing. Growing organic fruit without the use of pesticides, nor any other chemical while preserving biodiversity, including destructive caterpillars, sounds really nice, but is not practical. People need plenty of good quality food and we have the best technology available to make that happen.

Salvador looks increasingly irritated. Margarita watches him nervously. Victoria keeps talking non-stop.

VICTORIA (CONT.)

I have an offer for you that you won't be able to turn down, so that you all can buy our products again. We are going to sell you directly, without intermediaries, which would allow you to buy at prices that no one...

Tears start showing from Salvador eyes. He interrupts her with a deep, strong and moving voice.

SALVADOR

Excuse me lady, I have tried to explain to you in many ways that we are not interested in your products! Can't you see the harm that you are doing to our nature with your pesticides and your transgenic seeds? The livery caterpillar is necessary for pollination. You are destroying the planet plus you are poisoning the people!

A rabbit goes by jumping between the baskets with peaches. Victoria is furious...

VICTORIA

Don't be so dramatic! Those peaches might be beautiful, but you will never be able to produce enough quantity if you insist in growing them organically. You will lead those poor farmers to bankruptcy. (She caresses her chest slightly).

SALVADOR

Please understand that we are not interested. It is not against you or your company.

VICTORIA

You will beg us to sell you our products again! I won't take more of your time. Margarita let's go!

Victoria walks away from the booth showing an arrogant pose. Margarita walks behind her shyly.

SC.25. INT. CONVENTION CENTER. WALKING THROUGH A HALLWAY BETWEEN BOOTHS ON THEIR WAY TO SYNSANTO'S - DAY.

Victoria is walking upset. Margarita follows her. Margarita tries to bite her peach. Victoria grabs it from her hand.

VICTORIA

Don't even think about eating that peach! It is obvious that they are not organic! These crooks are producing their own seeds, hacking ours! That is a felony and we need these peaches to prove it. I will take this issue to its ultimate consequence!

Victoria puts the peaches in her purse.

SC.26. INT. CONVENTION CENTER. SYNSANTO'S BOOTH - DAY.

Victoria takes the peaches out of her purse, puts them inside a Zip-Lock bag and seals it obsessively with a stapler.

VICTORIA

Antonio! I need you to send these peaches to our Houston laboratory tomorrow. You should also send a letter requesting a study of molecular markers and their genotype, so that we can prove that these peaches were produced using our improved seeds. That letter must be written in English...

Antonio approaches Victoria to get the peaches. Victoria has second thoughts and puts them back in her purse.

VICTORIA (CONT.)

No, forget it. I'll take care of it.

SC.27. INT. SALVADOR'S HOUSE. LIVING ROOM - NIGHT.

Salvador is speaking to Azucena quite concerned walking back and forth, looking down, with shame. Azucena is seating in the couch, having a glass of wine, and following him with her stare.

SALVADOR

I was rude to them! I got upset and was quite impolite. I am not like that!

AZUCENA

Don't be so gullible, they are a couple of witches that are contributing to destroying the planet, and they deserve it! They only want to sell, sell and sell!

SALVADOR

I am not like that. I don't like being that way!

AZUCENA

¡Hey, I wish I'd been there to have pulled that witch's hair, after how she got on the way of our interview. Witches!

SALVADOR

I am not like that! I don't like being that way!

SC.28. EXT. A BEAUTIFUL AND FANTASTICAL PEACH ORCHARD. SUNNY. VICTORIA'S DREAM - DAY.

Victoria and Salvador are running holding hands, they laugh and hug each other. Salvador takes a peach from a tree, looks at it and his expression changes. Tears come out of his eyes. Victoria caresses him with sadness and comforts him. She starts crying with him.

SC.29. INT. VICTORIA'S HOUSE. VICTORIA'S ROOM. - NIGHT.

Victoria is sleeping and moaning. She wakes up shaken, crying. She realizes she has been dreaming.

VICTORIA

(Voice over) What is going on with me! Why am I dreaming about that jerk!

She dries her tears with embarrassment and tries to go back to sleep, but she can't. She takes the phone and calls her mother.

VICTORIA

(With a childish voice) Hello mom. (Listens)

I can't sleep. I am having some absurd dreams about a jerk that I met at ExpoAgro. (Listens)

What pisses me off the most is that I woke up weeping like a fool. (Listens)

(With her typical strong voice) Please mom! Sometimes I don't know you! How is not a fool a crying woman! (Listens)

No, we better talk tomorrow.

She hangs up, and she lays down again wide-awake, staring at the ceiling.

SC.30. INT. OFFICE OF THE PRESIDENT OF SYNSANTO – DAY.

The President, Victoria and two lawyers are seating at the meeting table.

VICTORIA

It is clear that they are violating the numeral 970 of the 2010 government decree. I am sure they are using seeds produced from Synsanto's improved seeds. It is a crime; we need to get the ICA involved.

LAWYER 1

What proof do we have?

VICTORIA

(Irritated) We are doing the pertinent studies in our laboratories in Houston. But we cannot wait with our arms crossed. There has to be something that we can do in the meantime.

LAWYER 2

Well if there is such certainty and you can guarantee that you will get the proof, our law firm

has contacts at ICA with whom we can forward the requisition for the confiscation and destruction of the seeds, yet we need to have the proof by the date of the confiscation.

VICTORIA

You can count on that Mister Martinez, we will be in touch.

They say goodbye and leave the room.

MISTER GRANADOS

Victoria, are you sure that those seeds are illegal? Could it be possible that we are rushing into something?

VICTORIA

Of course I am sure. I saw the peaches with my own eyes. And it is clear that they are not organic. They don't even look like local peaches and you can't even see caterpillar bites. They must be also pirating our pesticide.

MANY SCENES ARE SHOWN INDICATING THAT SEVERAL DAYS GO BY

SC.31. EXT. PEACH ORCHARD – DAY.

The farmers and Salvador are working together at the orchard. Many movements and an atmosphere of good energy. Evidence of a plentiful harvest. It shows that that the business is thriving.

SC.32. INT. SYNSANTO'S MARKETING AND SALES DIVISION OFFICES – DAY.

The marketing and sales team is working at a fast pace. Victoria goes in and out of her office. She yells orders, goes back in, calls and argues with the lawyers, Calls the Houston laboratories.

SC.33. EXT. PEACH ORCHARD – DAY.

Mister Elder arrives with some bags of seeds for the orchard. Salvador greets him and they chat enthusiastically.

SC.34. INT. VICTORIA'S OFFICE – DAY.

Victoria speaks on the phone in perfect English with the Houston laboratory. (Spanish subtitles)

VICTORIA

When can we have those results? We need them as soon as possible! (Listens)

Two weeks more is not good enough! We have an emergency here; we need them by next week.
(Listens)

Ok I'll be waiting. I can be quite intense if I do not hear from you by next week.

She hangs up and calls Margarita into her office. Margarita comes in.

VICTORIA

I want you to be on top of the results concerning the molecular markers and the genotype analysis from the peaches that we sent to Houston. This is a priority. Oh! And remember that next week we have your performance review.

Margarita listens and waits for her to say something else.

VICTORIA

I won't take more of your time. (She caresses her chest slightly).

SC.35. INT. A LARGE AND ELEGANT OFFICE. SALVADOR`S DREAM – DAY.

Salvador is seating in his office at a large desk that denotes he has great power. Salvador and Victoria are having a heated argument. They are both furious. Victoria raises her hand to slap him in the face. Salvador grabs her hand and with the other one holds Victoria by her waist. He looks at her directly in her eyes and kisses her with passion. Victoria surrenders in his arms.

SC.36. INT. SALVADOR`S HOUSE. SALVADOR`S ROOM – NIGHT.

Salvador is sleeping. He moves and moans. He wakes up startled. He realizes he was dreaming. He is unable to go back to sleep and he stares uneasy, thinking about the dream.

SC.37. INT. MODERN LABORATORY. VICTORIA'S DREAM. - DAY.

Victoria and Salvador are working with several plant specimens and some laboratory objects. They look at each other like lovers.

VICTORIA

Oh, Salvador, I know that together we can create wonderful plants. We will fill the world with the best quality products. We can end the planet's hunger!

A tear runs down her cheek.

SALVADOR

Victoria, you are so sensitive. These plants are like our children.

He comes closer to kiss her. The scene is interrupted.

SC.38. INT. VICTORIA'S HOME. VICTORIA'S ROOM - NIGHT.

Victoria is sleeping. She moves and moans. She wakes up shocked, crying. She realizes she was dreaming and she reacts banging angrily.

SC.39. INT. VICTORIA'S OFFICE - DAY.

Margarita rushes in. Victoria is in her desk checking some documents.

MARGARITA

The results from Houston are here.

VICTORIA

At last! What do they say?

MARGARITA

(She reads in slow and broken English) "According to the molecular markers and the genotype analysis..."

VICTORIA

Let me see! (She grabs the document from her and keeps on reading in a perfect English) "...the DNA sequence of the chromosomes suggests that the seeds

provided by Synsanto Colombia have an identifiable genetically inherence from the A1-52 peach seeds produced by the Synsanto Corporation." I knew it! They are using seeds produced from ours!

MARGARITA

But...

VICTORIA

(Interrupts) But nothing! We must proceed as soon as possible!

MARGARITA

Further down it says that this is not an irrefutable proof that they are coming directly from our seeds. (Begging) We could be making a mistake with those poor farmers.

VICTORIA

Don't be naive. Of course they come from our seeds. In all the laboratory reports they write something like that, just to cover their butts, you know how scientists are, they never commit completely. But this is more than enough to proceed. Tell Magnolia to get me in touch immediately with Mister Martinez, the lawyer.

Margarita leaves the office. Victoria looks at the document with a triumphant smile. The phone rings and she answers.

VICTORIA

Mister Martinez, we already have the evidence that we were waiting for. When can we go ahead with the confiscation?

SC.40. EXT. PEACH ORCHARD – DAY.

Salvador's eight partner farmers are working together to take the harvest to the market. They seem to be gossiping and conspiring.

LUCHO

Hector told me, he is Alcira's, my son's godmother's cousin. He is an agronomist and he works for the ICA. They will raid us at any time and wham! They will take away all of our seeds and fruit without

any remorse, like they did with those poor guys from Huila!

EMILIO

These peaches cannot be Synsanto's. Those are tasteless and dull. These on the other hand are pure quality.

AMADOR

We have to talk to Mister Salvador. He might be able to do something about that.

LUCHO

Don't be silly! He is nothing but mister goody and this cannot be handled by just talking. We have to strike first before they come to us and leave us bear handed.

ALBEIRO

Yes those Synsanto hags are wild. I was there when they stormed into our booth at the show. They even stole two peaches right in front of Salvador's nose.

FERCHO

You see, that guy is a sissy! Miss Azucena might be able to help us, she is quite a warrior! She helped those guys at the farmers strike. She is a go getter!

WILFER

Yes let's talk to her. She is more rebellious than Lucho and she can help us in organizing one of those protest marches that she's been involved in. And she can even have us be on TV!

AMADOR

I think we should first speak to mister Salvador. I am concerned that we might get in trouble.

LUCHO

You don't understand anything Amador! He is one of those they call pacifists and that is not what we need now. Here we need a rebellious comrade, like Miss Azucena. Besides she has very good ideas for those things. (Like delivering a speech) We need to save our organic peach from Synsanto's imperialistic claws!

MARIO

Yes! The peach farmers from El Rosal, united will never be defeated!

All

Peach farmers, let's fight as partners!

They clap and yell with enthusiasm showing their support, except for Amador who looks distressed.

SC.41. EXT. SALVADOR'S HOME. - NIGHT.

Salvador and Amador are standing at the entrance talking.

AMADOR

These people are very upset. I am worried about what they could do. That's why I came to talk to you, but if they find out I am here they will lynch me.

SALVADOR

(Upset) I don't understand why they don't talk to me when I trusted them to tell me everything that needed to be said!

AMADOR

They say you are a sissy. In other words that you are very gullible and that this cannot be resolved by just talking especially after what happen with those rice farmers in Huila.

Salvador looks at him upset and keeps silence for a moment.

SALVADOR

Ok Amador, thanks for telling me. I'll see what I can do. We need to resolve this in the best possible way.

They say goodbye. Amador leaves.

SC.42. EXT. ELDER'S FARM - DAY.

Salvador and Elder are discussing outside of the house. Salvador looks very worried.

SALVADOR

Mister Elder, please swear to me that these seeds were not taken from trees produced from the Synsanto's seeds.

ELDER

Mister, I am surprised that you doubt me. You know the fruits from Synsanto and they are tasteless. Plus even if they look similar, these have a harder skin and that is why the livery caterpillar does not harm them. It only eats from the ones that have fallen and have started to rot. Plus you tell me, when have you had to use Synsanto's pesticides since you are using my seeds?

SALVADOR

(Thinks about it for a moment) No, to be honest we never had to use pesticides; otherwise we wouldn't be able to sell them as organic.

ELDER

¡Ha, you see! I had a few bags of seeds that Synsanto gave us to promote their seeds when they came out. Yet I never used them after I tasted that fruit and found it so dull. Furthermore if you want, you can ask my son Jose, since he himself asked me what to do with those seeds one day we were cleaning the warehouse. I told him to throw them away. Do you want me to call him?

SALVADOR

(Quieter) You don't need to do that Mister Elder. You are right, although the fruit looks similar it has a different flavor and it does not require pesticides.

SC.43. INT. SYNSANTO'S MARKETING AND SALES DIVISION OFFICES. MAGNOLIA'S CUBICLE - DAY.

MAGNOLIA

Miss Peña, it is Mister Salvador Arboleda calling again. It is the ninth time he calls (she waits for an answer). Yes mam. (She presses a button on her phone to switch the line)

Mister Arboleda, I am sorry but Miss Peña cannot talk to you at this time. She asks me to tell you that she has nothing to speak to you and to please stop insisting. (Listens) I'm sorry, there is nothing I can do.

SC.44. INT. SALVADOR'S HOME. LIVING ROOM - NIGHT.

Salvador and Azucena having a heated discussion.

AZUCENA

We need to do something Salvador! Those poor farmers are very worried. Just when everything was going smoothly this company wants to knock them down like a raptor to take everything away from them. We need to attack before they do.

SALVADOR

Azucena that is only based on guesses and gossip. We need to deal with this situation carefully. I am trying to meet with them to clarify it. I know this can be resolved in a peaceful way.

Please Salvador! How many times have you called that woman and she doesn't even come to the phone? Things cannot always be resolved in a peaceful way. (She gestures as being complacent) You lack guts to face this situation, and you want to always please everyone. Before we know it they will trash this project. We need to attack before they do.

SALVADOR

You are talking like a guerrilla member. Calm down!

AZUCENA

I am not calming down! The farmers are right; we cannot count on you for this. You pretend to be nice, but the truth is that you are too weak!

Azucena walks away extremely angry and slams the door. Salvador watches paralyzed.

SC.45. INT. VICTORIA'S OFFICE. - DAY.

Victoria and Margarita are sitting together. They are reading some documents related to Margarita's performance review. Margarita looks nervous. Victoria speaks with a firm voice and in a direct way.

VICTORIA

Your results are acceptable and I have no complaints about them, yet sometimes I feel you don't support me enough. You are second to me in this team and I need you more empowered. Sometimes I feel I have to deal with everything on my own.

MARGARITA

In what sense? I am always willing to help you with everything you ask me to.

VICTORIA

It is not that. It's your attitude regarding certain things. For instance the case with the farmers from El Rosal that is becoming such a difficult issue and you keep saying that we could be making a mistake and make me doubt. You also refer to them as the "poor farmers". On that particular issue I need a more resolute attitude so that I feel you are backing me up. A firm hand!

Margarita looks down and starts crying. Her voice breaks. Victoria is enraged, stands up and speaks louder.

VICTORIA

You see, that is what I mean! That sentimentality is not serving you! It shows your weakness and if every time we touch upon a sensitive issue you start crying. I cannot trust you! (She caresses her chest slightly)

Margarita looks up. She has tears in her eyes. She looks at Victoria with a serious expression and a direct and deep look.

MARGARITA

That, what you call sentimentality is something that you lack Miss. And my sensitivity does not make me weak or lesser than you. What is going on with those farmers plus what we are going through in the company hurt me and I feel I don't have to suppress my emotions!

If I don't show myself empowered and I don't show you more support it is because you pretend to control everything and have everything done your way. So, if for you to trust me I must turn into a harsh and insensitive woman like you, then we cannot continue working together. You decide whatever you need to do.

Margarita stands up and leaves the office. Victoria is shocked and suddenly starts crying without control. She cleans her tears desperately as if she was trying to get rid of them.

SC.46. EXT. PEACH ORCHARD – DAY.

The entrance to the warehouse where the farmers store and organize the harvest. All of them except for Amador arrive stealthily. They look around before going into the warehouse and closing the door.

SC.47. INT. VICTORIA'S OFFICE – DAY.

Victoria seating on the desk. She looks anxious. The phone rings, she answers.

VICTORIA

Yes, let me talk to him... (She waits)

Mister Martinez how are you? (Listens)

Yes I understand. When do we expect the ICA to conduct the procedure? (Listens)

Yes please. Keep me informed. (Listens) Good-bye.

Victoria hangs up and tears start to come down her cheeks.

VICTORIA

(Voice over, worried) Could Margarita be right? Am I rushing into this? Am I being harsh and insensitive in this situation with those farmers? Oh my God! If I have always been so confident...why do I doubt myself now?!

She cleans her tears and changes her expression for her usual serious and firm look, but she can't hold it and soon she starts crying again. She reaches for her purse, puts on her shades and rushes out of her office, hoping that no one would notice her mood.

SC.48. INT. LIVING ROOM AT VICTORIA'S MOTHER HOME –NIGHT.

Victoria arrives crying like a little girl telling her mother what she is going through. Her mother listens attentive and stares at her with a compassionate look.

VICTORIA

I have always been strong mother! Just like you taught me. But lately I've stumbled easily, and even

though I've tried to hide it, at times I feel I can't go on.

HORTENSIA

And why do you have to hide it?

VICTORIA

I can't let people see me that way, like a weak woman. I must be strong like you have taught me. I must set an example. If I don't do it, all I have built, my image! It will all crumble.

HORTENSIA

Something is telling me that this woman who works with you...Margarita, told you is right and that has you moved.

VICTORIA

¡Oh, mother! What are you trying to tell me?

HORTENSIA

When your dad left me for a younger woman, it was very hard for me. I decided then that I needed to be strong to protect you. So that you never had to go through anything like that. That is why, since you were a little child, I taught you to show up strong and I became an example for you, hiding my own sensitivity. But that sensitivity was always been there, hidden, trying to come out. Yet I kept repressing it. It would show up in my dreams, at the least expected times. Are you still dreaming about the man with the peach orchard?

Victoria nods.

HORTENSIA

You have to accept your sensitivity. See why it is showing up. You cannot put it on the side. It is who you are and surely you might need it right now. Let yourself be with it, see it, and listen to it. Nothing will take away the strength that you already have. Besides you need that courage to let you understand your sensitive side.

VICTORIA

¡Oh, mom! I don't know how to do that. (She cries and sighs) I am so confused!

HORTENSIA

Don't search for a solution in your head. It is in your heart.

Victoria keeps crying embarrassed. Hortensia moves closer, caresses her and stays with her lovingly.

SC.49. INT. WAREHOUSE AT THE PEACH ORCHARD – NIGHT.

All the farmers are together, except for Amador. Azucena and Lucho lead the meeting.

LUCHO

The idea is to surprise them before they get to us. We have it all ready in the boxes (points to a stack of wooden boxes). We have to load them tonight in three jeeps so that we can get there tomorrow very early before the employees enter the company.

SC.50. EXT. PEACH ORCHARD – NIGHT.

Amador walks silently near a window trying to listen to what is being said inside. He can barely hear Azucena's voice..

AZUCENA

The idea is to surprise them with the bombing first thing in the morning, when the Synsanto employees start coming in..

Amador looks terrified and surprised. Suddenly there is a noise near the door and Amador runs away.

SC. 51. EXT. A BEACH WITH GREY ROCKS. A CHOPPY AND COLD SEA. CLOUDY SKY. VICTORIA'S DREAM – DAY.

Salvador is sitting at the beach observing the sea. Victoria is sitting next to him.

SALVADOR

No Victoria, you have turned into a cold and ruthless woman, like this sea.

VICTORIA

Oh, Salvador, but I needed to be strong to make it in this world. Please understand it.

SALVADOR

Our relationship cannot be. You are way too harsh and insensitive.

Salvador stands up and walks away. Victoria follows him crying and falls to his feet.

VICTORIA

Please Salvador, don't leave me. I swear that deep inside I am just as sensitive as you are.

SC.52. INT. VICTORIA'S HOME. VICTORIA'S ROOM – NIGHT.

Victoria is sleeping, she moves and yells No! She wakes up disturbed, crying. She realizes she was dreaming. She grabs her head and shakes it. She goes to the bathroom and pours some water on her face. She stays there thinking in front of the mirror. She starts to cry again. Her hand shakes while she cries.

VICTORIA

(Voice off) Oh my God! What is happening to me! I can't go on this way. I am going mad. (She breaths deeply) I must be strong... (She changes her expression, calms down for a moment and suddenly starts crying again). What if I don't fight this like my mom says...What if I simply cry and let myself feel this... (She keeps crying and she notices both of her hands shaking, and she looks at them puzzled) My hands are shaking...I am not going to fight this...I am going to let me be this way.

She closes her eyes and keeps crying and her hands keep shaking...her crying and her trembling turn increasingly stronger...she falls on the floor crying with anger. The trembling on her hands is stronger; her whole body starts to shake with a louder crying and moaning. Her body trembling starts turning into movements and banging on the floor with one fist, while her other hand starts to caress her chest slightly.

VICTORIA

(Voice off) Why? Why? Why have I stopped being myself? Why have I not let me feel?! Why! If I am so strong, why don't I have the courage to show myself the way I am? Why do I have to shield myself behind this hardness?... (She reflects for a moment between her sobbing and her sighs) There is lots of strength behind that trembling that my crying produces... (She

watches the strong movement in one of her arms and her fist) I have not been as strong as I have thought myself to be. My being hard is only a mask that hides my true weakness... (She notices her other hand caressing her chest) here I have my other hand expressing compassion, and the affection that I need right now... this hand is expressing those feelings that I never dare to show... (She keeps caressing her chest and focuses on that movement, slowly stopping the banging of her other fist) It is not my feelings that make me weak... it is my fear and my inability to show them (She stays in silence for a moment, and she keeps caressing her chest and observing herself) It takes courage to show them... Like Margarita did with me today... That is true courage! This strength from my feelings is the one I have left outside. This is my true strength; I do not need this super-woman mask that I always wear.

The strong movements keep turning weaker and slowly she starts caressing her chest and shoulders, using her other hand as well; like comforting her with both hands. A subtle and warm smile shows up in her face.

SC. 53. EXT. CAMP IN THE MIDDLE OF THE JUNGLE. SALVADOR'S DREAM - NIGHT.

Victoria is tied to a tree and crying desperately. Four of the farmers and Azucena are gathered around her dressed as guerilla members. Salvador watches hidden behind some bushes dressed like a mercenary.

AZUCENA

If you don't want to give us the formula for the improved seeds we will have to use something more drastic with you.

The farmers approach Victoria as if they were going to torture her. She weeps and yells desperately. Salvador jumps from the bushes and attacks the farmers with his bare hands. He defeats them and they run away. He unties Victoria.

VICTORIA

¡Oh, Salvador! You are so strong and courageous!

SALVADOR

We must run away immediately. They went to look for help and they could come back any minute.

Salvador holds Victoria in his arms and starts running away through the jungle...Azucena and the other farmers show up and start running after them.

AZUCENA

Get them! Don't let them run away!

A knocking on wood is heard.

VICTORIA

Oh my God! What is that noise?

SALVADOR

It is as if... (The scene is interrupted)

SC.54. INT. SALVADOR'S HOME. SALVADOR'S ROOM – NIGHT.

Salvador wakes up frightened. Someone is knocking at the door insistently. He gets up suddenly.

SALVADOR

As if someone is knocking at the door!

He wakes up astonished.

SALVADOR

Who is it?

AMADOR

It's me, Amador...

Salvador opens the door.

AMADOR

Mister!, Mister! The guys and Miss Azucena are planning to bomb Synsanto's offices at sunrise! They went mad!

SALVADOR

Relax Amador, breathe deeply; Think about what you are saying for God's sake!

Amador keeps talking describing what he heard.

AMADOR

...they said there was no time to address this in a peaceful way and that they cannot count on you because you are a siss... (Interrupts) too nice.

SALVADOR

Ok Amador, thank you for filling me in (He looks at his watch). It's one o'clock in the morning, go back to sleep while I figure out how to deal with this situation. Let's get together at five thirty at the Synsanto's office entrance...where they are supposed to arrive. Let Elder know so that he can come with you and help us clarify this situation.

They say good bye. Salvador goes back into the house.

SC.55. INT. SALVADOR'S HOME. LIVING ROOM – NIGHT.

Salvador walks back and forth thinking.

SALVADOR

(Voice off) How do I handle this situation? This cannot be happening! I can't think with clarity!
(Pauses) I need to calm down, I need to get in touch with nature.

He puts on his jacket and leaves the house.

SC.56. EXT. CLEARING IN THE WOODS NEXT TO SALVADOR'S HOME. – NIGHT.

Salvador is sitting in a fallen log in the woods. The moonlight lights the scene. Salvador observes and reflects.

SALVADOR

(Voice off) What am I missing so that I can't gain the trust of these people? We have known each other for life and I have always been kind and close to them. Plus I have tried to teach them that conflicts can be resolved in a non-violent way! (He keeps observing in a reflective way)...My intention with quitting my job and moving here has always been helping them. Why don't they trust me? Why do they have to resolve this behind my back? And with violence!

A little white rabbit appears in the clearing moving slowly while eating grass.

SALVADOR

(Voice off) Why can't we humans live in peace? Like this little rabbit that is harming no one.

Suddenly an owl pounces on the rabbit and lifts it with its claws in the air. The rabbit makes a quick and strong movement that unbalances the owl's flight and makes it crash into a tree. Both fall. The rabbit runs away through the bushes and the owl takes off again without its prey. Salvador watches mesmerized.

SALVADOR

(Voice off) ¡Oh man! Where did that rabbit get all that strength from? He saved himself miraculously (silence)... He saved himself using his force! Incredible. All creatures have their own strength and sometimes they need it to survive. Where is mine?

He looks at his arms, then at his hands and he starts moving them rapidly and strongly... he stands up and keeps moving them, with faster and stronger movements each time.

SALVADOR (CONT.)

This situation requires of my strength and my decision!

SC.57. INT. SALVADOR'S HOME. LIVING ROOM – NIGHT.

Salvador looks at his cell phone searching for a phone number.

SALVADOR

(Voice off) I know I must have the phone number of Margarita somewhere. She called me several times... Ok this is it!

He makes a phone call, no answer. He tries again.

SALVADOR

Please Margarita, answer me... (He waits). Hello Margarita... this is Salvador Arboleda speaking, excuse me the hour but this is an urgent matter... (Salvador is seen explaining Margarita the situation in detail)... Victoria is not answering my phone calls and it is imperative that I speak to her to clarify this situation before it gets worse. (He listens) What

happened is that someone heard the farmers speaking about a bombing, that is why this is so urgent, so please I need her address... (He listens) I understand what you are saying, but again this is a very urgent matter, the farmers are on their way to Synsanto's office and I don't know what is on their minds. It is critical that I speak to Victoria to understand what is going on and then see if I can change their minds... (He listens and writes on a piece of paper) yes, I repeat... 71st Street number 1-65, Praga Building, apartment 901... Thanks so much.

SC.58. INT. MARGARITA'S HOME. MARGARITA'S ROOM. - NIGHT.

Margarita, in her pajamas is talking on the phone in distraught.

MARGARITA

No, he was really worried, desperate! He told me that the farmers are planning to take the company and that they are going to bomb it because they found out that we were filling a claim with the ICA and they were going to confiscate their seeds... (She listens) No! Forget it, I won't call Victoria and even less at this time. What we need to do is to make everyone aware and meet there as soon as possible to stop those savages... (She listens) Let's do something. You call Antonio and let him know and we create a phone chain to call everyone. Let's all meet at 5:30 am at the front door, so that we stop people from going in and that way avoid a catastrophe!

She hangs up and gets up in a hurry and starts dressing up.

SC.59. INT. VICTORIA'S BUILDING. FRONT DOOR - NIGHT.

The doorman is talking on the intercom, while Salvador is walking back and forth.

DOORMAN

Miss Victoria... (He listens) Yes... I know it is four thirty in the morning, but there is a gentleman here that is saying that he needs to speak to you

urgently and that he is not leaving until you see him... (To Salvador) What is your name Sir?...

SALVADOR

Salvador Arboleda

DOORMAN

Mister Salvador Arboleda... (He listens)

(To Salvador) Please she says to leave her alone this is not the time..

SALVADOR

Let me speak to her! (He grabs the intercom) Look Victoria, I would not be here if it weren't for an extremely urgent matter, so I won't leave until you see me. (He listens)

(To the doorman) She is on her way down.

After a while Victoria comes out of the elevator in her pajamas.

VICTORIA

You better have a damn good reason to come invading my home at this time!

SALVADOR

(Kindly) excuse me, I know this is quite an inconvenient time but I've tried to speak to you several times and it has been impossible. And you have not returned my calls.

VICTORIA

(Yelling) I have nothing to discuss with you and even less at this hour!

SALVADOR

(With a higher voice and firmer) Look, you are making a big mistake and we need to talk about it. But the situation is critical and I have no time to explain it to you at this time. We have to get to Synsanto's offices as soon as possible to avoid a catastrophe. So get ready and I'll explain to you on the way there.

VICTORIA

At least tell me...

SALVADOR

(Interrupts) Please trust me, it is urgent, we don't have much time. I'll explain to you on the way there.

Victoria looks at him puzzled and without saying anything turns back to the elevator with an obedient attitude.

VICTORIA

(From the elevator) I'll be right back...

Salvador waits walking back and forth worried.

SC.60. EXT. PEACH ORCHARD – AT DAWN.

The farmers are seen loading the jeeps with wooden boxes in what looks like a military operation. Azucena is leading. They all get in the jeeps and start the cars.

SC.61. EXT. AN OUT OF TOWN ROAD. SALVADOR'S CAR – AT DAWN.

Salvador is driving, Victoria is with him. They argue.

SALVADOR

The farmers found out about an operation from the ICA to confiscate the seeds and it seems that Synsanto is behind it. These people live off their peach crops and they feel their survival is threatened, so they decided to take action. I am not sure what they are planning, they did it behind my back, and however one of them told me that they are going to Synsanto's office and heard something about a bombing.

VICTORIA

That confirms my suspicious. They are criminals and you are their ally.

Salvador breaths deeply trying to remain calmed.

SALVADOR

They are good people that work hard to survive. They are acting to protect their rights. Please understand, you and your company have forced them to do this.

VICTORIA

We are only defending our legitimate rights! You are using our seeds illegally and that is a felony! We have proof of that from our Houston laboratory!

SALVADOR

We are using seeds that were produced by us together with nature. The seeds came from trees from the region.

VICTORIA

Those seeds are produced from certified Syngenta's seeds! My company has invested lots of money in developing those seeds!

SALVADOR

Please let's calm down. We need to find out how to deal with this situation.

VICTORIA

What you are doing is piracy! You are thieves! Delinquents! We need to call the police and have them arrest you all! (She gets her cell phone to call)

Salvador breaths deeply trying to remain calmed. In that moment he sees on the side of the road a small rabbit chasing a big dog that is running away from the rabbit. Salvador changes his gesture for one that denotes strength and decision. With a straight posture stops the car on the roadside, next to a sign that says: "And you, which one you look more like?"

VICTORIA

(Frightened) What are you doing?!

Salvador gets out and walks around the car. Open Victoria's door.

SALVADOR

(With a firm voice) We will stay here until you and I talk and reach an agreement on how to face this situation with your employees and my farmers. Get out of the car!

VICTORIA

I am not getting out! This is an abuse! A kidnapping! How can you dare taking me away from my home at this time? And now you pretend that we talk

in the middle of a road? I demand that you take me home!

SALVADOR

(Calmed and firm) Look I know I have been rough, that I went to your house unexpectedly at an absurd hour, but I didn't have a choice. I am very worried about what is going on. I need your help! Get out of the car!

Victoria looks at him puzzled, gets out of the car obediently and observes him attentively.

SALVADOR

I understand that you are upset and you are concerned about the seeds. I imagine that the fact that the farmers stopped buying has affected your sales. And I know that I was not very kind when you visited at our booth at Expo-Agro.

VICTORIA

(Calmer) Yes you are right; I am very upset and very worried!

SALVADOR

I am concerned about your suspicions regarding the seeds, but I trust completely the person that is supplying them to us. However I do acknowledge that at this time I have no way to prove that they are not pirated.

VICTORIA

Well I do have a way to prove that they are pirated. We have the tests from our Houston laboratory!

SALVADOR

We both know that the laboratory results are not conclusive. If you are using those results to put pressure to get our seeds seized you are rushing yourself. You haven't even taken the time to talk to us and learn how we are getting our seeds. I called you several times to discuss this matter, yet you didn't answer my calls. Are you absolutely certain that our seeds are pirated? Why haven't you come face to face to deal with this matter?

VICTORIA

(Shameful) You are right. I know you have called me and I have avoided your calls, but this situation is

quite critical and I had to deal with it with caution... (She thinks about it for a moment) But yes, you are right (a bit embarrassed) that I have acted hastily and I have assumed that you guys were guilty based only on the laboratory tests without even listening to you. (She caresses her chest slightly)

SALVADOR

Look. Right now the most important thing is to calm everyone down. We need to stop the farmer's action against Synsanto and avoid its escalation. I promise to help you clarify the seeds issue and if it is true that they are pirated I am willing to assume full responsibility with my guys.

VICTORIA

You are right we need to listen and understand each other. And we haven't done that. That is where we need to start so that we can calm everyone down. Let's go!

SALVADOR

Let's go!

They get on the car, both of them obviously calmer and with certainty and decision about what to do next.

END OF THE 2ND ACT

3RD ACT – RESOLUTION

SC.62. EXT. SYNSANTO'S BUILDING – AT DAWN.

Outside of a modern office building carrying Synsanto's logo and sign. The building is surrounded by an impressive fence and a guard post at the entrance. The farmers arrive in several jeeps. They park at the side of the entrance and start unloading and putting the boxes in order on the sidewalk next to the building entrance. It looks like a military operation. Azucena is leading. Bedoya, one of the building security guards comes out of the building and approaches Azucena. In that moment four more vehicles arrive at high speed and park on the other side of the road. All of Victoria's team members get off the cars quickly, with Margarita in front. They start shouting and they are "armed" with boxing gloves, slingshots and kitchen rolling pins.

MARGARITA

Bedoya! Stop those terrorists! Go get help! Activate the alarm!

Bedoya, frightened, takes his baton, runs back and forth and starts whistling. One of the farmers approaches him from behind and takes his baton away. Bedoya runs scared and hides behind Margarita and the other Synsanto's employees. He keeps blowing his whistle almost exhausted.

AZUCENA

Who are you calling terrorists? Your grandmother might be a terrorist!

MARGARITA

You respect my grandmother, she is a saint!
¡Guerrillas! Terrorists! Pirates!

AZUCENA

You are just some imperialists trying to force us to buy your stinky transgenic seeds! You are environmental killers! Biodiversity executioners!

LUCHO

We came to save the organic peach from the imperialistic claws of Synsanto!

FARMERS

Yes! Peach farmers lets fight like partners!

MARGARITA

We contribute to improve agriculture in this country with high quality inputs! We are not going to let a bunch of terrorist that want to pirate our products, to finish this company!

SYNSANTO'S EMPLOYEES

Synsanto united, will never be defeated!

The two groups are seen confronting each other, while keeping a distance between them. They are all moving their arms in menacing ways; Synsanto's employees are raising their "weapons". They yell harangues and insults at the same time.

FARMERS

Imperialists! ¡Nazis! Oppressors! Nature killers!
Environment executors! Abusers! Biodiversity

destroyers! Exploiters! Peach farmers lets fight like partners!

SYNSANTO'S EMPLOYEES

(At the same time) ¡Terrorists! ¡Guerrillas!
¡Barbarians! Savages! Beasts! Inhumane! ¡Pirates!
Crooks! Thieves! Delinquents! Criminals! Wrongdoers!
Synsanto united, will never be defeated!

Both groups start to slowly come closer, yelling and making menacing moves without attacking or touching. A beaten up jeep arrives and stops next to the farmers and Amador, Elder and Elder Jose get off. They move next to the farmers and try to calm them down...

AMADOR AND ELDER

Calm down! Collect yourselves! Slow down! Let's talk about this in a civilized way.

Their voices are lost within the two group shouts and they could not be heard.

A fancy car arrives and tries to get into the building, but both groups have the entrance blocked so it parks next to Synsanto's employees. The driver gets off and speaks to one of the employees who is explaining something. Nothing could be heard in the middle of the shouting. The driver goes back to the car like trying to explain something to a passenger. In that moment Roberto Granados approaches the workers backs, frightened and without getting too close.

MISTER GRANADOS

Margarita! What is going on? I request to stop this screaming! Where is Victoria? For God's sake calm down!

No one listens. Everyone continues to yell at the same time. Salvador arrives and parks his car near the entrance.

SC.63. INT. SALVADOR'S CAR – AT DAWN.

Victoria and Salvador watch de scene terrified and mesmerized without getting off the car.

VICTORIA

(Frightened) This is worst than what I imagined. ¡Oh my God, Salvador! What shall we do?

SALVADOR

(Decisive) First let's calm them down. We should try to show them how altered they are and have them listen to one another. You try to ease your people and I'll try to calm my guys.

Victoria sighs. Salvador looks at Victoria and sees a tear coming down her cheek. He puts his hand softly in her shoulder while staring at her with a look of strength and tenderness. Victoria looks at him like a frightened girl looking for help.

SALVADOR

Don't worry. My guys are good men and I am here to protect you. With your strength and my sensitivity we can sort this situation out.

They glance at each other with a loving look, while they get closer as if they wanted to kiss. Suddenly they react at the same time and get off the car quickly.

SC.64. EXT. SYNSANTO'S BUILDING – AT DAWN.

Salvador and Victoria run toward the groups. Each of them confronts their group speaking forcefully so that they could be heard and at the same time with a tone that invites them to lower the heat.

SALVADOR

(Forcefully) Calm down! You are shouting too much! This is about to get violent. We don't want this to turn into a battle.

VICTORIA

(In a loving way) Please, let's talk calmly and with serenity. I am sure that if we listen to each other we could understand better the situation.

LUCHO

(Altered) No Mister Salvador! Stay away from this! These imperialists bastards want to force us to buy their filthy seeds and pesticides that damage the environment.

WILFER

Yes! They are pigs! They want to have our seeds confiscated so that we end up buying their dirty products! Never, ever will we go back to buying their nasty products!

FARMERS

Imperialists! Nazis! Oppressors! Nature killers! Environment executioners!

SALVADOR

(Strong and convincing) You are being very offensive! If we don't listen to them we are acting just like them! (Moving towards Synsanto's side) I understand that you are worried about your business, just like we are worried about ours and I do want to understand why you feel threatened by us.

The farmers observe with astonishment the strength and firmness with which Salvador is talking.

SYNSANTO'S EMPLOYEES

Yes! Pirates! Crooks! Thieves! Delinquents! Criminals! Synsanto united, will never be defeated!

VICTORIA

Slow down... Let's calm down... Let's listen to each other...

ANTONIO

These delinquents do not deserve to be heard! They are pirating our seeds and we have the proof! Let's confiscate them and send them all to jail!

SYNSANTO'S EMPLOYEES

Yes! Send them all to jail! Terrorists! Guerrillas! Barbarians! Savages! Beasts! Inhumane! Pirates! Crooks!

VICTORIA

(Calmed) Those offensive screams are not helping right now... Thanks Antonio, I see your concern for the company and the passion with which you want to protect our interests. I share those feelings, but in our hurry to protect ourselves we rushed into conclusions... No, I rushed into conclusions... We know that the laboratory test are not enough proof and we haven't even opened a space to talk to these people

and find out how they are getting the seeds they are using.

Synsanto's workers observe in astonishment the calmed and sensitive way that Victoria is expressing herself, acknowledging her mistake. They lower their "weapons" slowly. Victoria moves to the farmer's side and put her hands in the shoulders of two of them.

VICTORIA

I would like to hear these men. I know how hard they work to get their harvest. I see their love for nature. I would like to know why they came to our offices today. I am sure they have a good reason to be here.

MARGARITA

(Shouting like a mad woman) A good reason! Of course! They came to bomb our offices! Look here they brought these boxes with explosives!

They all turn around and see the wooden boxes that the farmers unloaded at the sidewalk earlier that morning. There is complete silence. Synsanto's workers start moving slowly, rising their "weapons" again. All of a sudden they hear a burst of laughter coming from Emilio. He walks to a box and opens it.

MAGNOLIA

Careful he is going to get one of the bombs!

Emilio takes a peach from one of the boxes. Many of Synsanto's workers throw themselves to the floor covering their heads. Margarita and the others observe the scene paralyzed. Emilio shows them the peach without stopping his laughter.

EMILIO

Look, try our bombs!

Emilio throws a peach to Margarita. She catches it still surprised and bites into it with a shocked and frightened expression. The rest of the farmers and Azucena start laughing loudly. They walk to the boxes and start handing out peaches. As the Synsanto workers get their peach they sit in the middle of the street, including Mister Granados, his driver and Bedoya. When the farmers finish handing out the peaches they each take one and sit next to the Synsanto workers forming a circle. They all eat

their peach in silence, except for Azucena that remains standing at the center of the circle with her peach in her hand. Victoria looks and smells her peach with astonishment without biting it.

AZUCENA

I must apologize on my behalf and on behalf of my partners for the misunderstanding and for the terror we have caused you. We found out that you were preparing an operation to confiscate our seeds. It occurred to us that the best way to prove our innocence was to have all Synsanto's employees sample our peaches first hand so you could tell the difference in taste and texture from the ones produced with Synsanto's seeds. Even if they look similar from the outside... That is why we planned a "peach bombing" that consisted in standing here at the entrance of your offices handing out peaches to all the employees as they came in.

AMADOR

It is my fault! I was out of the warehouse when they were planning it and I heard they were going to bomb Synsanto. I didn't realize that it was going to be with peaches. I got very worried and I told Mister Salvador.

Victoria bites her peach, savors it and her eyes get teary. They all look at her. Synsanto's employees are shocked.

VICTORIA

How silly was I. I created this mess and it didn't even occur to me to try these peaches first. (She sighs and savors the peach)... They are delicious... and the truth is that ours are tasteless.

Victoria looks distressed and embarrassed. She looks down and caresses her chest slightly with one hand, while with the other one she eats her peach. Margarita starts crying.

VICTORIA (CONT.)

(Addressing Salvador) When I saw the peaches at the ExpoAgro show, I assumed they came from plagiarized seeds just by looking at them. I took two from your booth with the only intention to send them to our laboratory in Houston... I was obsessed with meeting my sales goals and I needed to find someone to blame.

Mister Granados also starts crying.

VICTORIA (CONT.)

It is clear to me that these peaches are far superior to ours and I was accusing you unfairly. I had all coordinated to have the ICA confiscate your seeds. I apologize to you for acting with such arrogance.

Victoria sheds a couple of tears and many of the farmers and workers start crying, including Elder who approaches Victoria...

ELDER

I need to make a confession... You were not completely wrong. But these guys are not to blame. I was the one who proposed to them to plant this peach variety and who provided them with the seeds. These peaches appeared in my farm in a field where at first I had a local peach orchard that I abandoned. A few days ago, Mister Salvador came to visit me because he was worried that my seeds were produced from the Synsanto's seeds. I swore to him that was not the case, given that the only Synsanto's seeds that I've had were some that were given to me as a promotion a long time ago. One day I asked my Son Elder Jose to discard them because I did not want to use pesticides in my crops. Two years after that, this variety appeared in that field and I decided to plant it in my entire farm without suspecting that it had anything to do with Synsanto's seeds. After Mister Salvador's visit, I got concerned and I asked Elder José where he ended up disposing those seeds. He then told me he had thrown them in the abandoned field. These peaches you are trying are a draft between the local peaches and Synsanto's seeds and were plotted by nature. The only possibility I can think of is that they were a result of cross-pollination between the local peaches and Synsanto's peaches. That is the reason why they have the appearance of Synsanto's and the taste of the local peaches. With the added advantage that because of having harder skins the livery caterpillar can't damage them and they do not require pesticides.

AZUCENA

So you do not have to exterminate the caterpillar that is an endangered species and it's required to pollinate the crops!

ELDER

You are right. The caterpillar feeds on the fruit that falls off and starts to rot, but it does not harm the harvest. I am assuming that the same caterpillar has contributed to the cross-pollination.

Mister Granados gets up observing excitedly the fruit he is eating with a smile of someone that had just made a big discovery.

MISTER GRANADOS

An organic fruit of excellent quality and appearance that does not require pesticides! These seeds could cost a fortune in the international market! Victoria, we need to file for the patent for these seeds.

Salvador stands up with great impetus and strength taking everyone by surprise.

SALVADOR

¡No Sir! Those seeds were not produced just by Syngenta! They were produced by nature!

MISTER GRANADOS

(Raising his voice) By nature and by men's ingenuity! Behind Syngenta's seeds that are part of that draft there is a lot of work and scientific research!

Several farmers and Syngenta's workers start getting up with aggressive gestures. Some of Syngenta's workers start to show again their "weapons". Victoria steps up between Salvador and Mister Granados.

VICTORIA

I see you are raising your voices and the mood is tensing again. Let's not fall again. Let's listen to each other please.

MISTER GRANADOS

(To Salvador) You are right; we do not have the right to patent these seeds. Yet from here we can

come up with a profitable business for all of us
(points to both sides)...and for the environment. I
propose that we talk business.

SALVADOR

I like that! Let's talk business!

They shake hands. Smiles show up in everyone's faces and they all start to relax, they take more peaches and talk to each other. The two groups mingle. Margarita and Azucena approach each other and start chatting and flirting lively. Mister Granados walks and starts talking to Elder. Salvador and Victoria hug each other right in front of everyone with a smile of satisfaction.

END OF THE THIRD ACT

EPILOGUE

SC. 65. INT. SYNSANTO'S MARKETING AND SALES DIVISION OFFICES. - DAY.

The offices have changed noticeably. A cheerful atmosphere, with colorful walls, modern pictures with all sorts of fruits, lots of plants and flowers. At the entrance visitors are greeted with a large arrangement made with different types of fruit, mostly peaches. A calendar shows year 2019. Victoria's entire team, except for Margarita is working in groups. They are all chatting lively and they all look quite different, dressed with more informal and lively clothing. The elevator opens while they all keep talking normally.

Victoria comes in relaxed and smiling. She looks different. Her clothes are less formal and more cheerful, while still keeping her glamour. Her hair is loose. You can tell that few years have gone by but she has a drift of serenity and freshness that makes her look better.

VICTORIA

Hello everyone!

ALL

Hello Victoria!

Victoria walks to Magnolia's desk, the closest to the entrance.

VICTORIA

How are you doing Magno? Any news from your son?

MAGNOLIA

Yes Madam! He got there safely! He is quite happy! Though I do miss him a lot.

VICTORIA

Don't worry, Time flies. You will see that soon enough he will be back and that internship abroad will prove to be very useful. And I've told you to stop calling me Madam, don't you see we are partners.

MAGNOLIA

Oh Madam Vicky! I can't get used to it (she laughs).
My boy sent you his greetings.

VICTORIA

Send him a kiss on my behalf when you talk to him
Tell him that I'll be waiting for him here with lots
of new ideas for the business.

Victoria walks to another cubicle where Violeta, Jorge and
Antonio are talking.

VICTORIA

Hello guys, how's the business going?

ANTONIO

Very good. The Japanese doubled their order of
organic peaches. And the gentlemen from Thailand are
asking us to send them apple and pear seeds on top
of the organic peach seeds. They are also interested
in the tropical fruit that we are starting to
produce.

VICTORIA

Well it seems this year we will be hitting a home
run. I am so happy!

JORGE

Yes if things keep going this way, I'll be able to
buy my farm in La Calera before I had planned. And
besides we can use it to increase our production!

They all laugh.

VIOLETA

Oh good, if we are going to buy the house in La
Calera we can start working in having our first
child.

VICTORIA

Of course, it is about time. I'd like to be the
Godmother! Ok well, I am going to make a couple of
phone calls to clients and then I'll leave for the
orchard.

She walks into her office. She leaves her door open.

SC. 66. INT. VICTORIA'S OFFICE – DAY.

Her office shows similar color and decoration changes. There are fewer documents around. Victoria is seated in a laid back posture and she is talking on the phone cheerfully and relaxed.

VICTORIA

Dear Manuel, and how is Seville? (She listens)

Salvador and I can't wait to get back, we had a wonderful time. Well and how did the samples go? (She listens)

Of course, they don't require pesticides; they are improved organic seeds (She listens)

No please, we are not the same company you knew. It has all changed since a couple of years ago. Between Synsanto's Colombian employees and a group of farmers from the region we purchased the global Synsanto business (she listens)

Yes it has been great. And it's all thanks to a discovery and development of a technique that allows us to produce improved seeds in a natural way that renders fruit that is more resistant to environmental threats and does not require pesticides. (She listens)

Yes and the best part is that it does not cause any harm to the ecosystems and the quality of the fruit is extraordinary. Besides, it also helps to maintain and increase biodiversity. Hence the success we are having. (She listens)

Salvador is in charge of the orchards. You know that is his cup of tea and I am in mine, marketing and sales... (She listens) Yes Mister Granados retired. (She listens)

No, we don't have a CEO, we are part of a management committee that is elected by the partners and as such we assume the CEO's role. (She listens)

That's right. We created an innovative scheme with the help of some entrepreneurs that are focused on conscious entrepreneurship. Every person that comes

to work with us has the chance to become a partner after a while. (She listens)

Yes that creates an enormous commitment, plus everyone is willing to innovate; one important aspect of our work is to promote internal entrepreneurship projects that help us grow the business. (She listens)

Of course we would love to visit you again and share our management model. It does require breaking several paradigms, yet it has worked greatly for us. (She listens)

Ready, then I confirm the order. (She listens)

The same to you. It was a pleasure talking to you as always. (She listens)

Of course. I'll speak with Salvador to coordinate and I'll let you know. We would love to advise you on that. We call it Conscious Entrepreneurship. (She listens)

Good bye.

SC. 67. INT. SYNSANTO'S MARKETING AND SALES DIVISION OFFICES. - DAY.

Victoria leans excited at her office's door.

VICTORIA

Guys! They just confirmed the order for Spain!

They all celebrate with a loud noise and start dancing like the Colombian soccer players dance when they kick a goal. Victoria joins them.

SC. 68. EXT. PEACH ORCHARD - DAY.

The orchard looks slightly different. It still has its rural atmosphere, but the road and the houses are in much better shape. It shows prosperity. There is significant movement and all around you can see many well-organized boxes with peaches, apples, pears and barberries. All the boxes are marked with the Synsanto Organic Fruit Company brand and logo. Salvador and the farmers are in a meeting.

ALL THE FARMERS

(Speaking at the same time. Each of them saying something different) Lots of work! We have many orders! The business is thriving! At last we can see some money! These seeds we are producing are very good! And this is really good fruit! We have increased the variety! Considering we started with just peaches and now we are producing apples, pears and barberries! And what about the crops that we have developed for other climates! The tropical fruit is selling really well! And the seeds for tropical fruit! They are a beauty! The business is going well! Who would have thought that we were going to end up buying Synsanto's business! And what about becoming partners with those folks after we fought them so fiercely! They turned to be real nice! Specially that lady Victoria that was such an angry bitch! (They keep going).

SALVADOR

(With strong yet kind voice) Ok guys! You are not letting me speak! Let's get on with the meeting!

They all make silence and listen to Salvador's instructions.

SALVADOR

The main urgency today is to deliver the truck for the Port of Buenaventura with the seeds for Japan and Thailand. You lead that Lucho. Remember that the fruit is flying separate. (Lucho nods). Emilio you know that today we need to arrange several deliveries to the US and remember we can save on freight if we can bundle them together (Emilio nods). Amador, the Brazilian issue can wait. I need that you and your guys help Lucho with the Asian orders. (Amador nods). Juaco, we need you to speak with the coffee zone and coastal farms so that we can have a report on their production ready for the meeting we are having the day after tomorrow's. (Juaco nods).

Victoria arrives in a fancy SUV.

SALVADOR

Ok guys. Let's get to work. I'll be around in case you need me.

Salvador stands up to greet Victoria who is parking the car. The group stays talking. They all speak at the same time, each of them saying something different.

ALL THE FARMERS

Mister Salvador has become pretty organized! He's got all of us aligned! We can't fool him anymore! But he is still very kind! And nice! But he's not gullible anymore! He does not let anyone boss him around! He turned into an excellent boss. That is why the business is doing so well! And we are working very well! How good it is to work that way!

SALVADOR

(With a strong yet kind voice) Ok! Lucho, partner, we need to urgently load the trucks that are going to Buenaventura! Tell the guys to move, remember the commitment we have to increase our delivery performance indicators!

LUCHO

Yes Mister Partner! Right away! (To the others) Guys! You Heard Mister Salvador, marching! Let's see! One, two, one, two!

They all obey and start working.

SALVADOR

(To Lucho, with an authoritarian voice) With kindness and love Lucho! Treat them with kindness and love!

They all laugh, including Victoria, who just got off the car and overheard it.

VICTORIA

(Laughing) Oh! What an angry boss!

SALVADOR

(Also laughs) Hmm, let's see Miss Sensitivity! I remind you that you were the one who taught me how to get my authority out.

VICTORIA

Aha, and you really learned it properly!

SALVADOR

(Keeps laughing) With such a teacher! And check out how it is working..

They look around and see all the farmers working with diligence in what was assigned. They greet with a warm and loving hug that shows they are close yet is not evident that they are a couple.

VICTORIA

(Tender) That is why I admire you, because you never stop being loving.

SALVADOR

Thanks to you I can be loving and strong at the same time. You have helped me to be more complete human being.

VICTORIA

We helped each other mutually. You domesticated the wild beast that was inside me...

SALVADOR

Was?

Both laugh and walk towards the orchard, moving away from the camera and talking kindly and warmly.

VICTORIA

Well, it is still there...But now it is a tender and sensitive beast... (She makes a gesture imitating a fierce and tender tigress)...I must admit, I have always been sensitive, but I was afraid to show it. You taught me that my sensitivity could be very powerful.

SALVADOR

The truth is that we needed one another to become whole.

VICTORIA

You are right...Could that be the reason they say that opposites attract?

Both laugh with naughtiness.

SALVADOR

That's an old theory, it's obsolete.

VICTORIA

Oh yeah... ¿So what's the new theory, Mr. Know-it-all?

SALVADOR

Well there is this theory that says that we attract people that share our same essential energies but with a complementary combination or an opposite balance and from this relationships we obtain personal growth.

VICTORIA

Wow, that sounds logical. And may I know where did that theory that is inspiring so much wisdom in you come from?

SALVADOR

It's something called ProcessWork, check it out on the Internet...And speaking about complementary energies or opposites that attract...Have you heard anything about Azucena and Margarita?

VICTORIA

They are happy. They called me today at my office. They are in Folegandros and tomorrow they leave for Santorini. They are blissful. The only thing that worries me is that they decide to stay there!
(Laughing)

SALVADOR

Well they deserve that holiday, they have been working so hard to integrate and consolidate this business... (He remains silent for a moment) Who would have thought that those two, as different as they are, would end up together!

VICTORIA

Those things happen.

Both laugh.

VICTORIA

Ok and I haven't told you. I also spoke with Manolo this morning. He confirmed the order.

SALVADOR

(Excited) Really? That is a huge business!

VICTORIA

And that is not all of it. He also wants us to go to Seville and advise him in implementing our Conscious Entrepreneurship Model.

SALVADOR

(More excited) Wow! There is nothing that fulfills me more than sharing what we have built together and helping others implement it.

VICTORIA

I know it also excites me! So, when are we leaving?

SALVADOR

What if we arrange it for Easter Week? I've always wanted to spend Easter Week in Seville.

VICTORIA

Go praying? I don't think so. Easter Week must be beautiful there, but I prefer the Fair, to party. Besides I have never shared with you that I am an amazing flamenco dancer...I can teach you how to dance sevillanas!

SALVADOR

Now you are tempting me! (With a naughty voice)
Flamenco dancers turn me on! (They both laugh) Well then, why don't we do both? At the end of the day the fair is one or two weeks after Easter.

VICTORIA

Great idea! You are such a peacemaker.

SALVADOR

He who sins and prays ties!

They both laugh and continue walking towards the peach orchard speaking lively, their voices taper off between the sounds of nature and the working farmers. As the camera fades out large and high-tech peach, apple and pear orchards can be seen. Many people are working enthusiastically. In between the orchards there are large areas of forest reserve.

THE END

Appendix E

Handout for Facilitator and Leadership Development 1 - Class 2

Classic Method of Inner Work

Instructors: Kate Jobe and Sonja Straub - February 2012

Rainmaker Story

- Story of the rainmaker by CGJung as told by Richard Wilhelm who had traveled in China: "There was a great drought. For months there had not been a drop of rain and the situation became catastrophic. Finally the local people said, "We will fetch the rainmaker." And from another province a dried-up old man appeared. The only thing he had asked for was a quiet little house somewhere, and there he locked himself in for three days. On the fourth day the clouds gathered and there was a great snow storm at the time of the year when no snow was expected, an unusual amount, and the town was so full of rumors about the wonderful rainmaker that Richard Wilhelm went to ask the man how he did it. He said, "they call you the rainmaker, will you tell me how you made the snow?" And the little Chinese man said, "I did not make the snow, I am not responsible. " "But what have you done these three days?" "Oh, I can explain that. I come from another country where things are in order. Here they are out of order, they are not as they should be by the ordinance of heaven. Therefore the whole country is not in Tao, and I also am not in the natural order of things because I am in a disordered country. So I had to wait three days until I was back in Tao and then naturally the rain came. (C.G.Jung, Mysterium Coniunctionis pp 419-420)

Unfortunately he didn't tell us exactly what he did during those 3 days to get back into the Tao.

The field and the role the job of a facilitator is being in service of the field, this can mean you are holding the whole field or it can also mean you are letting yourself used as a channel of the field. You pick something up that is in the field. And hopefully find a way to bring it back to the field or make it useful to the field.

When and why to do inner work?

- Inner work can be done in preparation for working with a group or an individual
- It can be done on the spot, quickly and internally when something challenging or difficult emerges
- Or it can be done diagnostically to understand the process structure of a group or organization that you are working with
- Or it can be done out loud if you have been put on the spot.
- When you have lost balance and find yourself siding with or against one part
- When trying to work on your own bias or have wood to burn, something triggered your own history or wound.

- When confronted with power and rank, feeling intimidated or frightened
- When you have been attacked and find yourself losing your awareness
- For personal growth or development- an issue that a group or an individual is addressing that you want and need to learn about too. We all are growing together.

Overview of different inner work methods and their use (chart) Ways of interacting with the field through innerwork.

Types of Inner Work

WHAT	HOW	WHEN	WHY
Signal based (Dreamland), classic method.	<ul style="list-style-type: none"> • “Classic form” – following signals, disturbances, etc. • Becoming the other; shapeshifting technique 	<ul style="list-style-type: none"> • Picking up disturbances you can sense • Diagnostic – use it to know what’s in the field • Becoming the “other” you are disturbed by 	<ul style="list-style-type: none"> • When something throws you off balance • Fearing or fantasizing about a group or opponent • Feeling reactive, biased, having an agenda • Difficult in a mood, or when you have wood to burn
Sentient/Essence level inner work, Process Mind	<p>Earthbased</p> <ul style="list-style-type: none"> • Find a spot on the earth, using the altered state of that spot • Walking vectors • Working with energies of the disturbances and what is disturbed 	<ul style="list-style-type: none"> • Works with chronic and hopeless tensions, polarities • Helps you find your connection to the group; your common myth • Use when you can see and name and identify parts. 	<ul style="list-style-type: none"> • Connects you to your deepest self beyond roles or parts; • Brings parts into oneness • Regain access to your tools and skills • Connects you with the intelligence in the background that motivates us, the organizing force behind body problems, dreams, and synchronicities and conflicts. • Use as meditation, to earth yourself, connect with something transcendent.

Classic inner work (signal based)

Skills you need:

- Noticing a disturbance - double signal, feeling, flirt, mood
- Using second attention to notice and pick it up in its channel
- Holding awareness on the disturbance, and unfolding it further using channels
- Noticing you are at an edge
- Being able to step into and experience an 'other,' something marginalized
- Being able to identify and use your inner experience as a role in the field

Disturbance: secondary process, dreaming process, symptom, holds the solution, it's the missing piece, the ghost, the key to wholeness.

Altered States: altered states can be the source of a solution too. It is a way of entering the dreaming and dropping out of CR. You might be the part in the field that was dreamed up to enter the dreaming and find the solution in another realm; like a shaman that travels into other realities and brings something back for the whole community.

Channels for an individual: seeing, proprioception, hearing, movement, relationship, world

Second attention: it's a term that Arny borrowed from Castaneda; it is the skill of focusing on the dreaming aspects of a certain situation. The unknown. Entering the dreaming world. This takes practice, it's not everybody's cup of tea. It takes trust that you actually will be able to come back with something useful after you have followed the unknown.

It really means putting your focus on the unknown and/or disturbing experience. It doesn't need to be an earth-shattering thing; sometimes it is very fleeting, or the smallest thing. You can just scan all the different channels and ask yourself what you are noticing.

Amplification: focus in itself is often already an amplification, it is focusing and holding an experience and letting it get stronger, bigger, letting it unfold. Add on channels, until it becomes a full experience. If you get bored you might have missed an edge, go back to the last interesting moment.

Edge: if we are focusing on something that is secondary we will at one point encounter the edge. There will be parts of me that will be against the new experience, will be scared by it, embarrassed by it, not feel up to it, etc. how do you deal with an edge?

- Be there, don't do anything, let it be and get to know it,
- Negotiate between the different parts
- Find somebody that can do it
- Just do it!

How do you know that you are there? Aha experience, insight, something new, can

be very little, just a small change of attitude but can be huge in the way you will be effective in a group

Inner Work:

Your Inner Experiences as Part of the Group Process

1. Remember a group process yesterday or the day before. Is there anything that you had trouble opening up to? Was there a reaction, feeling or polarization that still lingers?
2. Choose the strongest, most troubling thing. Write down what your reaction is and what you are reacting to.
3. Close your eyes. Take a few relaxing deep breaths. Let your attention go inward, and notice yourself. What do you feel? Check in all channels: proprioception (body sensations) body movements (signals, gestures, twitches, posture) sound (inner and outer) images (inner and outer).
4. Use your second attention to catch whatever subtle sensation, sound, feeling, movement or image that you might otherwise overlook.
5. What catches your attention especially? Does something pull your awareness back to it several times? Choose the strongest, strangest or most disturbing. Something that is still unknown in some way.
6. Hold your awareness on it, and amplify it in your imagination: make it louder, stronger, heavier, brighter, etc.
7. Add other channels, or maybe they offer themselves automatically: to a sensation, add a picture, to a sound, add a rhythm (movement); to an image, add a sound or movement.
8. Continue to build out your experience, filling it out, and putting more channels in there until it becomes a full experience. Be careful that the theme or topic doesn't switch suddenly. Or, if you lose energy, go back to the last spot with energy.
9. Now allow yourself to become the thing you are unfolding. Make it multi-channeled until it is a figure, or an embodied experience. Notice its energy, allow it to move you, and channel the special experience inside.
10. As you become this figure, notice its worldview, its unique state of mind or attitude. Move around the room a bit, or stand up, and experience what this figure has to offer: insights, feelings, attitudes that you, in your normal identity, might not have.
11. Go back to your lingering reaction from the group process. Does this new figure, and its state of mind provide you with a greater understanding or openness to that question?
12. Discuss with a neighbor:
 - What role did your reaction express?
 - What role was it against
 - Describe these two roles in terms of the overall process structure of the group.
 - What role, insight, or awareness does your inner work experience bring to the group process? Was it a role, a ghost role, or a facilitative presence or attitude?

Inner experiences, role theory and the group's process. Your inner experiences and their connection to the group's process

Inner work is not just about balancing and finding a center, it's also diagnostic. You can't work with an org. or group without knowing your role, and your role is not just what is said or given, but found in the experiences that happen to you. Where does your experience belong in the roles and process of the organization? It's a practical tool for finding the process structure, and for use in all situations, preparatory and in the moment.

Small exercise on a group situation where they got a bit effected, and then unfold their feeling until they can make a role out of it. Find it in the group's process structure.

Part I: The Facilitator's Inner Process and Process Structure

1. Describe a group or organization situation, in which there were strong polarities, personalities, or dynamics, and you found yourself off center, or strongly siding with one side against another, or frozen, upset, angry, etc.
2. Describe the different roles as best you can - do not get caught in the content ("who did what" or "why they act the way they do") but describe the central polarities or roles in terms of its main energy, message, etc.
3. Draw each role on a piece of paper, making each role a circle or a node in a network. This is a basic process structure of the group process or organization.
4. Now, identify the reaction you had, or have, about that group situation. What do you feel? Unfold your feelings, and discover what "role" your feelings represent.
5. Ask yourself, is the 'role' you are in relating to or reacting against (protecting, fighting) another role? Is that role present in what you already drew?
6. Add your role, the role you are against or reacting to, to the diagram.
7. Now, look at the roles, and find out if there are any ghost roles – is there a role in the atmosphere? Is there a figure named by others or referred to, that is not present in the group itself? Go ahead and incorporate any and all ghost roles into that diagram, giving it a name as well.
8. As you look at this diagram, identify what different, relative ranks each role has. Are some more mainstream, and others more marginalized or disavowed? In which context, how?
9. What is the meaning, value and purpose of the role you got 'dreamt into'? Discuss with a neighbor, and discuss ways you could have brought that information to the group in a way that would have helped them with their issues.

The Guest House

~ Rumi ~

This being human is a guest house.
Every morning a new arrival.

A joy, a depression, a meanness,
some momentary awareness comes
as an unexpected visitor.

Welcome and entertain them all!
Even if they're a crowd of sorrows,
who violently sweep your house
empty of its furniture,
still, treat each guest honorably.
He may be clearing you out
for some new delight.

The dark thought, the shame, the malice,
meet them at the door laughing,
and invite them in.

Be grateful for whoever comes,
because each has been sent
as a guide from beyond.

Appendix F

Facilitating Two-Party Conflict 1 - Handout for day

Overview: Process Approach to Relationship

Instructor: Jan Dworkin - September 2012

Process-oriented relationship work, like work with groups and individuals, is based on following principles:

- Relationship is a system, an entity with its own primary and secondary processes, or 'dreaming process.' Just like working with individuals and groups, we use signal awareness to look for the dreaming process, the background organizing pattern. We are looking at couple as one unit with an overall signal system. Shifting the focus to 2 people sharing one dream.
- Relationship is a channel - a vehicle for a dreaming experience. The focus of the facilitator is on the flow of experience & communication between the people. The relationship is defined by what's happening in the relating process, both the intended and unintended communication and experiences.
- Within the relationship channel, are we talk about *levels of relationship*: *intrapersonal* or intrapsychic level, *interpersonal* or communication level; and *transpersonal* or field level. These levels are momentary vehicles for the dreaming process. They are very helpful for the facilitator in determining what types of interventions to apply

Intrapersonal: Both individuals are focusing on their inner experiences: projection, inner feelings, personal history, and moods (high dreams and low dreams). The dreaming process in the relationship is inward: the individual's are focusing on their hopes and fears, personal histories, ghosts and inner critics, and their verbal and nonverbal communication express this – looking down, looking inward, speaks of the past, other relationships, fears and hopes that aren't related to the other person's signals.

Interpersonal: The couple is focusing on communication. The dreaming process is expressed through verbal and non-verbal signals, and communication disturbances such as accusations, denial, lying, miscommunication, confusion, double signals and other unintended communication.

Transpersonal – The focus is on the field's dreaming process, not the individual's. The dreaming process is experienced through roles, myths, patterns,

and ghosts that are 'in the field.' The transpersonal level is evident when people agree on the issue, present something outside the relationship troubling them, or a dynamic that they are in agreement with. It's also evident when people are making big and important decisions about their lives.

Signal theory

- We are all senders and receivers of information through signals. Relationship is a signal system as well as two individuals and a non-local/ magical field.
- We are not always aware of the signals we are sending or receiving. In relationship, we have a tendency to awareness of our own signals and others.
- When we interact with another, our secondary process appears as double signals – unintended communication in the form of body postures, movements, gestures, tone of voice and other paralinguistic signals.
- Double signals cloud communication and irritate the receiver. Our communication partner hears one message, but also feels, or reacts to the other message, the unintended one. Because we don't identify with our unintended communication, we deny it, and thus conflict arises.
- This is called "information float." Also called the "pea soup." **I perceive the double signals/ secondary process of my partner but only my own primary process.**

Basic Double Signal Exercise

1. Two people work on a relationship issue. Discuss the issue.
2. Facilitator observes the interaction. After a few minutes have a discussion with your clients about their double signals.
3. Each person should try to notice signals do not go along with the relationship activity: posture, inner body sensations, voice tone, volume, pauses, eye movements, etc. Facilitator shares observations and together with clients, chooses one signal for each person that is strongest or most compelling.
4. With facilitator's help, one at a time, unfold the signals using the following methods:
 - dream into it
 - guess into it
 - find the feeling behind movement
 - amplify it – exaggerate it, add more channels, and parts of your body.

- forbid it until you become aware of the impulse behind it
 - step out and look at yourself
5. Facilitator helps bring in all channels, including movement, making it global. Find the essential quality of this experience: the mind-set, attitude or state of mind that goes along with it.
 6. Help each client bring this new attitude, message or experience back into the relationship. Clients should come from this new place. Allow the interaction to unfold.
 7. How does this change, resolve or add insight to your interaction?
 8. Discuss the experience. Facilitator makes notes for learning log about where she felt challenged or stuck.

Appendix G

Facilitating Two-Party Conflict 1: Handout for day 2

Double Signals and Picking Accusations

Instructor: Jan Dworkin - September 2012

(A): Making an accusation

- Be specific, exact and sensory grounded
- Limit activity to a specific instance
- Use the meta-skill: It's me, too.
- Say why it troubles you (your feelings)

(B): Receiving an accusation

- Be curious and interested in learning something new
- Use self-love, differentiate 'accusation' from 'double signal'
- Find out how it's true for you – unfold it, not just the past instance, but right then, the signal and behavior
- Remember, it's not all of you

The Double Edge Dynamic

Unfolding our double signals brings us *and our partners* to the edge. When one person gets to the edge, it automatically brings the other person to their edge, by including something disavowed in the system. Amplifying one person's double signals can transform the relationship. This is the *double edge dynamic*, the central mechanism for relationship transformation.

Exercise: Making and Picking up Accusations

1. Two people sit together who have a conflict. It could be a small misunderstanding, or a larger conflict.
2. One person makes an accusation to the other. Facilitator helps the accuser be as clear and straight as possible with the accusation. If you can't make the accusation, try taking the other person's side first.
3. If necessary, the one being accused can first defend herself, deny it, or, allow herself to feel that it's not all of her. If you can't get past being defensive, take a moment, and take your side fully and completely.
4. With the facilitator's help, the accused takes time to do the following inner work: Find the essential quality of the thing you're being accused of, unfold it in the moment, not in the past instance. Use metaskill of love and curiosity:

- Reframe it first: think of it as a gift, just perfect for your life. Even if you don't believe it yet fully, pretend to think it's a lovely thing.
 - Act it out, use channels, and unfold. Create a character from it.
 - Get in touch with its energy.
 - Facilitator reframes the quality for you.
5. Find where the accusation is true, at least 2%! How is there truth to that accusation, for you? Discover why it's valuable. If you can't do this, if you blank out or feel stuck – try to take your own side even more fully, then try again. You can also step outside and look at yourself from a neutral position. This may help add perspective. Then try again!
 6. Once you've done that, you may actually have compassion or feeling for your accuser. If you want, you can express that, too.
 7. After the accused has picks up the accusation, does that in any way change the feelings in the accuser? What happens to the accuser, once the accused picks up the accusation?
 8. Now the accuser picks up what she's accusing the other of. Again, find the essential quality of the accusation, try to embrace it, and step into it. As you play it out, find out where you might be like that, or, how you could be more like it!
 9. As you both pick up the quality behind the accusation, how does the relationship conflict change or transform?

*Discuss your learning. Facilitator makes notes in learning log about strengths and areas of challenge.

Appendix H

Handout for Supervisions and Benchmarks I: Facilitating Group Process

Instructors: Ingrid Rose and Kate Jobe - March 2013

Basic Steps in a Group Process

Filtering/Sorting for Issues – The time when space is made for issues and topics to come forward. We notice where the energy is and what seems to be the most important topic for the group at this particular time.

Gaining Consensus – A momentary agreement to go in a certain direction, knowing other things are temporarily put on hold. Framing how issues are connected will help a group reach consensus. Thank the group for putting aside issues temporarily.

Sensing the Atmosphere - Who is in the atmosphere - what roles, ghosts, issues? The atmosphere is a quality of the feeling in the air. Some atmospheres are tense, light, heated, relaxed, etc. “Weather reporting” is meta-communicating about the atmosphere.

Identifying Roles and Ghost Roles– Issues come with polarities. By sensing the atmosphere and listening to what people say we notice roles and create positions in the room so people can speak from these roles. People who feel pulled to each role are encouraged to come forward and fill the roles with content and personal material.

Roles and Individuals: At some points, individuals feel very strongly and draw into a role. They may even feel they are personally ‘in’ the role. When an individual fills a role in a personal way, it is still a role, and yet often needs to be personally addressed; the group’s process is worked out through a personal or relationship experience. Other times, the individual alone cannot work on it and can step out and have others take that role.

Ghost roles: Facilitators can sense the ghost roles and encourage people to fill the role.

- A role is bigger than one person – many people are needed to represent a role.
- A person is bigger than any one role – no one role captures our complexity, none of us wants to be stuck in one role.

Role switching: Once we have expressed ourselves in one role we may feel pulled to the other side. Sometimes we are not aware of this. Our double signals indicate it is

time to switch and speak from the other side. Role switching helps the field process itself.

Edges: An edge is where the known meets the unknown. It is characterized by a communication block or difficulty speaking. When roles cannot speak, or complete what they are saying, they are at an edge. Noticing edges to communication helps the roles speak, and unfolds the deeper interaction in the group's field.

Hot spots are intense emotional moments for the whole group, including strong emotion, anger or shock. At the hotspot many things can happen at once. It is important to notice hotspots, stay with them and go deeper. Missed hotspots can cycle and escalate.

Cool Spot or Temporary Resolution. A momentary agreement, when roles fade away and people become more personal or when a spontaneous sense of closure or understanding happens. It is often subtle, and important to notice these moments of temporary agreement, before the next round of process and conflict begins. . It is easy to miss moments of insight, understanding, or learning. Cool spots are felt as a shift in the atmosphere that carries a sense of relief or learning, or a moment of unity when roles are no longer polarized and each side sees something of itself in the other side.

Framing: meta-communicating about the process or giving a "weather report" on what's happening. The facilitator framing and naming what is happening helps the group become conscious of itself. Framing creates safety - someone is tracking and noticing what is happening. The following things are very important to frame:

Levels: What "level" is the group working on:

1. Inner level (working on internal experiences)
2. Relationship level (working on relationship interactions)
3. Subgroup level (subgroups working on their issues)
4. Group level (the large group's work on itself)
5. Systemic level (working on CR, system and structural change)

Types of communication. Some people speak personally and emotionally, while others speak rationally about facts. Different styles need to be framed and noticed, or they become a point of conflict.

Unfolding and Amplification Techniques for Roles

1. Use your attitude and *metaskills*. An open, curious attitude towards a role, being interested in its experience is one of the quickest and best ways to help it go deeper and unfold
2. Listen, watch, look, feel, sense double signals – ask about emotions, words, paralanguage, unintended gestures.
3. Be an active listener. Don't assume the other knows you are listening. Say you are listening. Ask the role to speak; say you are learning, repeat what you are hearing.
4. Take over the role, if it looks like the person is stuck. Use your imagination and sensory grounded awareness to dream into the role.
5. Notice 'de-escalation' signals -- breathing, looking down, sighing, signals that the body is reacting to the role, leaving, or in pain. Allow the person to leave the role. A role will be stuck, if the person in it cannot go further.

Some tips for sorting

Follow the group's style

Sorting involves asking people to speak about a topic and it depends on group culture. In some groups, people raise their hands and speak in turns; in other groups people will spontaneously speak up with ideas. The facilitator needs to study the group's culture to know which sorting styles the group is comfortable with.

Atmospheres and sorting

Sorting involves the nonverbal and invisible dimensions of the group field. It's just as important to notice what has *not* been said, as what has been said. The facilitator should take note of who speaks often and easily and who doesn't, and solicit input from people who haven't spoken (without putting them on the spot). The atmosphere is also an important source for determining what topics are present. Facilitators can sense roles, ghost roles, and topics in the atmosphere, especially those that are marginalized.

Ask for clarification

Asking people about the topics they raise helps 'unpack the topic,' and see patterns, overlap and relationship between topics. Without going into the topic, it's helpful for the facilitator to ask, "can you say a bit more what you mean?" This *unfolding* tool brings the conversation down to the level where *sensory grounded information* is available. Describing a topic in sensory grounded terms allows us to see the signals, roles, ghost roles of the topic, and gives us a "hook" or entry point for later unfolding the topic.

Umbrella

The sorting phase is a fractal of the group's process. As topics emerge, the group process begins to take form. The facilitator's job is to keep the sorting going, while framing and naming some of the dynamics coming forth. At times there will be a connection between topics. By framing this connection, the facilitator enables the group to 'umbrella' topics together. This can help make the consensus phase easier; people are more likely to go with a topic if they feel it's connected to their own.

Watch out for the tyranny of sorting

The more space given for topics to arise, the more topics people will offer. Eventually, the group will become frustrated and agitated with the overwhelming number of topics. Too many choices inevitably create a conflict, and the group will become anxious: How are we going to choose? Will we run out of time? When are we going to get into it the process? Once topics begin to repeat or overlap, this is a sign that it's time to move onto the next stage: consensus.

Some tips on working with consensus

Thank the group for its 'sacrifice'

It's important for the facilitator to appreciate the sacrifice that is being made for the group to go forward, and to thank the group for putting aside their issues temporarily.

Frame Implied Consensus

The best consensus process is one in which the facilitator notices that the group is going in a direction, and follows them there. When topics during sorting start to overlap, or people start to go into a topic, there is an implicit consensus. The facilitator can ask for agreement without requiring a commitment, i.e., "Seems like we're just about ready to go there, unless there is something else?" The best questions are aimed at the atmosphere, and do not necessarily require a verbal response. Simple statements that reflect and bring awareness to what is happening provoke the least response from the group.

Address what's left out if needed

If there are hot topics that are being put aside, it's important to return to the topics later, by making a concrete plan or assigning the topic to another subgroup.

Chaos and conflict

Sometimes people cannot, or will not, reach a consensus. When this happens, the group splinters into factions, or there is an uprising or rebellion against focusing. This also needs to be framed as a kind of *de facto* choice of topic: "It seems we are in a process of disagreeing about what to focus on. Could this be our actual topic?"

Obviously the facilitator is only able to guess, but a guess, and not an interpretation or pronouncement, can bring awareness to the group, and sometimes allows the group to reflect on itself: “Is this what we want to be doing?”

Notice Edges and Hotspots in:

- Incomplete communication, inability to complete a sentence, or getting blocked.
- An outburst, strong feeling, laughter, silence, or gasp that follows an interaction or expression.
- Silence or frozenness, fear, or sudden drop in energy
- The facilitator’s own reactions. Sometimes the facilitator feels the hurt, fear, or reactions the group overrides. It’s important to take it seriously, and to check the field, to see if anyone else is having reactions

Benchmarks for Facilitating Group Process

1. Basic skills: sorting, consensus gaining, holding down hot spots, noticing and working at edges, noticing and holding down a temporary resolution, identifying roles and ghost roles.
2. Role play: reaching into the sentient part of role, noticing edges in roles, noticing when roles become personal, double signals in roles, edges in roles.
3. Working with and supporting a group’s primary process.
4. Working with atmospheres.
5. Unfolding what is unknown in a group. Working with the group’s dreaming and sentient experiences.
6. Teamwork – using your strengths and skills, and that of your co-facilitator towards common goals.
7. Seeing your own states as part of the process and making use of them.
8. Following, rather than “managing” or directing the group.

Working with Challenging Moments as Facilitator.

1. Rank unconsciousness:

As a facilitator we can be unconscious of our rank and can use it poorly. Reactions to our poor use of rank can also be unconscious. Unfolding this process becomes important for awareness and change.

A. A way to prevent rank attack is to metacommunicate rank signals, also differences in rank.

- B. If attacked pick up the other side and unfold its message and respond if possible from a learning rather than defensive position.
- C. Catch own and others signals and concerns as early as possible
- D. In a group you can process unconscious rank as a role

2. Attacks:

Kinds of attacks – criticism (role and personal), accusations, put-downs, usurping leadership, sabotage, resistance, coalitions

How to work with them:

- Get consensus to work on it
- Pick up accusation
- Work on rank unconsciousness
- Unfold the message of the attacker – understanding feeling, experience and message of the attacker
- If possible unfold process of attacker. eg. Leadership struggles might mean they are secondary leaders
- Know the history and issues of the group you working with
- See it as a role in the field
- Work on your own reaction in front of the group, be congruent and real
- If all else fails or if unrelenting take your own side
- Work on a different level, individual or relationship work

3. Escalations:

Work with the usual theory of escalations. Notice escalation and de-escalation signals. Watch for edges.

4. Strong affect:

If there is a strong affect present often going deeper into it helps. Change channels if necessary. Remember this also might be a role for the group and picking up the essence of the affect by others might relieve the person/role.

5. Isms and comments:

Like hot spots hold down, watch for marginalization of position or group attacks on this position especially in more aware environments. Work with roles wherever possible to relieve individuals of the suffering here.

6. Getting hooked and losing awareness as a facilitator:

Be aware if this happens. Acknowledge knocked out of position. Ask for help with facilitation. Process feelings, work on burning own wood. Your reaction is your reaction irrespective of groups or individuals behavior.

Appendix I

Process Work Glossary

Following is a list of terms that are used in the field of Process Work. References in brackets refer to the following:

[SF] Mindell, *Sitting in the Fire*, p. 41-43

[Y1] Mindell, *The Year 1* p 148 – 151

[PMW] Diamond and Jones, *A Path Made by Walking* [DD] Mindell, *The Deep Democracy of Open Forums*

Altered state: A state of mind that is not our primary, logical, typical state from which we function (unless we are someone who typically functions from an altered state!)

Amplification: Part of the unfolding process. It is an attempt to increase the amount of energy/awareness that is with the secondary signals, once they have been identified.

Assemblage point: A way of describing your identity - the way you see yourself “assembled” together. A transformation process may involve a shifting of your assemblage point, so that you see yourself and/or the world in a different way.

Atmosphere: A surrounding influence or environment. Awareness of the atmosphere is an important facilitation tool.

Attractor: Something that draws our attention in a positive way. It is often part of a secondary process.

Big U: A state where both the primary and secondary identity are integrated. This term is often used when doing vector walks. It helps create a state where there is access to a larger sense of self, which supports eldership and more effective facilitation.

Blank access: A state that is created by making open ended statements, with minimal assumptions about what the person is experiencing. This may help the person gain awareness of what is happening for them and help to deepen their experience of the secondary process.

Burning your wood: Doing “inner work” so that one’s buttons are not so easily pushed in triggering or challenging situations.

Channel: The way in which we perceive and experience. Includes vision, hearing, movement, proprioception, relationship, and world.

Channel switching: The act of consciously or unconsciously moving from one channel of perception to another in order to broaden awareness.

Childhood dream: A recurring dream from childhood that is connected to one's life myth.

Congruence: When signals expressed are congruent with experience and description. When there is a lack of congruence we often experience "double signals".

Consensus: An agreement to address a certain topic or follow a direction.
Consensus reality (CR): The everyday world of time and space that is generally agreed upon as "real" and is perceived through everyday awareness [PMW p. 13]

Critic: A marginalizing force that is usually structured by a belief system, which renders an experience secondary. [PMW p. 102] one given to harsh or captious judgment [MW]

Crossing an edge: Crossing from a primary to a secondary process. It usually involves venturing into unfamiliar territory. It may be a momentary experience or a more long- term experience of expanding identity.

Deep democracy: Helping the various parts of a group to come forward and interact with each other, including those parts that have been silenced or seen as disturbing. Out of the interaction between all of these parts, conflicts can be resolved and a deeper sense of community created. [PMW p. 11]

Disturber: The interrupter of a primary process focus [Y1]

Double signal: An unintended message contrary to another present message, which usually confuses communication [Y1]

Dream door: A secondary signal that provides an opportunity to go more deeply into the dreaming process.

Dreamland: The world of the dreams, projections, emotions, fantasies, and the like [PMW p. 13]

Edge: A point of contact between the everyday identity and an unknown, or dreaming, experience. It is the boundary between the primary process (everyday identity) and the secondary process (emergent identity). Edges are also dynamic moments of transition, in which a known way of understanding oneself is disrupted and transformed by something new. A primary process marginalizes certain experiences, thereby creating an edge. Once secondary experiences are brought into everyday awareness, they become primary, rendering other experiences secondary and creating new edges. [PMW p. 126] A communication block that occurs when an individual or group, out of fear, represses something that is trying to emerge. [SF]

Edge behavior: A collection of signals that indicates one is close to an edge. These could include giggling, being quiet, signs of embarrassment, resistance, shyness, etc.

Edge figure: A role/voice that tries to convince you that it is not a good idea to cross your edge.

Eldership: An attitude of support and caring for the well being and diversity of viewpoints of a group or community.

Escalation and de-escalation signals: Signals which indicate escalation or de-escalation of a process. For example, an increasingly loud voice could be an escalation signal.

Essence (or sentient) level: A sentient reality beneath the threshold of awareness, an unbroken wholeness out of which signals, dreams, and all other experiential phenomena arise [PMW p. 13-14]

Extreme state: Alternative state of experience where a metacommunicator is absent, rather than a fixed pathological condition [PMW p. 9-10]

Feedback: An indication about the success of a particular unfolding process.

Field: The atmosphere or climate of any community, including its physical, environmental, and emotional surroundings. [SF] A vague atmosphere that we sense with our feelings, fantasies, and hallucinations, capable of differentiation and interaction between roles or parts [Y1]

Flirt: A subtle signal of a secondary or tertiary process. Flow: To proceed smoothly and readily [MW]

Framing: Articulating what is happening, usually done by the facilitator, that helps to bring awareness and perspective.

Ghost: A secondary presence in a group or situation that is felt but is not being directly expressed.

Group process: A method for exploring the secondary process of a group
High dream: Your deepest beliefs and highest hopes, your expectations that people will live up to some ideal... the world you want to create. [SF p. 199].

Holding (down) an edge: Maintaining attention and focus on an edge experience or moment. Our tendency is to avoid or back off from edges so it is a challenge sometimes to stay with it.

Hologram: A field in which the same pattern appears in the overall picture as well as parts of the field taken independently of one another.[Y1]

Homeostasis: A relatively stable state of equilibrium or a tendency toward such a state between the different but interdependent elements or groups of elements of an organism, population, or group [MW]

Hot spot: A moment during a group process where something flickers in the group's attention but is dropped because it is too scary, too emotional... A moment when the whole group gets to an edge. Hot spots contain core, essential feelings and are good energy in which to "cook" community issues... At first ... the issues are avoided. Eventually you must explore them, because they are places where fires and earthquakes can break out later. In geology, hot spots are places in the upper crust of the earth where hot stuff from below touches the surface. They are spots where volcanic eruptions originate later. [DD p. 60] In a group setting, a moment of attack and defense, fight and flight, ecstasy, apathy, or depression. [SF]

Inner work: The process of focusing on one's disturbances, reactions, signals, in order to integrate them into a larger understanding and experience of one's identity and process. Doing Process Work on oneself.

Intentional Field: A force that subtly guides and sets our lives into motion and brings the material world to birth. It is akin to the Aboriginal Australian concept of the Dreaming, the invisible flow which gives rise to the material world...The Intentional Field can be understood as the core or seed of the creative process, the mother of all things - an ever-flowing stream that can be stepped into at any time for creative inspiration, whether we are working on a creative project or simply moving through our everyday life. [Mindell, Amy, The Dreaming Source of Creativity, p. 15]

Intervention: Deliberately bringing awareness of a field's primary and secondary processes, which facilitates its unfolding. [Y1]

Level change: A shift in the awareness level of an individual or group. This could be from consensus reality to dreamland, dreamland to essence, or in the other direction as well. This is significant for a facilitator to notice, as it points to the type of intervention that will be effective.

Life Myth: Jung originally coined the term to describe a patterning for life-long personal development... A person can work with a life myth consciously and creatively instead of being unconsciously propelled by it. [PMW p. 148]. The life myth may be revealed through childhood dreams, chronic body symptoms, relationship patterns, and other recurring experiences.

Little u: The self that is connected with one's primary identity

Low dream: The state of hopelessness and despair, anger, frustration or resentment, etc., that can occur when a high dream collapses.

Marginalize: To relegate to an unimportant or powerless position often to the point of unconsciousness [MW]

Metacommunicator: A part of oneself that is "outside" of the process and can communicate about what is happening.

Metaskills: The feeling attitudes, values, and beliefs that deeply inform our way of working with others. Metaskills encompass beliefs about life and death, nature, learning, and growth, as well as the feeling with which skills are applied. [PMS p. 32]
The feelings with which theory, information, and techniques are applied. [SF]

Mood: A conscious state of mind or predominant emotion [MW]

Nonlocality: The principle in physics describing the apparent lack of space between two signals[Y1]

Occupy roles (Occupation): The tendency for a field to dream up people to fill each of its roles in order to express itself completely. The people whose natures are closest to a given role in a given field must fill it. [Y1]

Open forum: Open Forums lie between business meetings and large, open, emotional meetings. The Open Forum is more dramatic than standard business meetings, yet more linear than the ongoing worldwork group processes. [DD p. 24]

Organizational Myth: The underlying driving force of an organization, related to the core sense of the organization's identity. The organizational myth is not necessarily obvious and uncovering it may require some effort and insight.

Pacing the primary process: Following and respecting what an individual, couple or group experience as their primary identity and comfort zone.

Picking up an accusation: Finding and acknowledging the part of an accusation that is actually true.

Picking up one's rank: Being aware of and using one's rank effectively and constructively.

Polarity: The quality or condition inherent in a body that exhibits opposite properties or powers in opposite parts or directions [MW] One role or side of an external or inner conflict.

Primary process: The self-description, methods and culture with which you and your group identify yourselves. "Process" in primary process emphasizes how identity changes in time. [SF] Our common, habitual identity and focus. [Y1]

Process: The flow of overt and covert communication within an individual, family, group, culture or environment. Process includes inexpressible feelings, dreams, and spiritual experiences. [SF] The flow or exchange of information; a perceptual matrix; a pattern describing a network of interconnecting signals and channels. The total process ... is a combination of ... identified and potentially identifiable signals. When process is used as a verb it means enabling the above signal and message flow to occur. [Y1]

Process Mind: A state of mind which welcomes all other states.

Rank: A conscious or unconscious, social or personal ability or power arising from culture, community support, personal psychology and/or spiritual power. Whether you earned or inherited your rank, it organizes much of your communication behavior, especially at edges and in hot spots. [SF]

Rank awareness: An awareness of one's rank in a particular context. This is often used in the context of becoming aware of where one has high rank.

Relationship channel: Experiences or events that are communicated through, or felt in relationship to someone else... If other people feature strongly in a person's speech, this suggests that the process is being experienced in the relationship channel. [PMW p. 67]

Role (or timespirit): A cultural rank, position, or viewpoint that depends on time and place. Roles and timespirits change rapidly because they are a function of the moment and locality. Roles in groups are not fixed, but fluid. They are filled by different individuals and parties over time, keeping the roles in a constant state of flux. [SF]

Secondary process: Aspects of ourselves that we, as individuals or groups, prefer not to identify with. Often we project these aspects onto people we view as the "enemy." We may marginalize or admire these qualities, creating inferior or superior traits in other groups. [SF]

Sentient level: See essence level.

Signal: A momentary, elementary perception in a particular mode or channel; a piece of information [Y1]

Sorting: The beginning phase of a group process, where participants bring out issues and topics they would like to process, and the group comes to an agreement (consensus) about what to focus on during the remaining time of the group process.

Synchronicity: Jung's idea of two events which have causal as well as noncausal or meaningful explanations. [Y1]

Tao: The Chinese concept of a field to which we must adjust which organizes and patterns the environment [Y1]

Teleology: The philosophy that events are organized by the meaning they have for an observer [Y1]

Temporary resolution: A resting or pausing point in a group process, where there has been a shift in the group dynamics and field/atmosphere. Although an issue may not have been fully resolved, there is enough that has changed to allow for the process to come to an end. It is often incumbent on the facilitator to frame the process so that the participants feel satisfied with a state of temporary resolution at the end of a group process.

Timespirit: See roles.

Unfolding: The process of exploring a secondary signal or signals.

World channel: [The channel] in which experience is centered in the environment (for example institutions, world events, the earth, nature). [PMW p. 25] One is often in the

Worldwork: Community-making and conflict-resolving approaches to small and large groups (up to about 1000 people) based on deep democracy... [DD p. 24]