

burning heart
PRODUCTIONS

The Fair Trade



www.thefairtrademovie.com
www.burningheartproductions.com

Production Notes as of February 19, 2008

Not Yet Rated
Running Time: approx. 57 mins.

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THE FILMMAKERS

WRITER / DIRECTOR.....LAURALEE FARRER

PRODUCERS.....LAURALEE FARRER

.....TAMARA JOHNSTON McMAHON

.....GRACE OH

LEAD CINEMATOGRAPHER.....CHRIS MIN

CINEMATOGRAPHER.....JORDAN McMAHON

ADDITIONAL CINEMATOGRAPHY.....DENSIE LOUISE KLITSIE

SOUND & POST PRODUCTION SUPERVISOR.....LOREN A. ROBERTS

EDITOR.....GREGORY KING

ASSOCIATE PRODUCER / UNIT PHOTOGRAPHY / PUBLICITY.....RAYNE ROBERTS

ASSOCIATE PRODUCER / DISTRIBUTION.....TRAVIS HARDY

ASSOCIATE PRODUCER / EVENTS.....TRICIA HARDING

SYNOPSIS



When a tragic accident kills her fiancé, 26-year-old Tamara Johnston quits a dream job to try to make sense of her new, unwanted life. Paralyzing grief intensifies both her desire to die and her deepening spirituality, resulting in a fierce deadline: show me something better than death, or I am out of here.

Johnston launches a fair trade business, becomes an activist, develops her life's work, and risks love again—but none of it is enough. As time passes in her bargain with God, an opportune trip to Africa gives her a glimpse of what is required of her in exchange for a sustainable life.

DETAILED SYNOPSIS



In the innovative documentary ***The Fair Trade***, director Lauralee Farrer explores the murky territory between life, death, and the sustaining hope offered by abandonment to faith. ***The Fair Trade*** is the story of a young woman's journey through paralyzing grief and her ultimate determination to exchange a death wish for a meaningful life.

In 2004, Tamara Johnston's life was filled with love, success, and endless possibility. She was soon to be engaged to her life-long love, Matthew, and she was living out her career dreams as she successfully moved up the ranks in the film industry working with filmmakers such as Robert Zemeckis, Tom Hanks, and Steve Starkey.

On November 17th, 2004, everything changed.

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Just days before they were scheduled to leave on a long-planned trip to Europe, Matthew stepped out of his truck in front of his apartment just as an elderly neighbor lost control of her car and headed straight for him. She meant to slam on her brakes but hit her accelerator instead. His life ended less than 24 hours later.

In his pockets, police found the cash intended for an engagement ring, though Matthew's rehearsed proposal of marriage was never delivered. "We were both in that accident together," Tamara says, "but we were separated for life by it." Instead she was left behind to build a new life in the shadow of his death.

What followed was grief, despair and a compelling temptation to follow Matthew into the relief of heaven. Yet, paralyzed by her faith in God, she could not resign herself to death at her own hand. To relieve herself of a suffering that threatened to drive her crazy, she made a bargain with God: Show me a life that is still worth living, or I am out of here.

Motivated to raise funds for a school that would be built in Matthew's name in Ethiopia, Tamara, her twin sister Shelby, and Shelby's husband, Steve, began exploring imaginative ways to make money. In their explorations, the trio realized the potential of achieving that goal while also actively helping alleviate poverty in Africa by participating in the fair trade movement.

In 2005, the trio created *Anti-Body*, one of the U.S.'s first fair trade skincare companies. *Anti-Body* hand-manufactures soap, moisturizers, lip balms, and body oils using natural and fair trade ingredients. Tamara quit her studio film job at Dreamworks, Shelby turned away from her career as an art history professor at California State University and Steve left his job as a scientist at NASA's Jet Propulsion Laboratory. *Anti-Body* took off while they created a new model of entrepreneurial activism and enjoyed precocious success, despite the fact that their financial investments would take years to turn a profit.

A year and a half after the accident, Tamara was working on a documentary for Oxfam and Heifer International, making third screen videos for treehuggertv.com, marketing her own business, and entering a film production partnership. She even began to date again. On all accounts from the outside, she was recovering bravely and beautifully. However, her despair grew, because even in the light of such healthy recovery and opportunity, nothing filled the void she felt when she was alone. Nothing touched the chasm of grief that still ran under the current of her life.

As time passed in her bargain with God, an opportune trip to Africa gave Tamara a glimpse of what would be required of her in exchange for a sustainable life. By being given witness of how her efforts have meant the difference between life and death for 65 women in Togo, Africa at the fair trade co-op from whom Anti-Body purchases ingredients, she came face to face with a meaningful life. In these women, she saw herself reflected back: all had equal stories of tragedy to share—children lost to starvation, husbands lost to AIDS, whole families wiped out.

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Yet they had been given a chance to live in dignity and purpose instead of despair, because of Tamara's efforts. As the documentary narration puts it, "It's hard to look that reality in the eye and still beg God for death." The mystery of sacrificing her life in order to re-discover it quietly began to work on her, and the idea of "fair trade" suddenly began to take on new meaning. Not because of newfound success, happiness, or even relief from crushing grief. The question, "How do I find a meaningful life?" flowered into an unexpected answer: It's not about *me*. The humbling profundity of her two-year journey began to take root in her, activating a desire she thought gone forever: to live.

The Fair Trade propels us into the inner life of a young woman's struggle with grief and love lost. It explores the essence of actions that have deep motivations by employing a unique approach to documenting both the surface and the internal life of its subject. It confronts the age-old questions, Why am I here? How do I make this life count? ***The Fair Trade*** speaks to young activists who want to create a better life as loudly as it speaks to middle-aged boomers caught in the gap between youthful intentions and aging realities.

As it takes us into the heart of the fair trade movement and the story of a young woman prematurely aged by grief, the film engages the attention of anyone aware enough to ask, "Is this all there is?"

ABOUT THE PRODUCTION



"Ancient wisdom says that losing life is how you gain it. Life is full of pain, unfairness, suffering and great, great beauty," says Lauralee Farrer, director of the documentary *The Fair Trade*, the story of a young woman's journey through death, life, and the new life offered by her abandonment to faith.

Lauralee came to the story because the film's subject, Tamara Johnston, and her fiancé, Matthew Diederich who died tragically on November 17th, 2004, were like family to her. "I have been close to Tamara and Matthew, since they were both children— Matthew was like a son to me. Consequently this story is a cathartic process for both Tamara and me, and one that I tell from experience rather than research," says Farrer.

As time passed, Lauralee found that many in her life who cared about Tamara were asking her to give updates on how she was doing, and pressing for the deeper story that they all yearned to hear told. "The more I talked about it, the more remarkable her journey became to me," says Lauralee. Finally when Tamara went to Africa and met with the women from Abunga Karte, the fair trade co-op with whom Tamara's fair trade skincare company does business, Lauralee found herself telling friends that she felt Tamara had reached a turning point in her grief. Not because she had found happiness, but because she had found a vibration of meaning in Africa – a truth that was difficult but more sustaining than even that elusive happiness or relief. An admirer of Lauralee's earlier documentary *Laundry and Tosca* said to her over dinner one night, "You ought to make a movie about this."

"I heard that all the time," says Lauralee. "After doing the film about [opera singer] Marcia Whitehead, I frequently had people suggesting that their lives would make a great movie. But that suggestion just struck a deep chord in me. I was up almost all night laying it all out in front of me. It was like a path opening. I even dreamed about it."

The next day, Lauralee called Tamara, who was also her producing partner for another project they had in development that had stalled due to a lack of funding. "I said, 'Brace yourself. I have an idea for a documentary to do while we are waiting on funding for *Praying the Hours* [Burning Heart's current feature narrative film project].'" After Lauralee explained the concept, Tamara was quiet for a second and then said, "Let's do it."

Lauralee remarks now that, for Tamara, who is an introvert, saying "yes" was a very brave leap. "The appeal in allowing herself to be uncovered in this documentary was that she would have to sacrifice. She says all the time that she won't take anything less than a 'Frodo life,'" remarks Lauralee, in an allusion to the self-sacrificing character in the *Lord of The Rings* trilogy. "Embarking on a difficult journey that would require everything of her had the right resonance."

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Lauralee signed Tamara on as co-producer, and not long afterwards they met with Grace Oh, who had always said she couldn't imagine doing a documentary. "The very idea of docs bored her stupid," says Lauralee. But she surprised herself by agreeing immediately, and she never looked back. Grace joined the production and brought with her a passion for the subject matter and the ability to schedule the shoot on Lauralee's self-financed, minimal budget. "I have to say we all just got it straight into our hearts like an arrow and never looked back," explains Lauralee, "It's been true of the whole team." Grace agrees, "We are so excited about this process, of doing meaningful work that has what we call eternal value." It's really a different economy of doing business, Grace emphasizes, based on passion and story rather than moneymaking potential. "It took me a long journey in my life to realize that a successful career alone was going to be too small a life for me in the long run. This partnership came along at just the right time, and we have projects in development that last for the next decade."

That team grew to include cinematographer Chris Min and additional camerapersons, Jordan McMahon and Denise Louise Klitse. Klitse, an accomplished painter and visual artist, is a visual design consultant to Burning Heart and her collaboration with Lauralee goes back many years. Loren Roberts was brought in as a jack-of-all-trades, doing location sound and camera, editing, and graphics and web design. Rayne Roberts and Travis Hardy came in near the end of shooting as additional production crew and are critical postproduction team members working closely with Lauralee, Grace, and Tamara.

As a co-producer on the film and its subject, Tamara knew that the process might be at least awkward and at worst very painful. She took the risk, however, in spite of her natural tendencies toward introversion, because she felt it worth the chance. In the end, the process was healing for Tamara, precisely because she knew when it was about her when it was not. "She exhibited a remarkable sense of disconnect when it came to how her life was being used to make a point," says Lauralee. "It was remarkable in that she was able to distance herself from the content of the project when necessary, but engage honestly with it as well."

The whole crew, who came to an intimate knowledge of her story through the process, was privy to her announcement of a changed life in the process of one of the film's final interviews between Lauralee and Tamara. "What I said at Matthew's funeral in faith," she confirms, "I now actually feel. I know that my life is important. Every single day is an opportunity for so much change to happen. Matthew's death taught me about eternity but it also taught me about life." The lives of crewmembers, who are also friends—all of whom have volunteered their services for the production—have also changed in unexpected ways. Lauralee began to notice something unusual in the footage of one of the cameramen who seemed to be lovingly observing Tamara while he documented her story. "I remember telling Tamara that the footage showed that he cared for her increasingly. It was very obvious to me." When the production came to an end, their relationship blossomed. "Jordan is not the only one who will love Tamara when this is over," Lauralee predicts. "She has been so brave, and in many ways she intercedes for us all when she

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investigates the darker sides of what it means to live without hope, and to come out the other side of that."

As the film began to take shape, Lauralee saw myriad themes emerge rapidly. One of Lauralee's recurring spiritual questions as an artist is, "What does it take to lead a meaningful life," and "What am I here for?" This is an essential idea she has worked through in other projects, including the award-winning documentary *LAUNDRY & TOSCA*. With ***The Fair Trade*** she continued this theme as she witnessed Tamara asking herself that very question in the wake of irreparable tragedy. For Tamara, who fought a private death wish after her fiancé's death, the question evolved into, "What is required of me in exchange for a sustainable life." Or "What on earth could make life worth living?" Other poignant themes rose to the surface as well, themes that Lauralee knew could reach a whole range of audiences: social justice, Africa, depression and suicide, loss, loneliness, love, and the grandest theme off all, lurking in the background of everything: faith.

The fair trade movement is the heart of this film, but at its core is the story of Tamara's unmovable faith and conversations with God that propel her through her journey. Lauralee as a filmmaker is unapologetic about keeping this at the heart of the picture. She quotes the prophet Jeremiah when describing the driving philosophy behind her work, "This word in my heart is like a fire, a fire shut up in my bones. I am weary of holding it in, indeed, I cannot." For Lauralee, the process of making this film was propelled not only by her creative determination, but also by the lives of others who have inspired her. "I believe that God loves boldness," she says. "Sometimes he is silent and sometimes he is profoundly intimate. Sometimes he can be very present in things that one would not think had eternal value."

The Fair Trade is a contemplative film, dramatic in tone though documentary in content. It is not a typical straightforward, chronological, sequence of events. The surface of the film is a more traditional form of cinema verité, while the undercurrent is heavily metaphorical and illustrative. By using two and as many as four cameras to capture the same events, several points of view are offered, and alternate realities can be investigated by the viewer.

Lauralee shot in daylight, at night, interiors, exteriors, above ground, and underwater to find images that described all the landscapes that Tamara traveled through, the physical, the psychic, the spiritual and the emotional. The crew scheduled entire shoots to capture only sound. Lauralee was looking for material that described the surface that everyone can see, and from which most people draw conclusions, but she also tried to capture material that evokes the silent and sometimes tortured undercurrent where most people actually live, especially those who have experienced great emotional trauma. The documentary is not conventional in that it is not

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intended to be a historical record. It is intended to resonate visually and viscerally, at a gut level so that viewers will recognize in their own lives Tamara's journey.

The film was shot over five months, at *Anti-Body* trade fairs, beauty conventions, in Togo, Africa at the shea butter farm, in farmers markets, Rotary Club speeches, home parties, classrooms. For the scenes that represent her internal life, Lauralee shot in Tamara's apartment, underwater, in the desert where Matthew's ashes are strewn, driving in her car, and in any environment where Tamara tended to experience a rich life inside of her head.

In addition to Tamara, Lauralee compiled extensive footage and interviews with Tamara's twin sister, Shelby, and Shelby's husband Steve. The crew interviewed Tamara's colleagues in film, her business partners, her neighbors, and friends. Yet in editing, Lauralee didn't focus as much on the interviews as on the context. She establishes a visual language throughout the film that effectively distinguishes Tamara's outward experiences from her inward emotional journey.

In making the film, the conclusion Lauralee arrived at was this: "This life is deeply, profoundly, eternally not about me. And what I hope this film will say about Tamara, is that *her* life has meaning because *life* itself has meaning as it affects the souls of people."

In the beginning of her experience with losing Matthew, Tamara asked Lauralee, "What difference does it make if I cut myself off?" But something about her visit to Togo, to Abunga Karte, showed her in the flesh that there are others who grow off the root of Tamara, off the root of all of us, and that to cut herself off now from the trunk and to die, thinking it doesn't matter, is to kill the possibility of the thousands who will grow off of her now and in the future. Lauralee quotes Martin Luther King, Jr. who said "Anyone can be great because anyone can serve."

Dr. King's message echoes the scripture from which it comes, and the message of ***The Fair Trade***. Perhaps there is no greater pain than losing a loved one, but there is no greater love than to lay down your life for your friends. And that means not just to die for them, but to live for them, too. That is Tamara's legacy to Matthew, to the women of Abunga Karte, and to the loved ones they lost. That is ***The Fair Trade***.

ABOUT THE FILMMAKERS



LAURALEE FARRER (DIRECTOR)

Lauralee Farrer has been writing and producing for over thirty years. Recently, she wrote, produced, and directed the award-winning documentary *Laundry and Tosca* (2004) which premiered in Milan, and has been recognized at many other festivals including an American premiere at the Santa Fe Film Festival. The film investigates the life of soprano Marcia Whitehead, exploring the idea of whether simply following a dream can be enough to build a meaningful life. She is the principal partner of Burning Heart Productions, and the writer/director of their feature now in production entitled *Praying the Hours*.

Farrer's freelance work for humanitarian organizations took her to Spain when Franco died, to Kenya during the droughts of 1981 and 1991, to Somalia when the war broke out, and to Uganda to write about early outbreaks of AIDS and the plight of its orphans.

She visited the Sisters of Charity in Ethiopia, was in Moscow when the 1991 coup took place, and when Leningrad became St. Petersburg again. She was in East Germany before and after the wall went down, in Mexico City to write about cultures of poverty, and in U.S. cities like Philadelphia, Houston, Washington, D.C., Chicago, and Boston to write about American life. This is the material from which her directing and screenwriting voice emerges.

Farrer studied in Heidelberg, Germany, and at various California institutions including Pepperdine University and UCLA, before gaining a degree from Azusa Pacific University. Her screenwriting education includes graduate-level filmic writing at USC, various professional seminars (e.g., Robert McKee, John Truby, John Schlesinger, etc.) and interviews with Sydney Pollack, Hume Cronyn, Milos Forman, Roland Joffe, and David Puttnam.

While she was researching tribal warfare in Kenya, the 1992 Los Angeles uprisings occurred. A classical theater group pairing volunteer professionals and at-risk teenagers, for which she directed and produced, was started as a response. The endeavor culminated in the largest-ever production in the Opera House of The Kennedy Center, and receipt of the national Community Solutions in Education Award.

Farrer was coproducer for L.A.-based Lovestruck Pictures' *Best Man in Grass Creek*. During that time, for three years, Farrer lived in a Benedictine community in Denver, Colorado — a providential experience that formed much of the basis for the narrative feature, *Praying the Hours*.

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TAMARA JOHNSTON McMAHON (PRODUCER)

Johnston began a career in film by producing student films and independent projects while earning a bachelors degree in psychology from Azusa Pacific University. After assisting Producer Jack Hafer of Boulevard Pictures (then Gumshoe Productions, *To End All Wars*) she began a three-year relationship with ImageMovers, Robert Zemeckis' (*Forrest Gump*, *Cast Away*) production company. She worked her way up from the production office on the feature *The Polar Express* to first assistant in the office of producer Steve Starkey.

Recently, Johnston left ImageMovers to pursue other ventures in media and humanitarian work. She is currently producing a feature documentary on the AIDS crisis in Africa, third-screen shorts for treehuggertv.com, and is cofounder of the fair trade skincare product line *Anti-Body*. Johnston also works closely with Writer/Director/Producer Lauralee Farrer and Burning Heart Productions on projects such as *Laundry and Tosca* (2004), *The Fair Trade* (2006) and *Praying The Hours* (2006). She first met Farrer in 1992 while volunteering with Theater Quest, a non-profit group that worked with professional actors and at-risk teens in the Pasadena, California area.



GRACE OH (PRODUCER)

Grace Oh began her career in production working in multiple student films and eventually working in television for cable networks such as MTV, VH1, and The Disney Channel. Her expertise in production and acquisition were just a few of the reason for her recruitment to Shim Films Inc. in 2000. At Shim Films, Oh produced multiple key projects eventually being promoted to senior producer to oversee all incoming projects. She has worked on campaigns for The Learning Channel, E! Entertainment, Jeopardy, Wheel of Fortune, Kingworld Productions, Hollywood Squares, and Bloomberg Television, among others. She has been a key speaker at PromaxBDA in Amsterdam, Singapore, Miami, and Los Angeles, representing Shim Films globally. Grace's last script, which she wrote and developed with Shim Films, was accepted to the 2005 Tribeca Film Festival Director's All Access program. Grace most recently worked with MTV Networks in Strategic Resources providing support for most of the productions out of the west coast.

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CHRIS MIN (LEAD CINEMATOGRAPHER)

Christopher Min studied theater at USC as an undergrad and has pursued his graduate studies at Fuller Seminary. Currently, he is a coordinator at MTV for Strategic Resources and he is also working on several projects including *The Fair Trade* for Burning Heart Productions.



JORDAN McMAHON (CINEMATOGRAPHER)

Jordan McMahon graduated from California State University, Los Angeles with a degree in Film and Television Studies. Visual storytelling as a means of depicting lives and stories of substance has been a long-standing passion that has prompted his interest in meaningful and worthwhile projects.

McMahon's directorial debut, *Gift Of God*, showcases the life of an average family and how they care for a child with special needs: Teddy is like any other 16 year-old; full of life, quirky, rebellious, stubborn and even lovable. There is just one difference - he has Down's syndrome. Some families struggle. Some give up. And some find it...A Gift Of God.

Some of McMahon's short films and collaborations include the acclaimed AFI short film, *My Back Yard Was A Mountain*. McMahon interned for Stun Creative Production Company and Harken Creative in Pasadena. He is currently in production on another documentary film, *Poet*.



DENISE KLITSIE (ADDITIONAL CINEMATOGRAPHY)

Denise's interest in film and storytelling took root while working for seven years at The Walt Disney Corporation as a layout artist in feature animation. She has experimented in film by making her own Super-8 silent films and is interested in the visual aspect of storytelling. The first professional movie she art directed was an independent feature filmed in Indiana called *The Best Man in Grass Creek* (1999). Because it was a low budget independent production, she acted as the entire art department, responsible for gathering or creating props, all artwork, set decorations, and building. This project marked her first collaboration with Burning Heart's Lauralee Farrer, who was a co-producer on the film.

Klitsie graduated from the Art Center College of Design in 1989 and started in the field of editorial illustration for clients such as *Los Angeles magazine*, *LA READER*, *Westways*, and *AARP Magazine*. Dissatisfied with commercial art and the limits of being a layout artist, she began to pursue a career in fine art. Painting has become her primary creative outlet. Klitsie has participated in several gallery shows, and has mounted a one-woman show of her own to great success. Her painting style is impressionistic, her output prolific, and her scope broad in subject and size. She credits contemporary painters Dan McCaw and Ray Turner, with whom she has studied, for inspiring and leading her toward a more personal expression. Whatever the subject — figural, urban, or still-life — an emphasis in composition, design, color, and metaphor are the strengths of her work, making her especially suited to the medium of film.



LOREN A. ROBERTS (SOUND & POST PRODUCTION SUPERVISOR)

Loren Roberts is the most progressive kind of independent filmmaker, having mastered many of the creative elements of filmmaking as cameraman, sound designer, editor, and graphic designer. His filmmaking has taken him most recently throughout Asia—in Sri Lanka, Mongolia, Thailand, Hong Kong, and Japan—for international clients. Roberts has a history with director Lauralee Farrer in their collaboration on the recent recent award-winning documentary, *Laundry and Tosca* (2004-5) for which he served as sound and film editor.

Roberts owns Hearken Creative Services (HCS), a multi-disciplinary creative firm. Under the aegis of HCS since 1993, Roberts has partnered with clients such as USC, Fuller Theological Seminary, World Vision, and museums and botanical gardens in the Greater Los Angeles area, bringing a classic aesthetic to film, print, online, and multimedia advertising.

Roberts graduated from Occidental College with a degree in Religious Studies, is a professional studio musician (keyboards), and has produced and engineered several folk/rock albums.



GREGORY KING (EDITOR)

Greg King is a filmmaker and video artist based out of Brooklyn, NY, but born and raised in Louisville, Kentucky.

King has wide-ranging experience in a number of artistic disciplines. He studied printmaking in college at the Kansas City Art Institute, and ran a small offset-printing business called One Ton Press for several years while living in Chicago, making artist books, poetry collections, and CD booklets for indie rock bands. During his years in Chicago he also created and led several large-scale outdoor mural projects with disadvantaged youth for numerous non-profit institutions.

In the mid-nineties King made oil painting his primary artistic focus, and has exhibited widely in a diversity of venues across the country and abroad, such as the Corcoran Gallery in Washington DC, the Foreman Art Gallery in Sherbrooke, Quebec, the Organization of Independent Artists in New York, and the Butcher Shop Gallery in Chicago. He has received grants from Arts Midwest (an NEA Regional Fellowship), the Elizabeth Greenshields Foundation, and the Mustard Seed Foundation in the form of a Harvey Fellowship. He holds an MFA from Hunter College for experiments in painting, drawing, film and video, and while there he received a scholarship to attend the Glasgow School of Art in Scotland as an exchange student. His film and video work was expanded during his time at Hunter College, where he became more invested in digital video and non-linear editing.

Since 1995, he has been a member of the music group *Rachel's*, and projects original Super-8 films to accompany their live performances. King looks at this body of work of 'cutting film to music' as the basis for his sensibilities as an editor and general approach to film, or 'cinematic' media. He has toured extensively with *Rachel's* throughout America and Europe, with special appearances at the Merkin Concert Hall in New York (WNYC's New Sounds Live Series 2006), the Wexner Center for the Arts, Columbus, Ohio (2000-05), On the Boards, Seattle (2003), and the 2002 All Tomorrow's Parties Music Festival in southern England.

In recent years, King has also branched into film and video projection design for experimental theater in New York, working with acclaimed director Anne Bogart and the SITI Company (*Hotel Cassiopeia* and *Systems/Layers*) and director Lear deBessonet from Stillpoint Productions (*Bone Portraits* and *The Eliots*).

He is currently finishing production on an experimental film cycle/DVD project entitled *Rotating Mirror* (which has received grant support from Angels Net Foundation and the Jerome Foundation), and developing new projects and interests in narrative and documentary film.

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RAYNE ROBERTS (ASSOCIATE PRODUCER/ UNIT PHOTOGRAPHY/ PUBLICITY)

Rayne Roberts is a photographer, photo editor, and producer. After attending NYU's Tisch School of the Arts and earning a bachelor of fine arts in photography and imaging from the Maurice Kanbar Institute of Film & Television, Roberts spent 8 years in New York City photo editing and producing at magazines including *Vibe Magazine* and *Teen People Magazine*. As a trained arts educator, she taught photography to elementary and high school students at New York City settlement houses and at The Studio Museum in Harlem. As a photographer, Roberts has participated in various group exhibitions at NYU's Gulf & Western Gallery, Lincoln Center, the World Studio Foundation, and at Atlanta, Georgia's City Gallery East. Roberts photographs fine art personal work, and editorial work on assignment. Roberts has had a life-long interest in the film medium. This is her first re-collaboration with Farrer whom she worked with from 1993-1996 while volunteering with Theater Quest, a non-profit group that worked with professional actors and at-risk teens in the Pasadena, California area.



TRAVIS HARDY (ASSOCIATE PRODUCER / DISTRIBUTION)

Travis Hardy was born and resided in Decatur, Georgia until he moved to Pasadena, California, to pursue a master's degree in theology and the arts at Fuller Theological Seminary. His undergraduate degree is in industrial design from the Georgia Institute of Technology. Hardy recognizes the influence and engaging power of film, and values collaboration with passionate professionals in a wide range of artistic disciplines.

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TRICIA HARDING (ASSOCIATE PRODUCER / EVENTS)

A native of Los Angeles, Tricia Harding did work in Liberal Studies at California State University at Los Angeles and received a degree in Organizational Leadership from Azusa Pacific University. She has spent the last ten years as a project manager in various fields including everything from pharmaceutical research to church planning. Her specialty is in making things go from discussion to completion. With a background that includes experience directing several theatrical productions, Harding was prompted to come on board as production member of *The Fair Trade* because of her own lifelong passion for social justice and because of the story's intersection of faith and personal loss. Harding is currently working on her first novel.

WHAT IS FAIR TRADE?

Fair Trade is a trading partnership, based on dialogue, transparency and respect, that seeks greater equity in international trade. It contributes to sustainable development by offering better trading conditions to, and securing the rights of, marginalized producers and workers.

Fair trade's strategic intent is to deliberately work with marginalized producers and workers in order to help them move from a position of vulnerability to security and economic self-sufficiency. It also aims at empowering them to become stakeholders in their own organizations and actively play a wider role in the global arena to achieve greater equity in international trade

Fair Trade is more than just trading: it proves that greater justice in world trade is possible. It highlights the need for change in the rules and practice of conventional trade and shows how a successful business can also put people first.¹



FAIR TRADE FACTS²

- Worldwide, fair trade sales total \$400 million each year.
- In North America, fair trade retail sales totaled \$35 to 40 million in 1998.
- Of \$3.6 trillion of all goods exchanged globally, fair trade accounts for only .01%.
- Fair trade businesses return 1/3 to 1/4 of profits back to producers in developing countries.
- According to the National Labor Committee, a Haitian sewing clothing for the U.S. market may earn less than 1% of the retail price.
- Sales for Ten Thousand Villages, the largest fair trade organization in the United States, grew from nearly \$3 million in 1985 to nearly \$12 million in 1998. Ten Thousand Villages' Canadian operations reported another \$3 million. Combined, that represents the creation of the equivalent of 12,500 full-time jobs for disadvantaged artisans and farmers.
- Of its \$5.2 million in sales for 1998, SERRV International returned nearly \$2 million directly to producers.
- North American consumers pay \$4 to \$11 a pound for coffee bought from growers for about 80 cents a pound. Growers who sell to fair trade organizations earn \$1.12 to \$1.26 a pound.
- Sixty to seventy percent of the artisans providing fair trade hand-crafted products are women. Often these women are mothers and the sole wage earners in the home.

¹ IFAT - the global network of Fair Trade Organizations (2007). URL accessed on January 18th, 2007.

² Fair Trade Federation (FTF) (2007). URL accessed on January 18th, 2007.

HOW FAIR TRADE ORGANIZATIONS DIFFER FROM COMMERCIAL IMPORTERS³

- Their goal is to benefit the artisans they work with, not maximize profits. By reducing the number of middlemen and minimizing overhead costs, FTOs return up to 40 percent of the retail price of an item to the producer.
- They work with producer co-operatives that use democratic principles to ensure that working conditions are safe and dignified, and that producers have a say in how their products are created and sold. Co-operatives are encouraged to provide benefits such as health care, child care and access to loans.
- They encourage producers to reinvest their profits into their communities. Many producers who work with FTOs have committed time and money to build health clinics and support other community projects in their villages.
- Some Fair Trade Organizations work to shift processing and packaging activities to the developing world, so that as much work as possible will remain in the producer country. Often, such activities are performed abroad, depriving the neediest countries of the opportunity to boost their incomes.

ADDITIONAL RESOURCES & INFORMATION FOR *The Fair Trade*

The Fair Trade

<http://www.thefairtrademovie.com/>

<http://myspace.com/thefairtrademovie>

<http://www.imdb.com/title/tt0892388/>



Anti-Body fair trade skincare

<http://www.anti-body.com/>

Burning Heart Films

<http://www.burningheartproductions.com/>

For more information and production stills, please contact:

Rayne Roberts

Burning Heart

E : rayne@thefairtrademovie.com

³ Fair Trade Federation (FTF) (2007). URL accessed on January 18th, 2007.

PRESS CLIPPINGS, FESTIVALS, AWARDS



<http://www.ashlandfilm.org/>

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PASADENA STAR NEWS

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Dealing a fair hand

By Evelyn Barge, Staff Writer

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Want to help empower workers in a Third World country?

Through locally based skin-care company Anti-Body, the effort can be as simple as lathering up in the shower or applying lip balm.

Founded in September 2005 by Azusa Pacific University algebra professor Steven Moser, his wife Shelby and her sister Tamara McMahon, Anti-Body grew out of a desire to leave a meaningful impact on the world, he said.

After tragedy touched their lives — McMahon's fiancée Matthew Diederich was killed suddenly in 2004 after being struck by a vehicle — what began as a soap-making hobby in the kitchen of the Mosers' Sierra Madre home started to take on new life.

"It was a watershed moment for all of us," Steven Moser said. "All of a sudden (Matthew) was gone. I realized that I'm going to be on this Earth for 70 years if I'm lucky, so what am I doing with it?"

The trio struggled to find significance in their everyday lives after Diederich's death, Shelby Moser said.

Their careers — Steven Moser worked for NASA at the Jet Propulsion Laboratory, McMahon worked at DreamWorks and Shelby held a master's degree in art history — no longer held the same meaning, she said.

"We began making bar soap to raise money on the side for a school in Ethiopia to honor Matthew's memory," Shelby Moser said. "But it didn't feel like all we could do."

The proverbial light bulb went off when Steven Moser, a Sierra Madre native, suggested exploring fair-trade ingredients like shea butter and coconut oil for their soap, his wife said.

"We all had a curiosity about fair trade, but hadn't thought about incorporating those ingredients into the products we were making," Shelby Moser said.

Fair trade is a system that aims to create greater equity in international trade through fair wages, supportive work environments, social responsibility and stable, long-term relationships, according to the Fair Trade Federation.

"Someone here doesn't even have to understand fair trade fully, but by buying a bar of soap they are making lives more sustainable," said McMahon, who lives in Pasadena.

Research led the founders of Anti-Body to a women's cooperative in the Togolese Republic in Africa, and the company began importing shea butter from the co-op to use in

PCS Elementary School
Pasadena, CA
Spring 2006 Newsletter

Fall Release Planned for Graduates' Documentary, "The Fair Trade"

Tamara was only 23 years old when her fiancé was killed. Matthew's death shattered her ordered world and sent her into an emotional spiral. Her faith deepened, but



SHELBY JOHNSTON MOSER (PCS '93), TAMARA JOHNSTON (PCS '93) AND RAYNE ROBERTS (PCS '92) worked together on a documentary featuring Tamara's life in the years following the death of her fiancé, Matthew Diederich, (PCS '91). Tamara holds a photo of Matthew. (Photo courtesy of Peter Graham)

overwhelming grief led her to search for a reason to keep living. Ultimately, she began a fair trade skin care company and forged life-changing relationships with the women at the co-op from whom she buys in Africa. And, by witnessing the changed lives that her work had created, her own exchanged life began to make more sense. Sounds like dramatic fiction, the makings of a good movie. But it's the bittersweet life story of Tamara Johnston (PCS '93) and is the subject of a documentary that will be released this fall.

The death of Tamara's fiancé, Matthew Diederich, (PCS '91), inspired Tamara and her twin sister Shelby (PCS '93) to raise funds for a school that would be built in

Matthew's name in Ethiopia. Tamara, Shelby and Shelby's husband, Steve, sought creative ways to raise the funds.

They founded Anti-Body, one of this country's first fair trade skin care companies. (Fair trade companies are formed not only to make money for the company but to offer decent wages to workers in Third World countries.) The company hand-manufactures soap, moisturizers, lip balms, and body oils.

Yet, Tamara still felt wooden inside, unable to reclaim any true joy. Then she traveled to Africa and learned that her efforts had meant the difference between life and death for the 65 women in Togo, Africa who produce the ingredients for Anti-Body. All had experienced devastation; children lost

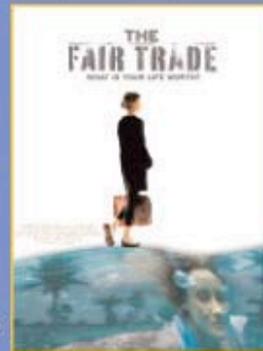
to starvation, husbands lost to AIDS, whole families wiped out. Tamara's efforts had given them new hope. And their new lives, in turn, gave her the hope she'd lost.

Documentary producer Lauralee Farrer, who had

known Matthew and Tamara for years, suggested a film about her journey. The result is "The Fair Trade," due for release this fall. The film will be shown at festivals, churches, colleges, and conferences while its producers search for foreign and domestic distributors.

Tamara, who worked in film until Anti-Body was formed, served as a producer and Rayne Roberts (PCS '92) acts as production associate and publicist for the film.

To learn more about the movie, go to www.thefairtrademovie.com. For information on Anti-body or to read Tamara's Africa blog, visit www.anti-body.com/index.php.



TAMARA JOHNSTON is featured in a new film called "The Fair Trade," due for release in the fall. (Poster image courtesy of Burning Heart Films)



A CO-OP MEMBER PREPARES INGREDIENTS for skin care products produced by 1993 PCS graduates Tamara Johnston and Shelby Johnston Moser. (Photo courtesy of Tamara Johnston)