



FRUITS OF LABOR

A film by Emily Cohen Ibañez



INTERNATIONAL PREMIERE – Official Selection – 2021 HOT DOCS FILM FESTIVAL

A Mexican-American teenage farmworker dreams of graduating high school, when ICE raids in her community threaten to separate her family and force her to become her family's breadwinner.

2021 / 77mins. / Documentary / USA / Acquisition Title

Directed by	Emily Cohen Ibañez
Written by	Emily Cohen Ibañez and Ashley Solis
Cinematography by	Gabriella Garcia-Pardo and Emily Cohen Ibañez
Editing by	Kristina Motwani and Andrea Chignoli
Original Score by	Yamil Rezc
Original Song by	Denise Gutierrez and Yamil Rezc
Produced by	Emily Cohen Ibañez
Executive Produced by	Aurora Guerrero, Richard Ray Perez and Tracy Rector

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US BROADCAST: POV , October 4, 2021

DOMESTIC NON-THEATRICAL DISTRIBUTION: Grasshopper Films

@fruitsoflaborfilm on Instagram @FruitsLaborFilm on Twitter @FruitsOfLaborFilm on Facebook

www.fruitsoflaborfilm.com

SYNOPSIS

Ashley Solis is a high school senior who must divide her time between school and supporting her family as a second-generation Mexican American. Located in a California working class town, the harshness of agricultural labor in the strawberry fields shares a stark contrast with the beautiful nature and relationship to her spiritual ancestral upbringing. Director Emily Cohen Ibáñez documents Ashley's life guided by the spirit world through her hardships and joys in modern America.

LOGLINE

A Mexican-American teenage farmworker dreams of graduating high school, when ICE raids in her community threaten to separate her family and force her to become her family's breadwinner. *Fruits of Labor* is a lyrical, coming-of-age documentary feature about adolescence, nature and the ancestors.

EXCERPT FROM...

Child Labor Bulletin 102

Child Labor Requirements in Agricultural Occupations Under the Fair Labor Standards Act



U.S. Department of Labor Wage and Hour Division

WH1295

(Revised 11/16)

Federal Child Labor Laws The federal child labor provisions, authorized by the Fair Labor Standards Act (FLSA) of 1938, were enacted to ensure that when young people work, the work is safe and does not jeopardize their health, wellbeing or educational opportunities. By knowing, understanding, and complying with these provisions, agricultural employers, parents, and teachers can help working teens enjoy those safe, positive, early work experiences that can be so important to their development.

Minimum Age Standards for Agricultural Employment

16 Minors who are at least 16 years of age may perform any farm job, including agricultural occupations declared hazardous by the Secretary of Labor, at any time, including during school hours.

14 Minimum age for employment outside of school hours in any agricultural occupation except those declared hazardous by the Secretary of Labor.

12 or 13 May be employed outside of school hours with written parental consent or on a farm where the minor's parent or person standing in place of the parents is also employed.

Under 12 May be employed outside of school hours with parental consent on a farm where employees are exempt from the federal minimum wage provisions.

School Hours and Employment in Agriculture

Minors under the age of 16 may not be employed during school hours unless employed by their parent or a person standing in place of their parent. The term school hours is defined as those set by the official calendar of the school district in which a minor is living while employed in agriculture. No exception may be made for the early release of individual children or any class or grade to work in agriculture. Work before or after school hours, during weekends, or on other days that the school does not assemble is considered outside school hours.

For example, if the school is in session from 9:00 a.m. until 3:00 p.m. in the school district where the minor is living while working on a farm, the minor may work only before 9:00 a.m. or after 3:00 p.m. on school days.

DIRECTOR'S STATEMENT

In 2017, I observed a marked uptick in ICE raids in the community. Undocumented adults feared going to their work places—agricultural fields and factories—that were vulnerable to ICE raids. While I was teaching Visual Sociology at UC Santa Cruz, I started a video collective with my college students and local youth activists from families who do low wage work in the fields. I saw the youth in our video collective replacing their parents, working 10 hour shifts in the fields and 8 hour night shifts at a food processing plant.

Ashley was one of these youth.

In Ashley, I saw a young person with a complex and layered view of the world and our global food system. She not only dreamed of a better life for herself but for her entire community. I wanted to bring to the screen Ashley's beautifully rich perspective on nature, adolescence and the ancestors. Myself, a Latinx film director, I brought on a predominantly women of color film team; most of us are children of immigrants.

Fruits of Labor shows the hardships of current farmworking life and the realities of child labor in California, while also making space for more utopian visions that can become our reality. My approach to filmmaking investigates the truth-revealing capacity of the form through defamiliarizing audiences from passive modes of consuming stories and sharing the filmmaking process with the people in front of the camera's lens. In *Fruits of Labor*, I employ experimental elements that make space for magical realism where spiritual forces live in nature and where the extraordinary is entangled with the mundanity of everyday life.

Ashley and I talked about how the film healed both of us—by creating a safe space for the expression of pain, joy, and deep truth. My hope is that you join us in our creative vision for remaking the world into a place that enriches all and regards nature with wonderment and value.

Emily Cohen Ibañez
California
March 2021

“What inspired me to write this song...Well clearly the story of Ashley right? It really stood out to me—well it surprised me when she mentions coming from a family of healers. That spiritual part of her family grabbed my attention so I wanted to partly talk about that spirituality in the song. I also wanted to illustrate the different realities that not only Ashley is living, but also a lot of other people who have to immigrate to the United States live through.”

-Denise Gutiérrez
Mexico City, Mexico
Winter 2021

“Curame”

Written, Produced, and Performed by Denise Gutiérrez and Yamil Rezc

Cúrame, cúrame, cúrame
Este gran dolor que siento
Enséñame, enséñame, enséñame
El camino que seguir

Soy un árbol firme
Qué da frutos para ti

Cúrame, cúrame, cúrame
Este gran dolor que siento
Enséñame, enséñame, enséñame
El camino que seguir

Soy mujer
Soy persona
Soy un árbol firme
Que da frutos para ti

Cúrame, cúrame, cúrame
Este gran dolor que siento
Enséñame, enséñame, enséñame
El camino que seguir

Soy mujer
Soy persona
Soy un árbol firme
Que da frutos para ti

*Heal me, heal me,
heal me*

This great pain that I feel

*Teach me, teach me,
teach me*

The way to go

I am a strong tree

That bears fruit for you

*Heal me, heal me
heal me*

This great pain that I feel

*Teach me, teach me,
teach me*

The way to go

I am a woman

I am a person

I am a strong tree

That bears fruits for you

*Heal me, heal me,
heal me*

This great pain that I feel

*Teach me, teach me,
teach me*

The way to go

I am a woman

I am a person

I am a strong tree

That bears fruit for you

FILMMAKER BIOS

Emily Cohen Ibañez (Director/Cinematographer/Producer/Co-Writer) is a Latinx filmmaker with Colombian and Syrian Jewish heritage. She earned her doctorate in Anthropology (2011) with a certificate in Culture and Media at New York University. Her film work pairs lyricism with social activism, advocating for labor, environmental, and health justice. Her feature documentary debut, *FRUITS OF LABOR* will be having its World Premiere at SXSW 2021. Emily was a Fulbright Scholar in 2007-2008 based in Colombia, South America; she screened her film *BODIES AT WAR* in 22 rural Colombian municipalities affected by landmines in partnership with the Colombian Campaign Against Landmines. Emily regularly makes commissioned short films for venues like The Guardian, The Intercept, and Independent Lens. She also contributes cinematography to independent films including *Bronx Obama* (2014) directed by Ryan Murdock which won a "Best in Fest" award at AFI Docs. She is recipient of multiple fellowships and grants including JustFilms Ford Foundation, Firelight Doc Lab, 4th World Indigenous Media Lab, and Field of Vision amongst others.

Tracy Rector (Executive Producer) is a mixed race (Black, Choctaw descent, Jewish, French, Scottish and Irish) filmmaker, curator, community organizer, co-founder of Longhouse Media and a 2016 Stranger Genius. Tracy is the Managing Director of Storytelling at Nia Tero and a proud mother of two. She has made over 400 short films, and is currently in production of her fifth feature documentary. As co-producer of the award-winning film *TEACHINGS OF THE TREE PEOPLE*, producer of *MARCH POINT*, co-director of *CLEARWATER*, and director of *CH'AAK' S'AAGI*; Rector has developed an awareness and sensitivity to the power of media and film as a modern storytelling tool. Her work has been featured on Independent Lens, Cannes Film Festival, ImagineNative, National Geographic, Toronto International Film Festival, the Seattle Art Museum and in the Smithsonian's Museum of the American Indian. Her focus is to uplift and amplify BIPOC voices across media platforms.

Aurora Guerrero (Executive Producer) is an Indigenous Queer Chicanx writer-director. Her debut narrative feature that she wrote and directed, *MOSQUITA Y MARI* (2012), premiered at Sundance, garnering multiple awards around the world. Guerrero continues to direct television including an episode of Ava Duvernay's *QUEEN SUGAR* and most recently for Netflix's *GENTIFIED*. She also recently directed a music video for Lin-Manuel Miranda - Andra Day's cover of *BURN* from *THE HAMILTON MIXTAPE*. Her early work includes the short films *PURA LENGUA* and *VIERNES GIRL*. She also assisted directed for Patricia Cardoso's *REAL WOMEN HAVE CURVES*.

Richard Ray Perez (Executive Producer) directed and executive produced the feature documentary *CESAR'S LAST FAST*, a film about the spiritual commitment of American civil rights and labor leader Cesar E. Chavez that premiered in competition at the Sundance Film Festival.

He has championed documentary film as staff at the Sundance Institute and World Channel. As an EP at Brave New Films, he produced two documentary series and directed a third. He holds a bachelor of arts degree in Visual and Environmental Studies from Harvard University.

Kristina Motwani (Editor) is an Indian-American film editor. Recognized by “40 under 40,” she is the co-editor (with Emelie Mahdavian) on *MIDNIGHT TRAVELER* (2019) directed by Fazili Hassan, which premiered at the Sundance Film Festival in January 2019 and won a Special Jury Prize. She recently edited *HOMEROOM* directed by Peter Nicks, which premiered at Sundance 2021. She was Assistant Editor on *AFTER TILLER* that premiered at Sundance in 2013. She was a 2017 BAVC National Media Maker Fellow and a 2018 SFFILM FilmHouse Resident. As an editor at AJ+, she received awards from the SF Press Club, the Society for Professional Journalism, and was nominated for a regional Emmy Award.

Ashley Solis Pavón (protagonist/co-writer) is a Chicana teenage farmworker, factory worker, and home-aid, born and raised on the Central Coast of California. She has spent five years working on food security and justice for her community with the Community Agroecology Network. A member of the River Park Video Collective, she helped make a short community film, *CULTIVATING JUSTICE*.

Andrea Chignoli (Editor) is a film editor since 1995. Her filmography includes the award-winning films *NO* (starring Gael Garcia and nominee for Best Foreign Language Film at the 2012 Academy Awards), *VIOLETA WENT TO HEAVEN* (2012 World Competition Jury Award Sundance Festival), and *CIRCUMSTANCE* (2011 US Competition Audience Award Sundance Festival). She has mentored projects at Sundance Documentary Edit and Story Lab (2017, 2018, 2019). She is a Hollywood Academy member since 2018.

Gabriella Garcia-Pardo (Cinematographer) is a Colombian-American documentary cinematographer and producer based in Washington, DC. She is drawn to stories of home, migration, climate justice, and conservation. Gabriella is a 2020 Sundance Creative Producing Fellow and 2020 Impact Partners Producers Fellow. She collaborates with both independent productions and media organizations including Netflix, TIME, Showtime, and BBC. Previously, Gabriella created short-form documentaries on staff at National Geographic as a one-woman-band, filmed over 150 musicians on NPR's music team, designed an intensive summer film program for high school students at Yale, and led horse treks through Chile. Gabriella is a graduate of Savannah College of Art and Design and is the founder/director of the DC chapter of the Video Consortium where she leads monthly programming for filmmakers and journalists and launched a mentorship program for emerging non-fiction mediamakers.

Yamil Rezc (Original Score and Songs) is a Grammy-nominated music producer, composer and musician based in Mexico City. Yamil has composed and recorded with several artists including Julieta Venegas (*winner for the 2015 Latin Grammy Best Pop Album, "Ese Camino"*), Carla Morrison and many other Mexico's prominent pop artists. Yamil also composed original music for Netflix's LA CASA DE FLORES and the James Bond film, SPECTRE 007.

Denise Gutierrez (Singer-Songwriter of Original Song) is a Grammy-winning rock singer and songwriter born in Los Angeles and living in Mexico City. Her bands Hello Seahorse! and Mex Futura have garnered an international fan-base, making Denise among Mexico's most revered musicians. Learn more about her music journey at Ig: @denisegutierrezoficial / Tw: @denisegume

Dan Olmsted (Sound design and Mix) is a sound recordist, designer, and mixer, contributing sound design to films like BOOGIE NIGHTS (1997) to independent documentaries. He works on staff with Berkeley Sound Artists and teaches film production at San Francisco State University. Dan also plays guitar in local Bay Area bands.

Maribel Martinez (Animator) has worked as a Creative Director and Producer in Mexico. Her work has won awards at NY Festivals, Promax World Gold, Broadcast Design Association, Animacor, Circulo Creativo and Caracol de Plata. She independently founded Diecinueve36, a studio that focuses on title sequences for film and TV, including the title sequence for the Netflix series, CASA DE FLORES.

In association with
Nia Tero
JustFilms Ford Foundation

A film by Emily Cohen Ibáñez

Fruits of Labor

Produced and Directed by Emily Cohen Ibáñez

Written by
Ashley Solis Pavón
Emily Cohen Ibáñez

Executive Producer
Tracy Rector

Executive Producers
Aurora Guerrero
Richard Ray Pérez

Co-Producer
Cassandra Jabola

Directors of Photography
Gabriella García-Pardo
Emily Cohen Ibáñez

Edited by
Kristina Motwani
Andrea Chignoli

Music by
Yamil Rezc

Animation by
Maribel Martínez
19+36

Mixteco Narration by
Adelita Serena

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Chemistry Productions
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Berkeley Sound Artists

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Sound Track

“Curame”

Written, Produced, and Performed by Denise Gutiérrez and Yamil Rezc

Denise Gutiérrez - Voices Lyric and Electric Piano

Yamil Rezc - Acoustic Guitar, Electric Acoustic Guitar, Darbuka, DX7 Yamaha and Shakers

Renato Del Real - Bass

Sergio Silvah - Acoustic Guitar and Omnichord

Strings Arrangement - Yamil Rezc and Dario González

Recorded at #331 Studio

“Baile”

Produced by Roberto “Pato” Partida in Monterrey

Recording engineer - Uriel Ramirez Herrera

“Fruits of Labor” Song

By Yamil Rezc

Yamil Misael Rezc Gómez

SACM 29802 00

Mtro. Fernando de Santiago - Guitar and Vihuela

Mtro. Jaques Morelembaun - Cello

Yamil Rezc - Piano, Dx7, Prophet 5, CS1 and percussions

Sergio Silvah - Midi Programming

Mix and mastering - Vladislav Isaev at studio Monokanal in Moscow, Russia

Yamil Rezc uses Yamaha instruments

Original Score by Yamil Rezc

Recorded at #331 studio and Zemporio Coyoacán México City.

Guitar and Vihuela - Mtro. Fernando de Santiago

Cello - Mtro. Jaques Morelembaun

Piano, Dx7, Prophet 5, CS1 and percussion - Yamil Rezc

Yamil Rezc use Yamaha instruments

Thanks Yamaha México for the support.

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Chemistry Productions

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Productor Ejecutivo - Ari del Castillo

Corrección de Color - David Sánchez Alvarado

Conform - José Manuel Fentanes y David Sánchez Alvarado

Deliveries - José Rovirosa y Raymundo Calderón

Producción - Andrea Fuentes Charles

Quality Check - Raymundo Calderón and José Rovirosa

Administración - Luis Díaz

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Diana Flores

Emily Wang

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