

A Lifetime in Labor Education and Filmmaking: *A Conversation with Julia Reichert*

By Grace D. Frates

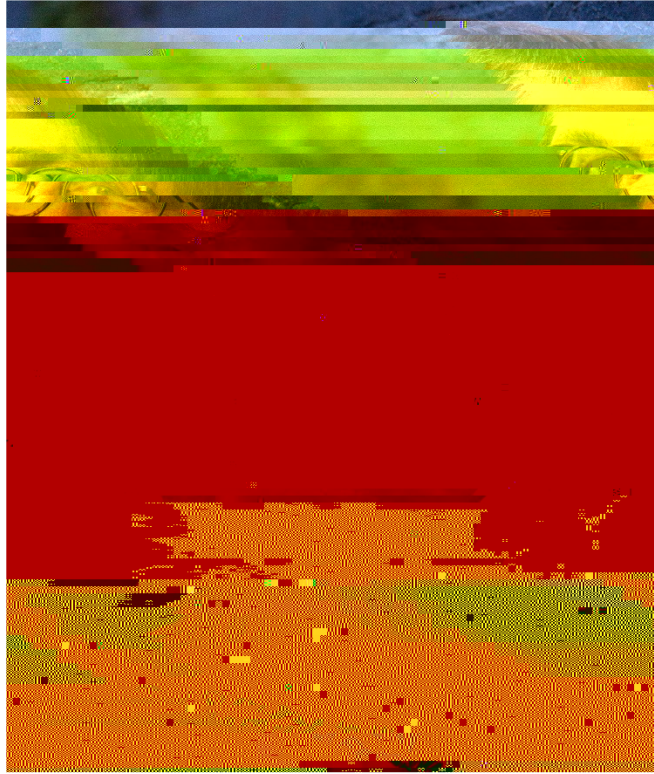
Ernst's return to the north in *Born on the Fourth of July* is a story of a man who has spent his entire life in the industrial Midwest.

Do you think that the *American Factory* film is a more accurate representation of the current situation in the Rust Belt than the *Born on the Fourth of July* film? Or is it a more accurate representation of the situation in the Rust Belt than the *Born on the Fourth of July* film?

Our story is on CNN. But the way you're putting on the uniform is a bit different. It's a different way of looking at the world. It's a different way of looking at the world.

At the moment, the press is all over the place. The first thing that I see is that the production support is all over the place. The first thing that I see is that the production support is all over the place.

o o r r r r s *Union Maids* 9 n *Seeing Red* 9 r so onor t s r
 n d n t ons/or r n on t o or tor s n ou no / t n n r s s d p t
 n out t or n n o nt on d n r or rs n r out n 22 n s spo
 t Gr D Fr t s n r n n on n nt r



u rt Cr t Er n ont d r

Q: I'd like to first ask about your new movie. I loved your first film, *Growing Up Female* -- made in the late sixties when you were still just a senior at Antioch. And now, a half-century later, you've filmed *9to5* on the women clerical workers organizing in the '60s. What was it that made you think of going back to that same time period?

Growing Up Female s n 9 t d s out o r p r n s youn d n tt n nto
 ons ousn ss r s n roup n d n n o nt d n s o nt n t out n 9 t sus

But ts r u n s o o n t t o n t r t t n o to u t to
st n n s t o s t s n s s o t o n s s n t, un on st s s st
C p t t r n our n American Factory or The Last Truck r ot us
o o n t o n s r t o r n t n s o o s

t s r u t t o s t n n p r s p t s t ou n o n r t ou n o r s
r s ou t r to r ou t r to o r s u o t s t o r n t p o p s ou n An ou ust t r to
s o u p s o u p s o u p s o u p t p o p s t t our n t t t our y r t t our r y
n our n o

t n o r s t o r our s n p o p t o s t n t r o d u s ou r r t n o n t n o n
r s o ou n o n t r r 2 2 An t r o n t r o u t s n o t n But n o t y n
u t t o t y n s t p n y ou n o t t n t n y t o r n y t n t o r
Do s t s n s

Q: Yes, for sure. In terms of your own life, you've lived in Dayton since, what, the mid-'70s? Since you went to Antioch?

nt to Ant o n r u t n o to D y,ton n 2 An tu y t r s D y,ton
n o r n s C n n o r n t n o r o p p u p u t o n y or ou p y rs
s n o t r t p r t o t E C p n C D D o r o r n o t u 9 2 y n 2 9 9 2 u 9

' You not s you no os oo You no os on to s o up An you

t r r / p op t r Dorot H s p rt of WA H r son r s r n WA sot ts o

t Dorot H

But s t t n str t s s t ton p rson ou ou /or us n su st s o s
n ou ot tot ont p on n t t t r p nt ort r ous or t r ou
s nt r us rst ou stus o n r t s t n r s n t r n
t r s r t r our no or no r An t ou stus o n n s r ou on t s
n o s out to n ts our o t t s n r s on to o An ou no t t t t
Union Maids n r on s n r t o t os o s t tr u r n us t
ou t ts r on n t s n o t o

Q: And you were very respectful to the women you were interviewing, clearly.

Yor you no t o o ont v o ns/or our nurs s r o n v ntor t p s so t y ur t out
An o u nt t t o t n o f ur n out o t o n pro u n n u r tur o ns ts on o
t stor s

nt rst r s r t s orn n o r v n pro s t ot y o
t t s tr s pr s r o n n ou o on utt y r o r n t s stor s

os or t E fort o rs o t o t t n t t s d n run p r nt
rn s u o t p op s or t Butt o o s op n n D y ton You no t y nt nt
to n DC An so Bo y st // t torn y Bo y s no t E C A n ust ot pr d ot to n r
ouns An u or fort E C A An s nt on to d t n r ouns n s st youn st
n r ouns s n r r y s

But no s or s nt or r o op o nt st on ot u d out on r on An
C n mn t s for or r o n o ops y or t r y rs no on d n or r o n o op ro y
stor y ro roun n nu r y r s d on for D y ton o s n not to
p rt of t un on o nt p r s But s st nts to or for po r for or n s s p op

Q: What about writing? You're incredibly busy, I know. But have you thought about writing books, not just about your life, but about filmmaking, or your approach to filmmaking?

t n put to t r r y oo our n sort of o r ont y on n r
of s n r rot oo ut ou ot t for ss n y on t t n for ss s s s
on t t o o t st o our t n

rt oo y n t st rst oo on o you str ut s n p n nt y An t s
t s s o y p r n n D y F s ts *Doing it Yourself* t s for t t p r s on t
yours t t out nt t s n

nt to s o you s d t n n y of r n t p r t y oo Do yous t r s t s on
s t o p p r t n s on t t o s t y roun t st d n of 9to5 An t s r t t s
t r n s t rst n s n ton t st t r n s s p y 9to5 t s n t n s sort of o nt
t s H r s 9² r oo n t o n n C n 9² nt y o nt t X s p s s Ms. n
uts n 9to5 t H r y r of or rs roup s d n t rst 9to n s t r t out ot t t s r y
p u n t r y n tot n out t r p t on stor y n to y r y r r n to no t s on ont
or s s t s on on nt d o nt o n of prou of t t n t n s n² ts us
t ou tt t ou on n² nt pp n

Q:

ot of t sts r n n s n t r r r p u on ort o t ALE n
 t LA CHA An t t ustr u r/o s roun r n o ns s tto
 ts or pr r t *South by Southwest* of ours s n o n n of sttn on t r
 on to our or pr r n un A ot of t st s r on to str t on n An you to u
 t t so ts not o no on n ts you to on of pop o u s t t You no ts on n
 for ust on
 ts on to n un An t n ot n t to ton of ot r st s o ts on to s o n
 on Lon B s n r r up r n r n st r t tu n p rson An
 un of ot r st st rou t n nto t nt r



r n nuss n Boston r or rs or n n r 9

Q: And I think that this crisis, if history's any indicator, will push even more people in that direction.

You no st n t us n ss s oo t r of our n r t on An r r rs t n s
