

## WBAI Cat Radio Cafe - June 6 2024 Interview Transcription

David Dozer

And that's the last time you will hear that Tuesday announcement because they're moving to Saturday. You gotta get a Saturday son... yelling at me from out in the hallway. This is WBAI New York 99.5FM and we are streaming at [WBAI.org](http://WBAI.org). Up next, Cat Radio Cafe, stay tuned.

Janet Coleman

This is Cat Radio Cafe, a salon of the arts, exploring the creative bounty of New York from WBAI Radio, that's 99.5FM dial. I'm Janet Coleman, and you are?

David Dozer

David Dozer.

Janet Coleman

Ohh, "the Displaced Playwright" On tonight's show we will be joined by experimental filmmaker Lynne Sachs to discuss *From the Outside In*, an upcoming retrospective of her groundbreaking documentary films at the Firehouse Cinema, that's DCTV, where she took her first video class 40 years ago. Let's first remind you that this station has been facing serious financial crisis that might result in our transmitter being shut down along with other services, yeah?

David Dozer

No, that's not good... We would like to remind you that you can save us by making a tax deductible contribution to our Emergency Tower Fund by calling 212-209-2950 or online at [WBAI.org](http://WBAI.org)

Janet Coleman

Or by becoming a WBAI buddy. A BAI buddy, that's a sustaining member of this unique free speech institution, which has been periodically broke, I'm gonna laugh, for an amazing 64 years.

David Dozer

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Janet Coleman

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Do it now by calling 212-209-2950 or online at [WBAI.org](http://WBAI.org) and that big green donate button that you will be so happy to push.

Janet Coleman

And then...

David Dozer

You'll save us. Thank you.

Janet Coleman

Anyways here is another evergreen message about how to support WBAI.

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Janet Coleman

And now on tonight's show, we'll be joined by the great experimental filmmaker Lynne Sachs to discuss *From the Outside in*, the upcoming retrospective of her groundbreaking work and documentary film to be presented at the Firehouse Cinema DCTV, where she took her first video class 40 years ago. Defying traditional genres, style, length and subject matter, Sachs's films weave the personal with the political reflecting, the experiences of strangers, world events and powerful familial entanglements reflecting the world. What'd I say? I say, I said that over...That was so, so complicated introduction. I couldn't twist it around in my mouth hard now. The retrospective of Lynne Sachs's work will celebrate her artistic and her artistry and her career through a seven program series of screenings and discussions with Sachs and her collaborators in front of and behind the camera. It will feature 24 films, including *Film About a Father Who*, *the Washing Society*, *Investigation of a Flame*, *Swerve*, *Your Day Is My Night* and a new one, *Contractions*, commemorating the Fall of *Roe v Wade*. Well, welcome once more, Lynne Sachs. You know, we have since meeting on the radio, you're the first person I think I met on the radio to become my beloved friend. And so much admired artist. So I'm so glad to have you back and so thrilled for you that you're having such a big deal retrospective, because every moment in Olin Sachs film matters.

Lynne Sachs

Oh, well, that's really nice of you to say. And I was thrilled that we recognized the fact that we both live in this town of New York City and that we could meet in this technological way, but that we could meet in person as well was a real gift. And yeah, hats off to the fact that it's not such a big village here. So we made it happen.

Janet Coleman

That's right. It's it's. It's the village.

Lynne Sachs

We met in your village. The West Village.

Janet Coleman

That's right! It's the biggest village ever is. The Village of the mind. Gigantic. So this thing now it's 24 films, plus a new one and a new one. I want to talk a little bit about in going through the selections that are going to be showing at the firehouse cinema. It amazes me how many very profound short films you have made in the course of your career, or even the ones that you're planning to show little masterpieces, you know, like I'm trying to think of something comparable.

If Van Eyck had painted little necklaces, you know, and suddenly was struck so much by their beauty or profundity. What gave you the nerve actually to make films even into your mature film life, to make films of whatever damn length you wanted?

Lynne Sachs

Well, actually, I think you asked the most and actually maybe the most significant question in the film industry, because the industry says to us, You've got to grow up. You make short films in school, you make short home movies, but when you want to be taken seriously, you make what's called feature films. And that means they have to be between 74 minutes and, let's say, around 200 minutes. But that would be very long. And you'd have to be a very established filmmaker to...

Janet Coleman

Right, right.

Lynne Sachs

To, to, to actually be able to release a film of that length. But you don't say that to poets, grow up and write a novel. You know, a poet a poet loves that length, a poet. And I also write poetry, as you know. But a poet believes in the precision of the words. As a filmmaker who makes, I hate to say, short films, because in saying that the standard for the film is the feature film but makes films that don't take the whole evening and that are like paintings. Also, because we go to a gallery show or to a museum and you see a sphere, a suite, and you think about the relationships between the films and how there is a frisson between them and how there's one person has one perspective and another has literally could be different perspective, like on the same days, or it could be different perspectives on a an issue of the day like abortion rights. And so I think that a short film can be an opportunity for for an expression. But also you are leaving time for people to have conversation afterwards.

Janet Coleman

Well, when you first started making films and you started making them of any length you wanted, did you consider the demands of the of the industry or were you just and what gave you the guts to do do defy this regimen which has been since on, I guess, almost since the beginning of film.

But of course, film shorts were part of the dilemma of the early films.

Lynne Sachs

You know, it wasn't that I decided I would stick with them. It's that I couldn't ever let go. I loved the kind of freedom of making a work that is an articulation of an idea that you have. And so, for example, with contractions, I am a member of a collective of six filmmakers from around the United States who either live in or have a connection to a state where abortion is no longer legal. And so,

Janet Coleman

Which one is yours?

Lynne Sachs

Tennessee. Tennessee. So I grew up in Tennessee...

Janet Coleman

Picked a good one.

Lynne Sachs

Uh huh. In Tennessee abortion is absolutely illegal, even in cases of rape. But if a mother's health, it is in danger. And and this happens extremely rarely. There is like the possibility of a doctor being able to convince the administrators to have an abortion. But it's almost never happened in the last two years... but in that state. But anyway, that was a call. There was sort of a call to arms. And not to guns but embrace.

Janet Coleman

Right.

Lynne Sachs

And so I knew I wanted to make that film kind of quickly. And it was a it, it was kind of a pressure that you defined itself by its, by its limitations. And part of the limitations were that we wanted to give the people in the film as much anonymity as possible. So you see mostly those participants' backs, you see their arms, you see their hands over their face. Exactly. Yeah. And then the two women that I interviewed, one was a doctor who is a doctor OB, an obstetrician gynecologist, but she had worked for Planned Parenthood as their chief medical director, and she would perform abortions when it was necessary, when people were calling upon her to do so. But she can no longer. And the other woman in the film who remains anonymous so we call her Jane, is a former escort at Planned Parenthood for many, many years. And you probably know what an escort does.

Janet Coleman

Well, I escort them into the facility where they will get either advice or or...

Lynne Sachs

And the reason that you have escorts is because there are so many protesters outside.

Janet Coleman

Right.

Lynne Sachs

So she no longer is an escort because it's not as necessary in Tennessee. But you do need people to drive you all the way across the Tennessee border into Kentucky, across Kentucky and into Illinois in order for a woman, even in an emergency situation, to have an abortion.

Janet Coleman

Carbondale, Illinois.

Lynne Sachs

Exactly. Is now famous as a feminist Mecca. Right.

Janet Coleman

A feminist mecca. That's great, because and someone does remark that they feel that this is an underground railroad and indeed it is. That's what it is, a place to escape to freedom. gathering place.

Lynne Sachs

and Illinois was that even during slavery. So it's similar in very tragic ways.

Janet Coleman

Yeah yeah. Well as we see the flag, the Alito flag, all of these symbols become so much more, you know, prescient about how tremendous our burden is to, you know, confront these wackos. I have to call it that or confederates wherever...

Lynne Sachs

I would agree, yeah.

Janet Coleman

Yeah, more... There's got to be a more accurate name than MAGAs, but wherever it is, it's really awful. And the film itself, it's so delicate and mournful, it's mournful. But most of the women are dressed in white, symbolic, white. And, you know, but it has the flavor, the seriousness and its seriousness of purpose that the Madres used to have protesting war, you know.

Lynne Sachs

Oh, that's a good point.

Janet Coleman

But dressed in black, you know. Yeah. For the dead here, it's for the unborn. Really?

Lynne Sachs

Exactly. And I asked them if they would be willing to wear these medical gowns, which are broad. And so I wanted the sensation of they're being prepared for a medical procedure they felt they needed. And so you have, in this visual sense, a group of 14 women and a couple of male allies who are, I would say, choreographed to move towards a building that never to be allowed in. And they didn't have to move much to be able to express their, as you said, sort of resolve to and they're in part both both strength and resistance, but also like a sort of tragic trap trapping, I guess I would say.

Janet Coleman

Right. Right. That's another thing that you do. I mean, a thing that identifies your work. I don't know that I've seen it elsewhere. Does it engage the people in your documentaries almost as actors? Not quite actors. I mean, they don't get the feeling that they've rehearsed it a billion times or know exactly what they're going to do, but that you that there is a consciousness of performance in these films, even though they're documentaries. And I think the Watching Society, the one you did with what is a wonderful...

Lynne Sachs  
Lizzy Olesker.

Janet Coleman  
Oh and she's going to be with you collaborating on at the firehouse.

Lynne Sachs  
Yes, she is.

Janet Coleman  
Yeah. And she's a labor organizer, right, Lizzy?

Lynne Sachs  
She's a playwright, but she's very, very interested in labor organization. She was extremely involved in NYU and New Schools contingent faculty or adjunct faculty union. So, yes, she is a labor organizer.

Janet Coleman  
Right Right. Well, she does. And of course, the Washing Society is about laundresses I guess, or launderers, who work the, who work day and night and hot water folding press and whatever they do. It was just a remarkable film. And you engage the women to participate in it. But actively.

Lynne Sachs  
Yes, I do. I do my best. I don't like to have a really rigid line between cast and crew. I don't even like those terms very much. And I think of all the people involved in this unified project as collaborators. In some sense, we're all nourishing an idea. They feel hopefully energized by the opportunity to participate. I feel extremely grateful that they are. And I like thoughtfully immersing themselves. I would say going back to the one of the very first films I made, which was in 1986, I made a film called Still Life with Woman in Four Objects. And it, I had a woman who was in a class with me and I asked her to be my star, but I also asked her to bring an object from her life that was meaningful to her. And so she brought a photograph of Emma Goldman when

Janet Coleman  
Got lucky there.

Lynne Sachs

Yeah, but I didn't know who Emma Goldman was. I was 20, you know, I was about 25 years old and I was, I had been a history major, but I didn't know everything about radical American history. And so she brought the photograph. And not only did she tell me about Emma Goldman and her organizing around women's rights and sexual expression and freedoms and anarchy and all of those different things, but she actually contributed an object to the film that became very important in the film. So I had to take a detour for that object. But it was her impetus that made it happen.

Janet Coleman

Oh, what a great... You still have the picture or did she?

Lynne Sachs

No, she took it back, but I still have the film.

Janet Coleman

You have the film, right. And we have the film. That's kind of fascinating. Since so many of your subjects are either how can I say this, quite engaged in radical thought and politics or radical adjacent, that is stuff that you don't realize is as radical thinking or radical politics.

Lynne Sachs

I love the way you put that

Janet Coleman

Yeah, that is coming up. You know, it's about to be in a learning us situations that we haven't been alerted to ever before. Let's talk also a little bit about one of the more obvious political films that is going to be showing here. And this is a little more traditional documentary, but you did it long after the fact, and that is it called Reflections on a Flame?

Lynne Sachs

Investigation...

Janet Coleman

Investigation of a Flame. Sorry, it's about the Catonsville Nine.

Lynne Sachs

I am glad you watched that because I had a feeling you would know a bit about Daniel and felt Philip Berrigan and

Janet Coleman

Right, about the Berrigan brothers. And you took this upon yourself for years after what, in the early 2000. And I mean, it's very meticulously constructed. The story of the Catonsville nine, how they all were all Catholic, serious Catholics, including the priest, the Berrigan brothers, trying and deciding to bust into the government records of potential draftees and burn them. And

in order to do so, they had to develop their own napalm, really, which they did. They actually learned they somehow got from government files. I think it, what was it, like files of the Marines or something? How to create napalm?

Lynne Sachs

Yes, they did supposedly use a little soap. A little. Yeah. Dynamite? [laughs] I don't know.

Janet Coleman

A little dynamite, a little soap, a little brains. [laughs]

Lynne Sachs

The had, they said they had like a handbook on how to make napalm

Janet Coleman

Right! And they found one and they proceeded. And despite all of their, you know, you know, worries about how this... how it would work out, they were kind of determined, more determined to show their concern about the war and the death we were causing in Vietnam. So do you did this in the year 2000, this film, is that correct?

Lynne Sachs

2001.

Janet Coleman

2001, this is post 911.

Lynne Sachs

I finished that film, right, well, actually...The premiere of the finished film was in the fall of 2001. So right after September 11, when things were beginning to open up.

Janet Coleman

Open up? You mean in New York City being able to talk about and let it out?

Lynne Sachs

But it was interesting because showing that film, which was about civil disobedience, was also talk at a time where people were starting to use the term terrorist. And so it wasn't that people on the left necessarily agreed with civil disobedience or people on the right. You know, everything in that first year after September 11th was more ambiguous because the idea of someone doing something by invoking their God became more problematic to discuss. But nevertheless, you know, people continue to look at the protesters for the Vietnam War and particularly protesters who had everything to lose and nothing to gain. As like in my world, it's their heroes because there was no violence whatsoever and they they did do some destruction, but very mild

Janet Coleman



of just the records record. They were paper. In fact, in their trial, they were there were baby baby coffins brought in. Yes. And to everyone's surprise, the baby coffins contain just burned shreds of paper. Yeah, that was what they had killed as opposed to the real.

Lynne Sachs

I was going to add. Do you remember anything about that, Janet? Do you remember...

Janet Coleman

What, the Catonsville nine?

Lynne Sachs

Yeah. Or about the Berrigans?

Janet Coleman

Yes. Yeah, I do. And this revived it for me in such a...

Lynne Sachs

I'm so glad, I really wanted you to watch that movie, and it's going to be interesting to show the film to people of different generations because and this one of the reasons I wanted to show it at DCTV is because we're talking again about breaking the law for something you believe in. And that point, do you do that and what, how, how can you do it without hurting other people? But...

Janet Coleman

Exactly.

Lynne Sachs

How can you do it... as I looked at it also as a continuation of my exploration of performance, because in a sense they were doing a ritual by the burning. They were creating an act of very refined expression about what they felt was wrong in society and how it needed to be and how it needed to end.

Janet Coleman

Right, so it was a sort of protest combined with civil disobedience.

Lynne Sachs

Yes. Yeah.

Janet Coleman

It was really crossing the line of what was what was okay, what was art and what was political protest. And they knew, also, they were very like media savvy, shall I say. They knew it needed the revolution had to be photographed.

Janet Coleman

Right. Okay. Well, this comes up now because the wrong side is now taking on this, too. So it causes a lot of puzzle, really, and a lot of reflection on what constitutes, you know, religious zealotry versus religious correction, you know, correcting what's religious in society.

Lynne Sachs

Actually now that you bring that up, I think there are two films, maybe more in this in my retrospective that deal with that confrontation between religion, the state and the needs of the people. Like it's all it's unfortunately all mixed up and sometimes religion can move people to do very spiritual, compassionate things, and other times it can make, create absolute intolerance. So I actually hadn't thought about it until this conversation that Contractions were in its investigation of what it is to have vital women's bodily autonomy in this country today and what it is to speak out against war. Because you, your God tells you that the war is evil. Not a word I usually use. But so it's interesting that the mixture of all of that.

Janet Coleman

Did some of this consciousness, political consciousness change for you or become more naked after 911? Because I noticed there were a number of films about 911 or in the wake of it that you did that are very reflective, you know, well, what, what the change...

Lynne Sachs

Thank you for noticing that. Yeah, Yeah. Well, I had to say it was, I wasn't alone in that. There were a lot of calls for visual expression for poetry right after 911. I mean, the thing was, in the short film I made called Tornado, which was actually, I have something to tell you that my, I made a film for a... there was a whole collective of films like the Collective on abortion rights and abortion, the closing of abortion clinics today. Back then, there were people trying, but actually we weren't really making films about 911 as much as we were all we were thinking about the war that resulted from 911. You know, the war in Iraq, the wrong country, wrong, everything kind of going back, right? Yeah.

Janet Coleman

Yeah. It's so and we've never recovered really from it. No, I mean, they haven't, certainly, the people we bombed.

Lynne Sachs

Oh no, not at all. Yeah. Yeah. Not at all. So what I was just going to say, that these kind of issues have been swirling around for me for quite a while and maybe not even in such explicit ways. Like in the film The House of Science, I really tried to explore the issues around the medical system and women's bodies, but not so much about the laws, but sort of the contract of society.

Janet Coleman

Well, I'm curious about how people get to, you know, view these problems of doing whatever you want, how do you get them seen and how is, how do they move the movement? You know,

because it seems to me that's what's missing when you talk about that, too, of the 911 moment. Yeah, there were pictures all over the place. There were reflections. There was artwork all over the city. Oh no we have to take a little break here, but when we come back, let's try to hold our side. This is Cat Radio Cafe. I'm Janet Coleman here, 99.5 FM dial, the greatest radio station and contribute to 2122092950. Anything you can do our emergency tower fund or go online to WBAI.org talk. This is a conversation with the great experimental filmmaker Lynn Sachs, who's having a retrospective coming up on June four, seven, seven, June 7th through to the 11th hour of her great work, 24 films and everything else. We're going to talk about it more. But first, a word for a sponsor

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Janet Coleman

Great Miles Davis. Great, great rendition of Bye Bye Blackbird that we so rudely interrupted to continue this radio station. Um this is Cat Radio Cafe. I'm Janet Coleman here with Lynne Sachs, great experimental filmmaker. Some people don't like being called experimental, but I think you are. It's almost as if while your, the films are well, unspooling while we see them or whatever it is, you use video or I'm sure you use all kinds of equipment to suit the moment that you're inventing new ways to make up, make film every second, really.

Lynne Sachs

Every project requires a different way of thinking. So there's absolutely no formula. And you actually, you kind of need to understand the formula if you make conventional feature films. But earlier you were asking about, well, if you make these films that are sort of calling for a change, but where do you show them?

Janet Coleman

Yes, exactly.

Lynne Sachs

I will say something about Investigation of a Flame. When I finished it there, what it showed on what was called the Sundance Channel and they even came over to my house and they did an interview with me and Daniel Berrigan here. Well, and then they showed the film for it was on this was kind of before Internet streaming. So they would show it on television on the channel for Sundance. And regarding Contractions finish this year, 2024, That film next month will go on the New York Times for their op doc series, which is a first for me, and that that's a series in which they show short films that deal with topical issues.

Janet Coleman

Oh, great.

Lynne Sachs

And next month is the second sad and tragic anniversary of the Dobbs decision, which ended one woman's constitutional right to make choices about her body. So they're going to show that film and it'll be up for a they call it perpetuity.

Janet Coleman

Excellent. And how did one get on, brilliant title also Contractions.

Lynne Sachs

Oh, thank you.

Janet Coleman

Saying what a brilliant, poetic title too.

Lynne Sachs

I got the title when I was writing a book by Annie Araud. She is a French author who speaks French even without or with or without a French accent. [laughs] That was hilarious. I am going to use that from now on. [laughs] Yeah. Which do you want, to speak French well, or to have a good French accent? You got to choose. That is really hilarious.

Janet Coleman

Oh, that was a David moment there. What do you mean that was French?

Lynne Sachs

Just like, so memorable. I've got to think of ways to weave that into a number of conversations tonight. But, so, French author Annie Arnaud wrote a book about a sort of closet, backyard underground abortion that she was for, that she had to have or decided to have when she was a teenager growing up in France in the fifties. And so I knew I was making this film and I thought, Oh, she's such a wonderful writer. She's just got this Nobel recognition. Maybe if I read her book, a word will pop up. So I was just reading the book and the word contractions came up. It's a word you hear all the time, but I was thinking that it has a double-entendre.

Janet Coleman

Exactement!

Lynne Sachs

So. So I thought, That's so that's the word.

Janet Coleman

It sure, sure works, doesn't it? When we see our lives being shrunken before our eyes.

Lynne Sachs

Exactly. Yeah.

Janet Coleman

Not it is a production of you know a baby is a pre pre prenatal event and a woman's life before the baby... the opposite.

Lynne Sachs

It strangely, it has those two meanings and thank you for articulating that.

Janet Coleman

Yeah well you know yeah you're a good titler too that's another thing,

Lynne Sachs

I like titles.

Janet Coleman

Helps, speaking of Beau. So to talk about this, do you know do you improvise on the spot with how you're going to move the camera or move the characters? Or do you have it pretty well laid out?

Lynne Sachs

Well, it depends on the project with contractions. I had every shot drawn. I knew that shooting a film in Memphis, Tennessee, that dealt with abortion issues in front of a former abortion clinic would draw attention on one of the main streets of Memphis. And it was a Saturday morning bright, beautiful and, very hot June morning with 14 women dressed in medical gowns, that there was a chance that someone would stop and either kick us off the property where we had no permission to make the film anyway now or, uh. The property was abandoned, by the way.

Janet Coleman

Mmmh.

Lynne Sachs

So we didn't do anything to the property, but we were there.

Janet Coleman

Sure. And you were a gang of women.

Lynne Sachs

So actually, one of the people who helped me produce the film had decided that we needed some security. So she had one Marshal come. She told us it was a marshal. But then months later, she said, I got to tell you, Lynne, we didn't just have one marshal. We had 14 marshals and a paramedic, volunteer, all like standing behind cars or windows.

Janet Coleman  
Oh my word.

Lynne Sachs

I was so because it was so horrifying, really charged and nothing happened. It was uneventful in that way. I had to draw it out. But other projects I've made are much more fluid. And like there's a film in the series, it's called Carolee Barbara Gunvor, where I looked at three different experimental film women experimental filmmakers who are a generation older than I am. Two of them had died since I made the film, but I just spent time with them and observing them, hanging out with them. It was an extension of our friendship, so that wasn't drawn at all. So it depends on the situation. In the film I made, Tip of My Tongue, had a really big call it, cast, or a group of participants who all had other things they were doing at the time. So I had to come in and be very organized and draw. I like drawing pictures. It's kind of calming. It makes me feel ready.

Janet Coleman

Okay, Right. You talk a little bit about the meaning to you of documentary film. Now it seems like I don't know what rock music used to seem like. Well, here's something new that engages you. You're not sure what's so engaging about it. I hate to use it, everybody hates to use it, but use it anyway. The word zeitgeisty. What is capturing the zeitgeist as much as documentary film.

Lynne Sachs

I like German words sometimes.

Janet Coleman

Yeah. That happens to work. Right? That's right. What's the other one? It must be Nietzsche or what doesn't work.

Lynne Sachs  
Gesundheit

Janet Coleman

Gesundheit will work. It's not like a French accent.

Lynne Sachs

But you're right. It is. Well, I'm super happy that you think there's in that experimental film has a place in our Zeit guys. Yeah, I actually agree with you. I think audiences are more adventurous than they ever had been. I think, honestly, the internet has been kind of good. So if you are watching a film by Jonas Mekas, who's considered one of the granddaddies of experimental film, right, and you want to see more, you can find more. It used to be much more elite, much more affiliated with the university system, the art school, the museum. So in that way, it's become more available. And now I don't want to say more understandable, but it seems not opaque but like it has a stimulating role and our society is bringing up ideas. It's making people more adventurous in terms of formal things. And I think that is a parallel with rock and roll. When

they thought, Oh, rock and roll is just loud, it's just counterculture. But you know, now counterculture is cool. So.

Janet Coleman

Exactly. Well, it is a current encounter. That's what I guess that's the word I meant, not zeitgeist, but counterculture that what is, you know, sweeping in, you know, What's that? What's that film you made, Swerve you know, the swerve aware of the different pieces of poetry from people in a park. Come, comes swerving at you. Beautiful people. The actions of ordinary people in a park, plus extraordinary lines of poetry swerving about. But that's, in a way, with the proliferation in all of your films together, feels like this whole thing is pay attention here because this is how you can move forward. You can change your ideas, you can unlock your brain a little bit watching them. What what does it mean to you? The firehouse cinema.

Lynne Sachs

Actually, I'm going to give a little secret on your program. I'm going to give out a discount for those people listening to CAT radio. If you go to DCTV, I just got this today.

Janet Coleman

Oh, wow.

Lynne Sachs

So this is for the privileged group of people who watch your show. Let's go to this, though. Excuse me. It's okay. Listen. But all they need to do is listen. If you go to DC TVs website and you want tickets to my show and you type lynne all lowercase l y n n e 22 zero lynne20, then you get a 20% discount on the tickets. So those special group of radio listeners.

Janet Coleman

Super.

Lynne Sachs

Yeah. So For the year of living laterally, right? That's right. That's another one. Yeah. That's your other show. That's really the hour of lateral thinking I think. Oh yeah, that's okay. Well, your show is kicked off here. Okay. Radio Cafe. Yes, I'm on your list, so I get that. Oh, good, good.

Janet Coleman

That's terrific, terrific. Yeah. Oh, my goodness.

Lynne Sachs

Anyway, I hope people will come. There's going to be really good conversations. I have Sam Green, who's a renowned performance artist, documentary maker. I have a really interesting conceptual thinker named Naima Hyman, who's from Bangladesh, but he's been living here for decades, and he's actually a professor at Columbia. And I invited him to have a conversation

around Investigation of a Flame because he's been dealing with the protests, Greg, his campus. And I thought that would be really interesting.

Janet Coleman  
Yeah, yeah, yeah.

Lynne Sachs  
And then Contractions is showing in a program called Bodies and Bombs. That's all about women's issues, feminist issues, people with uterus issues. Now that's a new term. And so there's just like a range of topics that we're going to be exploring through experimental film and modern plastic.

Janet Coleman  
Fantastic. And some of you were collaborators, too, right?

Lynne Sachs  
Oh, yeah. Many of them, including my brother who's a filmmaker, Iris Sachs, and my sister, who's an author, they're both coming to the June 11th screening of Film About a Father Who and I just found out that a friend of ours is coming and claims to be bringing cookies for everyone in the audience.

Janet Coleman  
But for that, my father, for that screening of My Father Who? Yeah, well, this is a great film. Anyway, we didn't even say a word in the cookies. Right. So what will the audience you go to get to see this? I think you got to see a Film About a Father Who is an extraordinary film. Talk a little bit about your connection with your brother, who's a filmmaker, but also part of your very fecund, artistically fecund family.

Lynne Sachs  
I mean, the thinking to tell them, you said artistically comes out.

Janet Coleman  
I would never say that, except to you.

Lynne Sachs  
I would.

Janet Coleman  
You can take it.

Lynne Sachs  
I'll take it. I'll tell my mom that mom, you're very second dearest makes my brother makes films. He just finished one called Passages The End, but his films are different. In a way, they're a feature. Well, first of all, feature films that are narrative films mostly. Actually, he's just finished



shooting a film about Peter Hugar, the photographer, and he shot that in Westbeth so near you. And then my sister is not, mostly nonfiction, but also some fiction writer. And they'll both be there because, you know, we're all fathers, children of our father, the three of us plus six others.

Janet Coleman

But they're the only ones who are going to be also children of her father. Yes. All the amazing characters.

Lynne Sachs

Oh, thank you. People seem to connect with it in the sense of not just that they have a problem with dad, but that they they that it's all a reckoning with who you are as a result of your parents.

Janet Coleman

Right. And not everybody has that one. Yeah. That guy is really an extraordinary flamboyantly,

Lynne Sachs

Yes.

Janet Coleman

Extraordinary character. So don't forget to see that. Now, wait, what is the website of DC TV? Exactly. So people can look over all the, you know, choices that they've got and remember to when it's done. It's dc t the NY dot org because it's not for profit and you and you have to put that NY on it.

Lynne Sachs

DCTVNY dot org and all the shows will be there. The series is from June 7th to 11th and particularly on June 8th, we're going to have a lot of events because I'm also teaching a workshop on film and poetry called Frames and Stanzas.

Janet Coleman

Oh wow.

Lynne Sachs

For 2 hours from noon to 2:00. And then we'll take a break, maybe lunch, come back. Another screening. It's called It's a Hell of a Town on June eight. After that at four.

Janet Coleman

And what might that be?

Lynne Sachs

Just start humming and you'll know it all. That's up. Yep. I think that evening we're showing a program called Fightless, which deals with civil disobedience protest films. And so there's a lot happening, and I'll be there at every one of the shows.

Janet Coleman

That's terrific. And I'm. How about your husband? Is he going to be, too?

Lynne Sachs

We'll see. He may be out of town. Oh, okay. Well, he's a filmmaker, too. Yeah, he's a filmmaker, Mark Street.

Janet Coleman

And he's been on this program. He's been on the program.

Lynne Sachs

Really? So, yeah. Oh, I'll tell him you said that.

Janet Coleman

Yeah. Say hello.

Lynne Sachs

I will.

Janet Coleman

Well. Well, I don't know how you live with each other. It's so great. Thank. And. And and have also willing subjects and your children to participate in your...

Lynne Sachs

Mostly willing...

Janet Coleman

Huh?

Lynne Sachs

Yeah. Their will. Oh, you saw my 24. Yes. Yes. Thank you for watching that. Oh, you spend a lot of time with my movies.

Janet Coleman

Well, you know, they're. Yeah, do. One, two, three. And you're swimming in them. And it's just so wonderful to see how many, you know, how many ways to approach an idea or feeling.

Lynne Sachs

Well gosh, thank you. This retrospective has just about half of my films so I'm I'm happy to have you know

Janet Coleman

Oh I'll say and the moment the what what the firehouse cinema means to you is now you know, we have a connection with it too, because. Amy Goodman. Well, we had a kind of war at Pacifica Foundation when Amy left the premises or was kicked out. The details of the revolution are getting mysterious and messier as time goes by and what the value of it was. But she took Democracy Now! To the firehouse theater or the firehouse studio.

Lynne Sachs

Is that where it still is? Democracy now?

Janet Coleman

No, no, no it isn't. It's moved on some results to the better quarters. So what it means to have started to return to the place where you began?

Lynne Sachs

I love DCTV. When I started in DC TV, it was called Downtown Community Television, and they were just doing spectacular things for the Chinatown community, mostly because they're located right at the corner of Lafayette and Canal, right?

Janet Coleman

And where all the good acupuncturists are everybody.

Lynne Sachs

Yeah, good point. And I, I love the place I took, I did a I, I took a video class there and I made my very first kind of experimental documentary that used dance. And we're showing that at DCTV. It's called Fossil, and I have never shown it since I made it in 1985 at DCTV. So it's coming back full circle. We're under 40 years later. It's amazing. It's just great.

Janet Coleman

Well, Lynne Sachs. I can't. Did you say good point about the acupuncture?

Lynne Sachs

No, I didn't say that, but that's a good question. But I might have said it accidentally.

Janet Coleman

You did say it!

Lynne Sachs

Oh, my God. Thank you for bringing that up. I'm more of a punner than I thought because I do it intentionally.

Janet Coleman

Well, we. We did it in a French accent. Yes, we did. It made it okay. Is there any particular film that you would have uncovered recently that you urge everybody to see that you have seen

yourself you knew growing up? Yes. Yeah. In 1983, I shot one of my very first rolls of Super8 film, and I call it Ladies Wear because I shot a sign called Ladies Wear with My Brother. And we shot it on the subway, my brother Ira, we shot it on the subway, completely covered by graffiti and he's putting fingernail polish on. And back in 83 to see a guy putting on fingernail polish was shocking to do it on the subway. He did a terrible job. But it's so it's so much like early eighties New York.

Janet Coleman  
Wow.

Lynne Sachs  
Yeah. A place that one has never shown publicly. So I'm really excited to show it.

Janet Coleman  
Oh, gosh, everybody, you better get there. We have just moments left to go, I guess. And I can't thank you enough for joining us and making these horrible puns with you

Lynne Sachs  
Accidentally.

Janet Coleman  
All right.

Lynne Sachs  
It's such a just from the brilliant connections of the mind, the synapse.

Janet Coleman  
Yes, exactly. There's nothing like a synapse. And if you want to watch Synapse after Synapse, you've got to see the insect collection of 24 fabulous films. I have to go back to watching more of them. I don't think I've seen every one. I think I missed the one with the fingernails.

Lynne Sachs  
Oh, yeah, It's called Ladies Wear.

Janet Coleman  
Ladies Wear Where we were playing with gender before anyone even knew how to spell gender.

Janet Coleman  
See, this is what we call avant-garde. That's the essence of it before anyone else. Anyway, you've been listening to Cat Radio Cafe here Tuesdays at 9 p.m. on WB. I am Janet Coleman and you are David Dozer, the displaced playwright. Yeah you can reach us at Cat Radio Cafe at gmail.com and you can sign up as a BAI buddy by or by making a contribution in any amount of WBAI by calling 2122092950

David Dozer

or online at WBAI.org where you can press the green big green button

Janet Coleman

So much we do need it it's not just we're making light of it but you No not like Oh brilliant.

David Dozer

Brilliant brilliant light special thanks to...

Janet Coleman

On tonight's show we were joined by the great, great experimental filmmaker Lynne Sachs to discuss from the outside in the upcoming retrospective of 24 of her groundbreaking documentary films, including a new one, Contractions commemorating the fall of Roe v Wade from the outside and will run from June 7th through 11th at DCTV, The Firehouse Cinema at 87 Lafayette Street in Chinatown.

Janet Coleman

Bye bye Bye, Lynne.

Lynne Sachs

See you soon. Whenever you want.

Janet Coleman

Hey everybody, Don't forget that 20% discount. What do you write?

Lynne Sachs

Lynne20