

00:00:00	Music	Music	"Switchblade Comb" by Mobius VanChocStraw. A jaunty, jazzy tune reminiscent of the opening theme of a movie. Music continues at a lower volume as April introduces herself, and then it fades out.
00:00:08	April Wolfe	Host	<p>Welcome to <i>Switchblade Sisters</i>, where women get together to slice and dice our favorite action and genre films. I'm film critic April Wolfe.</p> <p>Every week, I invite a new female filmmaker on—a writer, director, actor, or producer—and we talk in-depth about one of their fave genre films, maybe one that influenced their own work in some strange way, and today I'm very excited; I have <u>two</u> guests.</p> <p>We have writers, directors, producers, actors—all of those things—Jocelyn DeBoer and Dawn Luebbe. Hi!</p>
00:00:33	Crosstalk	Crosstalk	<p>Jocelyn DeBoer and Dawn Luebbe: Hi!</p> <p><i>[They laugh.]</i></p>
00:00:35	Dawn	Guest	<p>We're so happy to be here!</p> <p><i>[Jocelyn laughs.]</i></p> <p>Thanks for having us!</p>
00:00:38	Jocelyn	Guest	Yeah! I'm Jocelyn.
00:00:40	Dawn	Guest	And I'm Dawn.
00:00:41	April	Host	<p>Thank you for the distinguishing voice characteristics. I really appreciate that.</p> <p><i>[All three laugh.]</i></p> <p>For those of you guys who aren't as familiar with Jocelyn and Dawn's work, please let me give you an introduction.</p> <p>Jocelyn and Dawn are an award-winning writing and directing team based in Los Angeles. Both veteran performers at the Upright Citizens Brigade Theatre, Jocelyn and Dawn partnered in 2015 and formed Gulp Splash Productions.</p> <p>I don't know where that name—where did that name come from?</p>
00:01:08	Jocelyn	Guest	It's actually— <i>[laughs]</i> . We <u>completely</u> didn't mean to be naming a company when this name came about. We just, like—
00:01:15	Dawn	Guest	<p>No, it was a <u>real</u> hasty—</p> <p><i>[April laughs]</i></p> <p>—like, "We need to quickly create an LLC to make a short film," <u>really</u> random name, and then... We're stuck with it, I think? And we're not that happy about it.</p> <p><i>[April laughs.]</i></p>
00:01:29	Jocelyn	Guest	But the name comes from—so Dawn's husband is a—he's a real <u>efficient</u> man.

00:01:33 April Host Yeah.

00:01:34 Jocelyn Guest And he used to eat scrambled eggs for breakfast every day, and he hated how long it took to clean the pan.

[Dawn confirms.]

And then he discovered that he could hard boil eggs.

00:01:45 Dawn Guest Yeah.

00:01:46 Jocelyn Guest He's like, "I hard boil a dozen of them at a time, I put them in the fridge, and then in the morning I just gulp—splash!"

Which means, like, the egg goes into his mouth and then into his stomach?

00:01:55 Dawn Guest I think it splashes in the stomach?

00:01:57 Jocelyn Guest *[Laughing]* Yes!

00:01:58 Dawn Guest Yeah. Not a pleasant image at all.

[April laughs.]

But somehow that's our company name now. *[Laughs.]*

00:02:04 Jocelyn Guest Yeah. So... Gulp Splash.

00:02:06 April Host But it gives you a good idea what their first feature, *Greener Grass*, is gonna be, that premiered at 2019 Sundance Film Festival.

They wrote, directed, and co-star in the film alongside Beck Bennett, Neil Casey, Mary Holland, and D'Arcy Carden, all from lovely shows in, you know, wonderful beloved things. *SNL*, *Ghostbusters*, *Veep*, and *The Good Place*.

Greener Grass is a dark comedy based on their 2016 South by Southwest award-winning short film by the same name. Following its premier at the Clermont-Ferrand Film Festival in France, the *Greener Grass* short received a distribution deal with Canal+ (*plus*)—or should I say Canal Plu?

00:02:40 Crosstalk Crosstalk **April:** Canal—

Jocelyn: Plu.

April: Plu?

Jocelyn: Yeah.

Dawn: Plu.

00:02:42 April Host In Europe and Africa.

Jocelyn and Dawn recently directed two episodes of truTV's *Adam Ruins Everything*. In 2017, they sold the television pilot to IFC. They have written and produced three short films, which have appeared in over 70 film festivals worldwide, and you've been to every single film festival, right?

00:02:58 Dawn Guest *[Laughing]* Every one!

00:02:59 April Host Every single one.

They won Best Direction for their short *The Arrival* at Funcinema Criticas De Ci—De Cine in Argentina—I'm not very good at that.

00:03:08 Dawn Guest That sounded...

00:03:09 April Host That's close enough? Okay.

00:03:10 Dawn Guest Good enough!

[Jocelyn laughs.]

00:03:11 April Host Alright. Okay.

The Arrival also was named Best International Short Film at the Roma International Short Film Festival, Best Short Film in the Lounge Comedy Shorts Program at the Napa Valley Film Festival, Best Comedy at the Way Down Film Festival in Georgia, and received the Audience Award at the Chicago Critics Film Festival.

Okay. So here's something that you guys didn't include in your bio that I'm real curious about, because neither of you put whether you're from the suburbs.

00:03:33 Crosstalk Crosstalk **Jocelyn:** Oh! We...

Dawn: Ohhh...

00:03:34 Jocelyn Guest I am from a suburb of Chicago called Barrington.

00:03:38 Dawn Guest And I'm from Lincoln, Nebraska. Which, I don't think it's a suburb of a city. However—

[all three laugh]

—I would say there are—it has a very suburban feel.

00:03:49 April Host It's like a suburb of a nation, as opposed to—

00:03:51 Dawn Guest Yyyes. Yes.

[April laughs.]

There are no big cities nearby. *[Chuckles.]*

00:03:54 Jocelyn Guest Are you from a suburb?

00:03:55 April Host I'm not from a suburb. But I understand the suburbs. And I understand the suburbs through a movie that you guys chose to talk about today.

[They laugh.]

Which also has bearing on your film, and that is John Waters' *Polyester*. That's what we're gonna be talking about today.

00:04:10 Jocelyn Guest Yaaay!

00:04:11 Dawn Guest Yaaay.

[She and Jocelyn laugh.]

00:04:12 April Host Can you tell me a little bit about why you chose that film?

00:04:17 Jocelyn Guest We love Polyester.

[All three laugh.]

[Dawn agrees.]

00:04:20 April Host I can see—I can see that, after watching *Greener Grass*. I can see this.

00:04:24 Jocelyn Guest Well, here's something that is going to surprise you. I—perhaps will surprise you. When we made *Greener Grass*, we had not seen *Polyester*. [Stifling laughter] And this blows our minds.

[Dawn and April laugh, and Dawn agrees.]

Now that we have seen it. It's a truly—you know, when we're on the film festival circuit, people will come up to us and be like, "Oh, your movie reminds us so much of this, so much of that," and it was John Waters that we were getting over and over again.

00:04:51 Jocelyn Guest And we were both like, "Well, of course. We've seen *Serial Mom* and we've seen *Hairspray*." But neither one of us had seen the true, real—

00:04:58 April Host Yeah.

00:04:59 Jocelyn Guest —[laughing] classic John Waters films.

00:05:01 April Host Yes!

00:05:02 Jocelyn Guest And so it started—I got deathly ill with a cold [laughs] when we were in London recently, and I had to skip a film festival and stay home.

And I was feeling so sad, and I just did a John Waters marathon, and I watched six John Waters movies underneath, like, my sickbed covers. [Laughs.]

00:05:21 April Host [Sympathetic] Oh!

00:05:22 Jocelyn Guest And *Polyester* was the first one I watched. And I called Dawn and I was like, [breathless] "This! I can't believe this exists!"

[April laughs.]

Like, "You have to watch this!" And she did, right away.

00:05:31 Dawn Guest Yeah, I watched it the next day on a plane, and then again at home, because I was like, "I shouldn't see this good of a movie on an iPad."

[Jocelyn and April laugh.]

"I need to see it on a TV." And yeah, it—I—we both had the exact same reaction, which was sheer delight. And disgust, and wonder.

00:05:51 Jocelyn Guest I couldn't believe how much I felt known.

[April laughs.]

[Laughing] Like, I couldn't believe—like, Dawn and I, we met performing on a sketch team at Upright Citizens Brigade.

[April acknowledges.]

And our sketch team really did a lot of these domestic, like, melodramatic sketches. Particularly because I think Dawn and I pitched, like, *[laughing]* 75% of them.

[April laughs.]

But it was—it's just so what we're interested in. Like, I think I've played characters like Lu-Lu—

00:06:20 Crosstalk Crosstalk

Jocelyn: —so many times!

Dawn: So much.

Jocelyn: *[Laughing]* Like—

00:06:23 Dawn Guest

Jocelyn always is like, the defiant teenager that's like—yeah, a little—

00:06:29 Jocelyn Guest

[Laughs.] Yeah! And just, like, always dancing! It's—anyway.

[Dawn laughs.]

The similarities, we just were shocked. So this—yeah. So we're—we can't wait to talk about *Polyester*.

00:06:39 April Host

Yeah, and for those of you who haven't seen *Polyester*, today's episode will give you some spoilers, obviously, but that shouldn't stop you from listening before you watch.

As always, my motto is that it's not what happens but how it happens that makes a movie worth watching.

Still, if you would like to pause and watch *Polyester* first, I highly recommend. And by the time this episode comes out, there will be a Criterion of it, so there you go!

00:07:00 Music Music

"Polyester (Title Song)," by Tab Hunter and Debbie Harry. Song plays during April's dialogue until the first clip.

00:07:01 April Host

And now that you're back, let's introduce *Polyester*.

Written and directed by John Waters, *Polyester* stars Divine as Francis—Francine Fishpaw, an upper middle class housewife in a Baltimore suburb.

Her husband Elmer is a tacky asshole who owns an adult theater in town, which draws a bunch of anti-pornography protesters to their quaint home.

00:07:19 Clip Clip

[People shouting in the background.]

Francine: Elmer! Thank god you're home!

Elmer: Get offa me! Why haven't you notified the press?! Think of the publicity! The theater will be packed tomorrow night!

Francine: Oh, Elmer, please don't call the press! It's bad enough already. All the neighborhood women spit at me when I'm in the shopping mall!

00:07:34 April Host Then she's got her brat daughter Lu-Lu, who we were just talking about, and her son Dexter, who derives pleasure from stomping on women's feet.

Okay.

And then there's her mother La Rue, who's always harping on Francine for being fat and for hanging out with their former cleaning lady, Cuddles, who inherited a fat chunk of cash.

00:07:51 Clip Clip **Francine:** *[Delighted]* Oh, it's Cuddles!

La Rue: Good lord, Francine! Don't you know it's bad luck to let r-tarded people in your home? Call me a cab this instant!

Francine: But mother, she's my best friend!

La Rue: Your best friend?! She was your cleaning lady, Francine! Are you that unpopular, that you seek out the social company of your maid?

00:08:09 April Host But Cuddles is the only one who's actually team Francine.

Francine discovers Elmer's been having an affair with his secretary, and confronts them.

00:08:17 Clip Clip **Francine:** Well, I won't stand for this, Elmer. I want a divorce! And a big fat settlement to go along with it!

00:08:23 April Host But it only makes her depressed. She drinks a bunch.

Lu-Lu proclaims one day that she's getting an abortion, very happy about it.

00:08:31 Clip Clip **Francine:** I'll never allow you to marry him.

Lu-Lu: Marry him? Are you kidding? I'm getting an abortion, and I can't wait!

00:08:38 April Host And Dexter's foot-stomping exploits have earned him the media nickname Baltimore Foot Stomper. So he's on the lam.

Lu-Lu tries to get an abortion, but an anti-abortion protester prevents her.

00:08:48 Clip Clip **Protester 1:** Don't have this abortion!

Protester 2: How does it feel to be a murderer?!

Protester 1: Killer! MURDERER!

Protester 2: BABIES WANNA LIVE TOO, YOU KNOW!

00:08:55 April Host And she tries to induce a miscarriage, but then Francine calls some Catholic nuns over to drag her off to a home for unwed mothers.

00:09:02 Clip Clip *[Fast pipe organ music and the sound of Lu-Lu shouting in the background as she struggles to do whatever it is she's doing.]*

Francine: This is Francine Fishpaw, 538 Wyman Way. I need an unwed mothers' home! My daughter is pregnant and trying to induce

a miscarriage!

Person on Phone: We'll be right there!

00:09:10 April

Host

Lu-Lu's boyfriend Bo-Bo comes over with his friends to trash the Fishpaw house in revenge, but La Rue catches them.

They shoot her, but La Rue's able to retrieve her gun and shoot Bo-Bo dead.

Lu-Lu runs away from the nuns and finds Bo-Bo dead in her room, and tries to kill herself. Also, the family dog does successfully hang himself, leaving a suicide note behind.

[Dawn and Jocelyn laugh.]

Francine is in the dumps, but a curious thing happens. Dexter leaves prison a reformed man.

00:09:38 Clip

Clip

[Gentle guitar music.]

Dexter: *[Overly earnest]* I'm sorry for the grief I caused you. But I'm rehabilitated now! I had a wonderful drug counselor in prison, and I received psychiatric treatment!

00:09:49 April

Host

And Lu-Lu has a miscarriage and rethinks her life's goals, becoming a peaceful flower child.

00:09:54 Clip

Clip

[Gentle, whimsical music.]

Lu-Lu: I've had a miscarriage!

Dexter: That's awful—

Lu-Lu: But I've discovered macramé! It's helped me find myself! I'm gentler now, and more creative!

00:10:04 April

Host

And then Francine meets Todd Tomorrow.

00:10:06 Clip

Clip

Todd: Why—why don't we take a ride in the country? Get away from all of this mess? I mean, it—it's a beautiful day, and I find you... quite attractive.

Francine: *[Breathing hard.]* But I don't even know your name!

Todd: It's Todd, honey.

Francine: Todd?

Todd: Todd Tomorrow.

00:10:21 April

Host

All seems so wonderful and perfect, but Francine finds out Todd and La Rue are actually together, and are trying to drive Francine crazy so they can take her money.

00:10:31 Clip

Clip

Francine: Not my mother! *[Wails.]*

00:10:34 April

Host

Soon, Elmer and his secretary break into the Fishpaw house, with the intention of killing Francine and also taking her money.

But Dexter and Lu-Lu thwart the attempt and kill both of them.

Then, when Todd and La Rue are about to make their attempt, Cuddles pulls up and runs over both of them with her new husband.

It's a happy ending for the remaining Fishpaw family.

00:10:55 Jocelyn Guest

[*Laughing*] That was so enjoyable.

00:10:56 Dawn Guest

[*Laughing*] Yes. I want you to explain every John Waters movie and—

[*Jocelyn agrees, laughing.*]

That was delightfully...

00:11:02 April Host

It's, uh, a lot of stuff happening! Uh—

00:11:05 Dawn Guest

It is!

[*All three laugh.*]

00:11:08 April Host

Let's talk about a few bigger ideas. For one, John Waters has a—I would say not a warped sense of beauty, but like, a very kind of like, fine point sense of beauty for him.

He said, "I first saw Divine and thought, 'Raw beauty.' To me, beauty is looks you can never forget. I've walked down the street with Divine and seen car accidents happen."

And this is something where he, like—he really, you know—obviously, Divine, now deceased, but in this time period when they were working together, thought that Divine was just the most beautiful person alive.

00:11:46 Crosstalk Crosstalk

Jocelyn: I feel like—

April: And obviously wanted to highlight that.

00:11:47 Jocelyn Guest

I feel like I heard a fact that—do you know, I get all the movies confused now 'cause I watched them all at once.

[*April sympathizes.*]

But it's either *Female Trouble* or... is it—um, where Divine is like—

00:11:57 April Host

Is it *Desperate Women*, or—?

00:11:58 Jocelyn Guest

—walking down the—like, she's strutting down the street and everybody's like, turned their heads—

00:12:04 Dawn Guest

Oh, yeah!

00:12:05 Jocelyn Guest

—and looks at her? That was actual just—people on the street.

[*Dawn or April confirms.*]

And her walking down the street.

00:12:09 April Host

Yeah! And you know, that's what you get when you cast a star in your films.

[*Jocelyn and Dawn agree.*]

[Dreamily] That's Divine!

00:12:16 Jocelyn Guest Divine is so fantastic in *Polyester*. I think it's gotta be her most beautiful acting performance. *[Laughs.]*

00:12:25 April Host Yes! It is!

00:12:26 Jocelyn Guest Yeah.

00:12:27 April Host And there's actually a really interesting thing that was happening with this. I think, you know, we should probably put this in context.

People who are John Waters fans know about *Female Trouble*—

[Jocelyn acknowledges]

—and about *Desperate Living* and you know, all these other movies that they had done together. Even like, the shorts, when she was like, playing Jackie Onassis in the car.

00:12:44 Jocelyn Guest Mm-hm!

00:12:45 April Host But this was the first time that, you know, Divine was doing any real acting, and so that was a very different role for her.

And John Waters was saying, quote, "I think it would have been a real mistake for Divine to play the same role again. He'll end up as Charo if he does the same thing over and over. At first he was nervous, because he depended so much on that shock kind of thing. He was so used to that, knew how to do that. But I think once he got into it, he liked it because it was a challenge. I think he's really good. He's gotten good reviews.

And many people who have seen the other films have no idea it's a man. When it was over, we told the man who mixed *Polyester* that it was a man, and he said, "I am stunned."

00:13:23 Crosstalk Crosstalk **Jocelyn & Dawn:** Wooow!

April: So people didn't even know.

00:13:24 April Host Like, that was the thing, where he like, transcended gender. He transcended everything to just embody this character.

[Jocelyn and Dawn agree.]

And I thought that was a really lovely performance when I—when I think about it, you know?

00:13:34 Jocelyn Guest Truly!

[Dawn agrees.]

Yeah. And I think the way John Waters directed that performance and—it just shows so much love, also, for that genre.

[April agrees.]

Like, those mid-century melodramas. Just—and it—of course you could look at this like, "Oh, he's making fun of it, this and that," but—

00:13:55 April Host Yeah!

00:13:56 Jocelyn Guest —there's so much passion for it.

00:13:58 April Host Yeah!

00:13:59 Jocelyn Guest And you really see that from both Divine, obviously, and—

00:14:03 April Host I think we should talk a little bit about shock factor, too. 'Cause John Waters was talking about that in the—in, you know, that last quote that I read. And I mean, having seen his other films, you know, like, they're completely shocking, right?

[They acknowledge.]

So it's just—like, *Pink Flamingos*, like, eating shit!

[Jocelyn or Dawn acknowledges.]

You know? Like, whatever, you know, could get butts in the theaters that would make people feel revolted, that would—you know, just get anyone interested in it.

00:14:27 April Host And this was obviously a movie where he wanted to add some subtlety to it.

[Jocelyn agrees.]

He said, quote, "I think you can shock people in ways that aren't so obvious. You can be a little more subtle about it. I didn't ask Tab Hunter for instance to like, do nudity or anything at all that might have embarrassed him. I just wanted to put him in a context that you would never in a million years expect Tab Hunter to be in.

I don't think you expect to see a star from that era doing love scenes with Divine. So that's shock value, too, in a sense. I think you can shock people in ways that aren't quite so obvious. You can be a little more subtle about it."

00:14:58 April Host He was wanting to do a movie that wouldn't require theaters to put sawdust on the ground because people were vomiting.

[Dawn laughs quietly.]

That was—

00:15:04 Jocelyn Guest Yeah!

00:15:05 Dawn Guest Yeah. One thing he does in *Polyester* in particular is shock in—on many different levels aside from just gross-out shock.

00:15:13 April Host Mm-hm.

00:15:14 Dawn Guest It's nuns taking pregnant teenagers on a hayride in the rain.

[Jocelyn laughs quietly.]

That is a shocking image, and—

[April laughs]

—so bizarre, but it's not—it's not gross. It doesn't involve bodily fluids.

00:15:26 Jocelyn Guest Yeah.

00:15:27 Dawn Guest Does it? No. *[Laughs.]*

00:15:28 Jocelyn Guest No, I don't think—*[laughs]*.

00:15:29 April Host No, I don't think that one does.

00:15:31 Dawn Guest But yeah, he—it—there's so much surprise from scene to scene that comes from a variety of places.

00:15:40 Jocelyn Guest And I do think that this film, perhaps he does the—well, one of his best jobs of having the most eccentric things really connected to the plot.

[April agrees.]

And grounded in the heightened reality of the world.

00:15:56 April Host Mm-hm.

00:15:57 Jocelyn Guest And it—the movie comes off so polished in that way.

00:16:01 April Host Yeah!

00:16:02 Jocelyn Guest Which, you know, some of his others that are so gross and shocking don't.

And I feel like that's something that Dawn and I have the conversation about when it's—when we're—we have these extreme things we wanna do, is that the most important thing to us is that it's grounded in the reality of our world, and that it's—we're not just doing something that's like, weird or bizarre just for weird's sake.

00:16:28 April Host Mm-hm.

00:16:29 Jocelyn Guest And that it truly has meaning behind it.

00:16:31 April Host Yeah.

00:16:32 Dawn Guest The—one of the first things that happens in our movie is Jocelyn's character, Jill, gives away her baby to my character, Lisa, as a gesture of politeness or because Lisa expresses how cute she is.

[April cracks up.]

And then of course, over the course of the movie, *[all laughing]* comes to regret that decision almost immediately.

00:16:54 Sound Effect Transition *[Whoosh.]*

00:16:55 Clip Clip **Lisa:** Oh my gosh! I didn't even notice. You have a new baby.

Jill: Oh, yeah! Isn't she cute? We wanted to try something new.

Lisa: She's so cute. I love her.

[They laugh good-naturedly.]

[Beat.]

Jill: Lisa, do you want her?

Lisa: *[Casually, as if discussing a sweater]* Hm? No, I—I couldn't!

She's your baby.

Jill: Oh, Lisa! You can have her! She's great!

Lisa: Are you sure?

Jill: *[Laughing]* Yes, I'm sure! Take her. She's yours now.

00:17:21 Sound Effect Transition

[Whoosh.]

00:17:22 Dawn Guest

But we didn't want that to just be this weird, random thing, because one, I think we were afraid people would like, not care about the protagonist.

00:17:32 April Host

Mm-hm.

00:17:33 Dawn Guest

Or even the antagonist, if that's, you know, how they behave. So it was important to us that that was grounded in a bigger theme of the movie that you feel right away, of this need to be polite and this awareness the characters have for those around them and fitting in exactly where they should.

[April acknowledges.]

00:17:54 April Host

Yeah. It seems like it's important to establish that, really in your opening scene, to make sure that people are understanding what that world is.

00:18:03 Jocelyn Guest

Yes. That was a conversation we had a lot in the writing of it, because it is how we started the short film.

And we initially were going to start the feature like that, and then we really were trying to examine it, and we were like, "Will people just turn—you know, turn away from Jill and not like her if we do this?" Etc.

And then we ultimately were like, "We have to do it first."

[April acknowledges.]

00:18:27 Crosstalk Crosstalk

Jocelyn: It—you just need the audience to know what the movie is right away. *[Laughs.]*

Dawn: Yeah. Or like—

April: Yeah. They're like, "Oh, this is—"

Dawn: "This is the world we're in."

Jocelyn: Yeah! *[She and Dawn laugh.]*

00:18:36 April Host

"I see. Okay. Alright. That makes sense. Yeah."

And you know, I would say obviously the same thing with John Waters. This—he's a filmmaker who doesn't waste any fucking time.

[Dawn and Jocelyn agree.]

He like, does not care to waste time.

00:18:46 Music Music

"Switchblade Comb" begins fading in.

00:18:48	April	Host	And we're gonna take a quick break. When we come back, I'm gonna get a little bit further into his philosophy of film being under 90 minutes.
			We'll be right back.
00:18:56	Music	Transition	"Switchblade Comb" continues until the promo.
00:19:00	Promo	Clip	Music: "Money Won't Pay," by bo en, feat. Augustus. Upbeat, cheerful music.
			Rachel McElroy: Hi, this is Rachel McElroy!
			Griffin McElroy: Hello, this is Griffin McElroy!
			Rachel: And this is <i>Wonderful!</i>
			Griffin: It's a podcast that we do as—uh, we ma—we are married—
			<i>[Rachel laughs.]</i>
			And... How's the ad going so far? 'Cause I think it's going <u>very</u> good.
			Rachel: <i>[Laughs.]</i> We talk about things we like every week on Wednesdays!
			Griffin: One time Rachel talked about pumpernickel bread. It was <u>so</u> tight; you <u>cannot</u> afford to miss her talking about this sweet brown bread.
			Rachel: We also talk about music, and poems, and... you know, weather!
00:19:24	Promo	Clip	Griffin: There was one— <u>weather</u> ?
			<i>[Rachel laughs.]</i>
			One time Rachel talked about "Baby Beluga," the song, for like 14 minutes, and it b—ooh, just <u>really</u> blew my hair back.
			<i>[Rachel laughs.]</i>
			Rachel: So check us out on MaximumFun.org .
			Griffin: It's a cool podcast with chill vibes. Amber is the color of our energy! Is what all the iTunes reviews say.
			Rachel: <i>[Chuckles.]</i> They will now!
			Music: <i>[Fading out]</i> You could end up on the street...
00:19:43	Music	Transition	"Switchblade Comb" plays again, gradually fading out as April speaks.
00:19:50	April	Host	Welcome back to <i>Switchblade Sisters</i> . I'm April Wolfe, and I'm joined today by Jocelyn DeBoer and Dawn Luebbe. And we are talking about <i>Polyester</i> .

So editing the film *Polyester*, John Waters said, "When we put the film together according to how the original script was written, it was two hours. It's now 87 minutes. Everyone agreed on what parts to cut.

I cut an hour out of *Pink Flamingos*, too. No movie should ever be more than 90 minutes."

He said that quite a bit.

[Jocelyn and Dawn laugh.]

Or just, like—he's—his working philosophy when he's in that edit room is like, "Get this below 90," 'cause like, you gotta make your point, get in, and get out.

What do you think of this? How do you guys work?

00:20:29 Jocelyn Guest That—I didn't know John Waters said that, but I do love the way *Polyester* moves.

00:20:35 Dawn Guest Yeah!

00:20:36 Jocelyn Guest And I know—*[laughing]* our movie moves very fast. I think the longest scene is maybe two and a half minutes.

00:20:44 Dawn Guest Yeah. There's I believe around 30 locations, and yeah, it just...

We wanted to just like, bring people in, bring people out, keep it moving, and—

00:20:57 Jocelyn Guest *[April makes active listening noises as Jocelyn speaks.]*

We like, *[stifling laughter]* really would talk about the roller coaster ride when we were writing it. And we were like "We want them to strap in in the beginning, and then like, we just want to have them the whole time."

[Laughing] And I think Dawn and I spent a couple years going to a lot of film festivals. Which we absolutely love. And watched just—I don't know, hundreds of short films, which is also a medium we absolutely love.

00:21:25 Crosstalk Crosstalk **Jocelyn:** But I wanna say part of that urgency came out of feeling like sometimes, *[laughs]* some films... *[searches for words]* aren't taking the audience along for a ride in the way that we want.

April: Would you say they were boring?

[Dawn and Jocelyn laugh.]

April: Are they boring, are they—

Dawn: Never, not one film we've ever seen. *[Laughs.]*

April: Yeah. *[Laughs.]*

Jocelyn: *[Laughing]* Perhaps I'd use the word "indulgent."

[All three laugh.]

00:21:47 Jocelyn Guest

[Laughing] Yes.

So it is something we were talking about. Just because we truly had to fight against *Greener Grass* being boring when we were writing.

It was the conversation we had so often. Because it—the world is so heightened that it can be boring if you don't care about anything.

[April and Dawn agree.]

And if, like, the rules of the world don't make sense. So I think that was definitely a part of the reason we paced it the way that we did.

[April acknowledges.]

And then pacing is funny. This is something actually our editor Taylor said to us, is he had added up the running time of each scene and pointed out the ones that were longer, and he's like, "You develop a language with your audience based on how long the scenes are."

00:22:34 April Host

Mm-hm.

00:22:35 Jocelyn Guest

"And they can feel it like a heartbeat when they're watching it. And when you have some that just stick out, the audience really feels that because you've established that pace with them."

00:22:44 April Host

Mm-hm.

00:22:45 Jocelyn Guest

Which I thought was a good lesson for us, and...

[April and Dawn agree.]

00:22:47 April Host

Does it—I mean, does that affect how you write? I mean, if you guys were trying to write maybe shorter scenes, multiple locations, you know, to keep it moving.

Is that part of your process now?

00:22:57 Jocelyn Guest

Yeah!

00:22:58 Dawn Guest

Yeah.

We very much, I think, write with the edit in mind and really think about the movie like an album and, you know, if this scene is more slow like a ballad, we want like, a punk piece in here.

00:23:16 April Host

Mm-hm.

00:23:17 Dawn Guest

Or yeah, I think we really think about the pacing and the order and...

00:23:22 Jocelyn Guest

That description exactly is something one of our directors at UCB, Michael DeLaney used to say about a sketch show, is to think of it like an album, *[laughing]* and we would talk about it in that way.

[Dawn agrees.]

Yeah.

00:23:32 Dawn Guest

I think, too, with our background in sketch, a number of the scenes kind of follow certain rules of sketch, where an unusual thing happens early on in the scene, and then it heightens and plays out,

and then once you've kind of heightened that game or—to the point where it's kinda been the most fun, then get out and do—and go to another scene.

[April acknowledges.]

00:24:00 April Host Yeah. I would say—I mean, it's not like John Waters was necessarily doing sketch in his early careers, but you can see that he's developing the scene for all that the scene can do. You know?

00:24:11 Jocelyn Guest Yeah!

00:24:12 April Host What can you get out of this one scene? "Well, I guess that scene is done; let's go."

Like, after the dog commits suicide—

[Dawn and Jocelyn laugh]

—you're like, "Well! Gotta go to what's next," you know? Like, there's—it's a—you know, it's a steam train of just, like, the locomotive just will not stop moving until Francine is dead or everyone else is.

[Dawn and Jocelyn agree.]

You know?

00:24:29 Jocelyn Guest Yeah! That's exactly right.

00:24:31 Dawn Guest I would argue the Alcoholics Anonymous scene is so much like a sketch.

[Jocelyn and April agree emphatically.]

You can so watch it on its own. There—the—*[laughing]* the way the other alcoholics bully Francine into admitting she's an alcoholic.

00:24:46 Sound Effect Transition

[Whoosh.]

00:24:47 Clip

Clip

Francine: I—I really don't know what to say.

Crowd: *[Shouting and jeering]* SAY IT! SAY IT! SAY IT!

Francine: My... My name is Francine Fishpaw.

Crowd: *[Impatiently]* AND? AND? AND?

Francine: AND I AM AN ALCOHOLIC!

[Crowd cheers.]

00:25:05 Sound Effect Transition

[Whoosh.]

00:25:06 April

Host

That's—I mean, it's one of the things where you can—there's... His movies are so eminently quotable, I think, because he does kind of care about the minute details of things.

00:25:16 Jocelyn

Guest

Oh—

00:25:17 April

Host

You know, can a scene last on its—can it stand on its own? You know?

00:25:19 Jocelyn Guest You know what's another sequence that's sketch-like? Is Bo-Bo and Lu-Lu hitting people with the broom. *[Laughs.]*

So they literally hit like, one, two, and then the third is like, the—you know, Duck Duck Goose, so to speak.

[April agrees.]

And that's the awesome choir lady that hijacks a bus.

[Dawn laughs, April cracks up.]

[Stifling laughter] That bites a hole in Bo-Bo's tire and beats the shit out of him.

00:25:44 Dawn Guest The moment that woman bites the tire and it deflates is maybe my favorite moment in cinema.

00:25:49 Crosstalk Crosstalk **Dawn:** Ever. *[Laughs.]*

[April is cracking up.]

Jocelyn: I think I screamed, yeah.

Dawn: It's—

Jocelyn: I truly think the first time I watched it, I texted you at like, right after that happened. It's so crazy. *[Laughs.]*

Dawn: Yes.

Jocelyn: Yeah.

Dawn: Like, so shocking.

Jocelyn: Yeah.

00:26:00 April Host Were there any moments in your film that that called to mind, of like, what you guys were doing? Where you're like, "Oh, yeah! I see this!"

00:26:06 Jocelyn Guest Maybe the best example of that is the scene—the photography scene. Where we—Lisa, *[laughs]* Dawn's character, asks—they're taking a family photo.

And Dawn's character asks the photographer if they can do another setup where she's sitting in a chair. And basically, she wants to recreate the photo Jill has in her house.

[April acknowledges.]

Sitting on a chair with her babies, with her family behind her. And the photographer, who's played by one of the greatest sketch actors of our time, *[laughing]* John Milhiser, kind of looks around the room and realizes he doesn't have a chair, and is like, "Oh, it's okay. I can figure this out."

And then he starts calling his wife into the room.

[April laughs.]

And she comes out in a wheelchair, and it's our friend Santina Muha, *[stifling laughter]* also an incredible actress, who does live her life in a wheelchair.

00:26:57 Jocelyn Guest

And just—basically, John and Santina's characters work out that they're going to give Santina's wheelchair to Lisa to sit in.

[Dawn and April laugh.]

00:27:07 April Host

It's so awkward. *[Laughing]* It's so uncomfortable.

00:27:11 Jocelyn Guest

[Laughing] I've never explained that scene like that.

Yeah, and that is a—we wrote that scene in one afternoon. We wrote it for Santina, and we knew in our guts that we were like, "This is so fucking funny."

[April laughs.]

Like, "It's just great." But like always, like, that little voice in your head is like, "Will this be offensive in any way? Is this, like—" You wanna make sure, like, everything is okay.

00:27:40 Jocelyn Guest

And you know, we slept on it, then I think we offered the part to Santina shortly after writing it, and she came back and she basically told us this is her favorite script that she's ever gotten—

[April or Dawn chuckles]

—because it was a character that's in a wheelchair where the joke is not the wheelchair.

00:27:58 April Host

Yeah.

00:27:59 Jocelyn Guest

Anyway, her reaction to it meant a lot to us. But that was like—I would say screening that with audiences, you can feel the tension in the room.

00:28:09 Dawn Guest

Yeah. And I think it—yeah, was really her excitement for it and her, like, *[laughs]* passion for the part that gave us confidence. Or a little more confidence that we're like, "This is good."

[April acknowledges.]

Like, or "This is—works."

00:28:23 Jocelyn Guest

Yeah.

00:28:24 April Host

Well, there's a—I mean, there's a kind of school of thought, people say that you—that a John Waters movie couldn't get made today. It can't explore, like, the same themes.

But then I see *Greener Grass* and I'm like, "Well, I mean, can it?"

Like, you know, maybe it's just a different thought process. Maybe something that has slightly more empathy towards it. And you know, I see a scene like the wheelchair scene and I'm like, "Wow, that's like, so offensively—but not offensive," and it provokes these different thoughts of, you know, what it means to be an other in a very

different way than I think that we've been used to seeing with these shock movies.

00:29:07 Jocelyn Guest

It's true—I feel like John Waters has said that like, you know, one of his favorite kinds of laughs is when people are so uncomfortable they don't know whether or not they should be laughing.

[April confirms, and then makes active listening noises as Jocelyn continues.]

Dawn and I, from our very early days in sketch comedy, that—I feel like that was our sense of humor, also. And it's—and I think that's because—it goes back to the conversation kind of, of like, being bored, *[laughs]* and like, respecting your audiences.

I think when I watch things, I—you can feel so numb so much of the time. And when you watch something that truly makes you feel uncomfortable, or shocked, that is my favorite viewing experience.

[Dawn agrees.]

And the—you know. That's—I think that's why John Waters just was so incredible to watch, *[stifling laughter]* those early movies, because he does go far past anything we're used to seeing now. *[Laughs.]*

00:30:06 Crosstalk Crosstalk

April & Dawn: Yeah!

00:30:07 Dawn Guest

I heard him in an interview say "I don't care to watch feel-good movies. I feel good most of the time."

[Jocelyn laughs.]

"I wanna feel deeply uncomfortable."

[Dawn also laughs.]

00:30:18 April Host

I wanna talk a little bit about social relevance. Or what John Waters thinks about social relevance.

He says, "Being socially redeeming is so very boring."

[Jocelyn and Dawn laugh.]

"I'm just trying to make people laugh. It's the only reason I pick up a movie camera."

[They laugh again.]

I mean, he says that, but at the same time he also said in the same interview, "This movie is pro-abortion."

[All three laugh.]

00:30:44 Jocelyn Guest

Didn't John Waters once say "I wish I was—I wish I was a woman so I could have an abortion"?

00:30:49 April Host

Yeah.

[Dawn and Jocelyn laugh.]

Yeah! So I mean, it—he's fucking with us, but like, he—there are things that he believes in. Whether or not at the time, like, in the eighties when he was like, doing these interviews, like, that he would deign to say that he believed in them.

But there's social relevance all over this fuckin' movie.

00:31:07 Jocelyn Guest

Oh, yeah!

[Dawn agrees.]

It's undeniably a satire, but doing satirical humor—it's—that is the best way John Waters could get to the audience that he wanted to get.

[April agrees.]

The—like—I mean, I wonder if the people who would—uh, who would respond to the satire wouldn't go see the movie if they knew it was a satire.

00:31:29 April Host

Mm-hm!

00:31:30 Jocelyn Guest

You know?

[April and Dawn agree.]

That it's—humor's so great to get people in the chair and like, soothe them with laughter, and then be like, "See?! Don't you get it?"

[All three laugh.]

00:31:40 April Host

"Here's my treatise."

00:31:41 Jocelyn Guest

Yes!

00:31:42 Dawn Guest

Yes! Yes.

00:31:43 April Host

We're gonna take a quick break. When we come back, we're gonna talk a little bit about, um...

00:31:46 Music Music

"Switchblade Comb" begins fading in.

00:31:47 April Host

I gotta say filming in locations, 'cause I gotta know how people in the neighborhood of *Greener Grass* really felt about what you guys were doing.

[Dawn and Jocelyn laugh.]

And John Waters has some stories about that for *Polyester*, too. So we'll be right back.

00:31:59 Music Transition

"Switchblade Comb" continues until the promo.

00:32:03 Promo Clip

[Computer beeps.]

Music: Funky electronic music.

Adam Pranica: *The Greatest Generation* is a *Star Trek* podcast that de-stigmatizes the very idea of having a *Star Trek* podcast.

Ben Harrison: *[Laughs.]* We're Ben and Adam, the hosts of *The Greatest Generation*, and the technology we've developed is that nobody knows what you're playing in your earbuds.

Adam: You know, with legalization, it's easier than ever to find out what's in your buds.

[Ben laughs.]

But we suggest that you legally find *The Greatest Generation* wherever you download your podcasts.

00:32:34 Promo Clip

Ben: We'll send it to you in a discreet, unmarked package.

[Both laugh.]

And nobody has to know but us.

Adam: That's *The Greatest Generation*. The *Star Trek* podcast that you didn't know you needed, yet makes you feel like you belong.

[Computer beeps. Music fades out.]

00:32:47 Music Music

"Switchblade Comb" plays again, gradually fading out as April speaks.

00:32:54 April Host

Welcome back to *Switchblade Sisters*! I'm April Wolfe, and I'm joined today by Dawn Luebbe and Jocelyn DeBoer. I thought I'd switch up your names a little bit.

[They exclaim positively.]

And we're talking about *Polyester*! So. I want to share a little anecdote that John Waters had from filming this. He said, quote,

"Some of the neighbors where we rented the house weren't very pleased."

[Dawn or Jocelyn laughs.]

"Most of the neighbors were okay. They were in the film. One man got very uptight, however. Started a lawsuit."

[Dawn or Jocelyn exclaims in surprise.]

00:33:20 April Host

"I was hiding in the cellar. The sheriff was looking for me. He probably thought we had moved into the house to make movie after movie.

We had cranes up there at four in the morning, Divine was on the front lawn screaming, 'HELP! HELP!'"

[Dawn and Jocelyn laugh.]

"I don't blame him for being angry. I would have been probably very angry if it was me, except I would more likely enjoy the show business experiences. Let's just say he didn't seem excited by the whole show business experience. Eventually we made friends and

everything was okay, but talk about relationships with neighbors."

[Dawn and Jocelyn laugh.]

00:33:50 Jocelyn Guest I can't believe they were allowed to film at four in the morning!

00:33:53 Dawn Guest I know; I'm jealous! *[Laughs.]*

00:33:54 Jocelyn Guest Yeah! *[Laughs.]*

00:33:56 April Host Baltimore...

00:33:57 Jocelyn Guest *[Stifling laughter]* Baltimore.

[Dawn laughs.]

Yeah, it's not easy to film in a fancy suburb.

00:34:04 Dawn Guest Yeah. At night, especially.

00:34:07 Jocelyn Guest Yeah.

00:34:08 Dawn Guest It doesn't go—*[stifling laughter]* we changed a few scenes from night to day. 'Cause—

00:34:12 Jocelyn Guest Yes.

00:34:13 Dawn Guest Yeah.

00:34:14 April Host I mean, that's—I mean, that's kinda fun, in a sense, because it does give the feeling in *Greener Grass* that everything is always sunshine.

00:34:22 Jocelyn Guest Yes!

00:34:23 April Host And that's terrifying.

00:34:24 Jocelyn Guest Yes.

00:34:25 Dawn Guest Yes.

00:34:26 Jocelyn Guest Yes. That's right.

But yeah, we shot our movie in a suburb of Atlanta, Georgia, called Peachtree City.

00:34:33 April Host Mm-hm?

00:34:34 Jocelyn Guest And we actually found it because our production company had another production shooting in Georgia, and they were trying to bundle us, basically.

[April acknowledges.]

To do them both, and we were like, "Well, we don't know about Georgia." We were looking in like, Augusta and Savannah. We were like "These are so location-specific. This needs to look like anywhere in America. We don't think we can do Georgia, but like, what is the town that your other film is shooting in?"

And they were like "It's called Peachtree City," and we were like, "Okay." And we Googled it, and it said "Peachtree City, the golf cart capital of the world."

[All laughing] And we were like, "Alright!"

00:35:09 Dawn Guest "We're in!"

00:35:10 Jocelyn Guest *[Laughing]* Yes!

And then Dawn frantically called our producer.

00:35:14 Dawn Guest Yeah. We called our producer and we're like, "Okay. Can you tell us, is the other movie about people that drive golf carts around, and you don't see cars?"

[Jocelyn laughs.]

And she's like, "No, it's about gun violence in schools."

[Jocelyn and April laugh.]

"You guys are good."

00:35:29 Jocelyn Guest "Thank god!"

00:35:30 Dawn Guest "Thank god!"

00:35:31 Jocelyn Guest We were sure.

00:35:32 Dawn Guest Yeah.

00:35:33 Jocelyn Guest So we truly feel like Peachtree City fell into our laps. The houses were matching pastel. It was a planned community started in the fifties, with 100 miles of paved golf cart paths.

00:35:46 April Host Oh my god!

00:35:47 Jocelyn & Dawn Guest Yes!

00:35:48 Crosstalk Crosstalk **April:** You couldn't have written a more perfect city for this movie!

Jocelyn: No! No.

Dawn: No. We—yeah.

00:35:52 Dawn Guest We read the description on the website and saw pictures of golf carts driving through beautiful fall leaves and...

00:36:00 Jocelyn Guest Yeah.

00:36:01 Dawn Guest We were obsessed. *[Laughs.]*

00:36:02 Jocelyn Guest Because it's a—people of all ages, too.

[Dawn agrees.]

It functions like a retirement community *[laughs]* because of the golf carts, but parents drop their kids off to school in them. The parking lot at the grocery store, etc.'s all golf carts.

[Dawn confirms.]

00:36:13 April Host 'Cause I was wondering how you guys got all those fucking golf carts, but it turns out they just existed.

00:36:18 Crosstalk Crosstalk **Jocelyn:** *[Laughing]* They just existed!

Dawn: Yeah!

00:36:19 Dawn Guest We have a scene in a parking lot filled with golf carts, with hundreds of them, and that's just the high school parking lot.

00:36:28 Jocelyn Guest During a school day.
[Someone snorts.]
 There's—is it 600?

00:36:31 Dawn Guest Yeah.

00:36:32 Jocelyn Guest Golf carts every day at the school.
[All three laugh.]

00:36:36 April Host That's pretty intense.
[Jocelyn agrees.]
 But very inspiring for a writer, I'd say.
[Jocelyn and Dawn laugh.]

00:36:42 Jocelyn Guest It really was! But the people of Peachtree City were, you know, very cooperative. Many of them are in the movie.
 And what we got a kick out of is several times people would kind of pull us aside, or you'd be like, in the craft services line and be like, "Your movie gets it so spot-on about Peachtree."
[She and Dawn laugh.]

00:37:04 Crosstalk Crosstalk **April:** Oh, really?!
Jocelyn: Yeah!
Dawn: They were like, "The women of the community are like that."
[Laughs.]

00:37:09 Jocelyn Guest *[Laughs.]* Yes! But it's like, nobody thinks they're like that.
[Everyone agrees emphatically at the same time.]

00:37:13 Crosstalk Crosstalk **April:** "They're like that."
Jocelyn: Yes!
Dawn: Yes.
Jocelyn: Yes.
Dawn: It's always the other people.

00:37:16 Jocelyn Guest But we enjoyed that quite a bit.
[Everyone laughs.]

00:37:20 April Host I would love to talk a little bit about some—how you get people interested in making a movie like this; because *Polyester* for John Waters, it was one of the easier ones for him to get financed and also it was the most money that he had to deal with.
 He said, "New Line Cinema put in a lot of money for the first time. Michael White who did *Rocky Horror Picture Show* helped, and I

raised \$50,000 from friends. I think making it in Baltimore made it more economical. We had incredible cooperation from the mayor's office. \$320,000 and I think we spent a couple hundred thousand on two million Odorama cards."

[Dawn and Jocelyn laugh.]

00:37:56 Dawn Guest

[Laughing] I love that!

00:37:57 April Host

And he said that the Odorama cards are the thing that helped it—helped it get made. He said "It was just a joke, but it worked. It was firstly a gimmick to get money people to finance the movie. I got a lot of people interested because of that idea. You can watch the movie without the card, but the audiences really enjoy using the card, and I got the idea from seeing kids that have all these scratch and sniff books. I thought it would be interesting to have bad smells.

Although the idea of Lickorama didn't work."

[Dawn and Jocelyn laugh.]

00:38:23 Crosstalk Crosstalk

[Much laughter throughout.]

April: He—first one to do Lickorama!

Jocelyn: Oh, that's so funny.

Dawn: I think it's not too late for a Lickorama.

April: I know!

Jocelyn: No, yeah!

Dawn: I want John Waters to make that now.

April: Yeah.

Jocelyn: Really!

00:38:30 Crosstalk Crosstalk

April: But you know, he took some cues from kind of like the old filmmakers and movie house people—

Dawn: It's William Castle, right?

Jocelyn: Exact—yeah.

April: It's William Castle.

Dawn: Mm.

00:38:38 April Host

It's the same thing of just like, how do you get butts in the seats?

[Dawn or Jocelyn agrees.]

How do you have a gimmick that makes people wanna see it? And you know, that kind of chance that he was taking.

[Stifling laughter] Did you guys ever feel like you had to do that kind of thing, like, to sell your movie?

[Jocelyn or Dawn laughs.]

Like, "Well, it's like this, and like that, AND—"

00:38:55 Jocelyn Guest

Oh, that's so funny. Well—mm...

00:38:59 Dawn Guest

I think—yeah! I think a little bit, because we had made a short film first.

00:39:05 April Host

Mm-hm.

00:39:06 Dawn Guest

[Laughing] That much to our delight and a little surprise, like, did very well on the festival circuit and won an award at South By, and it struck people.

And I think, like, that made it a little bit easier to be—have confidence that this—people will respond to this kind of humor.

00:39:27 April Host

Mm-hm.

00:39:28 Dawn Guest

Because we had seen it with the short.

00:39:31 April Host

Yeah. I think a lot of people do try to turn to doing a short beforehand, because you do have to sell it, especially if you're trying to do something different.

Obviously, *Polyester* was really fucking different.

[Dawn agrees.]

[Stifling laughter] No one was making movies like this. Still very rare that people do something like, so outlandish and so committed.

[Dawn agrees.]

But that was something where, you know, how do you get people to invest in you? Course, he also had, like, many movies that he made before, for like, ten grand apiece, you know?

[They agree.]

Convincing people that someone wants to see a really—like, a few weird-looking ladies, you know?

00:40:06 Jocelyn Guest

Right! Right? It's true!

00:40:09 April Host

Like, telling people that Edith Massey is a star.

[Jocelyn or Dawn agrees.]

You know? Like, how do—*[laughs]*.

00:40:12 Jocelyn Guest

Right!

00:40:13 April Host

How do you convince, like, an executive at New Line to be like, "No, it's Edith Massey in mink stole."

[She and Dawn laugh.]

00:40:19 Jocelyn Guest

Right! Exactly!

00:40:20 April Host

"These two!"

00:40:21 Jocelyn Guest Yes!

00:40:22 Dawn Guest Yes!

00:40:23 Jocelyn Guest Yes!

00:40:24 Dawn Guest If I worked at New Line, I would be ecstatic if that pitch came in.

00:40:26 Jocelyn Guest *[Laughing]* Yeah!

00:40:27 April Host Yes! I know!

00:40:28 Dawn Guest But I don't work at New Line, unfortunately.

00:40:30 Jocelyn Guest Oh no...

00:40:32 Dawn Guest I guess we were in a very fortunate position, where we had a single patron that was a fan of our shorts.

00:40:41 April Host Mm-hm.

00:40:42 Dawn Guest That provided financing. So we were in a—in a position *[laughs]* where we luckily didn't have to convince a lot of investors to believe in us.

00:40:54 April Host Yeah.

00:40:55 Jocelyn Guest It's just—it is, like, very exciting to see the people who do respond to the movie. And I hope—you hear people so often now, talking about how, you know, cinema has gotten so bland and Marvel movies and etc.

00:41:11 April Host Mm-hm.

00:41:12 Jocelyn Guest That—I hope that financiers and people do take risks on people—you know, like, young John Waters. *[Laughs.]*

[Dawn agrees.]

Because those—we need that. Comedy needs that. And people need that. *[Laughs.]*

00:41:28 Dawn Guest Yeah! And it's been so kind of refreshing and nice, going to some of like, regional festivals and stuff with *Greener Grass*, because we'll find people in their 80s come up to us saying, "This is the only movie I've ever seen twice at the Cleveland Film Festival."

00:41:45 Crosstalk Crosstalk **April:** Oh, wow! Yes!

Dawn: "And I've been coming for 40 years."

00:41:47 Dawn Guest And people that I don't think we necessarily thought of as our target audience when we were writing it.

And—and same with like, 13-year olds, and women in their 60s, and—

00:41:58 Jocelyn Guest Like—

00:41:59 Dawn Guest —men in their 20s. Like, it's just—it's striking so many demographics in a way that has been really exciting and—

00:42:06 Jocelyn Guest My aunt is like, an Olympic-level figure skating coach, and she came and saw it at Sundance, and then now she has, like, all these figure skating people being like, "We—I need everyone to see it and *[mumbles to indicate vague speech.]*"

00:42:18 April Host I'm like—
Are you—*[laughs]*.

00:42:19 Jocelyn Guest "You want to show that to like, figure skating moms?" And she's like, "Yes! That's the perfect demographic!"

So it's just that part is—we're just shocked by, and excited about.

[April and Dawn agree.]

00:42:31 April Host And there's—I think it also maybe has a little bit something to do with what we were talking about before, which is like, the kind of nervous laughter.

[They agree.]

'Cause you know, John Waters saying "I don't do things so that people will get upset and start crying," and that's not your movie either. And he said, quote,

"That's not the reaction I'm looking for. I do them, but try to make people laugh at them. Shock humor is making people laugh at things they would never laugh at if they were real. In a movie, they feel semi-safe laughing at it, but only semi-safe. They laugh and go, 'Oh god! How can I be laughing at this?'" So mine is always a nervous laughter."

00:43:00 Crosstalk Crosstalk **Dawn:** Yeah!

Jocelyn: Oh, I love that.

April: And that's something I can see a little bit in both of those.

00:43:03 April Host Where just like, "I don't know what these two women are going to do."

There's also a murderer on the loose in your movie.

[Dawn confirms.]

And then you've got people trying to murder Francine in here.

[Dawn or Jocelyn laughs.]

Like—

00:43:12 Jocelyn Guest These are so true!

00:43:13 April Host They're dastardly, terrible, terrible things.

[Jocelyn laughs.]

But you feel—you feel comforted enough to laugh at them.

00:43:21 Jocelyn Guest Yeah. The Foot Stomper is so awful to watch, but... why is that so funny?

[All three laugh, and Dawn agrees.]

The Baltimore Foot Stomper. It's true.

00:43:32	April	Host	Well, I wanna thank you guys so much for coming and talking about <i>Polyester</i> and <i>Greener Grass</i> .
			And when will people be able to see <i>Greener Grass</i> ?
00:43:40	Jocelyn	Guest	Well, it's coming out in theaters and dropping online on October 18th!
			<i>[Dawn confirms.]</i>
			So, soon!
00:43:48	Dawn	Guest	Yes!
00:43:49	April	Host	Okay. So thank you so much for coming in.
			<i>[Jocelyn laughs.]</i>
			And we wish you all the luck.
00:43:53	Music	Music	"Switchblade Comb" begins fading in.
00:43:54	Crosstalk	Crosstalk	Dawn: <i>[Happily]</i> Ohhh!
			Jocelyn: Oh, thank you! We're <u>so</u> happy to be here!
			Dawn: Thank you! This is so much fun!
			Jocelyn: Yes!
			Dawn: Thank you!
00:43:58	April	Host	And before we end the show, I just wanna give a special thank-you to Christine Zazula in Road Island, who was able to pull up a great book for me, <i>John Waters: Interviews</i> by James Egan. Or, edited by James Egan.
			Thank you so much, Christine. Very helpful in my research today.
			And thank <u>you</u> all for listening to <i>Switchblade Sisters</i> ! If you like what you're hearing, please leave us a five-star review on Apple Podcasts. If you do, we'll read it on-air.
			And if you wanna let us know what you think of the show, you can Tweet at us at @SwitchbladePod , or email us at switchbladesisters@maximumfun.org .
			And please check out our Facebook group. That's Facebook.com/groups/switchbladesisters .
			Our producer is Casey O'Brien, our senior producer is Laura Swisher, and this is a production of MaximumFun.org .
00:44:40	Music	Music	"Switchblade Comb" finishes.
00:44:45	Clip	Clip	Francine: I want a divorce! And a big fat settlement to go along with it!
00:44:49	Music	Transition	<i>[A cheerful guitar chord.]</i>
00:44:50	Speaker 1	Guest	MaximumFun.org .
00:44:52	Speaker 2	Guest	Comedy and culture.

00:44:53 Speaker 3 Guest Artist owned—
00:44:54 Speaker 4 Guest —audience supported.