

COME MEET & HEAR DONNA DE LORY

TIME: 3:00PM DATE: SATURDAY FEB 24 LOCATION: NW 23RD & JOHNSON

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"I've always admired Donna's voice; her songwriting is poignant and heartfelt."
— Madonna

Donna De Lory has been a part of Madonna's accompanying vocalist team for the last decade, participating in some of the most world renowned records and concerts including "The Girlie Show," "Blond Ambition Tour" and the feature film "Truth or Dare."

Donna signed with MCA Records as a solo artist and released her self-titled debut album in 1993, which spawned a Number One hit in Japan and a Top 10 dance hit in the U.S. The critically acclaimed album "Bliss" has more personal and self-realized music than she has ever made.

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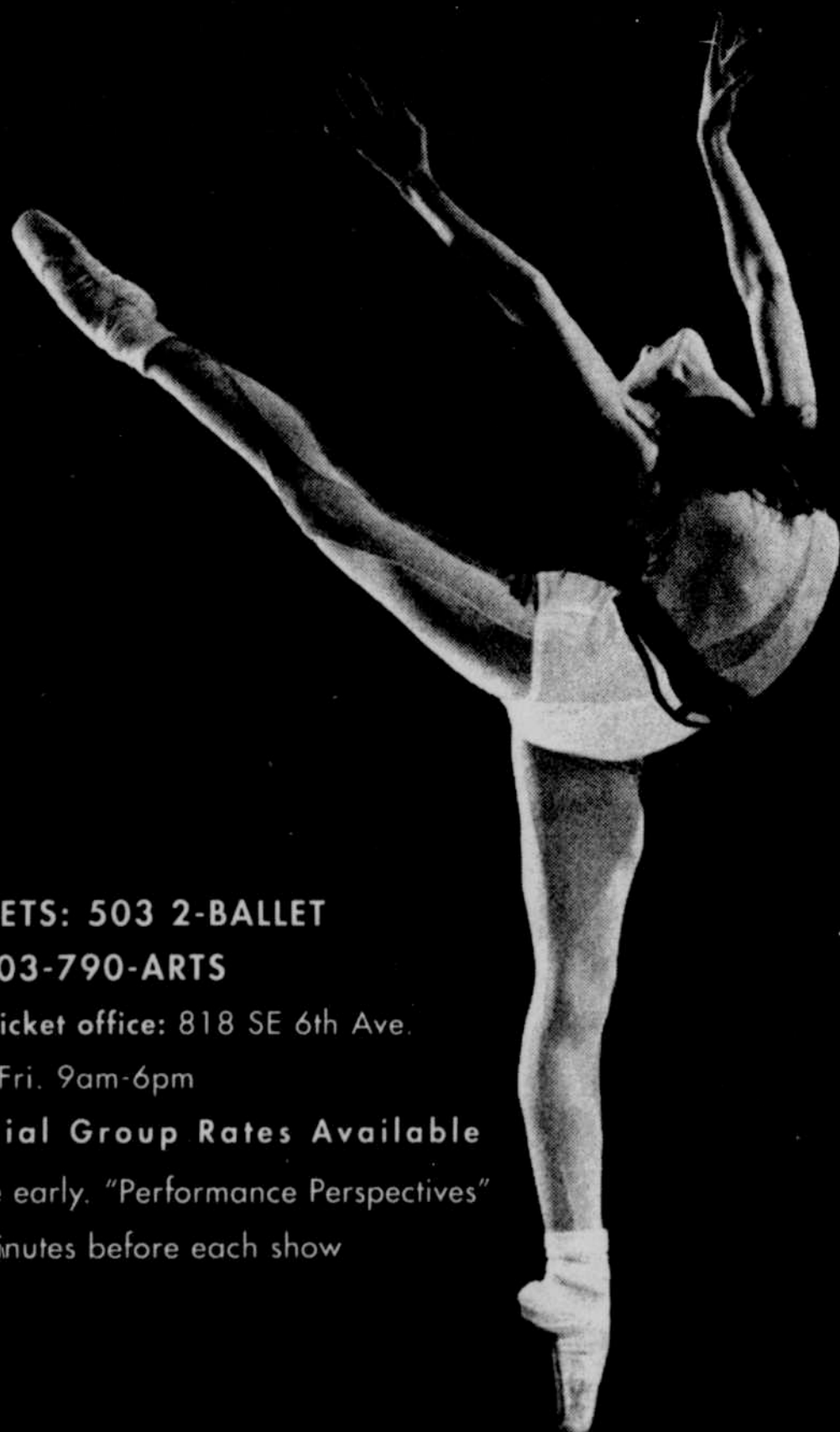
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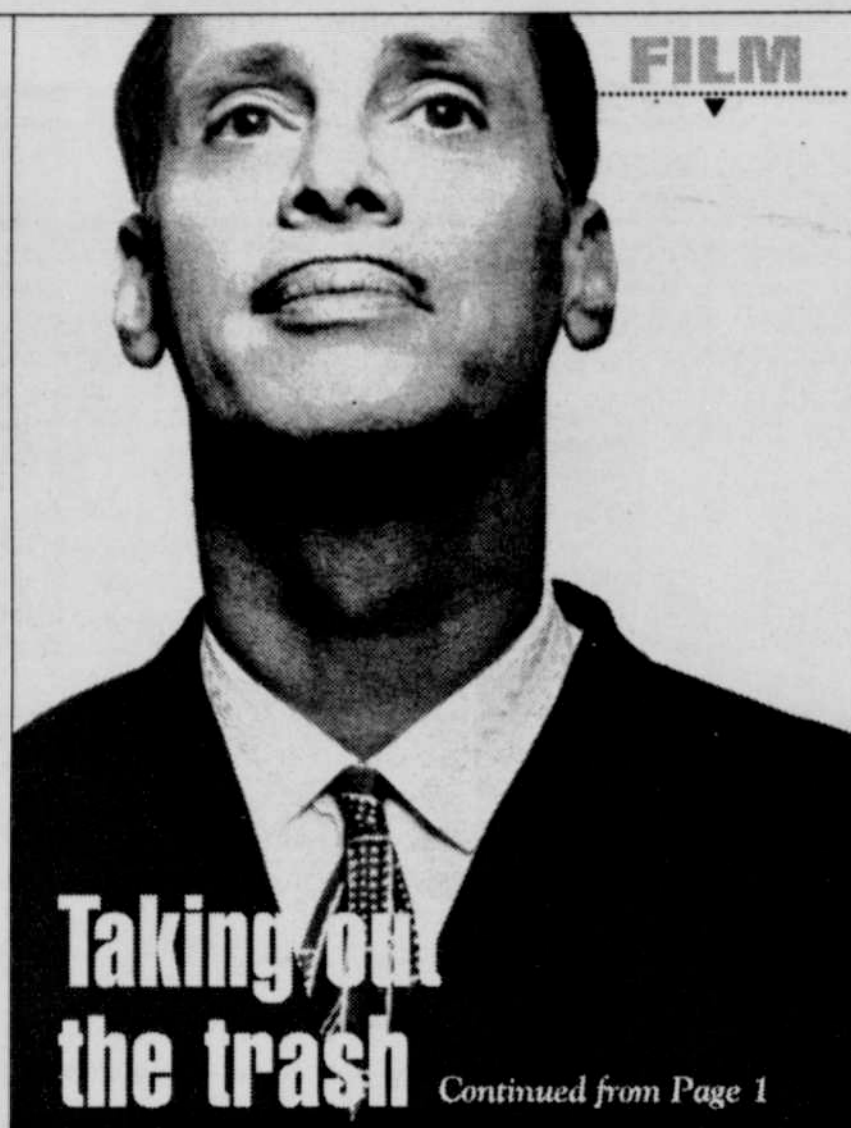
Kink

8

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WILLAMETTE WEEK

FILM



Taking out the trash

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Despite his heavy association with trash, not much high or low gets under the cultural radar of the Baltimore-bred queer icon. During a recent phone interview with *Just Out* to promote an upcoming appearance in Eugene, his first dishy and disarming comment was, "I know you're supposed to interview me, but I want to know the local gossip; who bought Gus Van Sant's house?" Not wanting to admit I had no idea, I made an unprintable crack about *Finding Forrester* writer and KINK radio personality Mike Rich and hastily moved on....

Christopher McQuain: What's it like for you to be such an icon in the gay community, having a big gay following, being called a "gay filmmaker"?

John Waters: You know, the gay people that liked me from the very beginning were always the gay people that didn't even get along in gay society! They were the ones where even the roles in the gay world were too much for them.... I mean, all movies need gay fans, because, hey, gay people have always gone to the movies. They support the arts. I mean, they go to the opera, they go to the movies, they buy art. Without gay people, we wouldn't have the arts, so I'm thrilled for the support. I think it's a certain kind of gay person, who hates authority and doesn't want to be like everybody else, that has always been one of the biggest supporters of my movies. Although sometimes, to be honest, I get the meanest reviews in gay newspapers.

CM: There definitely seems to be a kind of sharp "queer sensibility" in your movies, very knowing and very campy.

JW: Well, maybe it's knowing and outlaw, but "campy" to me...I don't think it is. "Campy" to me is worshipping Rita Hayworth. "Campy," "kitschy," I think both those words are over. I'm not offended when someone says "campy," but in Hollywood it's a code word to say I'm too queer, so if they tell you something's campy, it's not good. "Cult" isn't good either. "Cult" in Hollywood means the reviews were too good and it lost money. "Campy" means...fag. Just like casting agents would never say a girl is "too butch." They say, "She's a little 'sporty.'"

CM: You haven't had too many actually gay lead characters in your films.

JW: Well, never just normal gay characters.

CM: But did you think it was more queer to have a 300-pound drag queen playing heterosexual female leads?

JW: Well, I never thought of it in a queer way. To me, Divine was an actor who played a woman, but it was never revealed at the end of the movie that Divine was really a man. That was never part of the act.... In the old days, drag queens at the end of the act took their wig off, that kind of thing, but it was never an issue to me. It was odd because in real life, Divine didn't dress like that character unless he was doing an appearance or being in a movie. Certainly, he wasn't going to walk around looking like Ricki Lake's mother in *Hairspray*! I don't think any drag queen wants to walk around looking like an old hag!

[Laughs] I do think it added a great edge to it. I think that Divine, of course, is a huge part of the success of my early films, and he was a great actor to me. He could say my words of rage, which were certainly queer words, but filtered through all kinds of outsiders' voices, rather than just gay. A fat person, a communist, a rebel, a black person—anybody that was not mainstream—I think Divine spoke well for them.

CM: The content of your movies would never go over well with a conservative audience, but have you ever come under fire from the liberal PC brigade?

JW: Certainly, in the hippie days! I never got a good review for the first 10 years of my career. I never got one good review. The first person who ever gave me a good review was Fran Liebowitz in *Interview* magazine, and she was a taxi driver at the time, not a film critic. And the gay press didn't like me, either! Nobody liked me except crazy people and queers that hated...the rules. They didn't want

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to be their mothers. I mean...when I was young, drag queens were...so square. They wore mink coats, and...that was always what we made fun of, I think. By taking a man that weighed 300 pounds and putting him in miniskirts with, like, the gut cut out, it was making fun. I have always said I think families should run in fear when they see drag queens, not cuddle up to them! Drag queens are great terrorist warriors that gay people have. I'm against the Disneyization of drag queens. I'm against that they're on TV sitcoms—lovable drag queens. I have more fun with drag queens that just scare the shit out of you, you know? [Laughs] I met this one drag queen in New Orleans, and I said, "You were really good," and she said [barking Southern accent], "Ah should be, ah'm on crack!" I thought that was a great line! **JW**

JOHN WATERS will appear 8 p.m. Feb. 18 at the Hult Center in Eugene. Tickets are \$18 and can be used for free admission to the University of Oregon Queer Film Festival's presentation of *Divine Trash* at 8 p.m. Feb. 17.

CHRISTOPHER MCQUAIN is a Portland-based writer and tireless observer of pop culture.