

- Right. Call that same number, 526-4000, to become a listener sponsor. Fulfill your pledge. And thanks for supporting listener-sponsored community radio, KPFT Houston.

[MUSIC PLAYING]

- Rebecca and I went camping. We made camp. We spent some time eating. We were laying down by a stream. And all of a sudden, there were shocks. My arm exploded. Rebecca was hit twice and started to bleed to death. Attempted to carry her, but I was unsuccessful. The entire walk out of the woods, I believed myself to be hunted.

My name is Claudia Brenner. We were identified as lesbians by a stranger with whom we had no connection. He will spend the rest of his life in prison. But Rebecca, who was 28 years old, is gone.

- Homophobia can kill. Education is the only lasting weapon against bigotry, which is why the Lesbian and Gay Public Awareness Project wanted you to hear and think about this message.

- For more information, write us at post office box 65603, Los Angeles, California, 90065.

- And we're back, not that we ever went anywhere. People always say "we're back," but we've been here the whole time.

- Yes, we have. And I hope you enjoyed *This Way Out*. We bring you that every Sunday morning at 1:30. And coming up later in the show, we've got some Ray Bourbon tapes that you're never going to hear anywhere else, ever, ever.

- Ever.

- Ever.

- Can I play this cart real quick, Mike?

- Yeah.

- We're queer.

- Ah!

- Yeah, that's Alan.

- Thank you, Alan. All the way from San Francisco. We were talking during *This Way Out*-- I know that's tacky. We should be listening to it. But there was something that Richard brought up that I did want to talk about, because there's an exciting new movie out by a gay movie producer.

- A gay filmmaker named Gus Van Sant.

- Yes.

- It's a new movie called *My Own Private Idaho*.

- Now, I've read lots of reviews, and each one has been glowing. But you've actually seen it.

- Yes, I went to see that last week. And it is a piece of cinematic art.

- Is it really?

- It is a wonderful movie.

- Now, it's the story of two male hustlers--

- That is correct.

- --in the Northwest?

- In the Northwest. And the movie takes us through rural Idaho and into Seattle, and into Portland. And even towards the end of the movie, it goes even to Italy--

- Oh, really?

- --goes through Rome. That's right.

- Oh, OK. Because I've read that one of the hustlers is like the son of the mayor.

- That's correct.

- And the other one is a hustler with like no future.

- That's right, and no past either. He comes from a broken home.

- Oh, OK. And it's the story of their relationship together?

- It's their relationship. And they're coming to grips with the past paths that life is taking them down, basically. And something really that's worthwhile checking out.

- Oh, OK. Where's it playing?

- It is currently playing at an exclusive engagement at the River Oaks Plaza, Cineplex Odeon theater.

- It's that 12-jobby over there?

- Yes, the big, big screen place over on West Gray.

- Ah.

- And also at the other Cineplex Odeon on Augusta.

- Where's that?

- That's the one in the Cineplex Odeon Spectrum over in back of the Galleria.

- Mm, OK.

- And it's something that's a very visual film. You have to check it out. And you won't be disappointed.

- Good. OK. Now, let's see, we talked about-- oh, I know what I wanted to do. I wanted to talk about the-- yes, yes, that! What is it, Mike?

[LAUGHS]

Oh, he hands it to me. [LAUGHS] It's the HeartSong thing, coming up Saturday night.

- Oh, I was supposed to say something.

- Yes, November the 2nd.

- I'm sorry. I'm not with it right now.

- HeartSong is the Houston Women's Community Chorus, under the direction of Lynne Weynand. And I wanted to do one of their songs, so you can get an idea of-- of course, if you listen to *After Hours* at all, you know what they sound like.

- You already know what they are like, yeah.

- Because we play them all the time. But to hear them in-person is absolutely wonderful. I noticed that at the Montrose Singers, when they had their concert--

- Uh huh.

- --members of HeartSong acted as ushers--

- Oh, wonderful.

- --for that and handed out programs and stuff. I thought that was really, really nice.

- Do you think they'll repay the favor this Saturday?

- Oh, I'll bet they will, yeah.

- They should.

- They should. Now, for further information, you ought to call Inklings Bookstore or--

- Or who?

- A HeartSong member.

- Oh, OK.

- Yeah, in fact, you may even call the station here during the week, 526-4000, because the station manager happens to be a member of HeartSong.

- So just ask for Mary Helen.

- That's right. And we're not playing this because the station manager happens to be a member but because they are very, very good. In fact, they're-- I almost hate to play the recorded music because it's just not nearly as good as hearing them in-person.

- Hearing them live. No, well, it never is.

- I know. This is one of their all-time favorites. And they've repeated it almost every concert because it's so fine. I told you. I told you I'd play more Rocky Horror. And, as a matter of fact, I had forgotten to mention that there is a charity event tomorrow based on the Rocky Horror Picture show called--

- Oh, wow!
- --the Rocky Horror Beauty Show.
- No, Roxi Horror Beauty Extravaganza.
- Oh, OK. There you go, there you go, there you go. And it's taking place where, Kevin?
- At the Majestic Metro Theater.
- We have Kevin Harrell with us.
- Yay.

[APPLAUSE]

- Da!
- Please!
- This is the Kevin Harrell fan club.
- Yes.
- No, that's on Thursday night.
- Yes, when--
- Get on it.
- When beatboxing's done.
- Get on it.
- But this is a charity event for the Colt 45s.
- We think.
- And that's taking place tomorrow night. No, no. This one is the Roxi Horror--
- Beauty Shop.
- Yeah.
- Extravaganza.
- That's a fundraiser for Colt 45s.
- Oh, really?
- Oh, yes.
- Well, I thought--

- It was on the invitation.

- Oh, really? Well, the party I went to tonight, I found out after I got there, and was there for three hours, that it was for the Colt 45s.

- You went to--

- I went to Rich's tonight to see Jimmy Somerville.

- Oh, lucky you.

- Yeah, I was lucky.

- Mm.

- After he wouldn't interview with us, but he sure signed a CD. But he didn't have anything political to say. But it's really a big question. I mean, I'm not sure whether it was a fundraiser or not for the Colt 45s, because it sure didn't say that on the invitation they sent me.

- Oh, really?

- But after I got there, the Colt 45s, they were there. It probably was an invitation. I probably was a fundraiser for them. They probably did get some money, but who's to say how much? Because I was told by one of the band members at a certain health club--

- We talked about that earlier.

- Oh, well, gee. I was told at a certain health club by--

- The tops, Mary.

- --one of the band members that it was a charity event, and that's why they wouldn't interview with us. But then I found out after I got to Rich's that they were paid out the yin yang to play.

- Oh, really?

- Yeah, yeah.

- That's some charity event. OK.

- Well, you know, queens are like that.

- Yes, they are.

- And I'm really sorry for dropping in on your show like this.

- No, that's OK. We always like the dish.

- Well, you know, and Jimmy writes such beautiful music. It's really a shame that he's really fallen victim to things that queens fall victim to.

- Mm, yes. Like ego.

- Like ego.

- There you go. OK.

- Yeah.

- [CHUCKLES]

- Y'all keep talking.

- Oh, we will.

- But there were two shows. There was a private party from 7:00 to 10:00 that you had to get an invitation to attend. It was at Rich's. The first show was at 9:30 or 9:15. And it was really good. The second show was better. The doors opened to the general public at 10:00. And it was really great. He did *Read My Lips*. The first show, he opened with-- what's the song--*From This Moment On* from the *Red Hot & Blue* CD?

- Mhm.

- And it was great. It was beautiful. The vocals were live. Of course, the music was off of D-A-T, DAT tape.

- What's that?

- That's something that--

- Oh, that's the new kind of--

- That's something we don't have at this station.

- It's like-- nobody has them yet. It's like the tape version of CDs.

- Oh, no, another station here in town has them.

- Oh, really?

- Yes.

- Well, I mean, I know they're available now, but they've just become available recently.

- But the show was great. Jimmy sweat a whole lot. And it was really good. The crowd was fun.

- Well, Kevin, I only have one thing to say about this whole affair.

- And what's that?

- I hate her.

- [LAUGHS]

- I hate that queen.

- [LAUGHS] Get it, girl!

- Oh, that's wonderful.

- (AMUSED) That's pretty tacky.

- Where did you get that, Mike?

- That's a wonderful film that's just been released on video. I saw it when I was like seven years old.

- Uh huh?

- It's called *Queen of Outer Space*, starring none other than Zsa Zsa.

- Yeah?

- And it just came out on video last week.

- Are you trying to tell him number 8?

- Yes.

- Get it, girl.

- Don't do that.

- And that just came out, so you kind of pulled that little part off?

- Yeah, because I figured we'd find a place to play it tonight.

- I hate her. I hate that queen.

- Oh, I-- she says like "k'veen."

- Queen, I hate that queen.

[LAUGHTER]

- Oh, that's wonderful. We're going to have to put that on cart.

- So are you guys over Miss Somerville? I mean, wait--

- Yeah, we are tonight.

- I don't need to talk about it at the anymore?

- Well, we'll be-- we'll get over ourselves by next week, because Jimmy Somerville makes great music.

- He does. And for a friend, of course, was written by him for a friend that died of AIDS.

- Hmm.

- He didn't do that song.

- No, that's not a dance number.

- Of course not. And the superficial queens at Rich's had to hear up tunes.
- Yes.
- I was about to cuss. Oh, my god.
- Did he do *Small Town Boy*?
- No, he didn't. He did *Don't Leave Me This Way*. And he did *From This Moment On*. He did a remix of *Why*. He did *Run From Love*.
- Mhm.
- And what else did he do?
- That's enough.
- That's more than enough.
- OK.
- OK, are we ready for some music?
- Well, yeah, because I think we've done enough of this trashing Jimmy Somerville.
- Where are we?
- And--
- Where are we?
- Where are we? What do you mean?
- Where are we?
- What are you talking about?
- What is this?
- This is *After Hours*.
- On KPFT Houston.
- Radio, celebrating--
- Live from the heart of Montrose.
- We did an idea at 2:00, Louise.

[LAUGHTER]

- Mary, those queens out there are one drugs and they just don't know.
- Well, Jimmy, just get with it, boy, because there's a whole lot more to life than just all this dance music and stuff. You do make great music. But why don't you listen to this next song and decide where you want to put your priorities?

- Because everyone needs to grow.
- Yeah. Ah, Kris McKay.
- Beautiful song.
- *If Ever You Need Me*. Discovered her, just like I discovered that Curtis Stigers.
- What, on Waldenstein?
- No, over--
- Oh, over at Sound Warehouse.
- Sound Warehouse and that music deal. But now, let's see. It's now 1:30 again.
- Right.
- We missed it. 2:00 came and went, and we didn't set the clocks back or tell you to out there. But it's now the second 1:30 of the day.
- Right.
- [LAUGHS]
- And you can still set your clocks back. We won't tell anybody you did it half an hour late.
- Oh, OK. That's fine. So it's now the new time, which is 1:30. And we're going to go now to--
- The tape part of our show.
- Mhm, which is Ray Bourbon. Now, for those of you who weren't listening earlier, Ray Bourbon-- Mike?
- Was a nightclub entertainer back in the '40s and '50s.
- Mhm. Now, this is comedy, but it's going to be very different, especially for you younger people out there, because of the era that it was at the time. It's kind of the era where most gay men probably got married and had little affairlettes on the side.
- Mhm.
- Very few gay men lived together openly. There were very few openly gay people.
- It was not very easy to do back then.
- Right. And, of course, the most visible gay people were the more effeminate and the more drag queens. And a lot of gay men liked to sleep with straight men in that era.
- I know some who still do.
- Well, yeah, but I mean it was more prevalent at that time. So--
- We're going to throw you out of here in a minute.

- [CHUCKLES] So this is kind of different humor. A lot of it's about drag, and drag in the '40s and the '50s when it was highly illegal. Some very brave drag queens who either lived-- and I believe Ray did kind of live in drag for a certain part of his life.

- Mhm.

- So this is very old humor. This is stuff you cannot get any more. It was done on 78, way back when. And it's just not available. And you're not going to hear it anywhere else, right?

- Right.

- So let's get to it.

- OK, so let's go ahead and start. This is Ray Bourbon, part one. I think we're ready to go.

- Yeah.

- That was *Masculine Women! Feminine Men!*, recorded way back in 1926 by Frank Harris. Well, actually, that's what it said on the record label. Frank Harris, in reality, was a vaudeville performer named Irving Kaufman. Hi, I'm David McCain.

- And I'm Buddy Johnston.

- And we're going to offer a tribute tonight to an entertainer who you've never heard on the radio before.

- Why is that, Dave?

- Well, Ray Bourbon was-- well, how shall I put it? He was a drag queen. [LAUGHS]

- OK.

- And that kind of stuff didn't go over too well years before Stonewall, as you know.

- So when you talk he was a drag queen, what years are we talking about?

- Well, actually, he started recording as early as the '30s on the Liberty Music Shop label and recorded heavily through the '40s and in the '50s. And when LPs came out, he was immortalized in 10 LPs that came out in about 1956, which were conglomerations of the various routines that he had done over the years.

- So tonight, we bring you Ray Bourbon: A Tribute.

- Right.

- Right?

- Mhm.

- Well, first of all, who was Ray Bourbon?

- Well, Ray Bourbon was born in Texas. He was of Latin ancestry. He was born in 1892. And as Ray liked to say it, he was born in Sierra Blanca, Texas, on the Mexican-American border. And he always said he was a borderline case ever since.

But what a life this guy had. I mean, I look at it-- I'm very fascinated by the fact that this is such a time capsule. And it's important to gay history and history in general. Because people like Ray, even now, are different and unique. But this guy had just such a wonderful career so many years ago, and when being gay wasn't that easy.

- Exactly. And tonight, through the magic of recorded sound, which we were lucky enough to get-- I went to a garage sale several years ago and found an album with Ray on the cover in drag. And the name of the album was *You're Stepping On My Eyelashes*. Right?

- Right. [LAUGHS]

- And I called you and said, David, have you ever heard of Ray Bourbon? And we kind of connected. And we decided that it would be a good idea to share Ray Bourbon with you. Because unlike a lot of our gay history, this is something that we can touch, and we can hang on to, and we can listen and enjoy. So listen, our children, and you shall hear the story of Ray Bourbon for the next two hours on this very special program. So what's the first thing we're going to hear?

- Well, I think a good introduction to Ray's style and the type of material that he did will be a cut-off of an album, the very same album you found, *Stepping On My Eyelashes*, and the name of it's *Sailor Boy*.

[PIANO PLAYING]

- Now, in spite of what you folks may think, I'm really quite a man. I fight. I smoke. I swear and I drink. And I stand up in the can-- [GIGGLES] sometimes. I've been known to smoke cigars sometimes. I smoke a pipe. But if you want an outdoor man, ooh, looky, I'm just the type.

So I think I'll join the Navy and be a sailor boy. They could use me in the Navy. I'd be their pride and joy. I the pay is not so much, but I'd go just for the ride. And if I needed money, well-- [GIGGLES] I could make it on the side. And wherever I was seen, I would be the Navy's queen. So I think I'll use an old, hacked up queen like me, sailing, sailing over the--

I'll never forget, a few months ago, I was down at Long Beach. They had Navy Day down at Long Beach. I was invited down and-- [GIGGLES] went. And no sooner I arrived, somebody says, come below deck. I want to show you the golden rivet.

I didn't know they were welding anything, so I went down the stairs. And no sooner I arrived at the bottom at the step, somebody says, oh, look out the porthole! And I, like a fool, did. Before I could peruse, I made \$14. What a day that was. They said they were having fleet maneuvers. I said maneuvers? Hell, that's target practice.

So I think I'll join the Navy. They could use me in the fleet. I love to wear a sailor suit, do they show things off sweet. And we get on a good captain's boy and maybe a [INAUDIBLE] mate. But if I met an admiral-- [GIGGLES] oh, up to fate. So I think I'll join the Navy. They could use me in the fleet.

- Well, Buddy, what did you think when you got this record at a garage sale? Is that right?

- Yeah.

- And I guess your reaction was like mine. I mean, the first time I heard this guy, I mean, I just fell over laughing.

- Well, you know what amazed me about the album was the fact that it was old and gray and obviously had been around for a long time.

- Oh, yeah.

- And it bothered me a whole lot that I really didn't know who Ray Bourbon was.

- Mhm.

- And I wanted to find out.

- Oh, yeah.

- That's one of the reasons we decided to do this program for you tonight because we want to share that joy and the experiences that Ray had with all of you this evening. And, David, we were talking earlier, a lot of Ray's skits and things that people are going to hear tonight aren't stories. They're actual true life adventures, I guess you could say.

- Well, yeah. Well, like I said, Ray was born in 1892, so just by chronology here, I mean, he would have come of age and everything in the early part of the century. In 1923, he was 30 years old. And I ran across a news story where he was in Los Angeles at the time. He constantly traveled. And he did some sort of fire dance at the opening of a Los Angeles theater.

- [LAUGHS]

- And I'm not quite sure when he actually started performing in drag as a big time career, but the experiences that he had just must have been marvelous. I mean, I've read very sketchy accounts of him even being in Hollywood during the '20s and being in movies with Rudolph Valentino and Pola Negri.

In fact, one of Pola Negri's films called *Bella Donna*, which was made in 1923, he had a role in drag as a flower seller who had buck teeth. [LAUGHS] So that's just one of the many stories and things I've read about him that are just fascinating.

- So for the next two hours, stay tuned and enjoy *Ray Bourbon: A Tribute*. What are we going to hear next?

- Well, this is one called, appropriately enough, *I'm Back in Drag Again*.

[PIANO PLAYING]

- My dear, you should simply see the wonderful gown that I'm wearing. It's a wonderfully sparkling thing, all loaded with rhinestones. Beautiful, beautiful skirt. 168 yards of the damndest things you've ever seen in your life. In fact, it's cut so low, what it does in short, it points at it and you'd love it. And I'm wearing an up-sweep wig, that would drive you out of your mind, and a mink coat dragon. And, Mary, if you don't think drag [INAUDIBLE] get one on.

I'm tired of suppressing the desire I have dressing the way I've always felt I should. I have no business in sack suits or even in slack suits, so I've taken off my pants, and for good. Oh, I'm back in drag again and I love it. It's where I should always have been. Me and the models at Harper's and Vogue, we're sisters over the skin.

Oh, I'm back in drag again, and you can see it from my head clear down to my toes. But I got out of line somewhere in between, well-- [GIGGLES] there's a thorn on every rose. I've improved upon the works of mother nature. I know some things that that old gal forgot.

I've always done a good job being what I am, but I do a better job being what I'm not. I was never meant to be a tailor's dummy. You can see damn well what I was meant to be. So I'll be a lady if it kills me. [GIGGLES] And I'll go to hell in mink, I'll guarantee you.

Oh, I'm back in drag again. I hope it's perfect. Perfume, jewels, curls. But I've frightened away some of my oldest friends. They just can't seem to go for us girls. Why, I was good enough to stump the experts and win a prize on information, please, but they can't make up their minds where to use me. Almost walking man or those mishashed mysteries.

So if anything I wear is double-breasted, it's not going to be the jacket of a suit. To hell with those shirts and seven little buttons. I can squeeze into this mess and look good. Now, I've never felt my best in pants, t-shirts. I don't like to wear suspenders or belts. I don't like getting into BBDs or shorts, unless they're on somebody else.

And even where you think it makes a difference whether I'm dressed up as a he or she, I don't even stop to think about it because I always sit down too for tea. So it's me for the furs and the satins. The men and the lizbots can have those old ideas. So I'm back in drag and going to stay there. [LAUGHS] There isn't even a zipper or fly on me.

- And we heard something then that we're going to hear quite a lot of tonight, and that's that wonderful laugh.

- That jackal's laugh, as someone once described it.

- [LAUGHS]

- But, I mean, what a just marvelous entertainer he was. I mean, one thing Ray Bourbon did make you do is laugh. And the funny thing about his albums, you see, obviously, they appeal not to Mr. and Mrs. America but a subculture, and, of course, the sophisticates of New York and Hollywood. But when Ray's albums were put on LP in the '50s, they were on the UTC label, and that stood for "under the counter," and I think that's where you had to buy them.

- How many albums did he make complete?

- In the '50s, they released 10 albums.

- 10 albums?

- And the albums are really funny because each one has pictures of him in some state of ridiculous drag, or like the titles of them range from *Around the World in 80 Ways*, *A Girl of the Golden West*, *You're Stepping On My Eyelashes*, which is my all-time favorite title. And *Don't Call Me Madam* is another one that's really funny.

OK, next up is a selection which I'm very fond of. It's called *Queen of the YMCA*. And note the way Ray recites this one. His method of recitation goes like in rhyming couplets. And this couplet style of recitation was also used by a lot of other entertainers who did blue material or dirty material during that time. Ray Bourbon wasn't the only one, certainly wasn't the only gay person or straight person that was doing blue material in the '30s. But listen to the way he rhymes the different stanzas and also tells a story.

[PIANO PLAYING]

- Now, the queen of a little foreign country once visited the USA. She was traveling incognito, expecting more fun that way. Now, the women in this queen's country was a remote-little isle. Dressed in a novel manner, they followed the masculine style. They wore trousers and shirts in the collar and similar mannish attire. So when the gal was going out formal, she looked like a page from *Esquire*.

So dressed in her native fashion while here in the USA, the Queen, one evening by accident was strolling through the YMCA. She didn't know what she was doing as she walked up and down the floors. But she got some interesting glimpses through those partly-opened doors.

Many of the boys invited her in for a cigarette or a chat. When she tried to explain that she was the queen-- [GIGGLES] Mary, they screamed, at that. She learned some interesting customs she could not quite identify. And then she continued her stroll much more through the halls, the local Y.

The Queen glanced into the steam room through a door that was made of glass. And the sights that greeted her made her decide that she'd never seen quite so much class. It reminded the Queen of her harem at home. But after watching a while, she decided that this harem scaram had her harem beat by a mile.

The locker room was next intrigued her, where the boys getting ready to swim. She aroused no excitement. For still in her clothes, the boys simply thought she was a him. But the Queen was so excited and warmish, with the swimmers around the pool. She decided to go for a swim herself. The water looked so pleasant and cool.

So she loosened the belt of her trousers and started taking off her clothes. And when they saw that the Queen was really a girl-- [LAUGHS] Mary, what a clamor arose. They hustled her off of the premises with many a violent cry. To think that a girl, though she was the Queen, should darken the doors of the Y.

The poor little Queen was embarrassed in this undignified heave-ho. She thought that the Queen would be welcome wherever she wanted to go. And although this happened some time in the past, they remember with zest today, the time the boys were really upset by Queen in the YMCA.

- Well, Mary, what do you think of that?

- I thought that was great. It wasn't anything like the Village People singingYMCA.

- No. Well, what really kills me is to hear these old records, him dropping "Mary" left and right and everything. I mean, what a camp this guy was.

- Wonderful.

- Well, you know I mentioned earlier that Ray's recording career actually started in the '30s. What we've heard up until this point is stuff off of his albums in the '50s.

- Mhm.

- But I'm fortunate enough to have copies of a few of Ray's 78. A good friend of mine in New York has a lot of Ray's 78s, which I'm going to have to try to pester him for to get. But he did tape a few for me. And I want to feature three in a row.

And these would be from the '30s. And if you listen closely, you'll see Ray's voice is a little higher-pitched, which means that we're going back in time. So the name of these three selections are *Sahara*, *Oriental Opera*, and *Bourbon Has Been to the Cleaners*.

- Sounds good. And you're listening toRay *Bourbon: A Tribute*. Right?

- Right.

[MUSIC PLAYING]

- Now, this is an offer I must explain to you. It's a lovely little offer. It's all laid in the Orient. It's been laid everywhere else. The Orient can't hurt it now. And I'm playing the part of one of the three sisters that were known in the neighborhood as the nooky girl. Regardless of what we've done to that word, it is a legitimate oriental name. I looked at it myself.

[LAUGHS]

And the two girls who play my sisters, one is named Potu, and the other one's name is Latu, and my name is Tazdu. Because it seems that a few years before, a battleship is anchored in the bay near our house, and one of the boys has gotten ashore and left me with a souvenir that's been running around the place ever since.

So naturally, my two sisters, oh, they're very jealous of me. You can't blame them for being. And this is a beautiful afternoon. Cherry blossoms are falling from the trees. That's all that'll ever come off of those trees. Just the flower, no fruit.

So I'm sitting beside the window in my little just house and I'm looking out. And I see a battleship pull up into the bay and throw something in the water. I'm hoping it's an anchor. [LAUGHS] So I say to my two sisters in pure Oriental-- [NON-ENGLISH SPEECH]

So they go to the window and go-- [GIGGLES] and that's going to be yen in the building that night. Of course, over there, yen is money. Over here, it's feelings. Put them together, and-- [LAUGHS] I'm sorry.

But I say to them, no, you can't work first. I work first. I know more. So I get up and go to work thusly. You see, I go to the window and I start the parade. I've never been a strip queen or out of work. And I'm parading to and fro across the window. And on my head, I'm wearing a pair of large, white, mangy begonias over each ear. And my eyes are pulled up thusly into slants. You see, I'm looking through cracks.

[LAUGHS]

That ain't new, either. So anyway, I'm parading and carrying on, and I don't look a bit of good, not a bit of good. So I have to go back and sit down and wait my turn. I'm a gasha girl-- a geisha girl, and I have to wait.

And then my other sister, Madam Hopeful, she rushes down to the window. Her kimono flies eyes open, baps fly out. Oh, it's a wonderful scene! We were going to use pigeons, but they're too bulky. That won't go. So we let her parade. And she does a wonderful thing called "stick out your can, here comes the garbage man," and finishes with a wham-dinger called "you can't tell the difference after dark."

[LAUGHS]

And she doesn't do any more good than I did. So she's back in dry dock, scratching her barnacles too, see? So then our other sister, she comes down to the window. Oh, it's wonderful. And she waves to the boys, and they wave back. Oh, it's getting rather dock. I think they're thumbing their nose at her. I can't quite tell. And she doesn't do a bit of good either.

So we look back. There's three apes-- the one with her hands over her eyes, over her ears, and over her mouth. See no evil, hear no evil, and think no evil. But we tell all evil, hear all evil, and, oh, it's a wonderful opera.

Of course, I couldn't tell you very much more about this now, because we have to change everything for this. We're going to redecorate the entire place. And, in fact, it seems a shame to pull this place down. It's one of the oldest places. In fact, it's a landmark. They used to hitch the horses in here when there were stagecoaches.

[LAUGHS]

Now, you know what this place is built on. I might say it's the same [INAUDIBLE] can do. However, we won't go into that now. And I'm going to have the piano play just a little bit of that music, and then we'll call a halt to it.

[PIANO PLAYING]

[LAUGHS]

[PIANO PLAYING]

Now, I've gained notoriety for saying "to hell with propriety" and shocking all society with things I say and do. For years, I've always drawn my pay for singing songs they call risqué and doing pantomime that is low and blue. But I am filled with great remorse at having been so based in court, so I made a brand new resolution. No more will I be risqué, or sing a filthy roundelay, or do a sketch that deals with prostitution.

[LAUGHS]

What a novelty that'll be. Bourbon has been to the cleaners. I am the essence of purity. Any little evil thought, I promptly will squelch. I won't be suggestive. Never again will I belch.

[BELCHES]

So the mayor of our city can go-- [BLOWS RASPBERRY] to his vice committee. Every writer I had has been a vulgar person. So I'm buying my new material from a very certain type of person.

[LAUGHS]

Oh, other entertainers whose stuff is quite obscene are going to bust a gusset when they hear that Bourbon's clean. Now, there's Nan Blakstone. I wonder how she'll react to it. You know Naughty Nan, the girl who's always thinking, I can't find a place to do it. And if she couldn't and you've got to look at it in the light, she still wouldn't succeed.

[LAUGHS]

Oh, definitely! I'll never forget, once she played a stag, somebody said, good heavens, Ned Sparks in drag. And then there's Dora Mone, Bill's England's big bad woman. When she hears I've been lobbied, she'll do some fussing and fuming. She always said we were the two basest characters in this region. Now she's a sergeant in the Foreign Legion.

[LAUGHS]

And then there's Dwight Fiske, that gay, old [INAUDIBLE]. You've heard of Fiske, Park Avenue's Jimmy Durante. You'll get me right on the phone, you'll say, Ray, I'm going to scrap *Mrs. Petitbone*. I'll say, that's a splendid start, but you only have to take out one part, the part where it says, Mr. Petitbone, leave the bathroom naked as a newborn babe and twice as cocky.

[LAUGHS]

Poor Dwight. She'll go from ham to jam overnight. And Sophie Tucker, when she hears I've taken the cure, she'll stick her material right back in the sewer. So boldly says, I believe in giving tit for tat. That's the way I live. Well, she's entitled to a lot of tat gettings. No, she's got a lot to give. And Mae West won't jump for joy when she hears I'm the Johnson's office fair-haired boy.

From now on, I'll not raise an eyebrow. I ain't going to do a goddamn thing that ain't strictly highbrow. From bawdy lyrics I'll try to refrain, but even a clean collar can get dirty again. Oh, ho! Bourbon has been to the cleaners.

[LAUGHS]

I am the assassins of purity, said she believing it.

[LAUGHS]

[PIANO PLAYING]

- Boy, she was just carrying on in the 1930s, wasn't she? Ooh, and that laugh was even more high-pitched and everything. Well, I think it's time for a little historical review. That's in order now. You noticed--

- Historical or hysterical?

- Well, both. [LAUGHS] *Bourbon Has Been to the Cleaners*. You notice he dropped a lot of names, which I'm sure to the radio audience of today, they wouldn't mean anything. For instance, Nan Blakstone, who he calls Ned Sparks in drag. Well, there was a bit of truth to that, because Nan was not a pretty woman.

- Do we have any Nan Blakstone?

- Yeah, I thought it would be interesting to contrast the times with other entertainers as Ray did talking about them and we're going to hear Nan Blakstone she was a very popular blue or dirty entertainer. I hate to say "dirty," because people in those days, they weren't dirty. Just like you're hearing Ray here, they were clever. You knew what they were talking about, but there was never a four-letter word or anything.

- You had to be to get around the censors.

- Oh, well, sure. And that's something that's really lost on audiences of today, because sex and things sexual, it's discussed in the media all the time. And it's no big deal to hear about sex anymore. But in the old days, if you went out to a nightclub and you had a lady like Nan Blakstone sitting at a piano and singing these very sophisticated and very funny ditties, well, it was a fun evening out.

- Not only was it risqué, those people-- speaking about Ray Bourbon and others, Ray was arrested many, many times for just showing up in drag.

- Oh, yeah. Well, in the old days, of course it was-- and I guess all across the United States, you couldn't be on the street in drag. I mean, if you were a performer in a club, that was one thing, but you were never-- it was never legal to be on the street.

And I've seen on the back of one of the albums, there are just some hilarious pictures. I don't know if they were staged or if they were real. It could have been both. But there are pictures of Ray being hauled into the paddy wagon in full regalia with a tiara, mink, a mink dragon. And it's just-- [LAUGHS] it's really a sight to behold. But what a courageous and what a mess he must have been. I just know he was a lot of fun.

But anyway, getting back to our historical, hysterical review, we're going to hear Nan Blakstone now. And she's going to do a skit called *The Throttle Murder Mystery*.

[PIANO PLAYING]

- It was midnight in my drawing room on the Liverpool Express. I heard a knock upon my door, as I started to undress. I peeked. Do you know Blakstone? And I saw the engineer standing in the gloom. He whispered, follow me, and led me right to his engine room. He suggested a toast to my eyes, to my lips. He glowed as he lifted the bottle. And he suddenly shrieked and slumped to the floor dead, with his hand on his throttle. And there was I.

Lady van Planet, a direct descendant of Lord Dingleberry, the Earl of Canterbury, the Duke of Westbury, and favorite niece of Rear Admiral Gooseberry, I, a witness to a gruesome, ghastly, eerie murder. A killing, how thrilling.

There suddenly appeared a mysterious man, the famous detective Charlie Chan. He applied his technique in his true and tried ways. Then, this Chinese Dick Tracy examined me, sideways. And there was I. Lady van Planet, a direct descendant of Lord Dingleberry, the Earl of Canterbury, the Duke of Westbury, and favorite niece of Rear Admiral Gooseberry, I examined sideways. What an embarrassing position I am in.

And in walked Bulldog Drummond, that well-known British sleuth. He roughly grabbed my arm and shouted, I demand the truth. Let's not dilly-dally, said this famous Scotland yardman, because when I'm involved with women, lady, I'm just a hard man.

I'll admit, he wasn't as gentle as the Oriental. His tactics made me wince. Well, I should examine the engineer's throttle and found my fingerprints. And there was I, Lady van Planet, a direct descendant of Lord Dingleberry, the Earl of Canterbury. The Duke of-- [GIBBERISH] an intimate friend of Noel Toward's. Imagine finding my fingerprints on an engineer's throttle.

Suddenly, I awoke with great transformation. A train that arrived at my destination. Imagine me dreaming of brandy and bottles, an engineer dying with hands on their throttles, and Chinese detectives, who had to ungallantly examine me, me, horizontally. Me. You remember me, Lady van Planet, a direct descendant of Lord Dingleberry and all those other lousy titles.

Imagine finding my fingerprints on an engineer's trinket. Oh, I didn't even touch it. In fact, I wouldn't even think it. My fingerprints involved in an engineer's lungs? What type of [INAUDIBLE]? I'll just have to wear gloves.