

R4 ANNOUNCER INTRO:

Now on BBC Radio 4: the actor and performance artist Mat Fraser embarks on a very personal journey to Las Vegas, to meet some of the former showgirls coming out of retirement, and reviving their old routines... in, BURLESQUE LEGENDS.

0'00" TOP LINE

MAT: Can I ask you one specific question? That time – that first time after 31 years, that you performed – what did it feel like when you got on stage?

APRIL: Exciting! Terrific – I mean when I got the standing ovations, I was like, oh my God I'm back!

0'17" OPENING MONTAGE (music: "Let The Good Times Roll")

MC: You are present, at the Living Legends reunion! (cheers)

MAT (**re-record this line**):

You haven't seen striptease until you've seen one of the legends.

INDIGO: To see these incredible women with their walkers and their canes, and their shaky little footsteps going on to stage and stripping ... it's extraordinary!

APRIL: I don't feel almost 80. I still feel more like I'm in my 30s or 40s.

JULIE: When you see someone in their 70s, shake it like they used to make a lot of money shaking it – it gives you hope for the future of your sexuality.

LOTTIE: You have never lived until you've become a part of burlesque. It's a treat. Try it.

1'10" MAT INTRO / SCENE SET

(MAT VOICEOVER)

For me, it all started when I was 11, in London's West End. My dad's boyfriend was in the chorus of the musical "Gypsy" – which was about the stripper, Gypsy Rose Lee... you might remember the song, "you gotta get a gimmick, if you wanna get ahead..."

SONG CLIP

**Night after night, I sat in the dressing room of the Victoria Palace Theatre, mesmerised by all these sassy, brassy women...
...and that was my first brush with burlesque, in 1973.**

Fast-forward to thirty years later, in London's EAST End, and I'm hosting neo-Burlesque nights at Bethnal Green Working Men's Club.

MAT: (cheers) ...thank you! Shall we begin? (cheers) I think we should... (FADES UNDER)...

Soon, I'm emceeing AND performing on both sides of the Atlantic.

I win Best Male Striptease Artist at the UK Erotic Awards.

MAT: ...thank you so very much! (cheers)...

I create and franchise "Criptease", a burlesque show that celebrates disabled bodies.

MAT: ...and now ladies and gentlemen, and those in between... (FADES OUT)

I even get married to an internationally acclaimed neo-burlesque star!

OK, you can probably tell that I'm really getting into this whole burlesque thing.

But in 2010, I experienced something that totally blew my mind.

I went to Las Vegas, to the “Burlesque Hall of Fame” which takes place every year over a long weekend – and where the gala event is the “Titans of Tease Reunion”.

INSERT BHoF ATMOS – tbd

These are the “Legends” of burlesque: dozens of women – in their 60s, 70s, 80s – who come out of retirement... and get back up on stage.

2’50”

I was like, “Ooh, Vegas – I’m English”, you know, I was like “oh my God, I’m in Vegas!” – but everyone was like, “no you have to see the Legends”. And they told me about how it was “moving” to watch them, and I’m trying to go with it, but inside thinking “Really? A bunch of old ladies on stage? Isn’t it a bit tacky and weird and embarrassing?” And of course, I suppose people have said that about me! “You must go and see Mat, he’s a really good disabled performer” – and secretly people are thinking, “Oh God, I’m going to have to bring all my liberal baggage to that one!” And I guess I was guilty of the same thing, of sexism and ageism. Um... and the second I saw one of these women – it happened to be, the first thing I saw, happened to be a woman who hadn’t performed for fifty years, that was the first time she hit the stage – and I watched her body transform before her mind. Her body goes, “oh yeah, we’re on one of these stripper stages, I know what to do!” And just started doing the walk, the hips, the bump, and the face came with it after a while. And it was profoundly moving to watch a body inhabit its former self and former glory, yet with the facade of degradation on it. To transcend that, and the inner essence come out, and coat the entire room with its glory, it was truly mesmerising and moving.

4’10”

Now, you’re probably listening to this, still thinking what I was thinking: IT’S OLD WOMEN. TAKING THEIR CLOTHES OFF. And it’s true: for most people, the thought of seeing that instils fear, and dread. Even for the most supposedly liberal-minded of us.

Of course, this is the radio, you’re not going to see it – but I hope you’ll stay and listen.

JULIE: The Burlesque Hall of Fame is amazing.

This is my wife – Julie Atlas Muz. She’s a former “Queen of Burlesque”, a Legend in the making... she knows this world inside out, so she’s going to be our expert guide.

JULIE: It’s a whole bunch of crazy American broads having a great time of freedom. Super fun, super happy, naked ladies, from 18 to 80, all coming together for one weekend to have a party – and there is a lot of intellectual stuff to gnaw on, underneath all that glitz and glamour, but you just have to stay a while. I mean, it’s like watching a car crash – you just cannot take your eyes away. It’s fabulous!

5’29” WALKING INTO ORLEANS HOTEL

MAT: And here we are, in the baking hot sun of Nevada, about to enter the Orleans Casino Hotel. Er, like most of the hotels in Las Vegas, it’s a casino AND a hotel – you can’t even find reception... we’re walking in, the first thing you see is thousands of gaming machines, and people studiously feeding them money, dressed in their – you know, not particularly designer-y clothes, there’s rather a lot of flip flops about if you know what I mean...some of them are smoking, most of them are drinking, it’s actually 10 in the morning, but it could be any time of the day because this stuff happens 24 hours a day, it never stops. And it’s here that the royalty, the glitterati, the fans, the producers, and the makers of all shows to do with things burlesque, converge, for annual BHoF weekend.

CASINO FX FADES OUT
REHEARSAL FX FADES IN (add this later)

6’25” BACKSTAGE – ISIS STARR

Backstage at rehearsals, I meet one of the Living Legends – Isis Starr, who’s now in her late 60s. She’s performed all over the world, including at the Moulin Rouge in Paris, and London’s Raymond Revuebar. (She’s even been a dancer on Top Of The Pops!)

ISIS: I stopped working between 41 and 54 – I thought I wanted to retire, and then I heard about the BHoF, and it was like – that’s what I wanted! Because when I started stripping, the movie Gypsy was my influence. ... And I practised my bumps and my grinds, and I took them to ballet class where they were not appreciated. (Mat laughs) And I was asked to leave! ... But I always wanted to do Burlesque. And there were no shows anymore, the striptease was – get out of your clothes in a minute and a half, and be naked, and then get sexy. ... I’ve never thought of myself as sexy, but I do think of myself as incredibly sensual. And for me there’s a big difference.

You know, I've never worked blue, I've never done crotch shots – but I will bend over with the feather between my legs, and make you WISH you could see what was there!

7'41" BACKSTAGE – MARINKA

MARINKA: My name is Melanie Marinka Hunter ... I am 75 years old, I still dance, I still feeling sexy. I feel wonderful. I think that age is just a number. OK my body's not what it was. I have health problems now that come with age – but I'm pretty sure that with the right man I will give him a hell of a time!

8'10" MARINKA REHEARSAL – MAT & JULIE COMMENTARY

MAT: So right now on stage, for the tech – technical rehearsal – Marinka, the World Famous Markina, star of "All That Jazz" and other films, is on stage teching...

MUSIC STARTS

JULIE: Oh here it comes... go Marinka!

MAT: The curtain rises on Marinka, walking through, looking a million dollars. ... They've got this wonderful old style, the old Legends – they don't come onstage and immediately start nailing the theme, doing the beginning middle and end of their story, and start stripping, they spend the first five minutes walking around, waving their arms around, and showing off their costume.

JULIE: ...well, waving your arms around, but apparently it was very – how do you say it? - "lewd" to show the palms of your hand. These are naked ladies, but you can't show the palms of your hand!

9'10"

Julie and I watch Marinka rehearse a routine that lasts for seven minutes, incorporates two pieces of music... and gets pretty "energetic".

JULIE: Everything's jiggling a little bit. Oh – and now she's grinding! Grinding means taking your pelvis, and really just moving around in a circle as if you were grinding flour with your pubic bone. Oh she touched the floor... she does a bit of African dance... She looks like she's on the PROWL. Oh honey she's gonna do the curtain? Yep here comes the curtain – in between her legs – and she is humping that curtain. Yep there she goes. Uh huh? That curtain should give her fifty dollars after that, man!

And that's just the rehearsal... just listen to the reaction when she's doing it for real!

MUSIC ENDS – wild applause

10'17" MARKINA

I'm 75 now, and I started when I was 21. It was a lot of restrictions in my day, for example the theatres had two lights, one was red and one was green. When there was an "undercover" in the audience, the red will go off.

MF: So you mean when there was an undercover cop in the audience, you had a warning light backstage?

MK: Yes... immediately the red light will go off, that mean you had to be careful of your movements, don't move your g-string, be sure you're not showing too much...

MF: And so how did they know it was a plain clothes, undercover cop in the house?

MK: Most of these owners have connections with the police.

MF: I guess they have to if they wanna keep their venue open, huh?

MK: At the time, yes. At the time was another America. So everything was who you know, and how much you pay.

MF: Did you ever find yourself working in mob houses, mafia?

MK: Yes, yes they were some nightclubs owned by mafia. But I love working for them! They give you protection, they give you the money you earn, yes! I did like them.

MF: And you always got treated well?

MK: I always did, yeah!

11'37" JULIE & MAT CONVERSATION

JULIE: I know that this whole generation of women, whereas they had a lot of social power, their economic power they put in the hands of men. And that was the age, y'know, in the 1950s, men took care of the finances – and also, screwed over a whole bunch of strippers. Tempest Storm – she's the face of old-fashioned Burlesque, her face and image are on t-shirts – I don't know if she can afford groceries right now. It's put these women who earned a lot of money into real

financial, bad situations, because they weren't in control of their money. And they didn't WANT to be in control of their money. It's a generational, gender thing.

MAT: It IS that. But the generational thing works in all the ways as well, because I'm disabled – and I've got little arms, I'm a thalidomide victim with inwardly pointing hands like a foot off a leg, and for example one unnamed legend took one look at me and went, "See, you GOT a gimmick! You got something you can sell, right there!" Without a shred of rights, or irony, or any of those things, she just saw the money makers! And as burlesque – you know, I do a lot of sideshow, I have done, and I think there are a lot of similarities between a disabled person working in a sideshow, and a woman being a Burlesque artist.

12'53" LOTTIE THE BODY

LOTTIE: My name is Lottie the Body. I'm an exotic dancer, and I've been retired since... the 1980s, and I lived a very good life. I love the life I live, and I live the life I love.

MAT: So Lottie, what was it like when you started out, what year did you start?

LOTTIE: I started in 1954.

MAT: So that was a very different America.

LOTTIE: Yes, a sort of a "selfish" America.

MAT: It's kind of hard to imagine what it must've been like for an African-American entertainer, in a kind of old segregated America that we hear about. Were you at the beginning of the liberated era? Or the tail end of the bad stuff?

LOTTIE: There were places that, say for instance, in Texas, you would have to go through the back door, and come into the club.

MAT: And this would be – so let me get this right – in a club in Texas, you'd have to go in the back door, but the white performers would come in the front door...

LOTTIE: ...front door. And they would have a couple of white performers with the band, and they would put a sheet – so that the band couldn't see the whites.

MAT: What, on stage?

LOTTIE: On stage.

MAT: So some guy drawing the curtain to and fro, depending on the colour of the artist?

LOTTIE: That's right!

MAT: That sounds so ridiculous to us.

LOTTIE: (laughs) There's no sense in it.

MUSIC tbd

14'23"

Lottie "The Body" Graves is now well into her 80s. Over the years she's co-starred with many of the greats – Billie Holiday, Marvin Gaye, The Supremes, The Four Tops... she's well known and well respected in her native Detroit. Lottie doesn't NEED to fly out to Las Vegas for the Burlesque Hall of Fame... she comes because she WANTS to.

BOB (on stage): The definition of a Legend is someone who has nothing left to prove, and everything to give. (cheers)

That's the voice of World Famous Bob. She's one of the current stars of neo-burlesque – and here, she's been hosting the "Living Legends" night for the past nine years.

15'02" WORLD FAMOUS BOB

BOB: I'll never forget Jean Idelle, 92 year old ... She came a few years ago and performed for the first time in over three decades and her handsome sons in their military outfits, so proud of their mother, and so filled with this dignity as they escorted her backstage ... She's 92, she's standing behind the curtain. A tiny bit, you know, slumped over a little bit with the age of the night I would say more than her, and I looked at her, I said "you good Jean?", and she said "oh yeah, yeah I'm good". And the second the curtains opened, her entire back just straightened, and her breasts pointed straight up to the balcony, and it was as if the 24 year old GHOST of her was pulling her out on stage. And I get goose bumps every time I see that. And for me these women are redefining what it means to be a woman, what it means to age in our society, and what it means to be a sexual and vivacious creature regardless of age. And in our society that devalues women as they age, they've given me new hope. And for that reason this is my spiritual pilgrimage. This is my church, and they are my high priestesses. And I'm the Reverend!

16'16" APRIL MARCH – on SEXY OLDER WOMEN

APRIL: I think at 100 you can be sexy! You know?! I mean, I don't think sex is like geared just for twenty, thirty, forty, fifty year olds – Jeez, I think I guess it can go on and on and on and on! I mean you know, somebody can get aroused somehow (laughs) I would imagine! I think a lot of those older women are very sexually attractive.

16'44" APRIL MARCH – AWARD & GRANDDAUGHTER

That's "April March", who – just a couple of weeks before her 80th birthday – is perhaps the biggest star of the show, when she receives the top award of the night.

BOB: Legend of the Year 2015 – April March! (cheers)

APRIL: I'm completely shocked! I'm gonna cry and ruin my mascara.

Among the hundreds of people in the audience is April's granddaughter – Nicole.

NICOLE: I think she's amazing – I mean she basically raised me, growing up, and I've watched her, I knew so much history of her past, and what she lived, and to see her on stage – this is probably the fourth or fifth time I've seen her on stage – it's just amazing, it's such an incredible experience.

MAT: And you don't feel any sense of, I don't know, granddaughter shame or that kind of thing that we imagine family members might feel?

NICOLE: I'm very proud of my grandmother, and I've always accepted her love for burlesque, and I accept her for who she is. My friends are just in amazement about this. They think it's the coolest thing, that – wow, your grandma is a burlesque legend, a star, oh my goodness! They just can't believe it.

18'04" APRIL on NICOLE

MAT: We had the pleasure of talking to your granddaughter...

APRIL: Oh, I was gonna – she said she was thrilled! I think her husband is more prudish and I think it's nice that Nicole was here by herself because normally like he'd say "Nicole, bedtime, ten o'clock!" you know, and she really had a good time.

(ADD MUSIC HERE)

18'26" APRIL ON HER PARENTS & GRANDPARENTS

APRIL: My mother – I didn't live much with my mother. My grandparents raised me and they were pretty strict with me and I guess that's why I flew the coop early...

APRIL: My mother was liberal. I think I took after my mother, my mother was married five times. And she and my father were divorced when I was four years old, and my father ... never approved. And when my father died, my stepmother she never contacted me for three years later, and she said that my father was very disappointed in me, yeah.

MAT: So it's a great full circle then, that your grand-daughter is so proud of you...

APRIL: Oh, my grand-daughter – yes, yes!

19'13" THE BAZAAR

MAT: We had a crazy show last night. Everyone's a little bit tired... erm... now we're going into the room, the burlesque bazaar room, where there's an array of obviously glitter, feather boas, fascinators, booty shorts, all the paraphernalia of sort of vintage dress and modern striptease... as you can hear a mostly female cacophony surrounds us, because fundamentally this is a women's movement, and it's for women by women, most of the time. Women who want to be glamorous on their own terms – hi there – I'm waving at people who I've met...

WOMAN: Hi Mat, how are you?

MAT: I'm great thank you... we're making a BBC Radio 4 documentary on the legends...

WOMAN: Oh really? Well that's fantastic because they definitely deserve it, we couldn't be here if they weren't around, to make things right for us. That's why they should be treated like gold... (FADES OUT)

Also in the Burlesque Bazaar Room, around twenty of the Legends themselves are seated behind two long tables. They're enticing me – and indeed anyone – to buy a printed portrait: twenty dollars for a classic, 10x8 signed photograph, with a personal dedication...

20'22"

MAT: Would you sign it for me?

DEE: And I sign it to Mat?

MAT: Yes please – M A T, one T.

DEE: Just to Mat then?

MAT: To Mat, with anything you might care to say!

DEE: Oh – you’ve been so great wherever we’ve met, baby?!

MAT: Yeah – thank you for last night, whatever you wanna say! (laughter)

20’40”

In among the crowds, I meet Indigo Blue – who’s still far too young to be a Legend, but as a former “Queen of Burlesque” she has the credentials.

INDIGO: The first time that I saw the legends perform at BHoF, it changed absolutely everything for me. It made me feel like there was a future for me – as a dancer, as a woman, as a feminist, as a sexual being...

MAT: And in terms of feminism – I guess a lot of these women and you might have different ideas of what feminism means. How is this feminist?

INDIGO: Well as a third wave feminist, for me this is about women having the ability to do whatever they wish to do with their bodies. So – and for me, feminism is “humanism”, truly, it’s the celebration of the body of personhood. It’s called feminism because women aren’t necessarily recognised as equals, but it’s truly “humanism”.

FX CROSSFADE

21’38”

MAT: Hey there. What’s your name?

SUGAR: I’m Sugar Cheeks.

MAT: Hey Sugar Cheeks, I see you’re clutching, as indeed I am, your hot, valuable 10x8 by a legend. Who’ve you got there?

SUGAR: This is Suzette.

MAT: And why did you pick Suzette’s picture?

SUGAR: Because she's been checking me out the entire convention! (laughs)

MAT: Let's talk about the Legends. What do you think about the Legends, when you see a woman in her seventies shaking it, grinding it, bumping it, and really showing her sexuality, what does that do to you?

SUGAR: Makes me really inspired to want to be old and amazing just like them. I spent the last two days with Toni Elling, and she was telling me how she doesn't even understand why she's here, why she's so revered amongst our peers, and I sat there and I told her I was like, "do you know that you opened the door for girls like me, girls that are of color, of different ethnicities? You made us not want to be in the background, you made us want to BE in the front line." I told her that "you inspired me to wanna fight for that, and not take all the other girls that are skinny or that are white, blonde, beautiful, tall – that that's not the norm, that I could also be part of the norm. And when I told her that she cried! ... and she was like, "you just made my whole weekend!"

23'04" OLD & YOUNG

One thing that really strikes me, is the incredible RESPECT that the new generation of burlesque artists have for the Legends. In the run-up to the Hall of Fame Weekend, younger performers stage "fundraising nights", so that the older stars can afford to get here. And this respect goes both ways...

APRIL: Some of these acts that you see are superb ... I think burlesque, it's really surprised me, coming back like it has. I think it's better.

LOTTIE: There's so many young, talented performers that need for you to see them. Thank God that theaters are opening up for burlesque, throughout the United States again.

23'46" ELECTRIC SCOOTER

MAT: A woman has wheeled on stage in here electric scooter... It's not often, is it, that you see a lady with white hair, in an electric scooter, about to do her technical rehearsal for a striptease routine. (laughs) It's, come on! It's pretty strange for most people. I applaud it heartily. I mean, I came through the ranks with disability arts, and I'm used to people with weird, different bodies, wobbling and falling and wheeling and dribbling, and doing all that stuff, it's what I'm used to. But the world of burlesque and striptease is not, I suppose, traditionally used to people with infirmities and impairments, rocking it.

24'28" TEMPEST STORM FALLS OVER

JULIE: Some of the legends have fallen down on stage. Tempest Storm several years ago, broke her hip in front of all of us...

MAT: What was it like, did the whole audience go quiet?

JULIE: The whole audience had a collective gasp of horror. The music continued for a little while, and then it stopped. She fell downstage of the curtain – in front of the curtain – so when they closed the curtain she was still there. A stretcher came after a while ...

MAT: ...all in front of everybody? Oh my God, that must have been horrific!

JULIE: It was something that was so intense to watch, that I'm sure when I die it'll flash before my eyes.

Thankfully, that story has a happy ending...

25'50' MAT INTRO TEMPEST

MAT (on stage): She was a mistress to Elvis and JFK – although apparently not at the same time...

Three years after her fall, 84-year old Tempest Storm is, once again, back on stage at the Burlesque Hall of Fame... and I have the pleasure of introducing her, along with dozens of the Living Legends, in the "Walk of Fame" section.

MAT (on stage): She is the undisputed Queen of Burlesque – Tempest Storm! (wild cheers)

25'47" MAT – CONNECTION WITH OUTSIDE PERFORMERS

I connect with them – these women – in the way that they're "outsider performers", which I consider myself to be... they were from an art form that was generally considered by "polite society" to be beneath them... you know, we go in through the back entrance, traditionally... and, you know who's never ever judged me as a disabled person, as a mutant, as a freak working on stage, who's never judged me for not looking mainstream? Other people who were judged like that. And, traditionally I've always had a lot in common with homeless people, with prostitutes, and with strippers, and late-nightworkers – 'cos they don't judge me, and I don't judge them. And we get along fine.

26'33"

LOTTIE: People call show-people strippers, they ain't nothing but a bunch of freaks. But ... they're just jealous. They should try putting tape on their butts, and get in the mirror, and make some pasties! (laughs) Well just in case you don't know what pasties are, you put these little gorgeous, round, protection over your tits! (laughs) Come out and see us, we love you – whenever you see a show of burlesque, bring the whole family. But leave the old man at home. (laughter)

27'13" CLOSING SECTION

MUSIC STARTS (tbd)

MAT: Why do you still do what you do?

MARINKA: Well, this is me. I won't be anything without being what I have been. It's been my life, I'm still healthy enough, God been good to me to give me the strength and the energy to do it ... I like, I get a kick out of it, this is me!

APRIL: I hope I stay healthy enough, and alive... I just gotta stay out of hospital, and not fall, and kinda keep my weight kinda down... I've always been April March, and April March I still am!

LOTTIE: This is the greatest togetherness. Family, showbusiness. And hope – I hope and pray that we can all see one another next year.

MUSIC ENDS (tbd)

28'15"

R4 OUTRO:

BURLESQUE LEGENDS was presented by Mat Fraser, and produced by Steve Urquhart. It was a Sparklab production for BBC Radio 4.

-----ends-----

WORLD SERVICE MATERIAL

Billboard 29" (for 26'29" prog)

Use music from Isis: 13'40"-14'09"

0'00"

Hello, I'm Mat Fraser – and for the BBC World Service, I'm in Las Vegas, to meet some of the former showgirls... coming out of retirement, and getting back on stage!

0'11"

APRIL: I don't feel almost 80 – I think at 100 you can be sexy! You know?!

0'15"

ISIS: I'm in my late 60s, and I wanted to be able to have people look at me and go, "oh she looks good!"

0'23"

Meet the BURLESQUE LEGENDS – after the News.

(Stay with us, to meet the BURLESQUE LEGENDS – after the News.)

Billboard 59" (for 22'59" prog)

Same as 29", but add the following:

INDIGO (15"): The first time that I saw the legends perform at BHoF, it changed absolutely everything for me. It made me feel like there was a future for me – as a dancer, as a woman, as a feminist, as a sexual being...

BOB (15"): "These women are redefining what it means to be a woman, what it means to age in our society, and what it means to be a sexual and vivacious creature regardless of age. And in our society that devalues women as they age, they've given me new hope."

WS INTRO

I'm sitting in a theatre, in Las Vegas, watching a 79-year old woman take off her clothes – to the delight of hundreds of people, not least herself.

She used to do this regularly. But it's only recently that she started doing it again...

MAT: Can I ask you one specific question? That time – that first time after 31 years, that you performed – what did it feel like when you got on stage?

APRIL: Exciting! Terrific – I mean when I got the standing ovations, I was like, oh my God I'm back!

My name's Mat Fraser. I'm an actor, and a performance artist – and for the BBC World Service, I'm about to meet some of the pioneers of striptease, as they revive their old routines. This is: BURLESQUE LEGENDS.

WS OUTRO

BURLESQUE LEGENDS was presented by me, Mat Fraser – and produced by Steve Urquhart. It was a Sparklab production for the BBC World Service.

R4 VOICE TRAIL

I'm sitting in a theatre, in Las Vegas, watching a 79-year old woman take off her clothes – to the delight of hundreds of people.

She used to do this regularly. But it's only recently that she started doing it again...

MAT: That first time after 31 years, that you performed – what did it feel like when you got on stage?

APRIL: Exciting! Terrific – I mean when I got the standing ovations, I was like, oh my God I'm back!

I'm Mat Fraser – and for BBC Radio 4, I'll meet some of the pioneers of striptease, as they revive their old routines.

BURLESQUE LEGENDS is next Monday morning, at 11.

BURLESQUE LEGENDS is on Monday morning, at 11.

BURLESQUE LEGENDS is next Wednesday morning, at 11.

BURLESQUE LEGENDS is on Wednesday morning, at 11.

BURLESQUE LEGENDS is next Friday morning, at 11.

BURLESQUE LEGENDS is on Friday morning, at 11.

BURLESQUE LEGENDS is tomorrow morning, at 11.

BURLESQUE LEGENDS is this morning, at 11.