

## “Mixed Messages”

(Written by Michelle La Flamme, with help from Minelle Mahtani and Burcu Ozdemir)

"Mixed Messages" is a satirical look at the exclusive rules for membership in academic spaces and a jab at racial identity politics in the "mixed race" movement. It was first performed as part of the monthly Transculturalisms series at UBC, Fall 2002.

This play was written for the Transculturalisms seminar series at UBC. I was asked by the Director Sneja Gunew to present something for this series. Rather than present an academic paper I felt that it was time for me to "come out" as a performer at UBC. One of the major themes for the Transculturalisms project and conference was the confluence of performance and hybridity (see <http://transculturalisms.arts.ubc.ca>) For most of my academic career I had hidden my second life as an actor/performer. Once as a graduate student at SFU I performed with my band Lime Tears for the Writing Thru Race Conference (1994) but I had essentially covered this huge part of my identity in deference to the scholarly role I had decided to play. In academia I had been working on the idea of "racial drag" and also had difficulty convincing one of my professors that this fluid performativity of racially hybrid subjects was akin to "drag." Here was my chance to perform racial hybridity, embody my theoretical concept, fuse my academic and actor self while satirically commenting on the cannibalization of artists in academic spaces. This was truly my most liberating experience in academia. In writing this play I also knew that I wanted to present/perform with other people rather than be the token spokesperson of colour so I collaborated with two other intelligent and creative people who also identified as “racially mixed” but in quite different ways from myself. I utilized a crossracial methodology to address racial hybridity and worked with this methodology throughout the development of the work, within the performance of race and the content of the play itself.

Following the first UBC production, we (the actors) were expected to take part in a question and answer session. Throughout the answer period we had decided to stay "in character" and give responses to the play through our characters' voices. Here is the most disturbing question I was asked: "Why perform such a play up here?" I responded by saying "Why not?" The other interesting reaction came from an academic who rather cheekily asked Burcu (one of the expert academic/actors), "When will your dictionary be published?"

Months later, I was also asked to present this play as a part of the Hapa forum on mixed race issues for Asian Heritage Month at The Grind on Main Street, May 2003. My first response was that because I did not identify myself as Asian or Hapa the play would not be relevant to this event. I was encouraged by one of the organizers that the issues in the play were relevant to many of the issues being addressed in Hapa groups. With some reticence I agreed as I had always been working with this crossracial methodology in order to encourage discussions of racial hybridity across racial divides. When we got on stage we were greeted by a lot of confused faces, some people got up to leave thinking this was the set up for another “non-Asian event”. Ironically Burcu identifies as a woman with Asian heritage through her Turkish lineage and Minelle is also South Asian identified.

However, we did not have the phenotypes that would have made it clear that we were here to perform for Asian heritage month. Despite the initial confusion, the crowd sat down and the frowns and confused looks gradually gave way to hoots of laughter. In this production we asked an Asian friend to be a "plant" in the audience and answer a series of questions regarding Asian racial and cultural qualifiers.

This play was also performed for the Canadian Critical Race Conference at UBC, 2003. In this version I took out the questioning of the Asian audience member and updated some of the references to pop culture in order to make the play more fresh and relevant to this context. In this performance Ga Ching Kong played the Burcu character despite the fact that Burcu is Turkish and Ga Ching is Asian. We considered changing the lines to connect more specifically with Ga Ching's heritage. I vetoed this plan eventually because I felt it was in keeping with the crossracial methodology that I had in mind. Also, because of the title of the play itself it seemed okay to "mix" the racial messages that we were giving and dispel ideas of racial essentialism even in the casting of the play.

In writing and performing this play I realize that the biracial autobiographical voice is central to this collaboration. All of the performers in each carnation of the play define themselves as women of colour and/or "racially mixed" and we have all had our own dealings with academia. Although I wrote the whole play, many of the ideas generated came from brainstorming sessions at Burcu Ozdemir's kitchen table with Burcu and Minelle Mahtani. Other ideas were generated from responses that people had to this performance and the last draft incorporated suggestions from Ga-Ching Kong.

Lastly, this play is a tribute to my mixed-race partners-in-crime!

### "Mixed Messages"

written by Michelle La Flamme (with input from Burcu Ozdemir and Minelle Mahtani)

A satirical look at a fascist Mixed Raceology Department and their exclusive rules for membership.

#### Characters

- B specialist in class and racial hybridity flown in from the University of Istanbul who is the recipient of the Rockefeller Foundations grant for racial minorities. She is currently the Chair of the Mixed Raceology Department.
- Mi specialist in gender and racial hybridity Killam Fellow flown in from Amsterdam for her post-doc. She is currently the Graduate Admissions GateKeeper for the Mixed Raceology Department.
- M Graduate student whose life has involved creative explorations of her lived racial identity who wants to apply her life's work to her degree and seeks entry into the Mixed Raceology Department.

On the stage there is a simple table where the graduate student's application to the Mixed Raceology Department is evaluated. The table is filled with stacks of books on racial

hybridity, a film camera, cassette recorder device and two very large calculators. There is a screen set up and an overhead projector.

The two experts enter the playing area and prepare for the interview. Throughout the skit, B uses other languages whenever she feels like it, they both take copious notes and use the calculators at random. There is a horn or gong which is used to undermine the new Graduate student or let her know when her answer is “wrong.” Midway through the play the two “experts” also use video and audio tape to capture the Graduate student’s ideas of racial hybridity all the while distancing themselves from her and judging her as not “fit” for academia.

### Props

Calculator, large rubber stamp, gong or bell, overhead projector, B & Mi’s research material. Minelle brings the genealogy scroll, a ton of hybridity theory books, crumpled letters of reference and a bulging backpack.

### Costumes

The two experts wear power 80’s outfits with bad hair, campy wigs are ideal and off shade lipstick (or Medical lab coats)

The graduate student wears typical student attire but has put on a nice jacket to pull things together for the interview.

Opening- There is an invisible moment when B and Mich enter the playing area but do not see each other. They are busy with files or calculating and checking the time. Finally they notice each other.

Mi Yes we’re here.

B You’re here.

Mi Oh yes, the “we” thing.

B Yes, so I see you.

Mi. You’re visible.

B So are you. I don’t know how that happened.

B & Mi. Do you see what I see (song)

Mi. Are you ready for the application evaluations?

B Well yes, but remember Robert’s rules.

MI. Who the hell is Robert anyway? Just give me the agenda.

B Right then. We have one eager Graduate student to assess.

MI. Oh god not again. They don't pay us for all of this mentoring you know!

B Well, they work for peanuts and we can...

B& Mi. Steal their ideas!

Minelle enters with a ton of books, a weighty backpack, bottle of water, computer-printing cards, and a sandwich... she is disheveled and distressed.

M Hi. My name is Minelle.

B & Mi. (sickly sweet) Welcome Minelle.

B Is that Gonzalez?

MI Hernandez?

B Lee?

Mi Kong?

B Branducio?

Mi Digiovanni?

M Well, it's kind of complicated. I guess you could say transcultural.

B & Mi. look at each other. They are impressed and take notes of her use of language.

Mi Why were you late?

B Were your parent's quarrelling?

Mi & B (shakes their heads) Hmmmpphh! Mixed race couples!

M No they weren't. I just had to make several long distance calls to get my genealogy straight. I work in the area of autobiography, so here it is.

M unrolls a ridiculously large and long scroll.

B & Mi look at it suspiciously and slowly go to it and handle the scroll.

B We'll have to have a much closer look at this.

MI. Exhibit A- blood quantum verification.

B We'll take care of that for you.

B begins to roll of the scroll and Mi. rolls it up from the other end.

Mi Has it been published?

M Well, I just got the information from my Great Aunt who has been...

Mi. and B retreat as if the scroll were poisonous and wipe their hands.

B Let us know when it is out in print.

M sits on the floor carefully rolling up her scroll.

B stands up and hits a gong.

Mi Right then The Monthly Mixed Raceology Identity Forum MGM Sing Tao Committee of the David Lam Vancouver Coalition and Sir Walter Isaac Killam IUD Annual General Status Assessment meeting for the Department of Mixed Raceology will now Begin! Mixed race people!

B All rise!

Mi Academics bent on being racially mixed-

B or preoccupied with studying the inner workings thereof...

Mi and B Please rise.

Mi and B rise and M starts to get off the floor.

M Am I one? I mean it is my family and all but I don't think that I have tried to use my own story in any way.

B We'll be the ones to judge that.

M Well, who are you to judge?

Mi Who? Who?

B & Mi (sing together) Who are you? Who who who who I really wanna know.

Mi "Who are you?"

B "Where Are you from?"

MI. Quite benign questions really, don't you think so Minelle?

B and Mi. stare at her as they are about to trap her in one of their trick questions.

M In theory or in reality?

B Good answer.

Mi 10 points.

B 7.43579 repeater percentage to add to blood quantum stat.

Mi Right then.

Mi begins to furiously calculate on the calculator while B prepares to start her lecture.

B Je suis...(in Turkish) My name is Bridgett Procter Smith and I have been flown here from the University of Istanbul to do more exploratory research on multiple personality disorder as it pertains to privilege and damage control. I am working on my Magnum Opus as a post-post-post doc by writing the Mystifucking dictionary where we can all say important words and nothing at all at the same times. I am hoping to translate it into French (bad word), Turkish and English. I am interested in linguistic hybridity as a means of survival and the ways in which linguistic hybridity interfaces with racial and cultural hybridity, n'est ce pas? My current thesis is on the important removal of the word "we" from the dictionary. And I don't mean the French "oui".

Michelle claps after B has finished and M takes copious notes.

Examples of B's research overhead- Webster's definition of "we" compared to other dictionary definitions of "we". These are deconstructed and then slashed with a red pen on the overhead.

B illicit responses from the audience for other words they want to eradicate.

Michelle and Minelle clap

Mi. I am Herdy Gerdy from The University of Amsterdam and am cross appointed in Women Studies, Ethnic Relations, Hybridity Theory Department, Biochemistry, INDS and Gender Studies and recently appointed to the theatre department to study the performativity of racial drag. I am in Canada to do some research into the relationship between multi-racial identity and polysexuality, an extension of my earlier book and rather controversial study which examined the correlation between bisexuality and bi-racial identity.

Examples of Mi's research overhead.

Racial hybrid words then images...Benetton ads and other contemporary uses of racial

hybridity in advertising.

Mi asks the audience whether the subject in the images on the overhead are (bi or het), mixed race or not.

Minelle and B clap.

B & Mi face M. The experts tower over the graduate student.

Mi. And what do you have to offer to the hallowed grounds of academe?

M. Beside my autobiography?

B & Mi (both smile sickly sweet at Minelle) Besides your cute little autobiography.

M. I'm researching in the area of Mixed Raceology.

Mi. Go on.

B. Your ideas are safe here.

Mi. Perfectly safe.

B. Absolutely safe.

There is an awkward pause.

M (tentatively) Well, I have been thinking about Mariah Carey's breakdown and the recent Michael Jackson expose and...

B&Mi And it's relationship to Mixed Raceology?

B. Good, good.

Mi. Do continue.

M notices the academic and looks puzzled.

Mi points to the film camera.

Mi. Archival purposes only

B places the cassette recorder on the desk.

B. Strictly procedural.

B&Mi begin to record Minelle's ideas. B with a cassette recorder, M with a video recorder.

M I don't know if it's valid here. I mean you two are the experts.

B Correct.

Mi But we are **very** curious.

B Yes, curious is all.

M Well, I was thinking that perhaps Mariah Carey's breakdown represents that transculturalist angst that is the crux of the socio-cultural position experienced within the mixed raceological formation of identity?

B and Mi. begin to take notes furiously but try to appear calm.

B Good, good.

Mi And Jackson?

M Well, the surgery has a sociological context, which is implicated by the racialized gaze and the internalization of the essential notions of Black and white identities so his cyborgian border crossing is something akin to Spock's hypervisibility and the geography of the body as a site for the contestation of those racially informed spaces...

B and Mi take notes furiously and whisper to each other.

Mi She's gone outside of the academy.

B How do we evaluate such a thing?

Mi Her theory is mingling with pop-culture.

B and Mi stare at each other in shock CONTAMINATION!

M Contamination?

Mi Nation and narration.

B Hybrid equation, I was saying.

M Oh.

Mi You were saying...?

M So I began some of my own research. Just to kind of test things out.

B Things?

Mi Such as...

M Well, I wanted to determine the rate of variability within the gaze as conditioned by the media's representation of the "normative" hegemony of whiteness as it pertains to the transculturalist experience of cultural or racial hybridities within the context of the North American superstructure of racial essentialisms by destabilizing the assignment of the encodings of the hegemonic and creating a syncretization of identities.

Mi Give us a minute will you.

B (whispers to Mi.) remember...the tapes are rolling.

Mi Yes, yes, please continue. This "thing" you did.

B How?

Mi Where?

B With what funds?

M Well, I dyed my hair blonde ...

B and Mi OOOOOOOOHHHH!!

Mi Aha! Racial drag! It supports my thesis.

B Not so fast. That's multiple personality order I'm certain of it.

B & Mi glare at each other like dogs fighting over a bone.

Mi Go on, go on please.

M ...and walked around a lot.

MI. What campus were you walking on?

B Which institution were you affiliated with?

M Just my own idea.

Mi Off site research?

B How peculiar?!

M So I walked around all summer. You know the idea that blondes have more fun?

Mi(song) Stop right there.

B (song) I gotta know right now

B & Mi (song) Before we go any further, is it essentialist to say “all Blondes”?

Mi As we were saying...

B Something about blondes wasn't it?

Mi Do you have a source for that?

M I don't know it's just a saying.

B A saying?

Mi See if you can find it in print, it might come in handy.

M Sure. But in the meantime I have all these notes from this experience of hypervisibility.

B Hypervisibility hmmm I like that.

Mi Has any of this been published?

M Well, no I just have some photos and interviews with people who I...

Mi Have you spoken with anyone at Routledge?

M You two are the first.

B gets up to close the door and look suspiciously around. They try to hide elements of M's research by stuffing notes, binders into a metal file cabinet.

B Well, let's just keep it that way.

Mi Now you do realize we will need letters of support as part of your application.

B Do you have any for us?

M Yes, of course.

Minelle digs into her bag and finds the crumpled letters. She hands one to Michelle.

Mi This is not going to work.

Mi passes the letter to B who is equally unimpressed.

B Absolutely not.

Mi The Department of International Interdisciplinary Studies is not even...

B recognized...

Mi as legitimate.

B And therefore

Mi you...

B are

Mi also

B not

Mi legitimate.

B So sorry!

B stamps the letter with a big red X

M Well, I thought interdisciplinary, it's kinda like the academic version of being Mixed race.

Mi & B scramble to take notes.

Mi Come again?

B Perhaps...

Mi I've never heard of something so ludicrous.

Mi hits the gong.

B Any other letters of support?

M hands a letter to B

B So sorry. This will not do.

B hands the letter to Mi who rips it in two.

B Certainly not.

Mi Certainly not up to standard.

M But he's published! And his work is groundbreaking and funny. He's respected internationally and...

Mi He has blue eyes, you numbskull.

M Well that is part of his approach to essentialisms.

Mi Drew Hayden Taylor are you in the audience tonight?

B We would like to speak with you after the meeting tonight about your involvement with non-academics.

Mi Not okay. Simply not OK.

B Writers are writers,

Mi. NOT ACADEMICS!

M gets out her resume and begins to scan for legitimate means to enter the university club.

M Well, I have also taught for Women's Studies at the University of McGill.

Mi Not Ethnic Studies?

M It was a job. We looked at Atwood and Peggy Macintosh

Mi Not bell hooks?

B Not Audre Lorde?

Mi No Toni Morrison?

M Well I am not a Black woman so I ...

B& Mi gasp in complete horror and shock.

B hits the gong

B & Mi tsk, tsk such a shame.

B We don't use the word "Black" it is "Of colour"

Mi Or "ethnic". Colours for the races is taboo here.

B So passe dahling! In fact, I am also striking that from the dictionary.

M Let's see, let's see. I also taught a course on Race Theory

B hits the gong

B You haven't read my dictionary.

Mi Obvious omission.

B That is not accurate.

M What? I have letters of reference.

B No, no you said Race Theory. She said Race Theory didn't she?

MI She certainly did. I know I heard the word Race theory.

M But I don't understand...

B "Racialized" is the new term. My dictionary again!

B high fives Michelle.

Mi And for the record one is "racially mixed" not "mixed race".

Mi hits the gong.

M Well, I also worked at the Comparative Ethnic Studies department at the University of California at Berkeley.

Mi Worked...?

B Worked...?

Mi Honey that was affirmative action.

B& Mi. They needed a poster girl.

M sits down on a chair in total despair.

MI. Last part of the procedure. Prepare for the Mixed Raceology entrance exam

B And qualifying papers.

B& Mi begin to drill M with questions. They are on either side of her head so she must look back and forth as she tries to answer the questions.

B Have you been mistaken as "Other"

M I don't know, I...

Mi Do you consider yourself to be a subaltern?

M That's very interesting I would have to...

B How many times have you gone to sleep hungry?

Mi What are your thoughts on Judith Butler?

M I'm not sure anymore.

B & Mi together CONFUSION- it's a sign!

B What is your idea of home?

Mi Internal?

B Spiritual?

Mi Or Physical?

M I would have to think about that because my family is from...

Mi One location?

B Or many?

M Well, it depends on which side of the family you are looking at because...

B Whose name do you use your mother's or your father's?

M Both I guess.

B&MI Interesting Conflation!

Mi Do you find yourself doing racial drag without being aware of it?

M The blond hair was conscious; it's part of my research...

B How many times have you read Francoise Lionnet?

MI. Do you have a racial preference in lovers?

M Well, most have been...

B Which words most annoy you?

Mi Do you ever feel contaminated?

B If so, how often and in what context?

M Well, I suppose some people treat me like I am ...

Mi How frequently do you see people who look like you?

B Often?

Mi Seldom?

B Or never?

M Do you mean here in North America? I find that when I travel it's quite different...

Mi What's your blood relation to the Metis of Canada?

B How many "point five" friends and associates do you have?

M Here on campus or outside of university? Because of course, there is my whole family who are...

Mi How do you feel when you hear the word Black?

B or brown?

Mi or white?

B When you order a sandwich at the SUB is it on brown?

Mi or rye?

B or white?

Mi Or do you choose Chinese food over Western?

B It's all we want to know!

M has fallen to the floor during the interrogation.

B & MI are stunned into silence

M (yells) MULTIGRAIN!

B That last comment could have been somewhat Anti-Asian, take note.

Mi Avoidance of sinocentrism...definitely loses % for that slip up.

M What? Multigrain...I was born in the sixties.

B Chinese over Western food.

Mi I never would have expected it.

B I'm sorry we have to have a meeting.

B& Mi confer on the status of Minelle's application.

B It's not looking good.

Mi Certainly not.

B Absolutely not.

They turn back to Minelle.

Mi Perhaps there is something more promising for you in the realm of ...

B Multicultural education.

Mi. Or ESL?

M But I want to finish my degree.

B Well the guidelines are very strict. We can't make exceptions just because you're...

Mi you're ...

B you're not pure white.

Mi This is not a cake walk, you know.

M But I thought...

B I'm sorry. It was nice to have met you.

B & Mi begin to pack up their notebooks and prepare to leave.

Mi I'm sorry I did not catch what you said earlier. Did you say something about being Persian?

M No I didn't.

B Must have been the "look".

Mi Well are you?

M Well, kind of.

B Listen, I have a friend who owns a Persian restaurant downtown, they are always looking for waitresses.

Mi Maybe you could...

B We would be happy to write a letter of support for you...

M (irate)OK OK I wrote, produced and directed six documentaries on racial hybridity. The last three won Academy Awards for the amazing performances and have been translated into 32 languages, distributed into 27 countries, have been now developed into a 25 part mini-series on the worldwide phenomenon of racial hybridity and broadcast on the BBC, CTV, VTV, ABC, NBC, CBS

B & Mi sit down again and take more notes.

B Interesting!

MI. Roger's multicultural channel?

M Well no but...

Mi Then you're a sell-out!

Mi hits the gong.

M Wait a second I ...

B Were you in them?

M Well, yes, I thought it was important to position myself as part of that community

B Too subjective.

B hits the gong.

B anything else?

M Well before that I created 422 Visual Art installations incorporating images of racial hybridity on six different screens. It toured throughout Canada, with 13 paintings that have been hung at every independent gallery in the Americas, I

curated 79 performance series on racial hybridity, worked on 11 committees to address racial inequality in the women's movement, and traveled across the continent to screen 588 independent films and videos which deal with the theme of mixed race experiences while I was raising my friend's three children and going to school full-time.

Mi Were the results published in a refereed academic journal?

B Is there any documentation of these exploits?

M Well, I didn't think of it at the time. They were kind of underground.

B& Mi tsk, tsk They never learn.

Mi How do you feel about the following:

B Sit back and try to be spontaneous and comfortable.

Mi Louis Riel?

B OJ Simpson?

MI Guilty?

B Or innocent?

Mi Land claims in BC?

B Attaturk?

MI Recent bombings of the twin towers in New York?

B The word "race"?

Mi Did the film The Bodyguard make you ill?

B Was the film Waiting to Exhale an accurate depiction of African-American women's socio-economic realities?

Mi If not, why not?

B Be explicit.

M I don't know ...

B Difficulty with decisions, take note.

Mi and B "Ebony and Ivory live together in perfect harmony, side by side on my piano,

keyboard, Oh lord, why don't we?

B How do you feel about that song?

Mi The visual imagery?

B The lyrics? Anything that should be deleted from my dictionary?

M is too stunned to reply.

Mi Like it?

B Hate it?

M Well...I...I don't listen to pop music.

Mi Good sign.

B Too busy studying, right?

M I, I suppose so.

Mi Now are the following racially mixed or pure?

B Lisa Liu?

M She's mixed race!

Mi & B Pure!

B Sandra O?

M mixed race?

Mi & B Pure!

B Michelle Yo?

M Mixed race?

Mi & B Wrong again!

Mi 100% pure!

B Excuse me we have to have a meeting.

Mi & B do fast and furious calculations

M lines up the key texts she has read in order to impress the fascists.

B Last chance. Think carefully.

Mi Do you have a mixed race heroine?

M I never thought about it before.

B The audience may assist you with this.

MI Any suggestions?

Mi tries to get answers from the audience.

Mi On your knees.

B Can you pledge allegiance to Homi Bhabha?

M Yes, yes, anything. I've even read him in the bathtub.

B knocks Minelle on the head with a thick Bhabha book in a gesture of anointing her.

Mi Give us a few moments, please.

B & Mi calculate some more while Minelle starts to gather what is left into her backpack.

B & Mi. extend their hands and welcome Minelle to the club

B hands keys to Minelle.

B Here are the keys to your new office. Welcome aboard.

Mi Your bookshelf has been stacked with all of the reading material we have deemed appropriate for your future here in the Mixed Raceology Department.

B hands an envelope to Minelle.

B Here is your first paycheck. It is not much but you will be associated with our department and that must not be underestimated.

Mi Reputation is gold.

M Thank-you, thank- you both. I feel so blessed.

Mi hands a button to Minelle.

Mi Oh yes and here is your mixed race button to be worn on campus at all times.

G hands glasses to Minelle.

B Glasses to avoid the gaze of Others.

M Geez, I always thought you had to be part white to get into this club. It must be my lucky day today.

Mi You mean you...

B are not

Mi racially mixed?

M I'm afraid I don't see myself that way. Is that a problem?

Mi Where's my calculator?

B So what are you then?

M I'm Hispanic and Chinese.

B Omigod, It's brown and brown not racially mixed!

Mi Just a minute. Can she get in on a cultural difference technicality?

B Absolutely positively not! Mixed race means different races. I entered it into the dictionary and this board passed it, now it is published and I can't retract it.

Mi Its, it's treacherous. I'm sorry there seems to be some grave misunderstanding here.

B We have to have a meeting now.

Mi Would you mind?

B & Mi. confer and are clearly angered and distressed. B and Mi. take the goodies (paycheck, keys, glasses and button) from M and leave disgusted.

B We'll get back to you once we have had a chance to bring this to the Head of the Mixed Raceology Department and the council and committee for blood quantum analysis and the coordinated efforts to seek unified racial identity formation parameters.

B You may need a new student id number altogether.

B & Mi leave the stage.

M Ohmigod am I in? Am I out? This is my subaltern third space moment.

M begins to think and takes up one of the recorders.

M “Test”, one, two three four...Hey...I think I can work with this.

As she gathers her backpack, books and things and exits.

M ...so there I was the blond had washed out, been cut off and otherwise expunged from my head and my thinking entirely...I'd been reading about embodied knowledge and “third space moments” but had no idea I'd be in them my whole life...so the blond had basically washed out and I ...

She exits stage left.

B and Mi return from stage right. They point their fingers at the audience and do a mock commercial from the seventies for “Calgon” detergent.

B&Mi.“My friend. Some hot shot. Here's her ancient ethnic secret...Racial Drag!”

With this they pull off their wigs.

Curtain

END