

FEMALE MIMICS



No. 5 Price \$1.50

FOR THE
ADULT READER

ACME

NEW IMPERSONATOR MOVIES



CRAZY HORSE CAFE



MIMIC'S COCKTAIL PARTY



THE WORLD'S FOREMOST FEMALE IMPERSONATORS



FEMALE MIMICS

CONTENTS

**VOL. 1, NUMBER 5
SPRING ISSUE
1965**



LET US ENTERTAIN YOU!/ Reprint from Premiere Issue	4
LET'S HAVE A BALL!/ Mimics' Cocktail Party	6
PUERTO RICAN PEACH/Emilio Tellez	15
GORGEOUS GUYS/The Jewel Box Revue	21
SCINTILLATING CINEMA/ New Impersonator Movies	29
STAG TURNED DOE/The Unique French Star, Bambi	33
FEMMES FATALES/New York's Crazy Horse Cafe	44
BLONDE BOMBSHELL/Bunny Lake	52
THE READER'S ALWAYS WRITE/ Letters, photos from readers	56

**COVER & COLOR INSERT: BAMBI
by Serge Jacques**

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(Editors' Note: After receiving literally hundreds of letters since our Premiere Issue of *FEMALE MIMICS* hit the news stands, we are reprinting the editorial which many of you have requested because "it supports our cause".)

LET US ENTERTAIN YOU!

That's a pleasant phrase.

The reason is simple. Every human being enjoys the idea of being fascinated, enchanted, carried away, titillated and tantalized.

The sole purpose of this new magazine:
WE WANT TO ENTERTAIN YOU!

We have come upon a facet of entertainment that has been greatly neglected until now! We're sure this will be a completely *NEW, EXCITING EXPERIENCE* for you if you're the type of person that enjoys a good show, a hearty laugh, and loads of surprises!

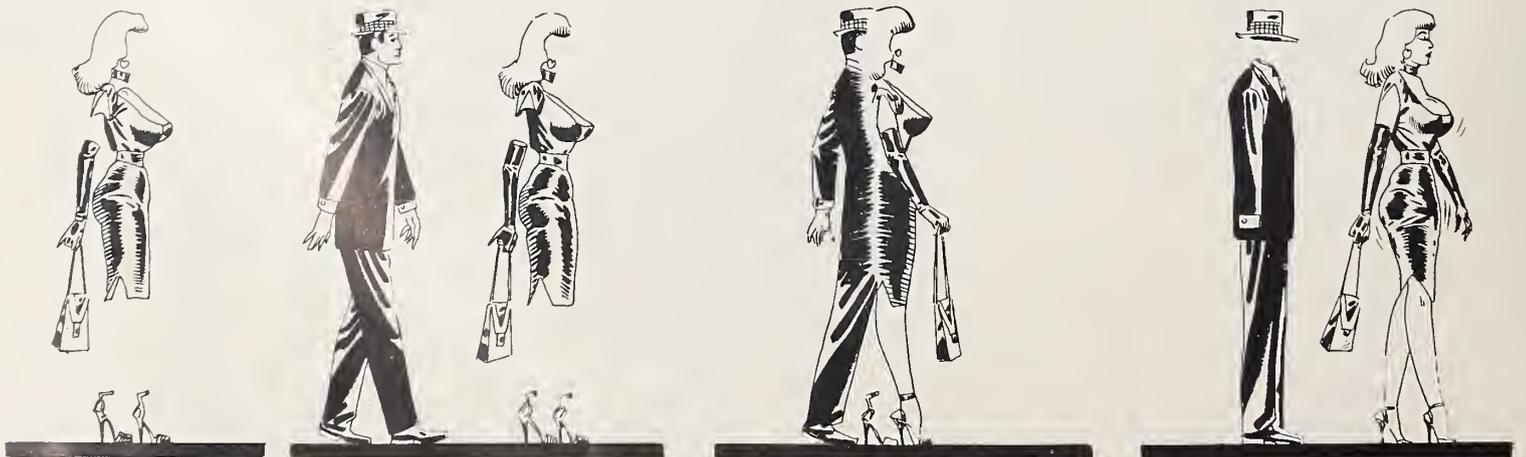
Our unique entertainment . . . "*FEMALE MIMICS*."

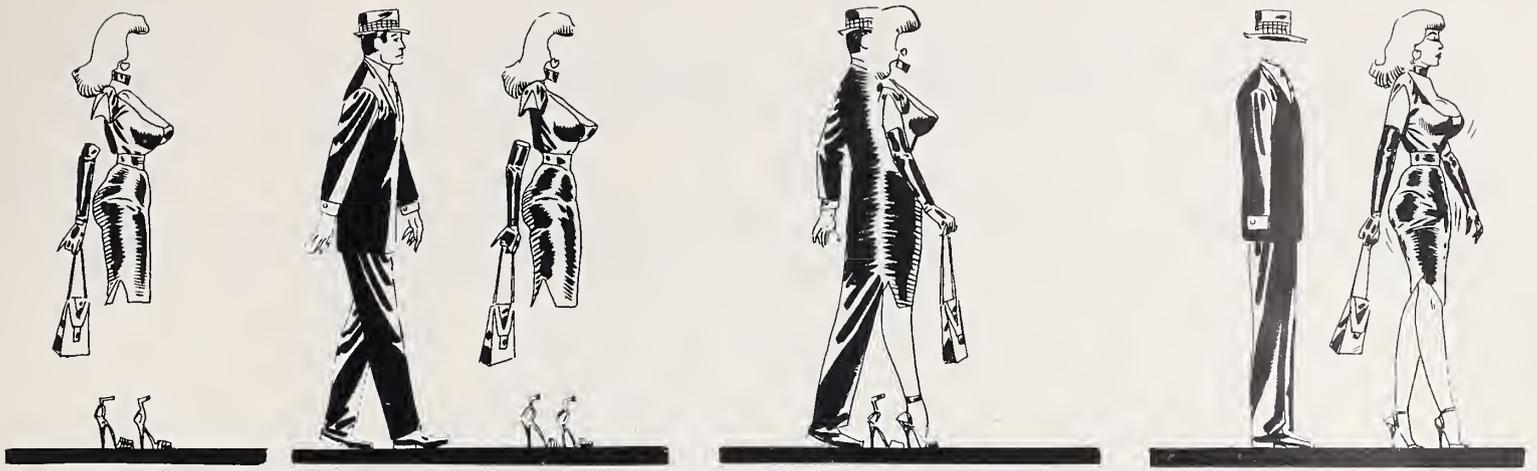
A "*FEMALE MIMIC*" is a *MAN* who dresses in the clothing of the opposite sex and through his fantasy which is helped by the clothing, is able to apparently magically transform himself into a *WOMAN*.

We have looked into the history of this art and uncovered some fascinating material:

The wearing of feminine attire is as old as civiliza-

tion itself. Men cross-dressed 4000 years before Christ. — The practice of donning female clothing by medicine men and priests is a religious phenomenon of world wide prevalence. — When missionaries first came to West Africa they found the chiefs dressed in female attire. — The North American Indians copied the traits of their women. — In the days of Shakespeare all the female parts in the plays were done by men who were gifted by female mannerisms. Numerous great historical personalities have been identified with this unique art: *JULIUS CAESAR* often dressed as a woman and took great pleasure in characterizing them. The Emperor *NERO* loved to impersonate women. He would order masks of the women he admired and wear them at public gatherings. *LOUIS XIV* used every means of displaying his legs and is credited with having been the first to introduce high-heeled shoes. — Clear touches of the feminine can be seen in the costumes of the Spanish bull fighters, the Scottish kilts, the flowery shirts of Hawaii, the outfits of male ballet dancers.





The conclusion that we draw from all this is that female impersonation is a practice that has been part of mankind for over 5000 years and will continue to be a part of the culture of every country in the world.

There are many aspects in the practice of cross-dressing. We're interested in only one: — Female impersonation as a form of entertainment.

Professional "*FEMALE MIMICS*" became popular in America in the late 1800's. Most of the early minstrel shows included an act with a female impersonator in a comedy skit. In the vaudeville era many artists became famous for their funny female impersonations. Many variety teams had one member who played the comical "wench." "*FEMALE MIMICS*" appeared in stage shows (Ziegfeld Follies), burlesque houses, circuses and the silent screen ("Charley's Aunt"). The "heyday" of female impersonators suffered a decline in popularity after the depression. It wasn't until World War II that this almost lost art enjoyed a slight comeback. A new enthusiastic group of "*FEMALE MIMICS*" appeared and were well received in night clubs,

theaters and revues. Earlier female impersonators comically imitated a general "type" female. ("Irish Biddie," "Old Maid," "German Housewife") Whereas the modern "*FEMALE MIMICS*" are better known for impersonating a specific personality (Famous actresses, singers, dancers etc.).

Too few people have had the opportunity to enjoy "*FEMALE MIMICS*" because this entertainment has suffered from obscurity. Every conceivable kind of entertainment can be seen by everyone on television and the movies — *EXCEPT* female impersonators! It is possible to conclude that probably less than 5% of the people of the United States have ever seen a "*FEMALE MIMIC*" !!!

This is precisely the reason for our new, exciting magazine:

To give you the opportunity of seeing (perhaps for the first time) a *FASCINATING, AMAZING, AMUSING, ADVENTUROUS* Masquerade Party !!! And so — because one picture is better than 100 words we give you . . . "*FEMALE MIMICS*"



LET'S HAVE A BALL!

...mimics' cocktail party...





When does a cocktail party become a hen party? When all the guests are female impersonators, of course! This ball is better than most masquerade affairs, too, because everyone there is a talented performer. Like all actors, not one is shy—each is eager to demonstrate “her” new tricks of the trade. Sometimes they even fool each other!



...mimics' cocktail party...









The guest list for this unusual shindig was studded with the names of impersonators who had performed in such well-known niteries as New York's "82 Club," the "Jewel Box" and Paris' "Caroussel." Among them were Tony Del Rey, and Leslie Carroll. During the evening the two beauties became friends and decided to join forces with another famous impersonator, Pudgy Roberts. Today they are part of Pudgy's successful "Four Star International Show" at the popular Crazy Horse Cafe in Greenwich Village, New York. (For a glimpse of the Crazy Horse antics, see the back of this issue!)





Puerto Rican Peach



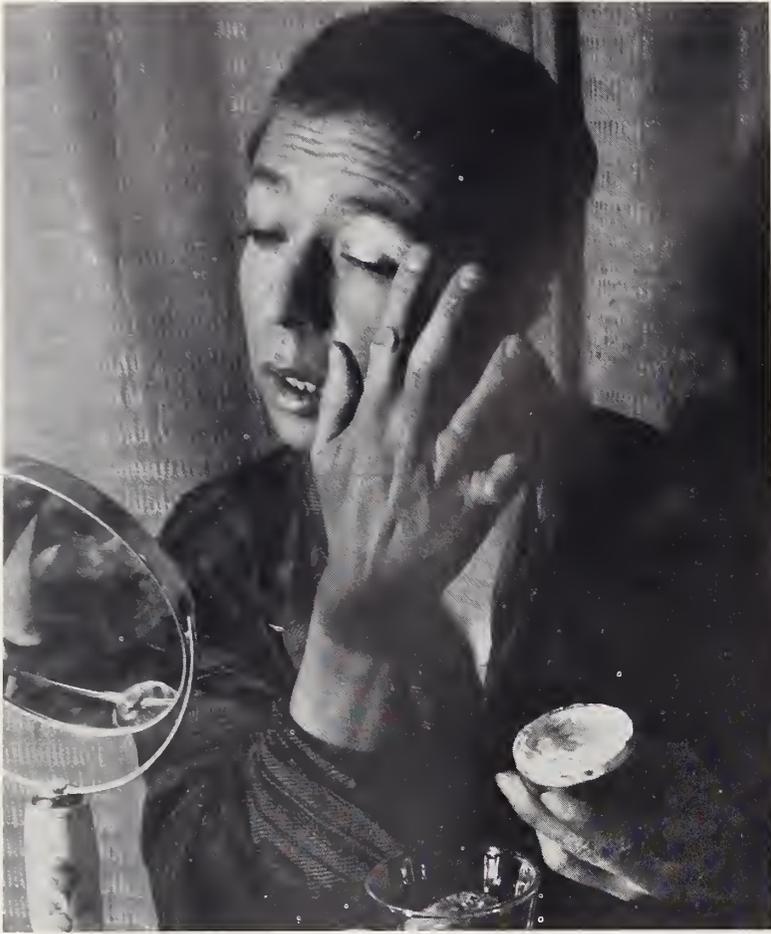
Emilio Tellez



Yes, the "he-man" and the provocative senorita you see above are one and the same! Off-stage, the handsome Emilio is the epitome of masculinity. A fine athlete, he excels at tennis and boxing. Since his recent move to the states, he's taken up skiing. If you saw him skimming down the steep Vermont slopes, you'd never suspect his true profession! Unlike most mimics, Emilio rarely appears in all-male shows.

It's a real tribute to Emilio's artistry that even the club managers who hire him are often unaware that he is a man! Emilio admits this results in unusual situations sometimes. Like the time he had to share a dressing room with eleven *real* chorus gals! "But they were good sports," he says. "At first they were shocked, but they soon got used to me. They even taught me some make-up tricks that I still use."





First, he applies pale make-up base



Dark eye-liner must be applied carefully



A delicate fringe of lashes comes next



Each step is checked for perfection!



Glittering earrings add to the illusion



A custom-made wig of human hair is an absolute necessity!



You'd be surprised at how many "real" gals wear them, too!



Emilio wears not one, but two pairs of flesh-pink tights



Sheer black nylons for another touch of glamour . . .





But the real secret is the pose, the walk, the flirtatious look—and this cannot be taught. It takes practice!

Gorgeous Guys

The Jewel Box Revue





The Jewel Box Revue

The Jewel Box Revue is a most unusual show in which some of the most beautiful men in the world are the guys who get paid for portraying women. These are the masters of the art of female impersonation . . . an art that dates back to time immemorial. The boy-ological experts in the Jewel Box amuse, and confuse audiences world-wide. Many in the audience often look on in disbelief that the shiek-looking gals are really boys.

Before revamping their show for a shot on the Broadway stage, Producers Danny Brown and Doc Benner took the troupe to New York's Catskill Mountain resort area. A summer stock theater—The Monticello Playhouse—was spruced up for the colorful production. Billed as the "World's Most Unusual Show," featuring twenty-five men and a girl, the Jewel Box attracted thousands of vacationers, many of whom had never seen or heard of female impersonators.

Men and women were awed by what they saw. Some women, not blessed with good looks, often looked in envy at the beautiful boys in gowns.

Only one man in the Jewel Box is really a woman. Storme DeLavierie makes her living posing as a man. Before trading in her own gorgeous gowns and high heel shoes for men's pants and suits, Storme wore her own clothes plying her trade as a female vocalist.

But her deep baritone voice made it difficult for audiences to believe she was a woman. After much coaxing by the producers, Storme joined the Jewel Box Revue. Today, she has no regrets. Storme, who serves as master of ceremonies, says "You wear men's clothing, but you don't want to hurt a man's feelings, because you're really a woman in his clothes." She notes that she doesn't want to be offensive, and handles her male impersonations in good taste.

The star of the show is Lynn Carter, who is famed for his great impersonation of Pearl Bailey. Mr. Carter says "You impersonate someone else, and yet you have to be yourself. This is rather difficult," he explains. He views his portrayal of a woman simply as a "job." I'm not doing this for kicks or to be smart, says he, "it's a way of making a living." It has proven quite a lucrative business for Lynn Carter.

Working in the Catskills enabled the Jewel Boxers the opportunity to enjoy some of the pleasures of country living . . . swimming, fishing, camping. During the day, many would gather round the pool of nearby hotels, looking like college boys working as waiters, busboys, or bellhops. At night, they primped in the dressing room until they emerged looking like the beautiful girls any college boy would want on his arm.

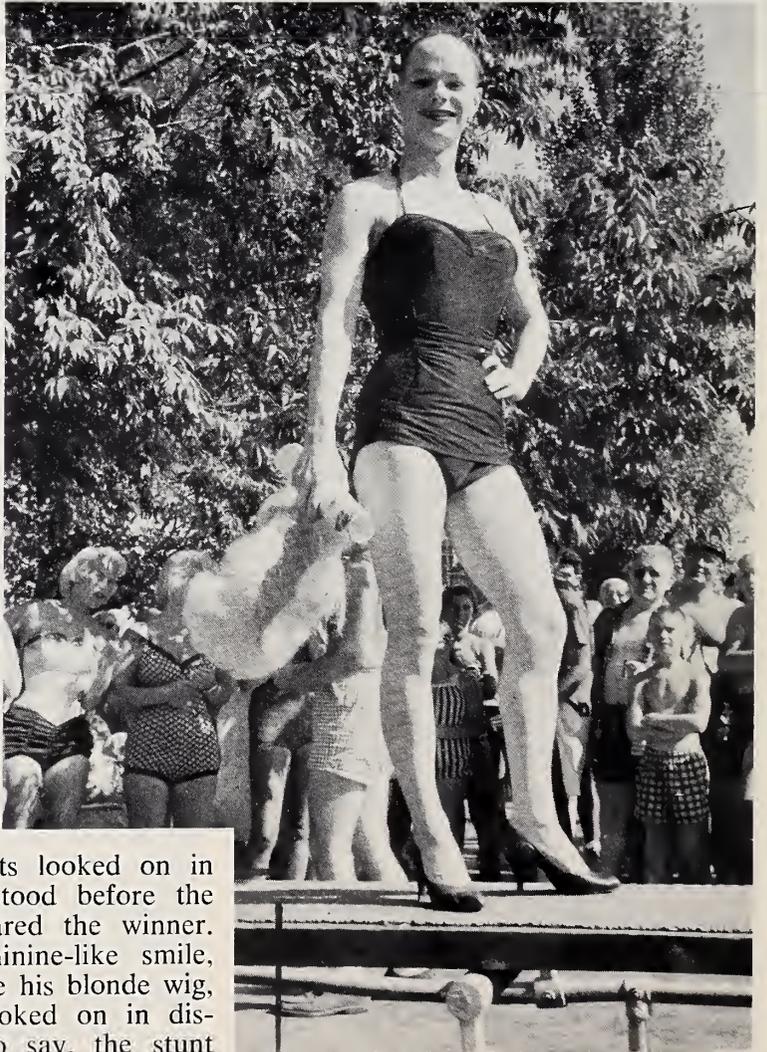
Often, the guys made guest appearances at hotels, and some used



the hotel beauty salons to set their wigs.

At the Raleigh Hotel, in South Fallsburgh, New York, Dale Roberts was a contestant in a beauty contest. Wearing a tight, one piece black bathing suit, and "her" long blonde hair blowing in the breeze, Dale slowly swished around the pool . . . walking by the guests and judges. Other contestants realized they couldn't compete against this gorgeous creature, and withdrew. About 20 women stuck it out. Dale responded with much grace to the whistles and other verbal sounds from the guests. "When did she check in," asked one eager staff member.

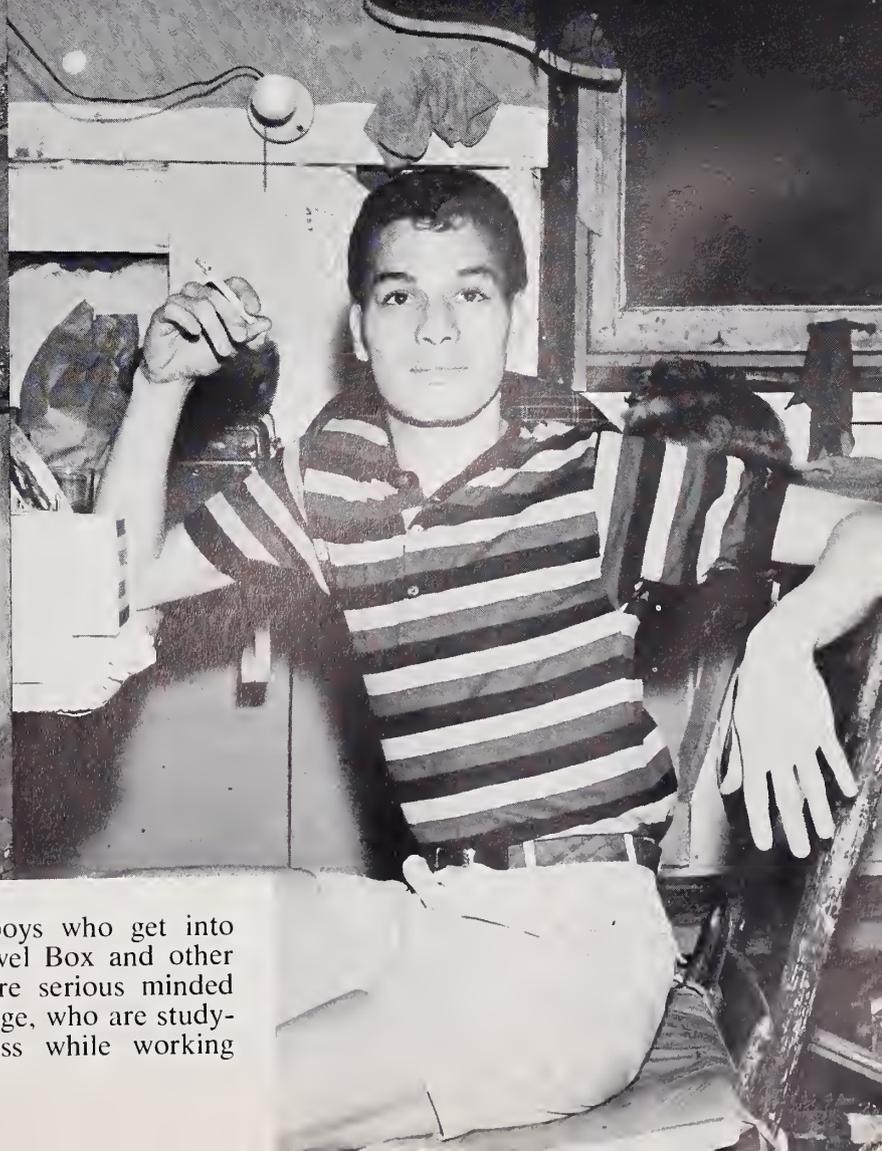




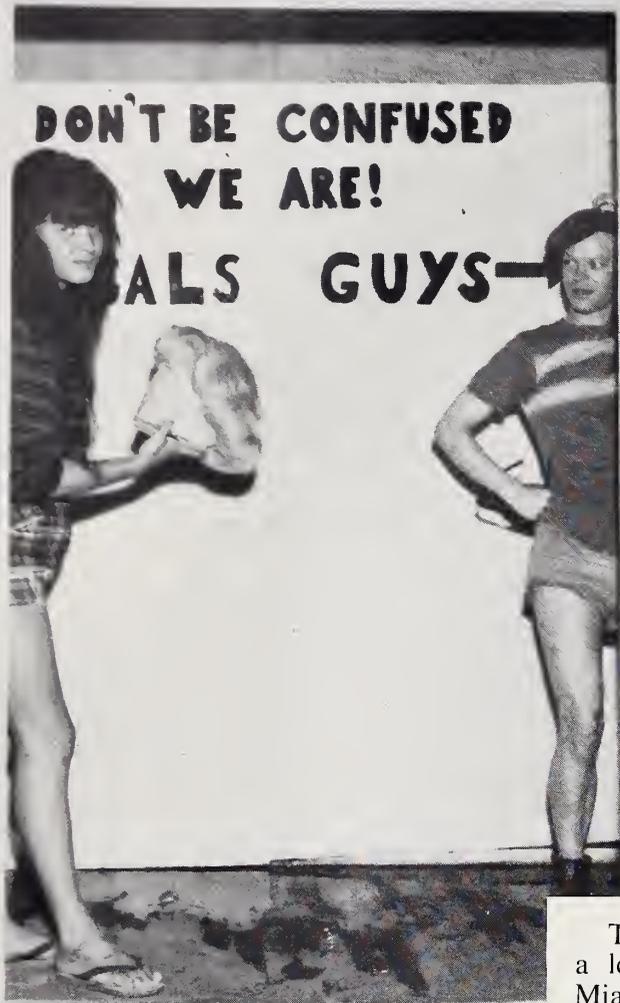
Other contestants looked on in dismay as Dale stood before the crowd . . . declared the winner. With a soft, feminine-like smile, Dale gently remove his blonde wig, and the crowd looked on in disbelief. Needless to say, the stunt was quite an attention getter for more customers for the show.







Most of the boys who get into "drag" in the Jewel Box and other similar reviews are serious minded young men off stage, who are studying show business while working in it.



The Jewel Box Revue has gone a long way since its inception in Miami, Florida 26 years ago. Today it is the foremost show of its kind, and enjoys engagements at the plushiest clubs and theaters in the country.



SCINTILLATING CINEMA



New Impersonator Movies

(If you read "I, Minette," the confessions of one of America's foremost female impersonators, in our last issue, you already know the beginning of the following article. Minette kept her promise, and persuaded the eminent photographer, Avery Willard, to describe in his own words their mad-cap adventures during this filming of what may well become a landmark in cinematic history—female impersonator movies! — Editor)



THE STORY OF AVA-GRAPH

by Avery Willard

Minette, well-known female impersonator, started it all . . . Ava-Graph, that is. To begin at the beginning: Minette introduced me to George Schroeders in Nov. 1957. George had an "act" called "George and Nola," Nola being a wonderful electrified pianola. George and Minette both collect old pianola rolls and 78 records, as well as costumes and other memorabilia. Together, they opened up a whole new world to me as I began to learn more about the music and people of yesteryear, especially the twenties, which held a special fascination for me. As long as I can remember I have been interested in movies and wanted to try my hand at making films.

"SPEAKEASY QUEEN" IS BORN

Soon, George, Minette and I had decided to do just a few feet of film featuring the two of them. This was the beginning of "Speakeasy Queen," a thirty minute film in color, introducing Minette as a female impersonator.

This is a story of a nightclub girl of the twenties who meets a handsome sheik. It is filmed in silent movie style, in two scenes—the speakeasy (George's livingroom) and the girl's boudoir (George's bedroom). We made up the story as we went along and the film actually has 6 people in it. George doubled as the leading man who "gets the gate" and the sexy nightclub dancer. Tom Lewis doubled as the nightclub "John" and ugly flower woman (using a makeup consisting of rubber pieces for the face.)

NEW TALENT IS RECRUITED

We started filming weekends and evenings in Jan., 1958, and were so pleased with the opening scene between Minette and George that we decided to make it into a "short," and began looking for other actors to bring more intrigue into the story. One evening a friend and I were having a drink in a bar when I spotted the perfect type for the rival leading man. That is how Geraldo Nunes "landed" in the film. Min-

ette brought the famous Billy Richards to a filming and I put Billy into the film as the rival nightclub girl. Billy had a friend, Kiva, who came along to the next filming and he appeared in one scene.

This was a hectic filming, trying to get schedules worked out, etc., but it was a lot of fun working on it. We used the materials we had—Minette brought original gowns of the twenties; George also owned gowns from the twenties. We put up a couple of flats in George's livingroom and that became the club; we used George's bedroom just as it was (perfect for the twenties); and if one thing didn't work, then we tried another.

Finally the film was finished and then came the job of editing, which I knew very little about. After it was edited, Minette and I got together and did the "credits," which are on a pianola roll and gives the film a unique opening. George directed the film and selected the pianola rolls to use for background music (on tape). There are no



titles, as the film tells it's own story.

OLD & NEW TALENTS ARE DEVELOPED

After "Speakeasy Queen" was finished I really had the "bug" and wanted to do another film, especially about the twenties. So we began filming "Fashions Of The Twenties."

About this time I had taken the photographs for an Off-Broadway production of "The Boy Friend" and I talked the producer into letting us use the stage and sets for this film. We also began looking for other female impersonators to model the wardrobe of the twenties. While we had many original creations of the period, there were a few things missing, so Billy Richards (who has been quite successful as a costume designer) began sewing for the film.

The credits for this film I made using a Paris fashion book of the twenties as a background and the models are introduced holding colorful boxes in front of their faces

with each name on a box. This film features: Minette; Billy Richards; George Schroeders; Terry Lane (from the Club 82); Alexis Martel; Tom Lewis; and David (as a boy). I think that Billy Richards is outstanding in both these films; he has such a wonderful sense of comedy and timing.

AVA-GRAPH TRIES ITS FIRST FULL LENGTH

Now I decided that I wanted to film a full length story, so Minette and I got together and talked about trying something in the "Gay 90's." Minette had some friends who owned a wonderful house in Brooklyn that was perfect for this film. So, in the heat of the Summer of 1959, AvaGraph went on location near Prospect Park, filming in the Geiger Mansion.

Minette and I started working on the costumes as well as the writing of the script, which was patterned to suit the actors available.

At this time the internationally known Harvey Lee was appearing

with the Jewel Box Revue in New York. I had seen Harvey on the stage and later met him, and was most impressed at how fabulous he was. In the thirties, Harvey appeared at the Richmond Club; Winchell wrote about him; and he appeared as a female impersonator in a Warner Brother's Vitaphone film, "The City Slicker." Harvey agreed to play Lady Iris Worthington in "The Last Of The Worthingtons."

ACTORS PLAY MALE OR FEMALE — OR BOTH

I had photographed a handsome actor in an Off-Broadway play, Edward Blessington, and he was cast as Gerald, sweetheart of Sweet Sue (Minette). An old friend of mine, Frederick Frink, veteran stage and film actor, was cast in the duo roles of Mother Maybelle (Sue's Mother) and the Worthington Butler. He is most convincing in both roles. Arthur Geiger, owner of the house, was a natural for the role of Detective Nosely. His performance is



"Fashions Of The Twenties — Hats

most impressive. Another friend of mine, Ta-Ta, had just returned from California to New York and was cast as the Cockney Worthington maid, and is very funny in the role. Tom Lewis returned to the screen to play Bertram, Lady Iris' son.

I literally "lost my mind" to the delight of Arthur Geiger and his Mother, filming in the attic, drawing room, library, bedrooms, halls, and the cellar of their home. How I loved their cellar; it had so much character!

You can imagine how difficult and uncomfortable it was for the actors in those period gowns and under hot lights emoting on those hot June, July and Aug. days and nights. Finally we were ready to "shoot" the big ballroom scene (party Lady Iris gives to introduce Sweet Sue to London society), and all our "extras" were called in. Some of the extras didn't show up, so we had another call and some of the actors appear as different characters in this same scene. This is when I decided to "get in the act" and

turned the camera over to Tom Lewis, and I arrived at the ball as Oscar Wild (since then I've done a "bit" in my films just as a famous Hollywood producer has).

The film was finished in 1960 and I had more film than I knew what to do with, and all those titles to do! It was actually another year before it was finished and had its premiere March 25, 1961. It is filmed in black and white (which lends an air of mystery), has an original score composed and played by a pianist, Hal Sykes; and it's running time is one hour and ten minutes. It is truly an "epic" and when I think about it today I'm amazed that it was ever finished.

After the "Worthingtons," Ava-Graph was inactive for a year except for a 15 minute short, "Magic Music Hall," filmed to show with "Worthingtons."

AVA-GRAPH GRADUATES TO COLOR

Hal Sykes was so impressed with our films that he wrote an original

screen play, "The Dead Sister's Secret," which we started filming again in the Summer, June 13, 1961.

For this film I needed backgrounds and costumes circa 1915. Once again Minette came to my rescue by introducing me to Frank Cianflone and George Reed, who had the "perfect house" (again in Brooklyn!) Frank and George moved to another location before we finished the film, so we have scenes shot in both houses. We filmed the indoor scenes until the beginning of August, at which time, one of my stars went to Europe and I went to California for a month. Then in October (when we should have been doing indoor scenes) we did our big out-of-door opening scene on an estate in Chappaqua, N. Y. This is a woodland scene where the villain, Ronald Von Ratt chases Lilly Lou through the woods.

"The Dead Sister's Secret" was filmed in color, and stars Minette (in the title role); Valerie Velour (A Vamp to end all vamps); and Ta-Ta (America's New Sweetheart).

(Continued on page 65)

STAG turned *DOE*



...the unique French star, BAMBI...



Although the story has received wide publicity in Europe, the American public is not generally aware of the amazing progress that medical science has made since the famous Christine Jorgenson case. On these pages is living proof of one of these miracles! This curvaceous blonde, known in show-biz circles as Bambi, was born a man! All his life he was unhappy as a male, preferring to dress as a girl and play with dolls, even as a child. Quite naturally, he was attracted to the profession of female impersonation, which has been accepted in Europe much more readily than in the U.S. Blessed with a beautiful voice and luscious looks, Bambi became an overnight success at



the popular "Le Carrousel" Club in Paris. At the time, the star of the show, Coccinelle, was undergoing treatments in preparation for an operation which would change him from male to female. When it was evident that Coccinelle's brave experiment was a success, Bambi underwent the same transformation. From a medical viewpoint, Bambi is now in every sense a woman! Her silky blonde hair and satin-smooth skin, her lovely bosom and gorgeous gams are evidence enough, but in addition she has authentic verification by Europe's foremost physicians! Coming up are two pages in breathtaking color of this exquisite man-made beauty!







How is Bambi adjusting to her new role? She claims she has never before been so happy! She no longer has to use the excuse of being an impersonator to act and dress as she really feels. But—that does not mean she intends to give up her career. Currently she is playing to SRO audiences in Tokyo. Her next stop is the U.S. "I simply adore American men!" she confesses.





How do her colleagues, the men who prefer to remain in their natural state, feel about Bambi? "Just as we always did," one member of Le Carousel's cast reports. "She is like our little sister. We admire her bravery in risking this operation. And we are glad she is so happy. We're proud of her success, too. Her new fame and wealth have not changed her!"









Bambi has a fantastic wardrobe that any Hollywood star might envy—gowns encrusted with beads and gems, fabulous furs—but in her private life she prefers more casual clothes. Typically feminine, her idea of relaxing is pattering around her luxurious Paris flat, taking the dog for a stroll, gossiping with the neighbors. But these are rare moments for the busy star. Most of her days are crowded with rehearsals, fittings for her bizarre costumes, and tedious recording sessions. At night she emerges, glittering and glamorous, always poised . . . If we had not told you, you'd never know the truth!

Femmes Fatales



New York's Crazy Horse Cafe



If you haven't visited New York's Greenwich Village recently, you're in for a delightful surprise! Go to Bleeker Street—and follow the crowds. You'll end up at that merry madhouse, the new Crazy Horse Cafe, for an evening like you've never had before! The tab is reasonable, the service is fast, the food and drinks are good—but that isn't what sets the Crazy Horse apart from all others. It isn't that the show consists entirely of female impersonators, either. It's the gay, carefree atmosphere that hits you as soon as you get inside. No prudes will like it—well, go soon and see for yourself!

Femmes Fatales

For those of you who can't make it to the Crazy Horse in person (and for those who have, and have bombarded us with requests!) here are the first photos to appear in print of this remarkable nitery. That is, we *think* they're the first—unless some other genius has beat us to it!





Currently packing 'em in at the Crazy Horse is "Pudgy Roberts' 4 Star International Revue." Pudgy, who bills himself as "the world's funniest comic stripper," is owner, producer and director of the show, as well as one of its main attractions. Considered one of the all-time greats in his field, Mr. Roberts has appeared as a headliner from coast-to-coast. When this show closes, he plans to enter "legit" burlesque (yes, the kind where the strippers are real gals!)

New York's Crazy Horse Cafe



Pudgy's star-studded revue includes a variety of types and nationalities. There is exotic Joey Baker who hails from the West Indies, and does an ultra sophisticated strip-tease. For a change of pace, dulcet-voiced Leslie Carroll does impressions of Eartha Kitt, Lena Horne and Pearl Bailey. Versatile Leslie was formerly with the Jewel Box Revue. Then there is the talented and famous Tony Del Rey, who provides exciting and authentic Spanish dancing he's a native of Spain and plans to return soon.



Topless bathing suits? Why not?



*Sorry I can't make it tonite, Joe. —
Hafta stay home with the wife & kids!*

Birds of a Feather



Behind every man — there's a woman!

Paint, Powder, and — Padding!



Wigs make the woman!



Who says it's a man's world?

BLONDE BOMBSHELL



...Bunny Lake...



His real name isn't Bunny—but it's easy to see how he came by the nickname. Mr. Lake's charming masquerade is enhanced by his "kewpie doll" qualities. Instead of attempting to impersonate a sophisticated "femme fatale" he plays up his own natural bloneness and youth. The result, as you can see, is most effective. A newcomer to the profession, Bunny still has a shyness and reserve that add to his appeal, and make his act all the more believable. He blushes when he tells of a recent incident: due to unavoidable circumstances, one evening he had to leave the club where he was appearing, without changing to his usual masculine clothing. A distinguished gentleman approached him and, after apologizing for being "fresh," asked Bunny to pose for his very famous pin-up magazine!



No—Bunny didn't accept the offer to pose. "I couldn't have gotten away with it, anyway," he admits. "They would have discovered my, er—padding, once I got to their studio! But I wish I'd had the nerve to go, just to see their surprise!" And that, dear readers, is probably why Mr. Lake's friends have called him "Bunny" ever since!



It is interesting to note that every impersonator has his own "tricks of the trade" when it comes to applying make-up. Because his complexion is fair, Bunny doesn't have to resort to heavy greasepaint.



the readers always write



After we ran this column in our Fall issue, the response was tremendous! These pages are just for you, the reader. This is your sounding board, your mirror. Drop us a note and your photo if you wish. But please be patient! We don't have room in every issue to print them all. Mail yours in early!

Dear Editor:

I have gotten all your great magazines and read them from cover to cover. I intend to continue getting them and hope you will begin publishing them more often. I think each and every one has been just great.

I especially enjoyed the interview with Kim August (he is fabulous) in the first issue, the story by Miss Patricia Ann Morgan of her sex change and the story "I, Minette" by Minette. These "girls" must be exciting and wonderful people to know.

I am an amateur impersonator who hopes to train himself to be a very sexy and provocative woman in the near future. I have practiced wearing feminine apparel since I was about 8 years old. I have just recently added a wig and hi-heeled shoes and lipstick. I am going to get a complete makeup kit and become an expert at that within a few days.

Please keep up your great work and thanks a million for the excellent magazines for us transvestites.

I do not have a picture of myself at present but after I learn the art of makeup application and buy some real good clothes, I'll take a good snapshot and send it to you. Best of everything to you all.

Sincerely,
Cathy
Montana

Dear Sirs:

Please let me congratulate you and your staff on the new magazine "Female Mimics."

In the late twenties and early 30's, female impersonators were considered top in the AGVA. It is one of the oldest professions, boasting such names as Julian Eltinge, the late Lester Lamont . . . Please tell me why this generation doesn't welcome this form of entertainment? Are we endowed with false modesties, or are we getting narrow in our thinking?

Why aren't Female Mimics accepted in this country as they are in others?

Enclosed is a picture of me taken at a party last Halloween. Would you please print it in your readers' column? I am not professional. *But* I am American Indian and the hair is my own. I wear it in braids.

Please keep "The Readers Always Write" section in.

Jeen T.
Los Angeles

(Jeen, you have partly answered your own questions. The fact is that many customs are accepted in other countries and not here. But we must remember, also, that here we have a right to explain and defend the ways we want to live, such as with this magazine—even tho people may not agree with us!—Ed.)



"Jeen"

Dear Sirs:

I would like to begin this little note with just one thing: Your magazine is one of the most wonderful books I have had the pleasure to see. All I have to say is—it is just wonderful!

I had seen it at a friend's house

My name is Fablina and I hope to someday become a professional Female Impersonator. I do a little singing and exotic dancing.

Before closing I would like very much to get info on how to get your magazines. I am enclosing a picture of myself for your collection.

Love to a wonderful magazine,

Fablina,
Milwaukee, Wis.

(You should be able to find Female Mimics on your local news stand. Or write the publisher, see page 2 for his address—Ed.)



Fablina

Gentlemen:

Congratulations to you for a wonderful magazine! I think you are filling a great void by producing a magazine for and about female impersonators.

As a suggestion why not form clubs all over the country to meet together for the good of all.

I like to dress up in women's clothes. Corsets, bra, silk hose and undies, blouse, capri pants, etc.; also make-up, lipstick, nail polish, etc. In street dress you are not recognized.

I enjoy female impersonations.

Yours for a better magazine,
"Sandra"

(Address Withheld)





Exotique

CORRESPONDENCE CLUB

Are you interested in the . . .

BIZARRE and UNUSUAL?

Here is your opportunity to meet and correspond with others having similar interests and desires.

Our membership includes many of the nation's top models and burlesque stars. **WRITE TO THEM PERSONALLY!**



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Dear Editor:

Enclosed is a photo of two of the most talented performers I've seen in all my days with show biz. They are "The Golden Sisters," Suzy Day and Terry Fontaine, currently with the "Party of Five Revue." Their

singing and dancing impersonations are GREAT entertainment!

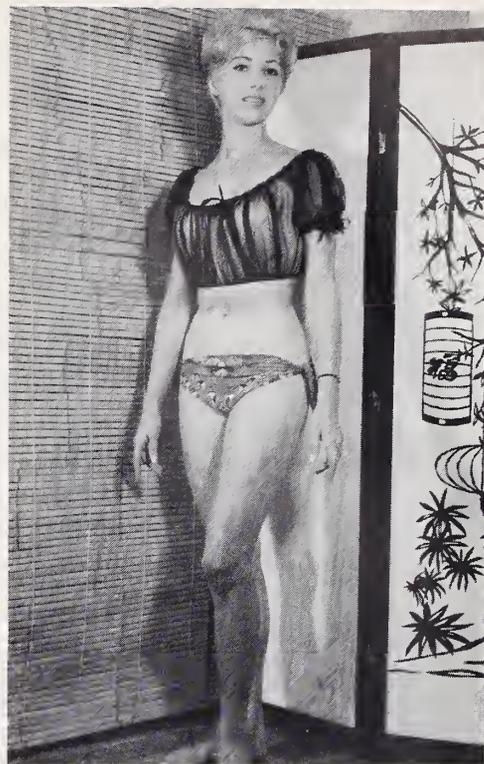
Good luck with your fine new mag!

Sincerely,
V. O'D.

Montreal, Canada



"The Golden Sisters"



"Barbara"

Dear Editor:

I am writing this letter to tell you I have read from cover to cover the first four issues of your magazine, "Female Mimics," and think it is absolutely fabulous. I particularly liked Marilyn Marks in the Premiere issue. He makes a gorgeous woman. I enjoy reading the magazine because, for a change, the femme Mimics candidly admit they like dressing as a woman instead of claiming they 'just do it for the money.'

I have been cross-dressing since I was about 18 years old, triggered by a chance remark of a woman who said, in all sincerity, that she thought I had very pretty woman's legs. Since then I have kept them clean-shaven and give myself an almost daily pedicure. That, plus my slim figure, causes me to 'dress down' as much as 'dress up.' My enclosed picture, which I hope you will print with this letter, will attest to that. How many femme mimics can look like that in a bikini? The picture was taken by a professional photographer for proper lighting. If I could sing or dance I would try to enter the ranks of the pros, but as it is I'm afraid my abilities will have to be confined to those few who know of them.

I look forward to future issues.

Sincerely,
"Barbara"

Los Angeles, Cal.

(You're right, Barbara, you look absolutely sensational in a bikini. We are sure our readers will agree.—Ed.)

Dear Sirs:

I have read with delight and gratitude one of the "Female Mimics" magazines. I myself am a professional female impersonator and have appeared in such places as The Gaiety Burlesque Theatre in Chicago—where I worked as a real female along with the other strippers. I must admit, too, that several times my applause was greater than most of the real females. I worked as co-feature there and enjoyed every minute of it. Isn't it amazing how we female impersonators have to work with "this and that"—while the real (gal) has her own and doesn't know how to use them?

I have also worked at the Swing City club in Chicago. This was strictly a straight night club where only B girls worked—and of course, me. There, too, I worked as a 'real' female.

I seldom worked as a Female Impersonator.

I have just finished hairdressing school and plan to return to Chicago. Naturally I'll work on stage again and practice my new profession when time permits.

Enclosed are a few pictures of me which you may, if you want, print in one of your magazines.

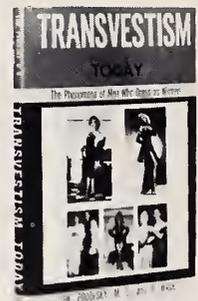
Gratefully yours,
"Jackie King"
(Address Withheld)

(We're glad you like our pet venture, "Female Mimics," Jackie—but cannot agree with you that the real gals don't know how to use their "this and thats"—at least plenty of 'em do! Let's not knock the dames; after all, they're the beauties we're impersonating!—Ed.)

TRANSVESTISM TODAY

By Dr. Edw. Podolsky & Carlson Wade. Published and Copyrighted 1960. All rights reserved. 144 pp. including 21 full pages of photos and drawings. Library bound. \$7.00

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Dear Sirs:

I have enjoyed your magazine. "Female Mimics"—and I wish to submit several of my photos. Perhaps you could use them in a future issue.

I'll give you a few facts on my life to date:

Name: Sheena

Age: 26

Weight: a petite 110

Height: 5'5"

Specialty: Oriental Dancing.

I have appeared in a movie, "The Mummy Returns," and in clubs all over the U.S. Hope soon to display my talents in Canada.

Thank you for your time. If you

are unable to use my photos, please return them. I am enclosing a self-addressed envelope for this purpose.

Sincerely,
Sheena

(Wish we could show our readers how lovely Sheena's gowns are in color!—Ed.)



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Dear Sirs:

I have to congratulate you in behalf of a group of Female Impersonators known as the "Delightful Ladies" and from myself, personally. Your magazine is wonderful! It really gives professional impersonators a firm stand in Show Business. I'm sending you a few of my pictures.

Sincerely yours,
Jay B. & the
Delightful Ladies
N.Y.C.



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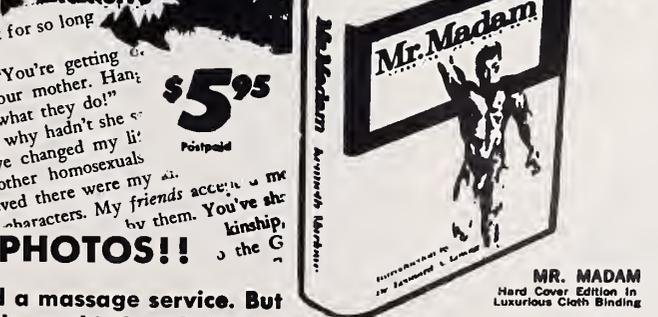
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"What are you doing with all the make-up I have lousy at 20 Questions. The Police called my aur with well-known homosexual and I was driven leased and I was driven waiting up for me, and said waiting until your uncle this thing settled."
What was there to set from being different, new to me, even after doing it for so long full desire to continue.
Their solution was, "You're getting going back home to your mother. Hang characters—you know what they do!"
If she knew about it why hadn't she? The family could have changed my life. When I'd found other homosexuals characters. My friends accepted me by them. You've shared kinship, the G

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SHIMPA
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Honorable Sirs:

With great surprise and privilege, we found your magazine at the news stall in our native city, Tokyo.

We have much to learn about the Americans! We soon found that your G.I.'s ridiculed our dramatics, especially the times when males played the female roles. So we are amazed to see your "Female Mim-

ics" magazine which praises this old and honored art.

Enclosed is a photograph of two well-known Japanese actors, Tenguai Shibuya (left) and Jugo Soga-noya (right). They are noted for their grace, their delicate hands and tiny feet, their mincing walk and soft voices. They are artists in every sense and the sight of their dainty,

porcelain features and fluttering, bird-like gestures, thrills Japanese connoisseurs of the Kabuki, our highest form of theatrical drama.

May your magazine prosper and the blessings of the spirits be with you in your most noble venture!

Respectfully yours,
G. Takemoto,
Tokyo, Japan

New Impersonator Movies

(Continued from page 32)



It features Frederick Frink, who is funny as Pa Hornsby (he also directed the film); Paula Ginsberg (beautiful vamp and cast off sweetheart of Ronald's); Stuart Goodwin (Handsome Big Richard, who "never loses faith that his sweetheart, Hermione, is not dead"); and a wonderful new actor, D. D. Griffo, who plays "Ma Hornsby" like a real pro. D. D. Griffo selected the wonderful pianola score for this film.

Another outstanding performance in the film is by Valerie Velour, an actress with a wonderful sense of timing and a flair for playing comedy. Program note: After Valerie's husband, Mr. Siegel died in the twenties, she went into retirement. Ava-Graph finally persuaded her to make another film, and now you can see her in her greatest role in "The Dead Sister's Secret." Mr. Siegel had bought up and "canned" all of Valerie's films when they were married.

"The Dead Sisters Secret," a comedy-drama (about vamps vil-

lains, and foreclosure on the Hornsby Farm)—is fast moving and full of laughs and runs about 50 minutes. It had its premiere Aug. 14, 1962 and won many new fans for Ava-Graph.

RECENT AVA-GRAPH CREATIONS

Since "The Dead Sister's Secret," Ava-Graph has made two "shorts." "Variety" is a 12 minute musical featuring favorites of Ava-Graph and introduces a new talent, Roy Quattrocchi (his name is certainly too long for a marquee!) Roy also appears with Minette, Valerie Velour and other Ava-Graph favorites in "If Ads Were True," which is Ava-Graph's answer to the TV commercials. Both films are in "living color" and very amusing.

Currently Ava-Graph is filming "The Mad Twenties," which is composed of vignettes of the twenties showing some of the newer original gowns of the period Ava-Graph has acquired.

When we went "on location" to

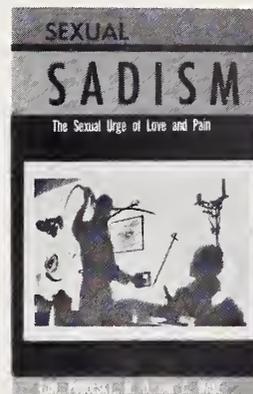
SEXUAL SADISM

by Dr. Edw. Podolsky & Carlson Wade

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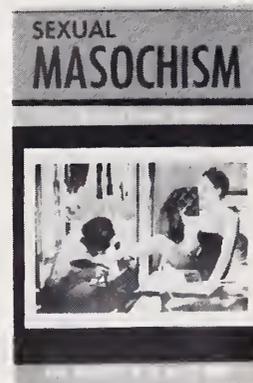
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New Impersonator Movies



New Impersonator Movies



film a sequence for Ava-Graph's "Mad Twenties" the results were hilarious. With bathing suits borrowed from the costume designer for "The Boy Friend," four actors, and equipment, we set out for Staten Island. One of my actors, Stuart Goodwin, drove us downtown to the S.I. ferry. It was a sunny, but cool fall day. On S.I. we drove to a secluded beach area and there before us was a rundown, large beach house that looked like one once owned by Marion Davies in California. The actors, as well as the producer, went wild filming something right out of a Max Sennett comedy. Occasionally a person or two would wander along the beach and wonder what was going on. It was what I call "dangerous fun," and I expected to be surrounded by crowds of people at any moment, having to talk our way out of a situation. Luck was with us. We used up all our film, packed up our fun bathing suits and silently faded away in the dusk. What a day . . . a day by the beautiful sea!

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