

Femme Mimics

A PICTORIAL RECORD OF FEMALE IMPERSONATION

Disclosing the amazing, amusing facts about femme mimics of all forms since 4,000 B.C.

BY E. CARLTON WINFORD



MR. KIT RUSSELL
professional entertainer

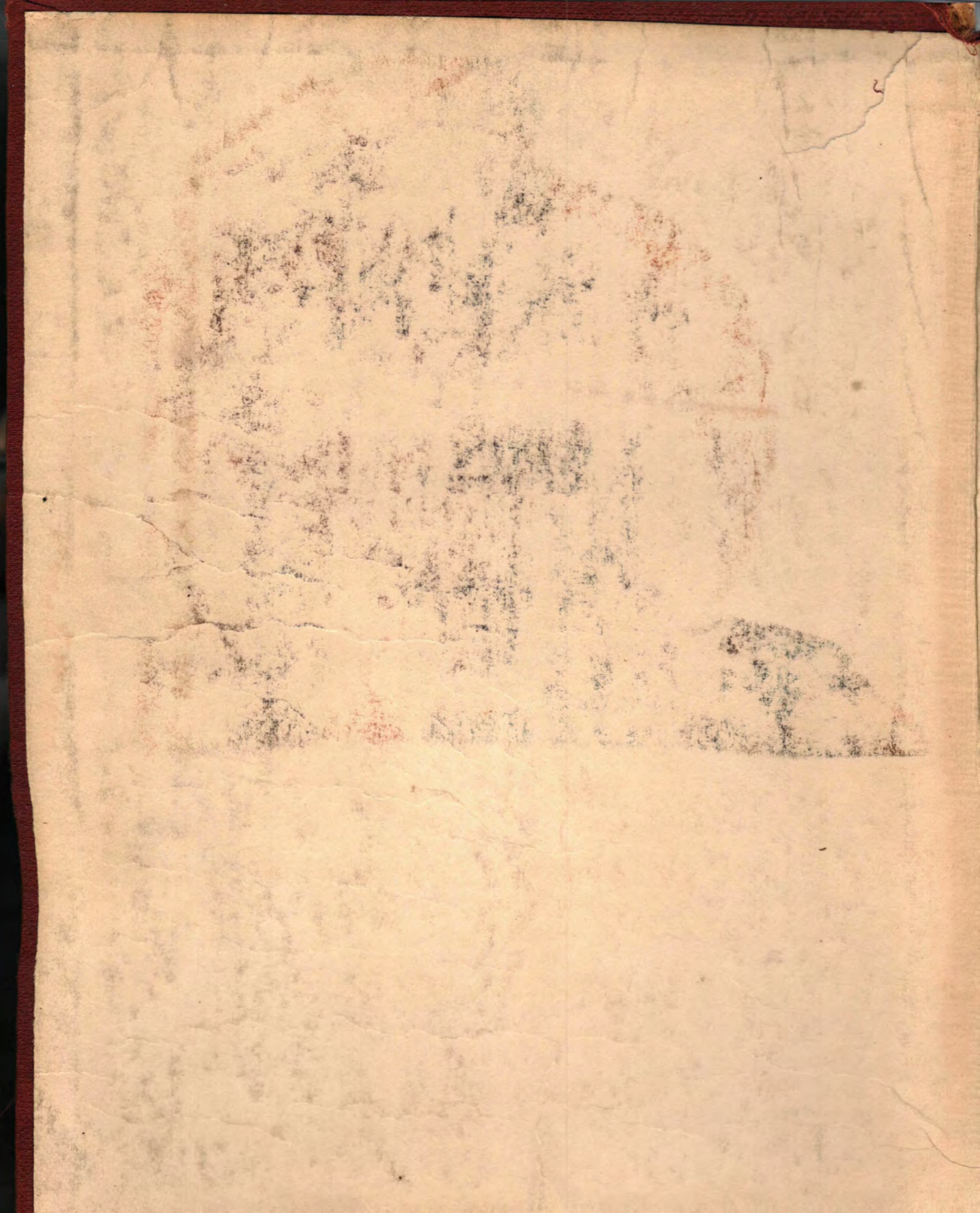
MR!

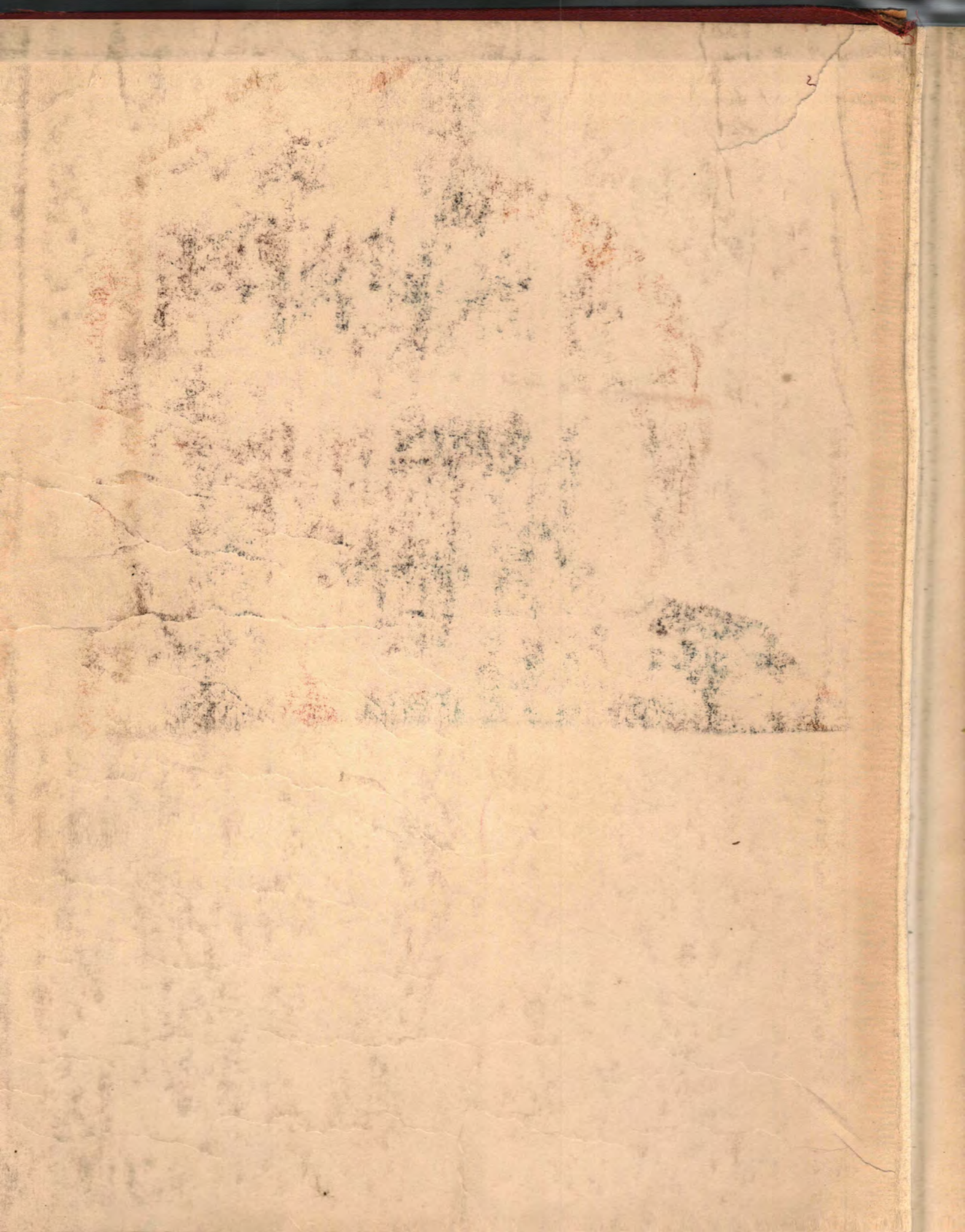
FEATURING

- ★ PROFESSIONAL IMPERSONATORS
- ★ JERKS IN SKIRTS
- ★ CRIME IN SKIRTS
- ★ CLOWNS IN GOWNS

OVER 350 ACTUAL PHOTOGRAPHS!















Adrian
25





Kit
Russell





Famous Tommy Lee's dazzling doll act wins him a beauty contest against female competition!

Tommy Lee



PREFACE

Female impersonation seems to be a little understood practice, ever so
and perpetually victimized by unwarranted persecution. To
forms of female impersonation are ridiculous or comical, some
and one important form is highly entertaining. The latter form
of female impersonation, is the form of impersonation
I would recommend to the person who enjoys

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Em... e art. Many of the outstanding
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... 900 years before Christ. For the
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... ly influenced mankind. 5,500

This compilation could be appropriate for research. "Start-
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mation I could find on this unique subject with... class-
... I have personally interviewed or have corresponded with...
... known by many different names, ...
... have included every facet of this man...
... been impossible. However, it is my
digestible source of information about this



will be in the reader's curiosity, and pleasure of amusement and

Without information and valuable help from impersonators, who supply the material, and many of them would have been in the book

for me to be grateful to the many of them

Water Ten. I, limited, and bibliographical papers, that I used as reference

deeply grateful to the authors and publishers for providing the material.

of Variety Artists to the Theatre

Individuals who were in the Theatre

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many of them hereby acknowledge and

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E. Car



CONT

1. FEMALE IMPERSONATORS I

1

2. TWO FAMOUS EIGHTEENTH

7

THE "HEYDAY" OF FEMALE

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3. FEMALE MIMICS

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8. IMPERSONATORS

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EDITORIAL RECORD

WHY AND HOW OF T

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FEMME MIMICS



Gene
Haver



PARIS
DE L'AIR



FEMALE IMPERSONATION

An ancient Hebrew law that which pertaineth unto
man, NEITHER SHALL A MAN, for all that do so are
an abomination to the Lord, female impersonation, or
"cross-dressing" was common before the Christian Age.

Exhaustive research history were recorded that
did not include male attire. Whether to
avoid draft sonate



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Paris Delair



Keri Zoltan waits for partner, Jonny Kiss, to finish combing his hair as the Hungarian female impersonators ready act at "La Vie En Rise." They are among most popular stars in Paris night clubs



Elaborately costumed for their "Sisters B" number in swanky Parisian night club are female impersonators Keri Zoltan, left, and Jonny Kiss, of Hungary



Bobbie, who hopes to star in Carnegie Hall, shows some costumes.



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He got indignant when reporter asked if his furs were genuine.

Bobbie Lindie



*You Can't
Believe
Your
Eyes!*

WELL, you coulda
knocked us over
with a false eyelash!
Here we were yellin' and
whistlin' for the doll to
start peelin' and SHE
turns out to be a guy!
Man, let's see an eye
later!



The "gal" gets ready for the act in the dressing room. 'N' wotta surprise!

Ray Leen without female dress and make-up! Boy!



"I LEAD A Double LIFE!"

Same body, two personalities. Ray Leen, below, as man and girl!



Only 27, this talented artist-artiste has been headlining for ten years.

**A BOY BY DAY, A GLAMOROUS GIRL BY
NIGHT, FAMOUS FEMALE IMPERSONATOR
RAY LEEN IS LIVING IN TWO WORLDS!**

By RAY LEEN

(The Male Platinum Bombshell)

I WAS JUST 17 years old when I first started to lead a double life. I've been doing it 10 years now, and I don't regret a moment of it. But don't get me wrong — the double life I lead is that of a girl on the stage and a man in real life. Yes, you've guessed it — I'm a female impersonator.

And believe me, you have to live in two worlds when your profession demands you work in the clothes of the opposite sex. Yet don't think for a moment that living two lives has changed *my* sex. Though lots of people do think so — particularly people in my audiences — I'm still a male. All male, even though I've had some say: "But you can't be a man; you're so beautiful onstage!"

Sorry to disappoint you friends, but I'm still what I was born. Just as were other female impersonators, including the glorious Julian Eltinge, Karyl Norman (famed "Creole Fashion Plate") of vaudeville, and the immortal Mei Lan Fang, who entertained the crowned heads of Europe and the Orient.

Incidentally, the first thing the curious ask is why a **MAN** wants to appear in women's clothes. My answer is the same as any other female impersonator would give. It's a perfect



life, and how it started. It began back in Baltimore when I teamed up to do a girl-and-boy act with a young lady I'd met at dancing school. I gave up a side job singing with a band so we could put the act together.

I never realized that instead of playing the boy, I'd one day be playing the girl! This came about one night after the show when Kitty, my partner, invited me to a Halloween party. "With a girlish figure like yours, Ray," she said, "you'd really fool 'em in women's clothes."

The net result was that we borrowed a wig from the prop room, Kitty loaned me lingerie, silk stockings, pumps and a dress, and we were off to the party. I was a little nervous, but when what happened happened, I almost collapsed. All evening I fooled everyone until the moment of unmasking! Even then some of the guests couldn't believe their eyes. Kitty, of course, was delighted.

Could Project Femininity to Audience

Next day I would have forgotten the whole thing, but Kitty insisted I become a female impersonator. Well, she convinced me. And so in 1943 my double life began.

I remember the months I spent studying women's movements, watched how gracefully they walked, how they handled their hands, and what facial expressions they used most. I still have a dozen notebooks crammed with things I observed. In the end it paid off, because as I entered the world of a woman at night, these little touches increased my confidence. I could actually project my "femininity" to the audience.

Women loved to watch me work. I'm not saying this to show off. I knew why they did. Everything I did was "femi-



A former amateur lightweight boxer, Ray's a compact 130 lbs., 5'6 1/2"



Pipe-smoking Ray presses costumes between shows. He designs all his own clothes.

nine" and so was everything I wore, because I designed it myself, and tried to see it through a woman's eye. Until after the last show, I never become a man. It's only then that I resume my masculine life, and head for the pipe and slippers routine, a mighty welcome relief after three and four shows an evening.

Parties are out. A female impersonator has to select his friends carefully. I know that in my field there are acts that cheapen it, give artists a bad name. So I do the best and most circumspect job I can — in both my lives, private and professional.

The latter, naturally, takes me everywhere — to places like the Moroccan Village in New York, Joe's Club in Chicago, Finocchio's in San Francisco, and hung up a record at DINTY'S in Miami. It was while playing in Los Angeles that I met a famous newspaperman who dubbed me, "The Male Platinum Bombshell." "Jean Harlow," he said, "would have loved your act. You've got the same oomph she had."

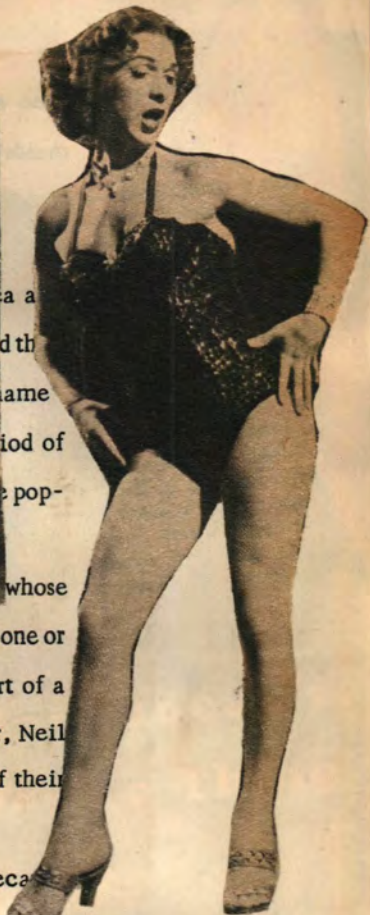
It was a wonderful compliment. Things like that make you want to really give. Though I'll admit it's fun, living in two worlds isn't easy. Right now, during the daytime, I'm working up a package show of myself and five boys (who'll be girls, of course) for a European tour.

There's nothing like a Continental jaunt to get that added *savoir faire*. Between rehearsals, I've got to sew costumes, work out new routines, and then do my own show at night, which is a pretty heavy load. In fact, it's enough work for



RAY KEEN
x





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Laurie Knight

Some more of the early impersonators
 (called the Bernhardt of Vaudeville),
 bert Sarony, Olin Landick, and doz... some discus... too
 numerous to mention. Not all... ere full-time imp... nous
 for other talents they displaye

George M. Cohan's... Jerry Cohan, was at one t... ts
 in female attire... other greats of vaudeville pla... b
 time. For example, Dave Warfield played a comical In... ght
 the house down," according to published reviews.

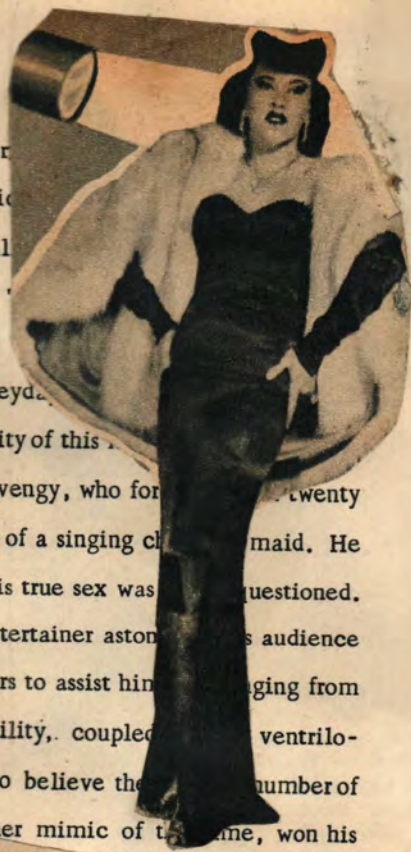
Female impersonation was suffering then, as it is t... few in the
 profession who were of questionable character did things... the theatrical
 profession and brought criticism to the entire profession... nation. Also,



Patrons gape as a slinky babe starts to shed a satin dress!



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sing several dresses to assist him
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of seconds. This ability, coupled
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led his audiences to believe the
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ame, won his



audiences with his
music. He was

Other talents h
Female





Hey! What's comin' off here??? This babe looks funny as the bra falls away. The crowd is enthralled!



It's a guy! It's Lee Mong, female impersonator!



"An electrical storm had been preceded by a midafternoon dark
time automobile headlights and street lights were needed. On Long
half-brother, and two friends who had joined them were trying to wa
house in the storm when the lightning struck. It struck a bath house
hanging from Savoy's neck. A friend whose hand was resting on



lightning. Savoy's half-brother was the
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Georgie Dunn



Breaths are coming faster — among the men, at least — as the stripper tosses garment after garment aside.



The big moment nears. The artist has un-snapped the bra and is teasingly waiting for more applause before taking it off.

Guests who have been to the Club before know the performer is a man. Others think he's a curvy lass.



Strip

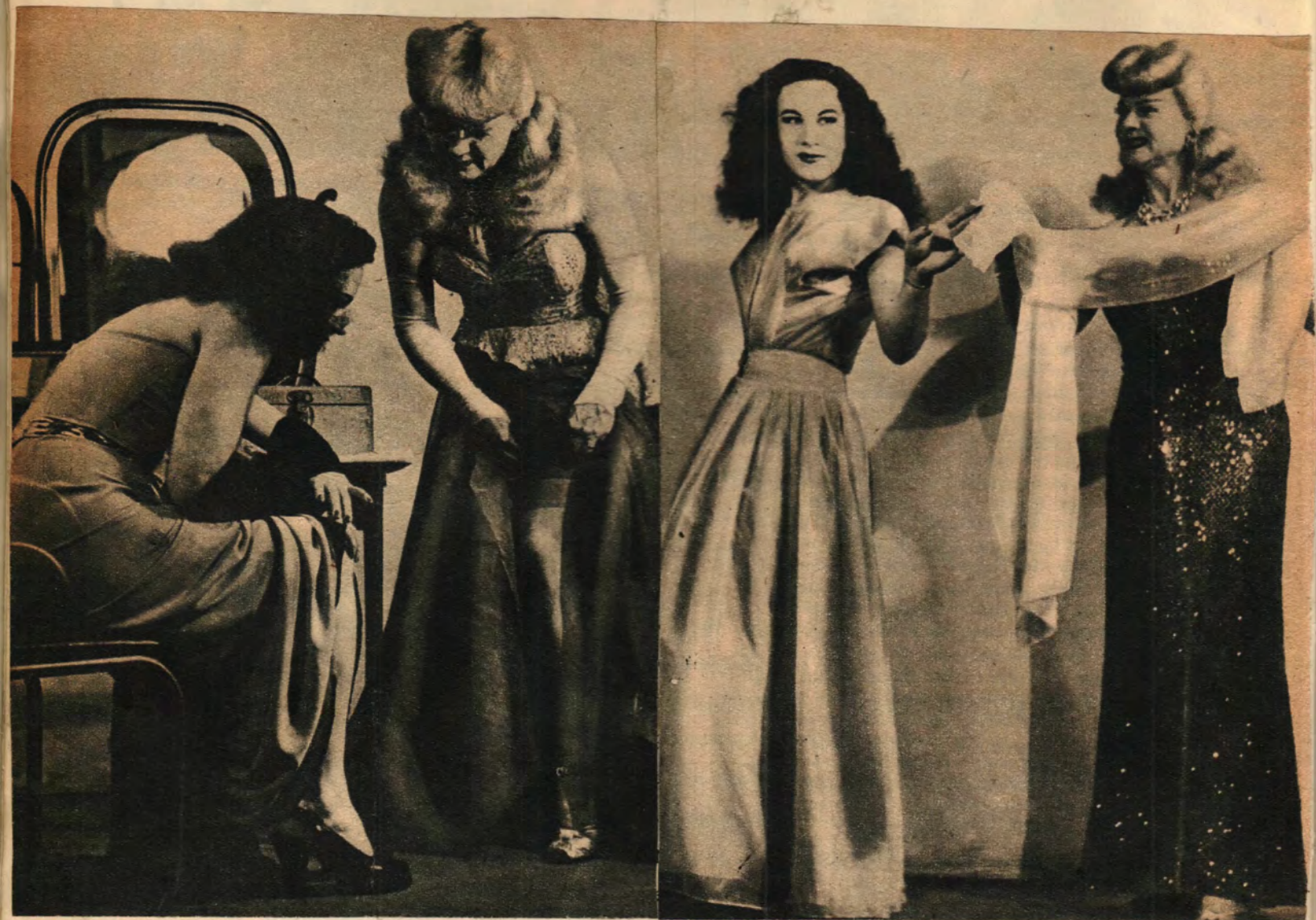


And here's the hero of the evening, Van Parker, in street wear.

WHAT'S coming off here — besides clothes, we mean?" That's what patrons of a New York nightclub ask when they see Van Parker's strip tease. When Van glides onto the stage and glances enticingly about, men get bored with their wives. Then he begins shedding wispy garments, revealing curves that flutter your heart. This builds up to the climax where, with one breathtaking sweep of his hands, Van removes a sequined bra and wavy wig—to stand revealed as a man. Eyes pop with surprise, then frenzied clapping announces that the audience realizes what an exciting performer it has seen.

per Boy





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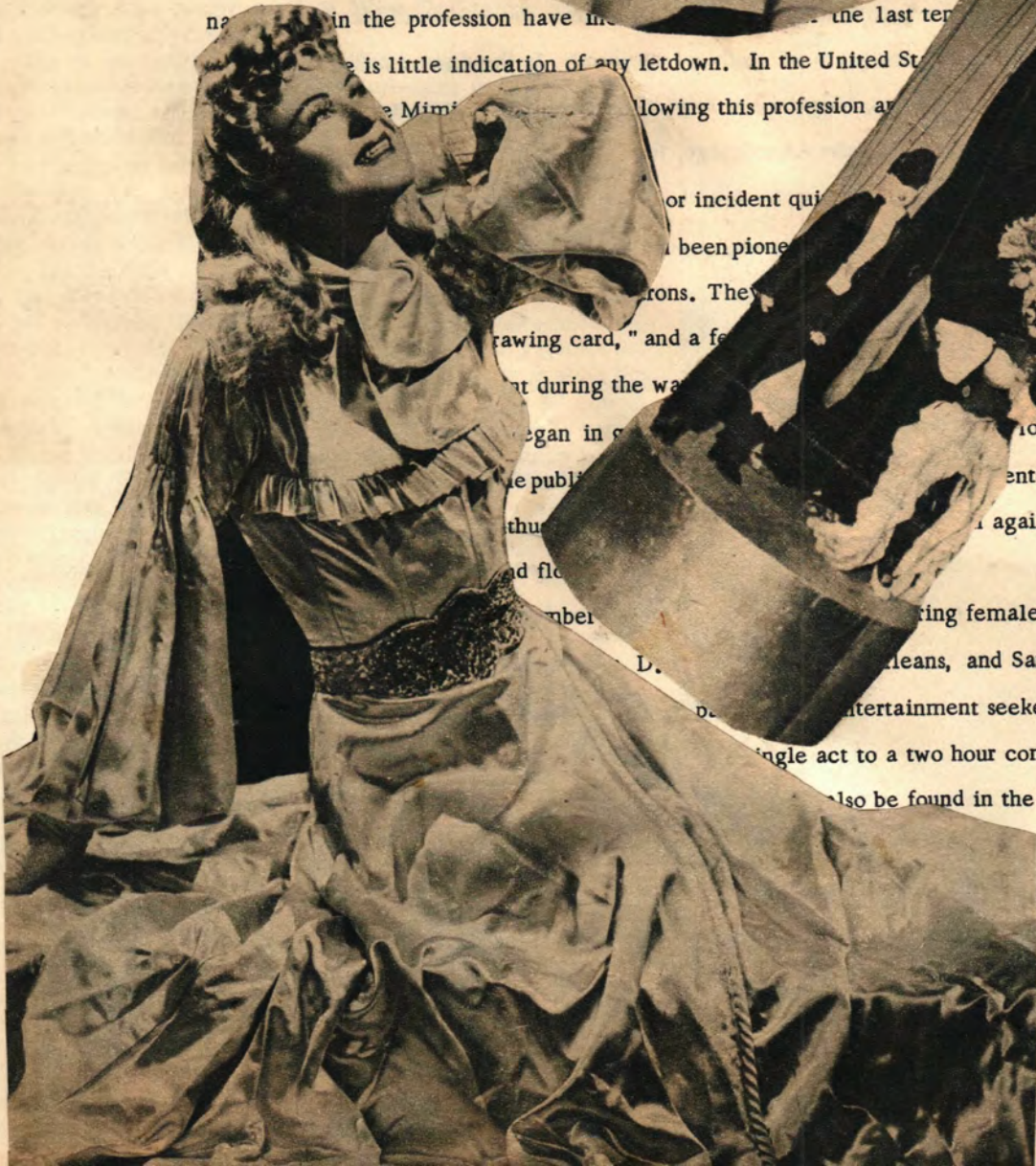
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Bobbie

Showgirl Wanted

.. and "HE" got the job!

SHOWGIRLS ARE LOVELY TO LOOK AT,
BUT YOU'D BETTER MAKE SURE YOU
CAN BELIEVE YOUR EYES!



Above, after incredible hoax succeeded, star impersonator Terri Lane, who played part of showgirl, tells all!!

Unaware that "girl" on right is a "he", musical show producer Delbert Huber-Watkins...

SHOWGIRLS WANTED

Tall, beautiful girls needed for super-production trying out in provinces this season. Big salary. Apply Delbert Huber-Watkins, Palladium Rehearsal Studios, 10 A.M. Wednesday.

WHEN the above ad appeared in a London theatrical newspaper, producer Delbert Huber-Watkins knew he'd get plenty of applicants, since no one had any way of knowing he was a producer who put his shows together on a shoestring. Nor that a year earlier, producing under the name of "Ronald Quiggins," he stranded a ballet company in Shrewsbury. Now, equipped with a new name, a mustache, and a sucker's bankroll, he was actually going legitimate.

Huber-Watkins had every reason to be happy. The province bookers were enthused about his idea of including a showgirl line and assured him he'd have plenty of bookings, good engagements everywhere in the sticks.

Had Everything — Including Flaming Red Hair

What Huber-Watkins didn't realize was one of the engagements would be his own! He didn't realize it even when he first saw statuesque Birdie Simmons, who appeared among the applicants wearing a scanty Bikini. There were more than a score of showgirls, all of them shapely, in the studio that momentous morning. But alongside Birdie, they just didn't rate. "She stood out like Lord Nelson at Trafalgar," Huber-Watkins explained later to his backer as he described Birdie's 38" bust, 26" waist, 36" hips. She had everything — including gorgeous flaming red hair.

Huber-Watkins soon learned she was different from other showgirls he had wolfed. Without seeming to, his new employee repulsed advances, graciously returned his flowers and candy, and quite properly declined invitations to cozy suppers at Claridge's.

It was a new treatment for Huber-Watkins. By the time the company entrained for its opening at Shrewsbury, he



When "Soho Scandals" opened in Shrewsbury, none suspected that beauty in center actually was a man — out to pay back a heel



wanted Birdie enough to shell out 300 pounds for an engagement ring. Birdie accepted the ring, but there was only one hitch: she refused to say "yes" until after the premiere.

And so, next night, confident Birdie would win stardom, Huber-Watkins beamed proudly on his protege as she glided into the spotlight for her first number. She was a vision in scanty costume, every lush line and curve of her body obviously delighting the audience. On her finger sparkled the rock Huber-Watkins had given her.

To say Birdie was a sensation would be putting it mildly. Her throaty, sensuous voice rocked the house. But what really sent them — and caused Huber-Watkins to sway

By the time Huber-Watkins had recovered enough to rush backstage, Birdie had fled the theatre. It was then he learned that "Birdie" was in reality Roger Cleves, a female impersonator who had been one of the ballet dancers stranded in the same theatre by Huber-Watkins.

Not only that, Huber-Watkins learned, the entire cast had been privy to the hoax from the start, and had been rooting for Roger to get his revenge — and the ring!

That was enough for Huber-Watkins. Before the backer's accountants arrived, he took off for Australia where, from last accounts, he is more interested in sheep herding than in wolfing.



Hubby, right, never suspected the French maid was a "he" and cheating with wife!

Left, female impersonator "Tish" Touchette shows how playboy passed as "maid."

...The
FRENCH MAID
 who shocked society!

AN AMAZING MIMIC, THIS SOCIETY ROMEO NOT ONLY DRESSED IN FEMALE

SEX MASQUERADERS, who assume the clothes and mannerisms of the opposite sex, often get away with the duplicity for years. But for sheer daring in assuming the role of a female, no one has ever topped a titled society playboy who served all over Europe as the PERSONAL MAID of a woman with whom he was in love! And the lady's husband, who was along all the time, never suspected a thing!

This incredible jester was the Hon. Hugh Rumbold. His escapades as a woman shocked staid Palm Beach society for years, and there wasn't a member of the opposite sex that this tireless Romeo couldn't impersonate.

Although he was an intimate of many, few of his social friends knew when Rumbold was going to break out in one of his feminine impersonations. On one occasion, Rumbold was invited to a fancy dress ball at the lavish Stotesbury estate. He picked this time to masquerade as an English countess, and appeared at the party, chic and lovely in a dazzling evening dress.

Gay blades, who had arrived unattached, took one look and swooned at this stately "female." Other males deserted their female partners to cluck about Rumbold, who spent



Palm Beach society looked with tolerant eye upon its playboy's antics until they learned that "girl" on left, in powder room, was really a man. Star impersonator "Tish" left, illustrates prank for WHISPER.

their wrath knew no bounds when they learned that on the evening of the hoax, Rumbold had used the ladies' dressing room in preference to the men's!

For months thereafter many of the staid matrons who had stopped to powder their noses that night, couldn't look Rumbold in the eye. They snubbed him by remote control.

These snubs, however, didn't bother the irrepressible Rumbold. He was an indefatigable lover, and when he fell for a female, he'd do anything to win her.

An Incredible and Intimate Masquerade!

One of his *amours* was a beautiful Palm Beach interior decorator who decided to open a branch shop in Sarasota. Rumbold, anxious to be with his love, followed her there—and for weeks posed as the lady's French maid!

As the interior decorator's maid, Rumbold was attending her at a gay beach party, which somehow got out of hand. The Sarasotans who were hosting the party for their

was merely giving a clever impersonation of a man!

For years, Rumbold got away with his dual role as a lover in female dress. But his most brilliant triumph — one that upset the Lorgnette Set of two continents — took place when he fell in love with a married woman, a Palm Beach lady of excellent social standing.

When the lady declared that she was going to Europe with her husband, Rumbold persuaded her to take him along — as a personal maid! And for months, according to Palm Beach historians, he wooed his love right under hubby's nose — all over Europe. Not once did the husband suspect his wife's cute maid was a wolf in frilly clothing!

Just about the time Palm Beach was accepting his wild romances, Rumbold suddenly put away his feminine clothing and married the famous playwright Zoe Akins. From then on he sternly forbade all mention of his escapades. He died miles away from Palm Beach — in a dentist's chair in Hollywood, victim of a heart attack.

men are fed up with the "Western Movies," "Soap Operas," and "Billboard" take television, for example, very long to "run out of soap," there is something new and sparkling to present its viewers. The "Feminine Mimics" will

No. 207



RESPLENDENT in a flowery, low-cut silk gown, picture hat and high-heeled slippers, Lucy Hicks' tall, appealing figure was a familiar sight at community gatherings. Practically everyone in Oxnard, California, liked this jovial colored woman who had come from Kentucky thirty years earlier. Nobody thought any the less of Lucy for distributing her time as cook for some of the best families and acting as manager of the local red light district patronized by the county's sugar beet workers. Indulgently, the town figured Lucy's interest in sin was strictly commercial, and let it go at that.

Things might have stayed that way, too, if a local doctor, acting upon a military request, hadn't checked on Lucy's *filles de joie*. But when the examining medico informed Lucy that regulations required a report on her health, too, a closely kept secret finally came out. Forced to submit to a physical examination, Lucy was found to be not a woman—but a man!

While the practice of assuming unnatural identities is rightly frowned upon in this country, the practical French take a lighter view of the situation, as was shown in the case of Andre Schwindenhammer, who chose to live clad in feminine attire.

Appearing in Paris Police Court on charges of selling a stove which wouldn't work, the curvaceous Andre carried off the manners of a woman so well he obtained a job as nurse in the house of a top-ranking politician. On his day off, he entered a local beauty contest and walked off with the title of "Miss Seduction!"

But for sheer artfulness of deception, none can approach William M. Richeson, alias "Mary Baker," of New York City. He literally had an audience of thousands and, what's more, he fooled them all!

Arrested on a charge of accosting, Richeson was sentenced to the Women's Detention Prison. When the matron insisted on giving the new prisoner a bath, it was discovered that the "erring lady" was an erring *gentleman*.

It didn't end there. Subsequent investigation revealed that Richeson had been married to another man in 1931 and lived with his "husband" as a dutiful wife ever since. So dutiful, in fact, that he augmented the family income by working as a "cutie" in a burlesque show!

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A third, but less prevalent form

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A gay party held aboard a steamer cruising up the Hudson was ended by New York police when ship docked. Men at party were dressed as women.



A charming chap displays his very shapely gambs for the benefit of the interested photographers. N. Y.

This young man was taken in by police, suspected of alleged robberies by thief in woman's attire.

GUYS *will be*
GALS!



Winner in Manhattan beauty contest



POLICE RAID ENDS GAY MAS



Police, who have seen many strange sights in their tours of duty, were unanimous in agreeing that this night's work topped them all. News-photogs agreed.



This young celebrant, dressed to kill in a bouffant evening gown, was taken to police station for questioning. No charges were made against masqueraders, and they were later freed.

This hefty young chap delighted spectators with revealing evening gown. Beauty queen was chosen at party like man in lower left corner who won contest at another gay affair.

Adorned with straw hat, fur wrap, silk hosiery, and fashionable gown, this grinning celebrant was not at all shy about displaying his charms to news photogs.





Pat LaVerne (with hat) and Joel Andre, average-sized gentlemen, enter the nightclub for a show.



Pat finds that impersonating a female calls for a little build-up and adjusts his stuffed bra in his backstage dressing room.

And this line-up will surely puzzle the wisest. All three look like attractive females though it's actually a male trio. Did you guess wrong?

Boys Will



THE sated public, weary of the usual form of nightclub entertainment is constantly in search of something new, something different, something just a little bizarre and odd. Thus, the Ring Bar Nite Club of Dayton, Ohio, finds itself in the enviable spot of playing host to hundreds of customers who find a form of entertainment which is unusual, intriguing, and amusingly clever. The small group of entertainers who supply the evening's show are all male—yet the club is far more successful than those which feature undressed, shapely, glamour-girls. The reason is simple. The boys—and they are all boys—find they can be as beautifully garbed and as alluring to behold as their female



Behind the scenes in any nightclub are lovelies in the act of making-up. The two gals are our boys, Pat and Joel, looking their prettiest.

Be Girls



These three entertainers are the hits of the club. From left to right are Joel Andre, singer and strip-teaser; Pat LaVerne, singer and accordionist; and buxom Rickie Paige, Mae Westish singer

at a policemen's ball in Miami,

regarding female impersonation is
 es. Anyone who has witnessed
 that often the most beautifully
 grades and activities are men,
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tion, such as the Rose Pageant
 impersonation. The Nation's pa-
 e "Femme Mimics" are some-
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 parade can be seen dozens of
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 Some of the most beautiful
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parades "Femme Mimics" of

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ildest of the events where the female impersonators "kick up



At left, above, La Moza as he appeared when applying for movie work.



La Moza in male attire. His hobbies are painting and short wave radio.

I Am A

Female

Impersonator

MEI LAN FANG, the immortal "male actress" of China has said: "To be a really great female impersonator, one must think, feel, look and act like a woman every day, in whatever circumstances you find yourself."

Since it is my dream to be numbered among the great male actresses — Julian Eltinge, Francis Renault and Mei Lan Fang — I follow this rule as much as possible.

When I am home, I am always dressed in the finest of feminine garments. My lacy nightgowns, which I imported from Paris, are more delicate and feminine than the average woman ever possesses. I have pierced my ears, and even try to be feminine in my thoughts. "Think woman — be woman,"

is another of Mei Lan Fang's expressions.

One day in Nevada, I was in such a hurry to go somewhere that I went out while still in girl's clothes. On the road I had a flat tire, which a handsome State Trooper changed for me. Naturally I did not give him my telephone number, despite his requests for it.

I guess I became interested in being a male actress way back in the second grade, when, because of my long blonde curls, I was chosen to be the "girl" in a play.

After I grew up and entered the army, I took parts in several camp shows as a girl. It was then I realized I wanted to make the art of female impersonation my life's work.



Above, he danced many times in G.I. shows.

When I mentioned this to my family, they weren't sure it was "quite the thing to do."

However, I explained that I didn't want to be just another nightclub performer — although I have starred in many such shows, and gained exceptionally good writeups for such work in Kentucky — but that I wanted to be a great male actress like Julian Eltinge, and they agreed it was an important artistic goal to work for.

To help reach this goal I am, in between nightclub schedules, taking a four year course in Spanish and Oriental dancing. I hope someday to dance at Carnegie Hall.

When She's A He!

IN THE past few years, I have tested the thoroughness of my impersonations in many ways. I have applied in girl's clothes for jobs as a dress model — and have been hired. I've done over a year's work in this field.

In Pasadena, California, I entered a beauty contest with 79 other girls. We were all in cocktail gowns. Calling myself Miss Cheri Collins, I won 3rd prize.

And in Hollywood, a year or so ago, I doubled for a very famous young movie actress in a highly advertised film's most dramatic scene. I'd like to give the name of the picture, but fear that neither the actress or the film company would approve, and I would only hurt my chances for similar jobs in the future.

I am looking forward to the day when I will star in a picture from beginning to end, without a single person in the





Gerry takes two hours to apply make-up—and you think your wife is slow!

His feminine props are hard to get and costly. Human hair wig was \$500.



Gerry isn't usually a phony but when he starts his act he must put on a false front. Many audiences think that Gerry is actually a gal.



MALE STRIPPER



His bumps and grinds would make Gypsy Rose Lee sit up and take notice. Naturally talented, Gerry is a natural at doing a good job.

UNDERNEATH all that glamour, Gerry Lee is a pretty terrific guy. An outstanding female impersonator, few people can tell that Gerry is a he-man once he starts his act. Besides acting very lady-like in exclusive clubs, Gerry Lee is an excellent amateur boxer.



Tytanic



CHAPTER 7

JERKS IN SKIRTS

The form of transvestism described in this chapter is one which the author would have never expected to find as it is somewhat foreign to the original intended scope of the book.

It is a "touchy" subject in the eyes of many whose end of their noses they have omitted to mention.

It should have surely been mentioned in the book as it is one of the most interesting and general.

It is a general form of transvestism which is intended to provide information for those who are interested in the subject.

It is a form of transvestism which is intended to provide information for those who are interested in the subject.

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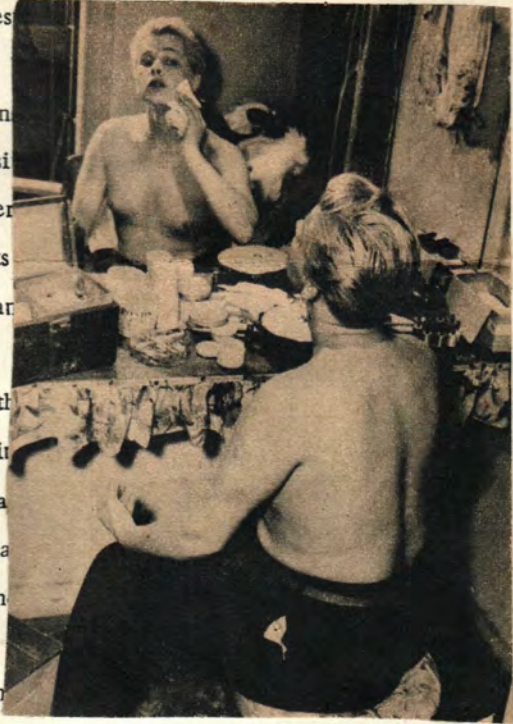
It is a form of transvestism which is intended to provide information for those who are interested in the subject.

It is a form of transvestism which is intended to provide information for those who are interested in the subject.





attention. But, if a man were to walk
rt, he would become an object of much

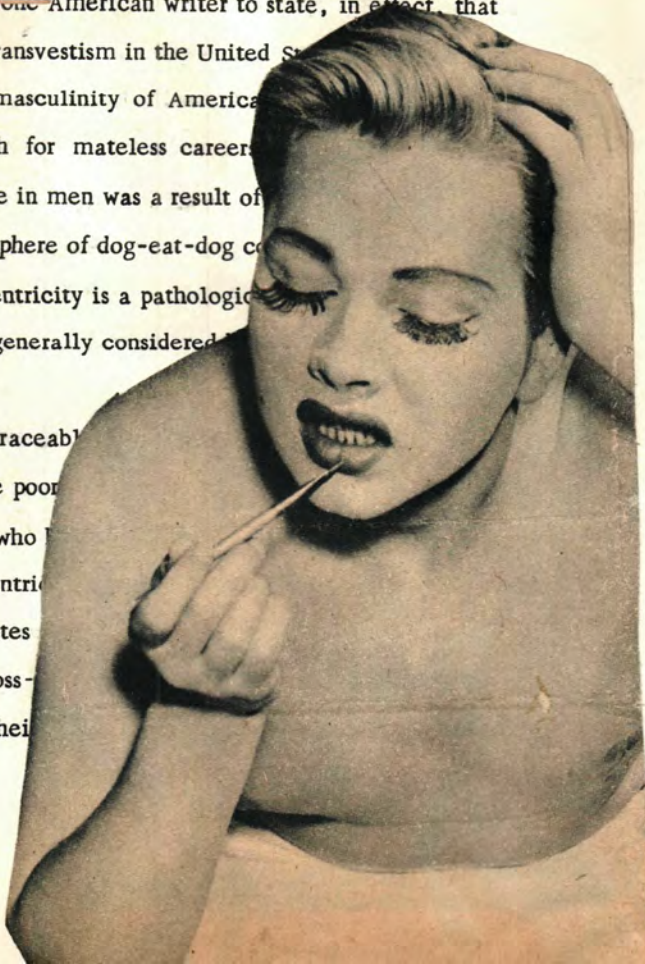


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ago this authority was influencing at least one American writer to state, in effect, that
there was an alarming increase in male transvestism in the United States. The
causes were believed to be the growing masculinity of American men and
their increasing independence and search for mateless careers.



trend toward the feminine in men was a result of
in an atmosphere of dog-eat-dog competition. The
eccentricity is a pathological condition, and, generally considered
not traceable to any one cause.



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women's apparel in some safe hiding place, bringing it out occa- sionally to "doll them- selves up." Men have been known to follow such a pattern for many years without any- one suspecting their eccentricity. Some of the more advanced transvestites prefer to limit their cross-dressing to the privacy of a home or hotel. They will open their doors in female attire. Usually under the cover of night's darkness they unconsciously walk along the streets watching their reflections in the windows and themselves in the crowds. Necessarily, this activity requires a very extensive wardrobe. He must not risk being caught by the police in selecting the dress, shoes, wig, accessories, etc. He must be able to attract attention. He is masterful in the art of masquerade. He knows he might give his masquerade away. He is a very clever man. He is a woman. The more daring he becomes, the more he must be in the perfection of his deception. He must be able to avoid getting into any circumstances that might lead to his exposure.

To avoid conversation, one alert transvestite will be seen masquerading in public. The card he carries is simple and dumb. He was taking no chances. He was taking no chances. Cross-dressers are so fearful of being caught that they rid themselves of all identifying marks. They are a woman. If caught they hope to pass off so easily.

Aspirants for the wig and skirt, unless they are very wealthy, make a big sacrifice financially, if they accumulate a wardrobe to achieve any degree of perfection in their masquerade. The average transvestite about transvestites is representative and reasonably accurate. That the average "jerk in skirts" who masquerades in public spends for his wardrobe! \$125 of this amount is invested in a custom-made wig order wig, which when properly groomed and tastefully worn with being the real hair of the wearer. In short, the transvestite spends a great deal of money on his ridiculous eccentricity which could be invested in other causes, such as his education, family, home, charity, community, or other.

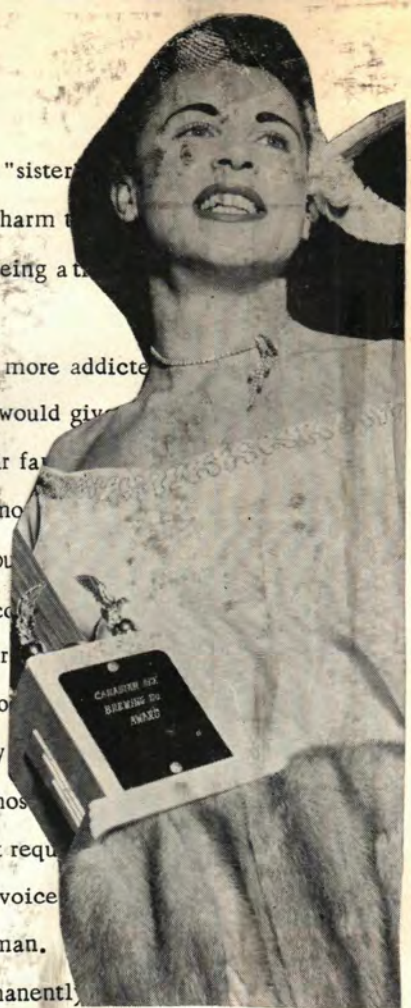
It is safe to venture that Sears Roebuck, Montgomery Ward, and other mail order houses fill mail orders from "Mrs. Browns" from Maine to California. Unaware that these numerous "lady" customers are men purchasing for their own use. Also, many sales ladies in department stores have paid



Venice Lamont



customer select items of feminine apparel from a non-existent "sister" store. "jerks in skirts" want to cause a scene. They mean no harm to anyone. If accused of being a transvestite, they are not. They become more and more addicted to their habit and would give up anything to have their faces changed to a woman's. They moan and groan if they do not willingly accept surgery. They are filled with an obsession about in public. Every minute they become their eccentricities. They are the most popular locality. They are the most false front required. Their voice is that of a woman. The operation has been permanently



electrolysis. They have more than one of the same style and color in order to be available at all times. They never feel completely happy or secure, because the danger of their masquerade being detected always burdens them. They live a life of deliberate, and cautious, double-life! Hundreds of such afflicted women travel from town to town, only a few seeking unwanted publicity. Their is a desire to use their anatomical examples of femininity, nevertheless, suicides have occurred. As a result, the cocoon of transvestites is a group of transvestites and examples of pseudo-hermaphrodites who have certain

Billie Sinclair

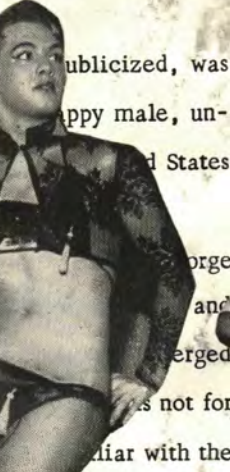


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swamped with requests from men all over the Nation asking for "transformations" like Christine's! Doubtless, this case will alter society's viewpoint on the matter and make



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ly few of them who would accept a cure. Even if they could be offered a cure as
 as taking a pill or receiving an injection, they would probably reject it. They
 their eccentricity too much to give it up! On the other hand, they probably would
 turn down any easy or quick "treatment," if such were possible, to make the



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TO portly Signor Pasquale Errico, the stunning blonde entertainer appearing in Rome's torrid *El Diavolo* club was the most beautiful girl he had seen in thirty-odd years of night clubbing. Her name was Wanda Starr and Signor Errico could hardly wait for the club to open nightly so that he could occupy his usual ringside table to applaud the dancing and singing of the statuesque beauty. To put it mildly, he was really "gone" on the gal.

Unfortunately, although he had the reputation of driving a hard bargain in the olive oil export business, Signor Errico was a Milquetoast when it came to revealing his feelings for the curvy charmer. Each night he would send anonymously to Wanda's dressing room a dozen exquisite camellias. And each night he would anxiously await her appearance, hoping she'd wear one of them.

It never happened.

Signor Errico at last decided to make a discreet inquiry, accompanied by a sizable handful of *lira*, of the headwaiter. What that worthy told him sent the merchant alternately into the heights of rapture and the depths of despair. Wanda was allergic to flowers!

"But, naturally Signor," the headwaiter consoled the obviously anguished suitor, "There was no way of your knowing. Perhaps an introduction . . . Miss Starr has been wondering about her mysterious benefactor."

Thus it was that Signor Errico at last met the girl of his dreams. From then on, his nights in the club were no longer lonesome. When she finished her number, Wanda would sit at Signor Errico's table, daintily sipping Pol Roget '27. There was only one dark cloud on Signor Errico's otherwise rosy horizon: she would never allow him to accompany her home. She was "afraid people would talk."

A "Girl" in a Million!

Instead of dulling Signor Errico's romantic edge, this maidenly reticence served to make it keener. Here was a girl in a million! He resolved to make her his wife.

A week later, he negligently opened a plush box and placed its glittering contents before Wanda's eyes. "It's for you, *bambina*," he murmured, "but there's one condition. I go with it." Wanda's eyes shone as she looked at the huge diamond. "Darling," she breathed, as Signor Errico slipped it on the third finger of her left hand. "You — you — shouldn't have. But it's so beautiful."

He was the happiest man in Rome that evening when he left Wanda and wended his solitary way home. Tomorrow he would post the banns and very soon the prettiest blonde in Italy would be his wife. Suddenly, Signor Errico pulled his imported Cadillac to a halt. What *had* he been thinking of, not to remember to tell Wanda to be at the Administration Building at ten the next morning!

Signor Errico hastily returned to the club. This time, invoking the rights of a successful suitor, he went to the stage door for the first time and asked for Wanda.

The doorman shook his head. "No, Signor, he has gone home ten minutes ago. Always he leaves about this time."

Signor Errico stared at the doorman. "*Stupido!*" he exclaimed impatiently, "I said Miss Starr. She is my fiancee," he added proudly. "We are engaged."

He was entirely unprepared for the doorman's next words. The man's mouth opened in a toothless grin. "The Signor make the good joke," he cackled merrily. "Surely he knows

an accident! Before the "female" in the men were arriving and asking questions

At the police station the embarrassed

missing and humiliating experience after

travels reached his own home town and

returning himself to his family and friends,

female attire again!

engaged in the selling of "girlie" and "pin-

has a catalog and frequent supplements.

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FINDS 'SHE' IS A HE, SUES TO RECOVER RING

ROME, Italy — A female impersonator whose impersonation was so convincing it won him a \$5,000 engagement ring from a wealthy admirer was the focal point today of one of the most unusual cases legal circles have seen in many years.

The impersonator, Clarence Meeks, an Englishman, known professionally as "Wanda Starr" was sued by Signor Pasquale Errico, an olive oil exporter. Errico charged that Meeks deluded him into believing he was a girl and accepted a diamond ring as an "engagement" present

Miss Starr is not the woman. She is the man!"

Signor Errico gaped, then gasped, "A . . . a . . . man?"

"Si, Signor, si. She is a *he*!"

Dazed, Signor Errico stumbled to his car. Not until late the next afternoon was he able to consult his lawyer. What happened then set Rome's legal circles buzzing.

The doorman was right. Wanda was indeed a man. His name was Clarence Meeks, a British female impersonator, and he refused to return the ring, which had set Errico back \$5,000. "I did not obtain the ring under false pretenses," Meeks' rebuttal stated. "Signor Errico insisted he was in love with me and wanted me to have it."

Didn't Encourage Him

Meeks' counsel pointed out that the female impersonator in no way encouraged Signor Errico, nor did he at any time appear in public with him. "As the defendant was employed at the club to appear in women's clothes," Meeks' lawyers pointed out, "he was at all times acting in his capacity as a professional entertainer."

When the case came to trial before Presiding Magistrate Pietro Domini, the cruelest blow of all was dealt Errico, just when he had thought he had borne everything.

Deciding for the defendant, the court ruled that since Signor Errico had bestowed the ring on "Wanda" as a tribute to her beauty, it did not have to be returned. "The beauty is still there," the court pointed out, "during the hours that the defendant practices his profession."

"It is obvious," the court concluded slyly, "that the complainant, Errico, took too much for granted. Men in love have often mistaken a false front for reality!"

— WALLACE MARTIN

THE NERVE of that guy, dressing in the same room with us girls for three weeks, and us not knowing he was a man! Why, it's . . . it's . . . incredible!"

It was. And not only to the speaker, shapely Dolly Darn-ton, whose jealousy led to the unfolding of one of the most incredible hoaxes that London has ever seen. The rest of her curvy colleagues were just as stunned.

Not only did curvy Charles Vitello, 21, who was known to the other girls in the chorus as "Carmen," dupe them into making believe he was a girl, he even managed to borrow

Entering beauty contest as a lark, star female impersonator George Rogers (inset) walked off with first prize.



provide some entertainment and prove it that little use of the term "female imp

a pair of Dolly's best nylons to go out on a date, the dimpled dancer revealed!

"We might never have known he was not a girl," Dolly told reporters angrily, "except that he tried to lead my boyfriend, a plumber, on. Imagine, for three weeks we girls undressed all the way with a MAN, and never even knew it. He ought to be lynched!"

That's what the rest of the chorus thought, too, when, during the fight with "Carmen," Dolly grabbed a handful of lustrous golden locks — only to have them come off in her hand! When both she and her stunned colleagues recovered from the surprise of learning "Carmen" was a man in a blonde wig, they hastily snatched up fire axes, a rope, and a fire extinguisher and leaped into action, amid cries of "Lynch him, lynch that phoney!"

Fortunately for Vitello, the girls succeeded only in virtually ripping his clothes off before he ran into the arms of a special patrolman assigned to the Bijou Building, just off Piccadilly, where the rehearsal studios for the "White Way Follies" company are located.

Removed for safety to a nearby gaol, Vitello, who said he was a beautician by trade, declared he joined the show as a lark. "I just got fed up being a beautician," he said, "so when I saw an ad chorines were wanted for the show I applied. I wore a captivating evening dress that I starred in at the graduation exercises of my beauty college. The dance director liked my legs, so I was hired."

Female Impersonator Hired as Showgirl

Vitello revealed that a story he had heard about a female impersonator who had been hired as a showgirl at a Broadway night club gave him the courage to continue his counterfeit career. "After all," he said, "men have been masquerading as women for years — and vice versa. I figured if one could get away with it, so could I."

Although Vitello's daring deception was brazen, Andre Du Bois, a Paris "printer's devil," went him one better. Du Bois, known as "Yvette Goncourt" not only entered a beauty contest as a girl, he won it!

It took almost a year before Andre's deception came to light and when it did, many faces were redder than the flaming wig that hid Andre's normally coal black hair! As in the case of "Carmen" Vitello, it was a woman who caused his undoing. An envious woman.

After taking in the judges and winning the "Miss Lyon" title, Andre, as "Yvette Goncourt," accepted a job modelling for a French fashion house and rapidly became the object of amorous glances from elderly Parisian blades who accompanied their young mistresses on shopping sprees.

Among these arthritic *boulevardiers* was the aged *bon vivant*, Comte Rene Montaigne, who went overboard instantly for "Yvette's" seductive curves and green eyes topped with maraschino hair. It was a romance that might have had great possibilities had it lasted.

Unfortunately, for "Yvette" and the Count, an envious model tipped off the Royalist's wife. That doughty lady forthwith flew back from America and, according to report,

caught her frisky spouse in the act of sipping champagne from Yvette's slipper. The Countess conked Yvette's fiery locks with a champagne bottle, not only putting out the fires of passion but Yvette as well.

Fifteen minutes later an ambulance surgeon, called by the worried management of the Place Pigalle night club where the Count and Yvette had been keeping their rendezvous, got the shock of his young life when examination disclosed the patient was not a girl but a man!

As for the Count, when word of this discovery reached his ears, the disclosure so unnerved him, he immediately swore off paramours forever.

"From now on I'll stick to golf," he told newsmen. "Ma foi! There, at least, a man knows what he's chasing!"

—DESMOND BURT



Close to six feet tall,
Kit is 150 pounds
with a perfect build.



In tailored tux, the gentleman with the
split-personality glances back and sees—

Sometimes He's Handsome, Sometimes He's

The Most

GLAMO

Legs that might well
make Grable jealous.





A ravishing beauty, enticing him.
So he goes out with himself!



When Kit sits down to
play, the boys don't laugh
— they whistle. And the
girls all stare in envy.

Beautiful — That's Kit Russell —

ROUS MAN

in the **World**

AS he weaves between the tables in the bizarre nightclub in which he works, Kit Russell's sinewy body seems to personify grace and languorous come-hitherness. He can put many professional stage beauties to shame when he turns on the charm. Bald-headed men often reach out and try to paw him as he passes, never realizing it is one of the foremost female impersonators of the age that they are seeing, and not a lush lovely of delightful physical assets. The line of customers actually reaches out into the street as many wait in line over an hour before getting seats to see this fellow go through his act. It's no novelty for Kit to get gifts and proposals from women during the day, and from



... enough to drive a hus-



Kit arrives at the club ready to go to work and his dresser greets him, displays new dress.

**Sometimes Boys
Will Be Girls —
And Here's How
It Is Managed!**



of female impersonation.
ages of history has been to es-
als many such masquerades of

As male dresser pads
Kit's hips, the No. 2
dresser freshens up the
blonde wig.



Now Kit's dresser enlargens the entertainer's bust by judicious use of the falsies.



KIT RUSSELL is a handsome, 23-year-old young man who earns several hundred dollars a week by fooling people. Kit is one of the most successful of the group of entertainers who are female impersonators. In his attire as a woman, he is so convincing that audiences invariably are surprised when he takes off his wig at the end of his act to reveal that he is a male.

To find out how a young man so masquerades himself that he deceives thousands of people into thinking that he's a shapely woman, we assigned a photographer to go backstage at Greenwich Village's 181 Club where Kit does his act. In the pictures on this page, Kit's secrets are revealed. They show how he gradually sheds his male appearance to become a gorgeous, curvesome blonde woman, so realistic that often men customers try to date Kit or ask him to dance. This is usually embarrassing for both Kit and the customers.

In his dressing room Kit's dressers have his female equipment all ready and when he shows up they go to work transforming him into the lovely young woman you see at lower left. As you can see in the pictures here, the dressers mould his hips with pads, enlargen his bust with falsies, freshen up his blonde wig and lace him into a low-cut, revealing gown. The result is an exciting, sensuous-looking woman entertainer.

Kit appears three times nightly at the 181 Club — and his act is one of the most popular and successful in the rapidly growing art of female impersonation. Now for the first time you can see how this young man does his remarkable masquerade.



Donning the wig is a slow taking process.

Ready to go on, Kit stands as his dressers make last-minute changes.





CHAPTER 9

THE PROFESSIONAL ENTERTAINERS

The house lights are dimmed and colorful spotlights search the stage as if looking for something. Suddenly, in a burst of orchestra music, a petite blonde haired girl sweeps onto the stage, twisting and turning gracefully to the rhythm of the music. The audience, leaning forward in their seats, is paralyzed by the beauty and unrestrained enthusiasm of the beautifully costumed dancer. As her body makes one last graceful movement the cymbals clash, and she becomes motionless in a tantalizing pose. Low whispers break the "pin drop" silence. . . "What a beautiful girl! . . . "WOW, what legs! . . . "Didja' ever see such a body? . . . "Boyl can she dance! . . . etc., etc. The whispering and low "wolf whistles" end with a round of enthusiastic applause and expressions of amazement when the "appealing dancing girl" suddenly removes a wig, exposing the "crew cut" hair of a man!

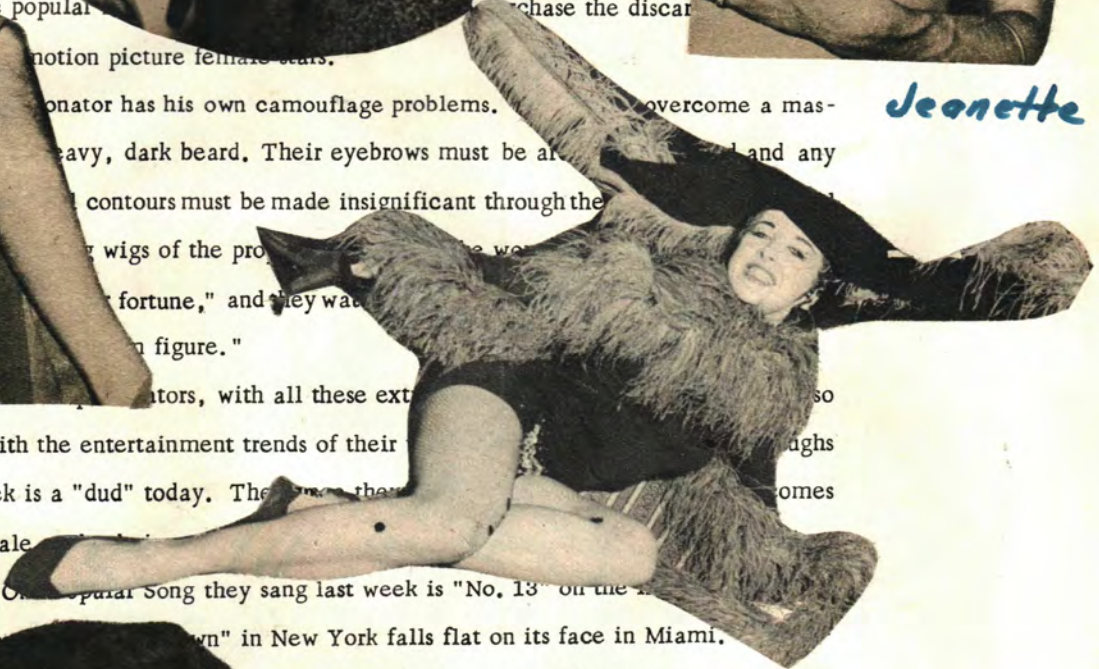
When the excitement of the surprise lessens, the "Mistress of Ceremonies," who is also a man, appears in a ravishing strapless evening gown. "She" picks up her gown when stepping up onto the stage, revealing a pair of beautiful, shapely legs, adorned with exquisite hosiery and a sparkling rhinestone garter teasingly placed just above one knee. "She" approaches the microphone with mincing steps, and the audience's attention is drawn to "her" golden sandals with four inch heels! "She" blinks her false eyelashes a couple of times in a flirtatious manner, smiles, and says in a cheerful voice, "You ain't seen nothin' yet!" "She" introduces the next entertainer, a "pop" singer, who comes on stage dressed up like some movie queen. "She" rates the whistles of every man in the audience and makes every female in the audience "green with envy," for this gorgeous gal would make most women look like two cents. "Her" voice is as good as her looks, too!

. . . So goes the show in which the "women" are men! The evening's assortment of entertainment might also include several lavish and colorful playlets or musical production numbers featuring the entire cast of female impersonators. There might be toe dancers, impressionists, clowns, and the many other kinds of entertainers one might expect to find in any good variety show.

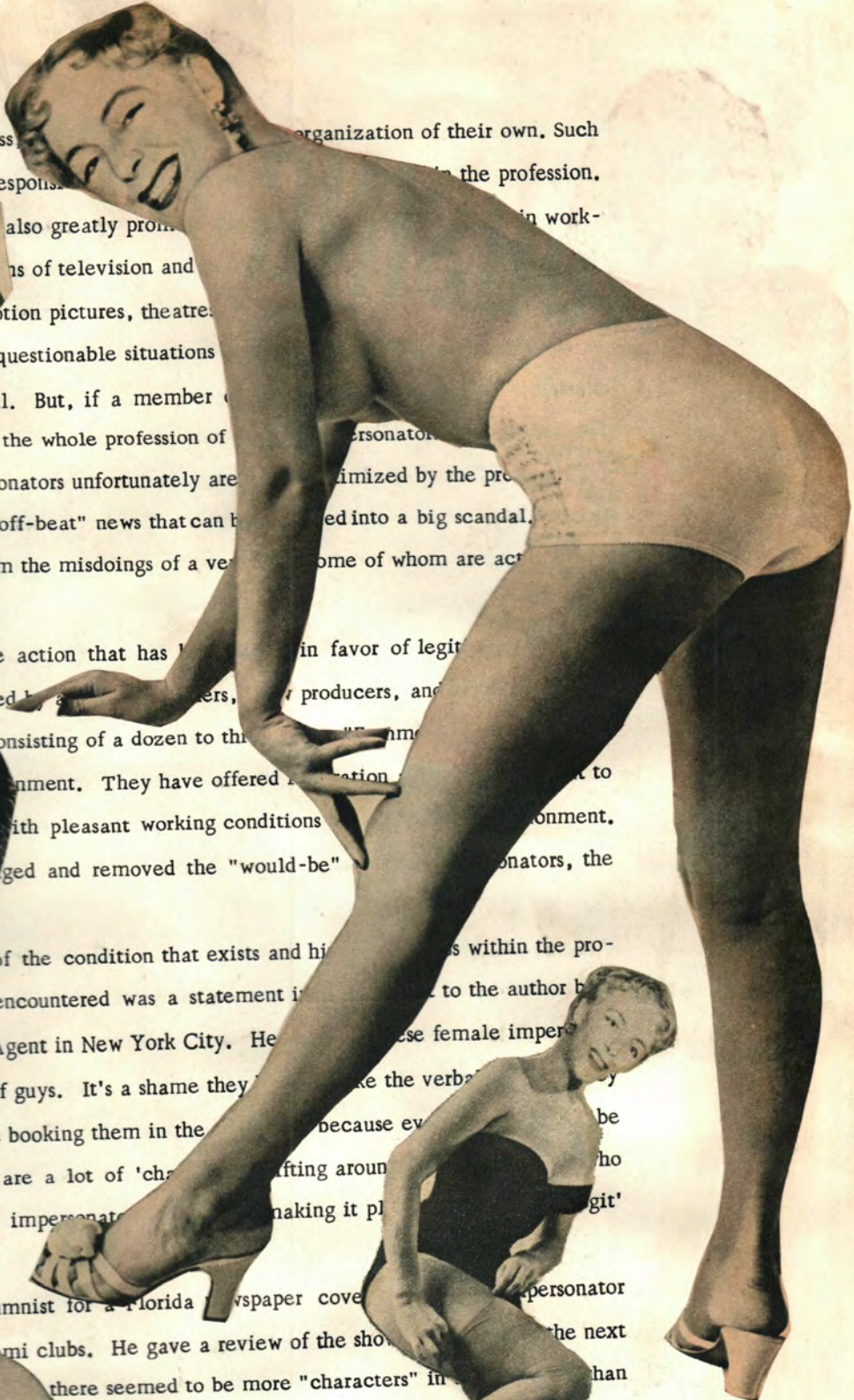
Made up with beautiful hair pieces, false eyelashes, lipstick, rouge, face powder, and mascara, and dressed in slinky gowns and dresses, glistening sandals, and sparkling



Jeonette



jewelry, these clever artists of the stage are bringing an audience into believ-
 really women! A few girls, who have been sent notes backstage to
 the girls, asking them for dates, are disappointed. The disappointment are great
 absolutely informed that the "girls" are not really women.
 The famous Julian Eltinge is famous for the eccentricities, habits, and
 of women. He became famous for his work in color, texture, and
 Likewise, ambitious impersonators, personalities, dramatic
 and character impersonations. Many impersonators are quite mate. Many
 male impersonators are quite good. Some attend to their own business and
 "stars" and some are "stars" of the celebrities and techniques of the
 stars. Some impersonators are quite good. Some impersonators are quite good.
 One popular impersonator is Jeonette. She is a popular impersonator.
 motion picture female stars. Some impersonators are quite good.
 impersonator has his own camouflage problems. Some impersonators overcome a mas-
 heavy, dark beard. Their eyebrows must be arched and any
 contours must be made insignificant through the use of
 wigs of the proper color and texture. Some impersonators are quite good.
 fortune," and they were quite good. Some impersonators are quite good.
 in figure." Some impersonators are quite good.
 female impersonators, with all these extra things, so
 keep pace with the entertainment trends of their time. Some impersonators
 only last week is a "dud" today. The impersonator who was once
 dated and stale. Some impersonators are quite good.
 The Number One popular Song they sang last week is "No. 13" on the
 act that "brother" in New York falls flat on its face in Miami.
 certainly, and some forms of entertainment, no matter how
 good, are quite good. Some impersonators are quite good.
 his fashions in the past. Some impersonators are quite good.
 who always has been quite good. Some impersonators are quite good.
 female impersonators are quite good. Some impersonators are quite good.
 organization that serves the entertainment industry. Some impersonators
 to organize the industry. Some impersonators are quite good.
 to a certain degree. Some impersonators are quite good.



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in general. But, if a member
same mistake, the whole profession of
ridiculed. Female impersonators unfortunately are
on the prowl for a bit of "off-beat" news that can be
the profession suffers from the misdoings of a very
professionals.
The most progressive action that has been taken in favor of legit
"Mimics" has been executed by... producers, and
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Left to right, "bridesmaid" Gene Borotra; "ladies-in-waiting" Jacques Menier, Arlen d'Vioux, Paul Marin, Hans Woltz. Best man Carter Frey is in rear, escorting pretty bride.



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only for the sake of wearing skirts! He wrote, "I get a l
That's why I'm a female impersonator. Anybody who'd s
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quotation from the words of a Broadway dramatic critic who attended a "Femme Mimic" revue for the first time. He said, "If you've never had the pleasure of being entertained by those impersonators of women, avail yourself of the next opportunity. The completely amazing exhibition they offer is worthy of twice the price of admission."





"Elvira" and "Jutta," two of Hamburg's non-professional impersonators assume air of nonchalant "ladies" at the "Club of Friends."

Fifi, most popular impersonator at the "Club of Friends", arches two pencilled eyebrows and applies lipstick to a cupid bow mouth.





Ray James

Leon LaVerde

Charles Vail

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Julian Eltinge



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West 42nd street in New York was built and named for Julian Eltinge.

Knowing that women usually are stimulated at the sight of female clothing, Eltinge, with his ever present touch of male, missed no opportunity to poke some fun at the ladies in his audiences. He was uncanny in his ability to interpret their pesky little psychological tricks and eccentricities. Without exception, his performances included a bit of mocking satire. Wondering just how much this stunningly dressed Eltinge knew about them kept the women in his audiences in a state of both anxiety and amusement.

In the height of his career he was termed the most fastidious femme-mimic of the theatre since Edward Kynaston, who was mentioned elsewhere in this book. If Eltinge had lived in the Shakesperian era when men and boys played the female roles on the stage, he, without doubt, would have been at the top as a serious player of female roles, instead of confining his talents to satire. He possessed a true genius for impersonation, and he could have made a fine Juliet on stage, but he took the form of a "Big Tease" and tossed fun and satire across the stage.



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Of the straight female impersonators there is little doubt that he was tops when it came to make-up and box office draw. Eltinge, unlike many of his predecessors and unlike many who have followed him, through his own serious pursuit of his art, enjoyed a career of impersonating that was remarkably free of bad criticism and scandal. Eltinge kept his performances free of off-color suggestions, depending entirely upon his wit, grace, charm, and good manners. Whole families attended his performances to see his eminently decent presentations.

Eltinge was in his glory at the time the female dress was becoming somewhat daring, when near-nudity was common on the streets and on the stages. The Directoire gown, with its identifying slit to reveal the feminine leg above the knees, was the fad. Hosiery was gaudy with embroidered designs and custom heels. The amazing Eltinge was of the era of "Black Jack" Chewing Gum, solid rubber automobile tires, tar soaps, and a new fangled music box called the "Victrola". His audiences drove to the theatre in the "Willys Knight", the "powerful" 30 horsepower "Overland", or the "Winton-Six" with its self-cranking engine! High-top shoes and player pianos were other identifying objects of an era when this great impersonator was setting the fashion, gracefully wearing gowns, hosiery, and hat creations then in height of fashion. Some of the profession who knew the great Eltinge are still living. One of these friends of Eltinge wrote the author. He said that he best remembered Eltinge for his beautiful hands, womanly chest, his small feet, and his "twinkling-eye smile".

Throughout his career of impersonating women he managed to keep women in a state of infatuation with him. In fact, women made up the greater portion of his audiences. He set their hearts to beating and kept their faces agasp with his well gauged flow of wit and satire. Eltinge wrote the lyrics to many songs that he sang. His singing was in pure falsetto. He had large blue eyes, was 5'-9" tall, and weighed 185 pounds.



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Karyl Norman

KARYL NORMAN is usually associated with Julian Eltinge and Francis Renault, two other "Femme Mimics" who were thrilling theatre crowds in the early 1900's. In fact, no impersonator since the days of these three has enjoyed equal popularity. Norman was famous as a singer of southern songs, and his picture appeared on the fronts of many editions of sheet music of his day.

Little can be found in writing about Norman's career. Probably the best account of Norman was sent to the author by Francis Renault, the one of the famous three impersonators still living. Renault says that when he was playing the Hippodrome in Baltimore he was visited in his dressing room by a boy who said he was a pianist and who introduced himself as Georgie Paduzzi. He asked Renault's advice about his becoming a female impersonator. Although Renault tried to discourage him, it was not long before Mr. Renault heard of a "Karyl Norman" whom R. K. O. had signed for five years. Renault investigated and found it was the Georgie Paduzzi that he had talked to in his dressing room.

Karyl Norman became one of the biggest headliners in Femme Mimic History. His mother was his dresser and constant companion and "pal". Norman was billed as "The Creole Fashion Plate". Impersonating the female was not his only talent. He wrote the lyrics for numerous songs that were published during the peak of his popularity.

During the last few years of his career he became despondent and lonely. His mother had died from cancer. Norman's popularity began to wane, his drinking became excessive, and he died of cancer while in Hollywood, Florida.

Like Julian Eltinge, Karyl Norman enjoyed financial successes during the height of his career, but died in poor financial circumstances. Francis Renault sent the author an old letter that he had preserved. It was a note that Norman had sent to Renault during his last years in which he was thanking Renault for the financial aid that he had sent to him.

SONG
Lyric by
KARYL NORMAN
Music by
EDWIN J. WEBER



Cordially
Francis Renault
Platz





BERT STEWART

Bert Stewart is acclaimed by some to be the greatest impersonator of all time. He never achieved the popularity in America that Eltinge and others did, inasmuch as 20 years of his brilliant career were spent thrilling Grand Opera crowds in Spain with his voice. He was named "The Male Patti" after the Medd had international

Stanley Rogers

STANLEY ROGERS was another "Femme Mimic" of the World War I era, and one of very few of this memorable period of female impersonation who still lives. His career has been recorded since the time he and a partner were playing what was known as the Fox Circuit at the Bedford in Brooklyn. An agent who saw them perform liked their act and gave them a contract for the "Greenwich Village Follies".

In those days, after a Broadway Show had completed its New York runs and road shows, small producers would buy the book, music, costumes, etc. very cheaply and put the show on the one-nite-stands. It was in one of these groups, "Greenwich Village Follies", that Rogers and his partner, Coleman, played the parts of "Savoy and Brennan" respectively. At the time the New York Daily News was running a series of Cartoons with a percentage rating given each cartoon according to reader response. A cartoon, depicting this team, "Rogers & Coleman", with the caption, "Like the well known Savoy & Brennan Act", rated a 90% one week. The real Savoy and Brennan took notice of the cartoon and they went to Fox's City Theatre where they witnessed this act of Rogers and Coleman. While Savoy and Brennan were riding back home in a taxi, Brennan asked Savoy, "What did you think of Rogers?", and the answer was, "If anything happens to me, that is the boy I think you should work with." It was only two weeks from that day when lightning struck and killed Savoy. Brennan was on the verge of breakdown, and his doctor advised him to get back to work in order to occupy his mind. It was then that he remembered Rogers and what Savoy had said about him. Thus, a new team was formed and called "Brennan & Rogers" with Rogers taking the late Savoy's place as the "female" of the act.

After a break-in period, in which Brennan trained Rogers in the old Savoy role, they joined "The Ritz Revue" at the Ritz Theatres in New York with other famous personalities such as Charlotte Greenwood, Raymond Hitchcock, Jimmy Savoy, Fairbanks Twins, Billy Ladd, and many others. The show was produced by Hazzard Short.

Their next engagement was in the show "Artists and Models", The show ran for 53 weeks at the Winter Garden, breaking all records for the house. Some of the other big names on this bill were Phil Baker, LuLu McConnell, Eilene MacMahon, Jack Oakie, Al Jolson, Walter Wolfe, and The Gertrude Hoffman Dancers. Brennan and Rogers were with this show for two solid years.

Their third major appearance was in "Night in Spain" with others including Phil Baker, Grace Hays, and Ann Seymour.

Other Shows Rogers and his partner were associated with included "Gay Paree" and "Night in Venice". Rogers says that he and Brennan were among the first few to appear in talking pictures. Movie making with the DeForest Company was but one of Rogers countless interesting experiences in show business. During another period of this exciting career, and shortly after World War I, Rogers spent nine months away in Paris entertaining the troops. When he returned to America he remained in New York only long enough to catch his breath before he was offered a part in a well known Vaudeville Act, "The Sailor's Revue", which was originally produced on the U. S. S. George Washington for the entertainment of President and Mrs. Woodrow Wilson when they made the trip to the Peace Conference. When the servicemen began to leave the act, "Every Sailor", Rogers replaced the one who was the Vampire. Jimmy Cagney was a "chorus girl" with this act. Rogers remained with the show for three years to go back again and again in the same theatres, without a single lay-off. The act was a riot with audiences.

Stanley Rogers is now a well known costumer, designing and executing costumes for many of the present day female impersonators. He makes Miami, Florida his home. Rogers has maintained close contact with the "Femme Mimics" throughout the years, and he keeps an excel-



Best
 always
 Earl
 Rogers
 Models
 1926
 Stanley

STANLEY ROGERS (RIGHT) WITH HIS PARTNER, JAY BRENNAN, AS THEY APPEARED IN THE PRODUCTION, "ARTISTS & MODELS", 1926.



CHA PIH YUNG

In 1917 in China, when and where ten cents per day was a common wage, Cha Pih Yung was earning the fabulous sum of \$2,000 monthly as a professional female impersonator. In China at that time, like in the days of Shakespeare in England, women were prohibited

Francis Renault

FRANCIS RENAULT ... "The Fabulous Francis Renault", is the only living member of the Gay 1920's trio of impersonators that included Renault, Julian Eltinge, and Karyl Norman. Even now, in his seventies, Renault continues to mimic the female.

Julian Eltinge had recently left College in Boston, his home, and was making one of his first appearances in the theatre, calling himself "The Lady of Mystery". Up in the gallery was a small newspaper boy watching Eltinge perform. This newspaper boy was Francis Renault. After the performance Renault went to the dressing room of Eltinge and sold him a newspaper. Renault then asked Eltinge for pictures and Eltinge presented him with one of his pictures. This simple, but significant, meeting between the two in Providence, Rhode Island was the beginning of a lasting friendship between the two, and was the beginning of Renault's career as a mimic.

Renault's 43 years in show business as a "Femme Mimic" began with his appearance in Gus Edwards' "School Days" in 1906. Renault claims to be the original of the "Sunbonnet Sues". He later played at the famous R. K. O. Theatre in New York in the Gay 1920's era. He became a star with Sir Henry Lauder in 1919, taking the place of Julian Eltinge in the show. In his appearance at the R. K. O. Palace he highlighted his acts with impersonations of Lillian Russell and Eva Tanguay. During World War I he was an overseas entertainer for about five years. He then went to fame in Paris and London. Back at home, he appeared in Atlantic City, and then later with the "Follies". It is reported that Renault at one time enjoyed running a club of his own.



He has played the Metropolitan Opera House many times, and is known also for his numerous appearances in Carnegie Hall in the more recent periods of his career of impersonation. Renault has astonished audiences with his magnificent, colorful productions in 42 countries!

An Illustrated article in a 1925 Dallas, Texas newspaper tells of how Renault was arrested for wearing female attire on the streets. Renault was on his way to Weil's Department store where he had arranged to exhibit his \$5,000 wardrobe in one of the store windows. He was booked on a charge of impersonating a woman, but was released on bond after stating his cause, and was allowed to continue his journey in women's attire up the business streets of Dallas to Weil's. The detection and arrest had been made by a policeman who had witnessed Renault's performance at the Majestic Theatre the night before and had immediately recognized the actor in his female costume.

Francis Renault, with his gorgeous gowns and comical satire, has made a great contribution in the entertainment field. He won the hearts of many celebrities in his consistently good performances, and quotations from these followers appear on all of his advertising literature and programs. Renault's favorite testimonial is from Walter Winchell, whose words read, "Renault's Concerts are a must!" It is a custom for Renault to present the ladies in the audience with a gift of flowers at many of his concerts.

In 1945 Renault suffered a crippling blow when stricken with Polio and was paralyzed during a period of two years. An operation in 1946 improved his condition, but he has not fully recovered as yet. His loss of time from the stage and an expense of medical attention and seven operations have been a hard financial blow to Renault. In spite of this, he won't quit! A real showman, he gave his 42nd performance at Carnegie Hall in September of 1953. This performance winds up eleven years of entertaining there.

The accompanying illustrations, taken from Renault's Scrap-Book are excellent proof of the greatness of his career as a "Femme Mimic" and show the popularity he



FRANCIS RENAULT

WORLD'S FAMOUS FEMALE IMPERSONATOR



America's Greatest Living Satirist

Carnegie Recital
MUSIC HALL
154 West 57th Street
NEW YORK CITY

Sunday, March 15th
9 P.M.
For MAIL ORDERS Address
CARNegie HALL
CL 72240
154 West 57th St., N. Y. C.

See Francis Renault as
TOSCA
GARMEN
CLEOPATRA
ANNA HELD
LILLIAN RUSSELL
EVA TANQUAY
NITA NALDI
GIBSON ALICE



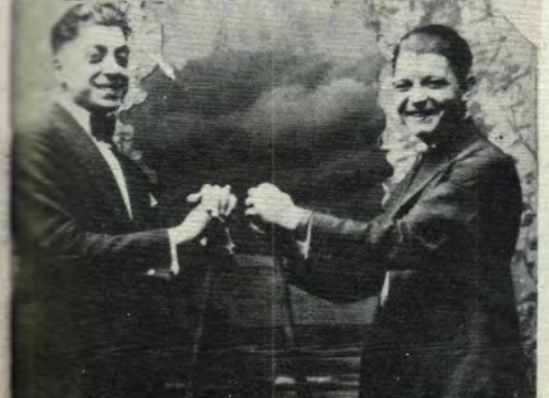
After 41st Record Breaking Concerts . . . FRANCIS RENAULT

America's Foremost Female Impersonator Does It Again.
An Impromptu Pot-Pourri of Mists, Music and Stars

THE CRITICS ACCLAIM
MR. RENAULT THE
GREATEST LIVING
IMPERSONATOR

One of the most hilarious evenings in the theatre season.
Robert Sylvester, Daily News
Renault's remarkable \$3.60 performance . . .
Earl Wilson, N. Y. Post
Francis Renault's concert career
"VARIETY . . . "Jose"
"You could have stunned me with a soap bubble when the crush caught me at Carnegie Hall the other P.M. when I went to see Francis Renault's concert and what a wow of a show he put on."
Louis Sobol,
New York Journal-American
With all the color of dazzle and gems and flowers, no sight of the evening is so overwhelming as Renault's appearance as Lillian Russell in black velvet and white foxes.
William Hawkins,
World-Telegram, N. Y.
A Phenomenon of the Present Day Show Business.—N. Y. Variety

"Beaux Arts Ball
Comes To Life"
"SEVENTH SEASON"
CARNEGIE
RECITAL HALL 154 West 57th Street
SAT. EVE. DEC. 2nd
and
SUNDAY EVE. DEC. 3rd



CARNEGIE HALL
THE CRITICS ACCLAIM
MR. RENAULT THE
GREATEST LIVING
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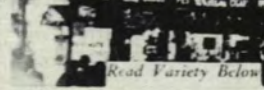
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William Hawkins,
World-Telegram, N. Y.

A Phenomenon of the Present Day Show Business.—N. Y. Variety



Read Variety Below
"PALACE (RKO) (1,700; 55-\$1.20; "Cactus Creek" (U) and vaudeville.

WORLD FAMOUS

RKO PALACE
8 ACTS VAUDEVILLE
FRANCIS RENAULT
"SIERRA"

ARTISTS
FRANKS RENAULT
"SIERRA"

Flamingo
ORANGE JUICE

NEW SHOW TODAY
RKO
BIG ACTS
VAUDEVILLE

PARLOR DANCING

GRAND

Renault Tops In Show at Palace

By FRANK QUINN
Francis Renault returns to the RKO Palace, where he headlined in the two-day era, and again rates marquee billing. The famed female impersonator parades his famous women—including Lillian Russell and Eva Tanquay—in their fabulous costumes and songs.



F r a n c i s R u s s e l l

FRANCIS RUSSELL is another of the modern day impersonators. He was acclaimed to have a unique approach to his roles as a "Mistress of Ceremony".

One newspaper writer said that Russell's assumed womanly maturity and beauty was sufficient to make it a simple task for him to "crash" the women's society group of Miami, Florida where he appeared.



Barbette

BARBETTE, now a member of the Western Division of the Polack Brothers Circus, was famous for his impersonation of women both here and abroad in the first part of this century. Barbette was not contacted until the last few weeks of research on this book. For this reason, and because the Circus is constantly on the move, making it difficult to reach him by mail, the book will not benefit by the story of his career from his own pen. However, in the short time available, he did assist the author in obtaining the excellent photographs that accompany this data.

As Barbette did not have time to supply his own story, the author offers the following resume of Barbette's career as reported by three other female impersonators who knew him and admired him. The first account of his career is furnished by Mr. Francis Renault, who met him about 30 years ago on a tour in Willipeg, Canada where Barbette was part of a tight rope act in the Orpheum Circuit. It is Renault's belief that it was his advice that caused Barbette to start doing a single in his own number. Renault also reports that Barbette became quite successful in Paris, France. Renault tells how Barbette was then brought back to the United States as an importation at Loews State Theatre where he earned \$1,500 weekly. The manager of this theatre was surprised when he learned that this "importation" was the same artist they had employed before at only \$125 per week! Back in Paris, Barbette became a star in the Folies Bergere and headlined the Alhambra American Music Hall. Mr. Renault's account of Barbette continues, "During Barbette's stay in Europe he was a sensation in Germany, Italy, France, and in London England. He returned to the states where his name is associated with the great Hippodrome production, "JUMBO."

Mr. Harvey "Lee" Goodwin took up the story of Barbette at this point. He wrote, "He was born, Vander Barbette, in Round Rock, Texas, and went abroad where he made his name. I had the pleasure of meeting him and seeing him perform, both on wire and aerial bar, in the tremendous production, JUMBO, staged by Billy Rose in New York City in the spring of 1936. He was one of the best female impersonators, I think, and gave the profession a decided 'life' in the presentation of his performance, both on the aerial bars, wire, and rings. What fantastic costumes and trains of solid feathers from here to eternity he wore! He is creating aerial ballets for the circus now."

Barbette was obviously well known and popular, even among other impersonators, because a third member of the profession sent the following data about Barbette's career. Stanley Rogers mentioned Barbette in his correspondence with the author, saying, "Barbette, before the first World War, was the toast of Europe, especially Berlin, with his Aerial, Wire, and Trapeze performances. He is not only an unusual artist in the female impersonation profession, but is absolutely beautiful in make-up."

Another version of Barbette's story is recorded in a book, "Men in Womens Guise", O. P. Gilbert, and published in 1926 in French. Gilbert says of Barbette, "He is not a singer, but a wire walker, and also performs on the trapeze. He resembles an American Girl, and no one suspects him to be a man until at the end of his performance when he takes off his wig." Gilbert continues, "It is no unusual thing to find a slim young man posing as a girl; in their case, their identity is not revealed, and their names on the programme are fanciful cognomens which give no indication as to sex. It may be remarked that a large proportion of these male impersonators of women are American or British, and but seldom French or Italian, or still more rarely German or Swedish."

These four accounts of Barbette's career indicate that he was undoubtedly internationally famous and well respected by those of his profession. It is regrettable that a more detailed account of his interesting career was not available at this writing.



"Lucian"

How he transforms his 195 pounds of man into that of a glamorous singer, with dazzling gowns, and with the graces of a woman, is a feat of magic he performs in only 35 minutes in his dressing room almost every night. Lucian is married and leads what he calls, "a normal life". He is reported to be a "dabbler" in Real Estate. In fact, he says he "dabbled" a little too much in Texas a few years ago and lost \$60,000 on a piece of property, which he had named, "LUCIAN'S RANCH".

His talents seem to be endless. He even professes that he is a Spiritualist Medium. Some of his interesting letters addressed to the author were signed, "The GREAT LUCIAN". No doubt, this is an appropriate title for such a versatile man.

"THE GREAT LUCIAN" speaks little of his past, but he talks a blue streak when speaking of his future in show business. He has surrounded himself with publicity, using catch-lines, such as, "LAST OF THE RED HOT PAPAS", "AMERICA'S No. 1 FEMALE - IMPERSONATOR", "NITE CLUB'S MOST UNUSUAL ATTRACTION", "VOICE IN A MILLION", "PEER OF THEM ALL", "A COMPLETE FLOOR SHOW, ALL BY HIMSELF", and "THE ONE AND ONLY STAR OF STARS".

LUCIAN PHELPS is another of the well known impersonators who is famous for his voice. His male soprano voice, which has been acclaimed from coast to coast, is capable of reaching "E" above "High C". He is billed as "The Male Sophie Tucker", and the resemblance is amazing. "Lucian enjoys long engagements, and at the time of this writing, he has completed an eleven month engagement at famous Finocchio's in San Francisco. One of Lucian Phelps' ambitions is to star in a motion picture in which he plays the role of Julian Eltinge.

Lucian Phelps could easily have been a successful press agent or publicity director, for he leaves no stone unturned in selling himself and his act to the public by use of every medium within his grasp. He has used hand brochures, large advertising billboards, and even large sound-equipped trucks.



BLUE BIRD
THE THING FROM ANOTHER WORLD
 LIMITED ENGAGEMENT Headline Feature ACTS
 101 STATE ST. Calumet City
Laura Darnee
 TAKE A PEEP AT THE EYE OF THE FUL FOLLIES
EXTRA EXTRA MALE Sophie Tucker LUCIAN
 Had 1936 Most Glamorous SHOW
 America's No. 1 FEMALE IMPERSONATOR

Chicago
WELCOME
 Your Guide to a Pleasant visit in Chicago
 Complete Street Guide
 SATURDAY SENTINEL
 TOM TERRIS NOW PRESENTS



MEET THE MALE
Sophie Tucker
 LUCIAN America's No. 1 Female Impersonator

NIGHT CLUB'S MOST UNUSUAL ATTRACTION
 Star of Stage, Screen, Radio and Television
"THE LAST OF THE RED-HOT PAPAS"
 THE MALE SOPHIE TUCKER
LUCIAN
 ★ Nadajan ★ Wilma Wescoat
 "Beauty and The Beast" "Maestro of Carriacou"
 Jimmie James and His Dixieland Rhythms
 French-American-Italian Cuisine
 -plus extra-odd situations

Lush Revues Nightly
World's Greatest FEMALE Impersonators
LUCIAN
 "Voice in a Million"

LUCIAN
 "THE LAST OF THE RED HOT PAPAS"
 "America's No. 1 Female Impersonator"
 ★ ★
 "THE VOICE IN A MILLION"
 LUCIAN



Francis David



FRANCIS DAVID started mimicing in 1926 at the age of seventeen. With an ardent love of the theatre and a yen to travel the large Cities, he chose female impersonation as his profession. At that time it was somewhat of a novelty. He won several amateur contests in local theatres, and then went to work in a "back line" as a chorus girl. As his dancing ability increased, he was given featured spots as an oriental dancer. Full of ambition and desire for more fame than he could ever receive at the midnight rambles, he enrolled in a prominent dancing school. During training he gave frequent performances, which always ended with the removal of his wig and a roar of laughter from the audience. His dancing instruction advanced to ballet, giving him grace and poise. As he favored the dances of India, Java, and other exotic types, he patterned his dances after Ruth St. Denis, who had studied in these far away places. His schooling also included Hawaiian Dancing, hand jesturing, and other graceful feminine qualities. With the help of his mother, he learned to sew his own costumes, bead, and weave Hula-Hula skirts.

During the first period of his career he went on several tours from Dallas to other Texas Cities, including Houston. As this type of act was new in these places, he kept his audiences in a constant state of uproar and laughter. He returned home to Dallas with a scrapbook full of newspaper articles about his excellent tour. With the assistance of a Dallas costumer, he put together his wardrobe for the new acts he was planning. In 1928 he went to Chicago, where he hoped to find better bookings. However, he found that "Talking Pictures" were the rage, and learned that all the Vaudeville Houses were rapidly being converted for sound movies. The bookings were few and far between. When money began to run out he returned home to Dallas. With the assistance of his mother and sister, he opened a costume shop. They fabricated and fitted costumes for children and the society set. He again resumed his studies of dancing, using his mother and sisters for his critics. He was soon well known in Dallas for his numerous recitals and his club dates. He danced authentic East Indian, Javanese, and Nautch Dances in the appropriate female costume of the dance. (CONTINUED)



David Starred In Frontenac Revue

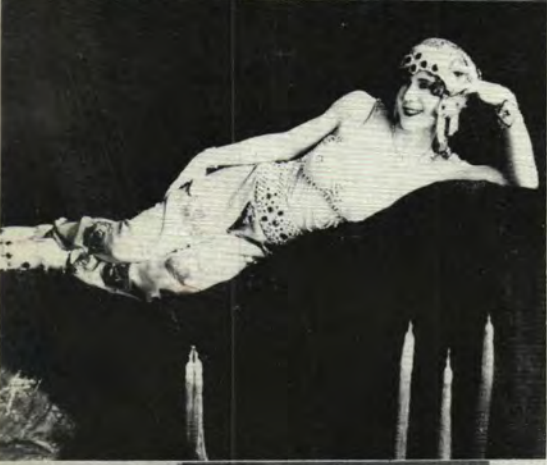
THE TWENTY-ACT show at the Club Frontenac this week is built around the interpretative dances of Francis David—his medley of native Hawaiian dances and arrangement of Oscar Wilde's version of Salome's dance before King Herod.

An old performer, in point of experience, David came to the Club

INTERPRETATIVE dances by Francis David, including a "Dance of Salome" and a Gilda Gray shimmy to a medley of Hawaiian music, are given top billing in Karyl Norman's all male revue at the Club FRONTENAC this week. In addition there are Gene LaMonte, Del LeRoy, Nicki Gallucci and Don Wise, with both Johnny Mangum and Norman Lewis returned from vacations. Dot Kay's all-girl orchestra furnishes the down-beats.







The depression took its toll. His engagements slackened, and costume business fell off. About this time he joined a Carnival that was playing at the Texas State Fair, and traveled with it to Chicago's big Century of Progress Exposition. It was 1933 and the Prohibition Amendment had been repealed. Clubs immediately began to spring up, some featuring Female Impersonators exclusively, ...with people standing in line to get inside them. David went to the K-9 Club in Chicago and saw his first female impersonator revue. He was so impressed that he requested work there and was soon accepted as a member of the show. It was in the days of the "Torch Singers" and Exotic Dancing, which fit right into David's routine. He many times gave his last show at 4 A. M. in the morning, and then had to rehearse for the next night's production. During his stay in Chicago, he met many movie stars, celebrities, and even the Heavyweight Champ of that day. Many famous people came to his dressing room to question him about his make-up. In 1934 a Chicago City Ordinance closed the clubs, and female impersonators were prohibited from appearing in them. Francis David then began a tour of the night club circuit all over the Nation, including Denver, Kansas, and New Orleans.

Mr. David writes, "We gave good shows, specializing in clean attractive entertainment. All types of people were among our audiences. I feel that I and the other impersonators who worked on those tours won our audiences to a new type of entertainment in Cities where such shows were entirely new and novel. The shows we gave were wholesome entertainment, and the many people who came to see us out of curiosity, were amazed and pleased when they saw the type of entertainment we offered, with good songs, dancing, beautiful gowns, etc. The idea of men appearing as beautiful 'women' was intriguing to them. We felt that we were pioneers ...good will ambassadors, bringing a new, unique form of entertainment that was to become a thriving business within the entertainment world." This quotation from a letter written by a professional impersonator of long experience is indicative of what this form of entertainment has been in the past ...and, no doubt, is the way he would want this form of entertainment to be today.

He makes a beautiful woman, as his pictures will prove. It takes him about an hour to make the astonishing transformation, working with great skill before a mirror. Mr. David weighs about 145 pounds, is 5'7" tall, and wears size 8D women's shoes. His wigs are black. He does not consider himself to be a "raving beauty" or the dresden doll type, but, it must be said, that he excels in his ability to portray the feminine exotic dancer. His eyes, figure, and poise have provided him with a success story in the theatrical world. The accompanying photos will serve to complete the story of this pioneer in this very unique profession.



Chicago Favorite



Mr. Francis David is headlining interpretative dances from Chicago's dance team of "Kat and David".

Mr. David joined the new troupe of all-star female impersonators at Ballyhoo last week, after a successful tour of the west coast, and is stopping off here for a limited engagement before opening his usual season in New England's swankier summer resorts.

Mr. David druggs and makes all of his own wardrobe, including the elaborate costume he wears in his East Indian "Nautch" dance he is presenting in Ballyhoo's current bill.





Fred
LACO



Lester LaMonte

LESTER (Lestra) LaMONTE began his stage career at the age of four when his mother, Hazel LaMonte, a singing and dancing comedienne, broke him into show-business. He played a Child in the old-time melodramas with a stock company, SELMA HERMAN PLAYERS, of Cincinnati, Ohio. At eight years of age he and his mother toured the Sullivan and Considine Circuit as an act called, "THE CANDY BOY AND THE MAID" in which he played the Candy Butcher from the audience, and would interrupt the lady singer. After repartee, he would go on stage, and with his mother, they would sing duets. In 1917, on his own, he started female impersonating as a singer and dancer.

In 1919 he joined a musical comedy in Chicago called "HONEYMOON TOWN". He toured with it for two years, advancing into better roles. Back in Chicago, he joined an act called "THE SEVEN FLASHES", a School act. This was followed by a tour on an Ackerman and Harris Circuit in which he revived his female impersonator act. This was when he introduced a new idea. This idea was crepe paper-costumes! After a visit to the West Coast he joined a Dramatic Troup, PELHMANS PLEASING PLAYERS, under the canvas, with a different show every night. In 1924 he rejoined his mother, and they went to New York. Here, he was auditioned at the Palace Theatre by the heads of the Keith Albee Vaudeville Circuit. He was signed under contract for two years. He played at many of the leading New York Theatres, and then went on tour with the Keith and Orpheum Circuits.

On the west coast, he organized his own unit, called "THE PAPER IDEA". On his return to the east, they were signed by Paramount Publix, and played at the Paramount in New York. Then, after a short tour, he created his own original act, called "PAPER CREATIONS", in which all of his cast of ten people were clad in his original paper creations. This act played at \$2,500 weekly for almost six years without a single change of songs or dances.

(CONTINUED)



PROGRAM

The Paper Fashion Star
LESTRA LaMONTE
in
"PAPER CREATIONS"
with

Isabel Brown, Madelyn Moore
and the Four Paper Co-eds
"A Riot of Jazz, Color and
Novelty"

Somebody always does the thing that can't be done. A brand new idea in revues was despaired of. Then along came Lestra LaMonte and Company in "Paper Creations" and offers something that is both original and unique. The pictorial value is exceptional; the scenery and costumees are gorgeous. The latter would tickle the heart of the finest Parisian modiste. Everything is made of paper—paper scenery, paper gowns, paper fur, paper shoes, paper everything. It is absolutely amazing to see the results that are possible, but the appeal of "Paper Creationd" is not exclusively for the eye. It is presented by a sextette of artists, besides the star.

Lestra LaMonte, who is a female impersonator, generally conceded to

Cincinnati Player Scores at Palace



LESTRA LA MONTE
Lestra La Monte, Cincinnati boy whose "Paper Creations Revue" has been registering a big hit all along the Keith-Albee circuit, just as it is doing at the Palace Theater this week, gives his mother, Hazel LaMonte, all the credit for his success. Mrs. La Monte, who makes her home in this city when not traveling around the country with her son, was a vaudeville "single" of much renown several years ago.

"While I am the one who reaps the public reward, it is my mother who is entitled to a big bulk of the credit."

During his travels, LaMonte made personal appearances in leading Department Stores, giving instructions on how to make Paper Costumes. His mother, who had been his companion and business manager, passed away in 1932. He continued in Vaudeville until the depression came. He then went into the Night Clubs in and around New York City, with units of girls supporting his act and unusual, unique creations. He appeared one year at the Cataract Hotel in Niagara Falls. There he gave a one-man show of 45 minutes twice nightly, giving impressions of celebrities. On the move again, he played 30 weeks in Utica, New York, and then went south to Florida and the HA HA CLUB. This was where, for the first time, he appeared with female impersonators. After six months, he was "discovered" by one of the talent scouts for Finocchio's of San Francisco. In 1948 he went to this club in California to begin what was to be a very long engagement. Now in his sixth year at Finocchio's, Lester LaMonte is M. C. for the Show. He is also a producer, writes lyrics, and stages dances. During the course of a performance he makes 36 changes of paper costumes. All are of his own design. This is why he is known from New York to California as the "PAPER FASHION PLATE".

During his earlier Vaudeville days he was known as the youngest of what was named "The Big Four of Female Impersonators". They were Julian Eltinge, Francis Renault, Karyl Norman, and Lestra LaMonte. He was born in 1900, which makes him 53 years old ...and going strong! This may not be the last that will be written about this "Femme Mimic" in book form, for one of LaMonte's ambitions is to take time out to write a book about his theatrical career and experiences. It should make interesting reading, for LaMonte is, without doubt, a versatile showman!



TOWN'S BEST SHOW!!
 NIGHTLY PANIC OF FUN—FEATURING
 Vaudeville's Continental Star
LESTER LA MONTE
 "THE PAPER FASHION PLATE"
 —Plus—
5 ACTS • 3 SHOWS



PALACE THEATRE PROGRAM

The Paper Fashion Plate
LESTRA LA MONTE
 In "PAPER CREATIONS"

Featuring
ISABEL BROWN

With
 Madelyn Moore
 And the Six Lestra La Monte Girls
 A Riot of Youth, Beauty and Novelty
 Supervision of D. Makarenko

First Prize, \$20 Second Prize, \$10
 Third Prize, 5
Lestra La Monte
 of "Paper Creations"

—appearing at the Capitol Theatre next Sunday, Monday, Tuesday and Wednesday, July 15, 16, 17 and 18, will judge the costumes. The prizes will be given by Petersen - Harner - Von Maur and the Capitol Theatre.







Gita Gilmore

GITA GILMORE'S career has taken him from a small farming community in Missouri to almost every corner of this Nation. This all began with appearances in school plays and operettas and little theatre male parts. At this same time he was dismissed daily from school long enough to sing on a radio program as the "Mystery Tenor".

His high school stage experiences were followed by tours with a small stock company, playing every kind of role, from "Ten Nights in a Bar Room" to "Charley's Aunt". In the latter he had his first experience in playing the female role.

Gita Gilmore's next experiences were in California where he took small extra parts in movie work. He also put in part time as a professional model for McFadden Publications, posing for illustrations in stories, all in male attire. Moving on to Chicago in 1935, he found theatrical work difficult to find at once. However, through a friend, he learned that a revue of Female Impersonators was being formed to work in a club in Kentucky. As this group was in need of a comedy act, and because Gilmore needed work, he auditioned for the spot in this revue. He was accepted and has been impersonating ever since these days of prohibition. Their appearances were in the few "speak easies" that could afford entertainment. Many nights their tips were more than their small salary. (CONTINUED)





GITA GILMORE, CONTINUED

Through this tough sledding he pushed on to much bigger and better spots in stage productions from coast to coast. At one time he joined the Jewel Box Revue for about three years. In 1942 he entered the Army. Here they made a man out of him for over three years, and Gilmore had to let the women back home wear the skirts. While serving in Italy and Africa he met a few female impersonators, finding that this art of "Female Impersonation" is an International profession.

After his discharge from the military he resumed his career as a "Female Artist". The illustrations prove his ability in this profession at both comedy and serious roles. To date, he's followed this unusual occupation for 18 years. In contrast with the attitudes of most impersonators, Gilmore is not particularly happy in this type of work, but continues in it because of the reasonable income it affords.

Believe it or not, he's over six feet tall and weighs a mighty 230 pounds! His women's shoe size is eleven! At one time he posed as a man of muscles for a Physical Culture Publication. His act is versatile, including impersonations of various types—from little girls to old women, lessing heavily as comedy. His comedy "strip tease" is a wow.



Age Twelve!!



Mr. Gita Gilmore
Gayer Than Ever!



JESSE JAMES CLUB
MR. GITA GILMORE



Miami's Show
Features the
Male Mae West

It's "Come Up and See Us"
Time with Gita Gilmore
and Marsh McCurdy.

Second in the parade of female impersonators at Neil Cooper's Miami lounge is Gita Gilmore who is now performing there nightly. The ebullient Gita is billed as the "Male Mae West" and puts on quite a show replete with songs, song sketches and sketches, combining...

— CHICAGO PREMIERE —
Beginning Friday, June 20
For a Limited Engagement
The Top Comic Among Female Impersonators
GITA GILMORE
"THE MALE MAE WEST"
— ALSO —
Marsh McCurdy of the Hammond Organ
playing your favorite songs
Why Don't You C'm Up
'n' See Me Sometime
Miami Lounge
2822 West 55th Street
AIR CONDITIONED

The Male Mae



BIGGEST HIT at the Music Hall these nights is Gita Gilmore, highest of the female im-



Harvey Lee

HARVEY LEE was born in Little Rock, Arkansas in 1912. His showmanship made a very early appearance. Even as a child he had a flair for singing, dancing, and acting in shows presented in his back yard under canvas drapes. He always played the part of the "girl", painting his face and dressing in anything that was colorful and pretty. Like most young boys who study violin, he was chided and harassed by the other boys who called him a "sissy".

At the age of 14 when attending a Saturday Matinee in a local theatre he witnessed a female impersonation act for the first time. Harvey Lee was greatly impressed with the impersonator, Mr. Dean Barrios. He later wrote to Mr. Barrios to interrogate him as to how one went about studying to be a female impersonator. He never received an answer to his inquiry, but Harvey Lee was determined, and would not let this discourage him.

Between school semesters he worked in order to pay for dancing lessons. On graduation from high school he attended a business college and then took a government job in Washington, D.C. in 1931. During his sojourn in the Nation's Capitol, he continued his studies of dancing and music for four years.

In 1933 he made his first appearance as a female impersonator in a recital of the Hazel Richards Dance Studio. The result was considerable newspaper publicity. A booking agent secured his services as a Professional Impersonator in many floorshows and for conventions held in Washington. Those who witnessed his performing were pleased and offered him encouragement. He was selected as a chorus boy in a local show, produced by Gene Ford at the Fox Theatre. In 1934 he had the privilege of being selected to perform in costume for one of the first Birthday Balls of the late President Roosevelt. This same year he gave up his government job to accept an offer to perform as an impersonator at the Club Richman in New York City. This new job proved to be exciting to him, for each night's performance was like a party and not just a job. He began receiving greater following, including many celebrities. Walter Winchell wrote in his December 24, 1934 column, "The leading lady at the Club Richman, who is a 'feller', quit his government job in Washington, D. C. to switch here in New York!" Later, Mr. Andrew Kelly, drama editor of one of the Washington newspapers wrote, "Harvey Goodwin, erstwhile Gene Ford local chorus boy in the female impersonator who is creating something of a sensation in New York at the Club Richman. He chucked up his government job here to 'swish his petticoat' in New York." It was while at the Club Richman that Mr. Harvey Lee was selected to play the part of a female impersonator in a Warner Brothers "Vitaphone" Musical Comedy short subject, entitled "The City Slicker". While on the set at this movie studio on Long Island, the studio boss paid a visit to the set and commented that Harvey Lee resembled Miss Jean Harlow, who was then in her hey-day. (CONTINUED)



Wolfhound Struts Stuff Despite Ban on Dogs

A minor crisis developed at the start of the Mummies' parade today when Harvey Lee, a female impersonator with the Wheeler Fancy Club, appeared leading a Russian wolfhound named Mikaloff.

Parade judges told Lee, who was dressed as a Russian snow princess

The Famous
JEWEL BOX REVUE
from Miami, Florida,
goes into its 18th record
breaking week!!

"HARVEY LEE"

World Famous Impersonator
stars with our other familiar
headliners such as

- MR. LEON LEVERDE
Toe Dancing Star
- MR. T. C. JONES

HARVEY LEE, CONTINUED

In 1936 Harvey Lee, with a fever of 104, was rushed to a Baltimore Hospital. It was determined that he had tuberculosis. By 1941 his infection was "arrested", and on release from the sanatorium he was advised not to return to show business. Harvey Lee returned to Little Rock, Arkansas and worked at Camp Joseph T. Robinson in the Quartermaster General's Office. He later worked at the Arkansas Ordnance Plant in Jacksonville.

A second breakdown of health in 1943 required another seven month confinement in California. He was treated and observed and released on New Years Day of 1944. An attempt at florist industry work was not satisfying to him, and his love of the stage persisted. He resumed female impersonating at Finocchio's in San Francisco. He was soon back in "the swing of things". Constantly acquiring new props, wigs, and wardrobe, he toured the country appearing in the states of California, Oregon, Texas, Louisiana, Minnesota, Connecticut, and Pennsylvania.

In 1950 he formed his own small Revue of impersonators. This group of five enjoyed a successful tour all through the eastern areas of the States.

(CONTINUED)

Mr. Harvey Lee, whom Walter Winchell called "the most beautiful boy in the world," makes a startling stunning entrance attired in his gown by Adrian of Hollywood. He is accompanied on the stage by his regal white Russian Wolfhound, Nikki. Harvey's stock in trade lies in his meticulous grooming, gowning, and singing. His singing style resembles that of Hildegard, and Harvey has the figure to match. Such duplicity is really confusin'





Harvey Lee Show Held Over at Italian Villa

The Harvey Lee revue of female impersonators, now in their third week at the Italian Villa, on Sawmill Run Boulevard, are currently presenting a brand new edition. Lee, who sings and is featured in several production numbers with appropriate costume changes, has with him in the show Donnie Dawn, Sonny Teal and Dixie Lee.

Frankie Johnson and his orchestra, with Bobby Piefer at the keyboard, play for dancing and the two revues nightly, at 10:30 and 12:30.



BOYS WILL BE GIRLS

4TH BIG EDITION COMPLETE NEW SHOW

Capital City ★ Yacht Club

ON THE RIVER PHONE 3-1386

JUST CROSS EYE STREET BRIDGE
TURN RIGHT AT BRODERICK SCHOOL

DINING AND DANCING
3 BIG FLOOR SHOWS NIGHTLY

★ Starring ★

HARVEY LEE and NICKI (?)

Directed from the Flamingo Club in Hollywood
CHRIS BAILEY FRANK BURLIN
Hostess of the The Belle of the
Charity Show Barbary Coast

Don't Miss Our Great Show

Visit The CHANTICLER CLUB MR. HARVEY LEE & CAST In Person

The Only Female Impersonator who has Appeared
Earl Carroll Vanities.

★ DANCING

THE FINEST FOODS AND DRINKS

NO COVER—NO ADMISSION





Like many impersonators of the present, Harvey Lee at one time appeared with the famous Jewel Box Revue. For several years Harvey Lee had been using a beautiful all-white male Borzoi (Russian Wolfhound) to compliment his act. "Nikki" had become an important part of the act and was used in numerous fashion shows. In the 1952 New Years Day Mummies Parade in Philadelphia Harvey Lee and the Borzoi were a big attraction and were photographed by hundreds. He was interviewed by radio and television announcers and won first prize for being the best dressed impersonator. In the spring of 1952 Harvey Lee attended the famous Beaux Arts Ball, conducted at the Waldorf-Astoria Hotel in New York by the Art Students League. Everyone thought he was a woman, and he became one of the twenty lucky prize winners among hundreds of spectacularly dressed participants. When Harvey Lee appeared in this contest's show-up, Dorothy Kilgallen, the columnist, was overheard to make the remark, "That can't be a boy with that body and legs!"

In 1951 he appeared in a Greenwich Village Club for sixteen weeks where more praise of his act was heaped upon him. His entrance onto the stage is made with his spectacular "Nikki". Harvey Lee's wardrobe includes some "name gowns". He recently purchased a sewing machine with which to create some of his own designs. He is a singer, switching from "falsetto" to baritone. Harvey Lee is a stage name. His real name is Harvey W. Goodwin.

Harvey Lee finds present day female impersonation to be a "far cry" from that of the Julian Eltinge era. He explains that the impersonator of today must adhere to a certain amount of decorum and restraint in his profession, because the great American Public is always alert to detect and criticize any slight faults or mannerisms that are out of the ordinary.

Harvey Lee spent nine months of 1953 in a New York Hospital. He was released in October and has plans to regain the ground he lost in his profession while ill. Obviously an ambitious showman, Harvey Lee will undoubtedly make a quick come-back as one of America's top "Femme Mimics".



FINOCCHIO'S
PRESENT
Mr. Harvey
LEE
ACCENTUATING
THE UNUSUAL





Nicki Gallucci

NICKI GALLUCCI, at a tender age of thirteen, and seeking some excitement, left his home in Philadelphia, and joined the Robbins Brothers Circus. Having received some celebration in his home town as a boy soprano, it was inevitable that he made a place for himself under the "Big Top", singing with a side show band. One day the Prima Donna of the show, who sang from the back of an elephant, received a serious injury when she fell from the lofty beast. This incident started Gallucci's career as a female impersonator. In the emergency, he was chosen to replace her ...in female attire, of course!

From singing atop the giant elephant he graduated to the difficult bare-back riding on horses. Appearing with the Circus at that time was the famous wire walker, Walter Powell, who requested Gallucci to assist him in his act. Gallucci jumped at this opportunity. In fact, he progressed so well in this new work that Powell incorporated him into his act as a "girl". In this new role he sang from atop the wire, performing such difficult feats as doing fast dance numbers ...and even splits.

The following season he returned to the Circus as a solo act on the wire. He had wanted to perform in male attire, billed as "Daredevil Gallucci", but pressure from the management, who always had an eye toward sensationalism, required him to be featured in a "center ring" act, DRESSED AS A WOMAN. He was billed "SENORITA GALLUCCI" - "THE AERIAL DANCING MARVEL". By this time he had approached maturity, and while his speaking voice changed, he was able to keep his natural soprano singing voice, which later proved to be his greatest source of fortune.

On a circus route in New York his act was seen by Mr. Van Arnum, who had the famous Van Arnum Minstrel Show. Gallucci was offered a liberal contract with this show. He accepted, and was featured in the show as it toured in the East and Middle West, playing all the large theatres. (CONTINUED)





Off-stage, female impersonator Nicki Gallucci has to wrestle with a tough beard. That shave has gotta be clean if he's going to look like his stage self.



HE ENTERS Nicki Gallucci, in soberly tailored suit, enters stage door at Troika Theatre, Sydney, for a matinee performance. Three quarters of an hour later he has undergone a startling transformation, ready for footlights.

SHE EMERGES Even Sherlock Holmes could be stumped if he failed to detect Nicki's move, all glances and sojourn. "Heck! It's better than driving a truck," says the

Transformation in six (fairly) easy stages



FOUNDATION make-up gives his face smooth look. **THEN HE** "powders up" to further illusion of femininity. **FALSE** eyelashes on next are waxed, and carefully curled. **WELL-DEVELOPED** arm and back muscles banish illusion. **COMPLETE** transformation takes place when Nicki dons this expensive model gown and a long earring.

FINOCCHIO'S
BROADWAY DO 2-9113

AMERICA'S FOREMOST ENTERTAINERS IN A SHOW THAT'S DIFFERENT!
NICKI GALLUCCI

NEW THEATRE
Telephone: CAMBRIDGE 57206
Box Office Open 7-8. Seats Bookable 5-4-3-2-1. Gallers 1-6.
This Week: **Twice Nightly, 6:15 and 8:30.**
Reduced for Children 1st House Monday, Tuesday and Friday.
Radio's Mother and Son,
GEORGIE WOOD with **DOLLY**
NICKI

KEMBLE **HEREFORD** **ABC**
Phone 2665

MONDAY, MARCH 6th. ON THE STAGE, TWICE NIGHTLY 6:10 8:20
MICHAEL SULLIVAN presents for P.S. PRODUCTIONS
RADIO'S MOTHER and SON DIRECT FROM U.S.A.
GEORGIE WOOD with **DOLLY HARMER**
NICKI
HOLLYWOOD'S GLAMOROUS CABARET STAR

...SHE WAS ONE OF THE 10-YEAR-OLD GIRLS, GRAY, WAS LATE to high school 12 times in one month (March) which is fairly remarkable when you consider that she lives right next to the school. She did much better in April though. Let's see...

When the show closed at the end of a very successful season, he returned to New York. He was auditioned and booked by the Richman Club for two years. He began to get the wanderlust, and went on a tour of the Vaudeville theatres of New England and Canada for an entire season. In Vaudeville stints he did not reveal the fact that he was not a female until the end of his act, when he would "pull his wig" and let the audience in on his secret.

Later, while appearing at the T-K-9 Club in Atlantic City in a five summer booking, he was billed and featured as "NICKI GALUCCI - THE BOY SOPRANO" and performed in male attire. His years of voice training were rewarded. One night when Lily Pons heard him sing the difficult aria from an opera, she complimented him personally, praising his breath control and right "peetch". In San Francisco, while appearing at the famous "Finocchio's", Lily Pons was present in his audience again. After the show she introduced Gallucci to some of her friends as "THE MALE LILY PONS". Since that time he has been billed many times under that name.

Later, while appearing at the Ha Ha Club in Hollywood, Florida, his large and valuable wardrobe, wigs, and props were destroyed by a catastrophic fire. Sophie Tucker, who was also appearing in Florida at the time, had borrowed one of Gallucci's wigs in order to play a joke on friends. Thus, this one wig was all that he had left after the fire with which to "start from scratch".

Back on the West Coast at Finocchio's, he had just completed a three year run when seen by David Martin of the Australian Tivoli Theatre Circuit. Martin offered Gallucci a lengthy contract, and Gallucci left for Australia. His arrival there was the scene of a humorous incident. He was naturally subject to the business of having his luggage inspected by the Customs Department. Nicki was traveling with four large trunks containing female clothing. It was this fact that caused no little consternation among the Customs Officials. They, evidently, were under an impression that Nicki was smuggling some contraband fashions into the Country. The crowning blow, however, was the opening of one drawer in his trunks which contained nothing but objects, which when worn, produce the effect of having a feminine bosom! These "alsies" were viewed with real alarm by the Customs Officials, and some remarks were made as to the fact that "Our Australian women are hardly in need of these deceiving gadgets." As a representative of the Theatrical Office had not arrived as yet to assist him through the Customs routine, he had to produce his contract and do considerable explaining as to the nature of his work and the necessary "props" involved.

During the war years that followed he had a hectic routine. Working at a "frozen" job at the Bethlehem Steel Plant in San Francisco during the day, and performing at Finocchio's at night, left him only one day of each week to rest. This one day was soon cheerfully surrendered to the Stage Door Canteen, where he performed for the men in uniform.

In 1950 a London Agency brought Gallucci to England for a successful tour of some of England's leading theatres. While appearing at the Kemble Theatre in Hereford England, a newspaper columnist wrote, "The Amazing Nicki, billed as Hollywood's most glamorous cabaret star, and making a first appearance in this Country, will be a surprise to a great many folk. Beautifully gowned and colt-feured, Nicki sings operatic arias in a fine soprano voice ... and what a surprise do the audiences get, when during the performance, Nicki lets them in on a secret!" When appearing at the Palace Variety Theatre in Blackpool, England the Program also billed him as "The amazing Nicki"

On his return to America he returned to Finocchio's in San Francisco. He was appearing at New York's Club 82 when this book went to press. Gallucci is well qualified to explain what most legitimate female impersonators feel about their unusual profession. Gallucci writes, "I have been asked many times why I, or anyone, would want to be a female impersonator. Female Impersonation, I believe, is definitely an aspect of legitimate theatrical arts, and one, which once entered, cannot be taken lightly. As in any other part of show business, there are varying degrees of perfection to attain, obstacles to overcome, criticisms to face, and ideas to be put over to the audience. I have gotten much gratification from Female Impersonation, mainly because of the many interpretations that are to be derived from the many complexities of the feminine character. Female impersonation is often misunderstood, because people in general





MY IMPRESSION
OF
FANNY WARD AT 60
SICREBY

Billy Halle

"Koro"

When Stanley Rogers replaced Bert Savoy in the great team of SAVOY and BRENNAN, he gave Koro a part in the chorus in a production, "ARTISTS & MODELS", 1926. He also performed in "NIGHT IN SPAIN", 1927, and in "A NIGHT IN VENICE", 1928-29.

In 1930 he sailed to Panama with Evelyn Nesbit. He did a female dance number. The following ten years he appeared in and around New York at some of the high spots, and also in Atlantic City and Hollywood, Florida.

His success seems to have been in his ability to pantomime and give sensational impressions of many of the stars of the time. His trade mark has been his mouth. The illustration of Billy Halle in male attire indicates that he is every bit a real MAN. He weighs 150 pounds. Halle attributes his success also to his adherence to clean performances, avoiding nudity, obscenity, and vulgarity ...all of which have plagued show business since its inception. "Koro" did not drink or smoke or "cuss". He always tried to play the part of a true "lady" in his performances. He demanded respect, and it was given to him. Unlike many of this profession, he would not mix or mingle with his audiences.

Mr. Halle says he "lives, eats and sleeps" this work and profession, indicating that his career has been enjoyable and rewarding to him. While accumulating data for this book, the author found that Mr. Halle was the only impersonator who was of the opinion that this profession was on the decline. He was also one of the few that the author contacted who was willing to admit that he was not "No. 1" in his profession. He said that he claims "Third Place". Three cheers for Mr. Halle!

BILLY (Koro) HALLE is another "Femme Mimic" who made his name back in the 20's in the Eltinge and Norman era of female impersonation. "Koro" is now 55 years old and has been active in show business for over 35 years. His career began in 1917 as a chorus boy in the production, "THE RED LADY". In 1918-1919 he was in "WHO STOLE THE HAT?", and then soon played with Stanley Rogers in "SAILOR'S REVUE" as an impersonator in 1920 and 1921. During this same period he appeared in "GREENWICH VILLAGE FOLLIES" as a female clown in Atlantic City.

In 1922 he was an added attraction for the Atlantic City Beauty Pageant. Thirty years later, in 1952, he was asked to appear again in the same "RAG DOLL" number before thousands of spectators on the Atlantic City Boardwalk. This occasion was the most memorable and meaningful of his career.



KORO
S JEANNETTE M. DONALD
THE MERRY WIDOW
OF 1134
" "
NEW YEAR'S DAY
PHILA 1934
" "



Elton Paris

ELTON PARIS was born in New Orleans, Louisiana in 1922. His has been an interesting life of both hard knocks and successes. He has a philosophy, however, that has made his life what he terms "sweet". His philosophy is to accept both good and bad in a prayerful attitude, thanking God for the good things, and recognizing that "God knows best" when hard luck befalls him. It is this attitude that has made possible his many successes in spite of a physical disability, which limits his work to eight months out of each year.

His first bitter experience was when accidental death left him without parents. He was left in the care of his Grandmother with whom he moved to Oakland, California where they enjoyed a happy relationship together until her death.

After he completed High School and found himself on his own, he took work as a checker in a cannery for two years. He moved to San Francisco which brought him in contact with the "fast life" that he had heard people speak of in his youth back in New Orleans. Unacceptable for military service, because of a heart condition, he at once took employment at the Oakland Army Base.

It was during World War II at a USO Party that some of the "big brass" of this organization asked Paris to sing. His performance was well received, and he agreed to take a regular part in the USO Show. As the show soon became crowded with three dancers and five singers, Paris got the idea of impersonating women as a part of his act. The soldiers wanted laughs, and that is what they got when Paris would come on stage in a close fitting dress and an army fatigue cap perched atop his head. After a year with this show he accepted an offer at a night spot called "The Astor House". His act in Vallejo was gaining popularity, and this first engagement was followed with engagements at the Latin Gardens, Beige Room, Swing Club, Emanon, and also The Long Bar, during which time he enjoyed working with Ella Fitzgerald, Eddie Haywood and Lionel Hampton. He then left San Francisco and went to Oakland where he was engaged at the Elk's Club and the Wolfe's Club. The engagements were followed by two years of entertaining in the Singapore Room of the Lincoln Hotel in Stockton.

His first booking out of the State of California was a four month success story at the Gay 90's Club in Milwaukee, Wisconsin. It was here that he was told that his "stage presence" and showmanship almost let his audience forget that he was a female impersonator, and not the female whose role he played.



Mr. Elton Paris, unlike many other female impersonators, will readily admit he is not the "pretty type". But, he makes up for it in his singing ability, excellent costumes and showmanship. Women, in particular, go for his act, applauding his costumes and natural voice. His wardrobe consists of five gowns, four pairs of shoes, two wigs, and \$175 worth of jewelry ...plus all the "props", such as hip pads, "war-paint" and "falsies". Paris spends about \$1,500 yearly on his wardrobe, and he seldom uses the same wardrobe for more than fifteen months. It is interesting to note that Elton Paris is SIX FEET, FOUR INCHES TALL. He weighs 165 pounds and wears size nine in women's shoes.

His usual twenty minute act includes three songs, in falsetto, a few gags, and a few swing tunes. Complete poise and a dead-face expression are among his many good qualifications as a "Femme Mimic". Like all members of show business, he is a member of The American Guild of Variety Artists.

He is single, and says he "likes it that way". His leisure hours are spent in his painting hobby and in participating in Church activities. He also likes to cook and play cards. Concocting new food recipes is one of his favorite pastimes.

Although Paris has worked as a male performer, he prefers to appear as a female impersonator, because he enjoys the amazed expressions on the faces of his audience, especially when they first see his 6'-4" framework in skirts! Paris enjoys his profession as an art and frowns upon the blundering "would be" impersonators who invade the profession as a means of satisfying their desire to wear women's clothing.

Each impersonator whose story appears in this book was sent a questionnaire. One question solicited their opinion about Transvestites. The majority of the replies gave evidence that they had little complimentary to say about transvestites. Many of the professionals answering the questionnaire openly accused the transvestites of being one of their greatest stumbling blocks, inasmuch as the Professional Impersonator is often wrongfully considered to be a transvestite.

Elton Paris answered the question dealing with transvestition. "I never heard the term 'transvestite' used until all the recent publicity about this 'Christine' fellow who went to Denmark and had his sex changed." Elton Paris continued, "Furthermore, I'm grateful for everything I was born with, the color of my skin, legs, arms, two good eyes, etc. I would not change the gray in my hair or anything else about me for all the money in the world. I like women in every respect, but as far as me wanting to be a woman, ...the answer is NO! And, if I ever go to Denmark, it won't be to change anything!"

When not performing as an impersonator Paris receives a secondary billing as he appears in male attire. However, when engaged for his impersonation act, he seldom fails to receive top billing, except when he encounters one or more of this profession who have a "star complex". In this case, he serves as M. C. for the show. He says that the "thrill of his lifetime" was when Ella Fitzgerald invited him to a big party where many of his favorite stars who were in attendance made him the center of attraction. Seating themselves on the floor about him, they asked him to stand and sing for them.



And for the first time in Stockton ...
SURE IN INTRODUCING A COLORED FEMALE IMPERSON





Johnny Mangum

JOHNNY MANGUM, like several others of his profession, entered the entertainment world as a member of a Circus. After his first two weeks, serving as a clown, with the Hagenbeck & Wallace Circus making oversight jumps, he was homesick, dead tired, and fed up with saw dust. With only enough money for train fare, soaked to the skin from the rain, he left the Circus in Helen, South Carolina. He took shelter in the railroad station to wait for the morning train, but was kicked out at two o'clock in the morning when the station was closed for the night. Again out in the rain, with no place to go, he began walking down the street. A police patrol soon stopped him for questioning. At the police station the police Sergeant recognized his plight, and gave Mangum permission to sleep in a jail cell for the night. The next morning while washing up in the jail house he heard the Sunday morning Church bells and began singing Church Hymns in a soprano voice. The police in the station, astonished at his "feminine voice", questioned his sex. However, they were soon convinced that the beautiful soprano voice was a matter of talent, and not sex. The Sergeant put a dollar bill in his hat and passed it around to the other policemen for contributions and then handed the money to the 15 year old Johnny Mangum. Wishing him good luck, they bought him train tickets and sent him on his way home.

Next week, and with a few weeks of Mother's cooking under his belt, he began to get the wanderlust again. He went to Kansas City, where he studied voice and dancing at the Hemenway Institute of Fine Arts for two years. He then joined a carnival and worked with a group of impersonators as a Hula-Hula Dancer.

One December night after the last show while the impersonators were dressing in a tent, they heard the roar of an automobile. The tent started shaking, and it suddenly blew up and over their heads. Hearing this startled, half-naked impersonators standing in the open, screaming like silly school girls! Some college boys had tied the tent ropes to the bumper of their automobile as a joke.

Two years later Mangum was in New York working for Mae West, and rehearsing the new show called "The Drag", which, unfortunately, never opened. Mangum then spent a few years in the chorus of several Broadway shows. Heading south again, he went to Florida and worked as an impersonator in a Miami Beach Club. With a partner who had joined him in Florida he went to Chicago. The two of them developed an act of the type that the famous Sissy & Brownson took off on earlier era had presented. His new partner played the part of the male in their act. They were famous for their saucy conception of the famous Dixie Ballad, "Come Along My Beauty" in 1933-34.





Mangum went to New York in late 1934 and opened at the Roosevelt Inn where the beautiful movie star, Mary McLeod, was appearing. In 1935 he appeared with another impersonator, Lena Lofgren, in Hollywood, Florida at the He He Club under the direction of Babe Baker, a pioneer in the production of female impersonator revues. This same year he appeared professionally in the Cities of Saratoga, New York, and Ohio's Cleveland. It was in this latter city that he worked with the amazing Karyl Norman and fabulous Francis Bennett. During these years he was accumulating many friends whose names appeared on the "Social Register" and who gave him loyal following.

Mangum continued to travel, gaining reputation for his good work at every stop, including Cleveland, Baltimore, Columbia, Hollywood, Philadelphia, Atlantic City, San Francisco, and Kansas City. At Alcazar's in San Francisco he appeared on and off for over four years.

Johnny Mangum's 150 pounds of glass stretches to six feet with the aid of some "high heels". He has a 36" bust ...with falsties, and he squeezes into a size eight women shoe. He believes he receives best audience response when he presents some sophisticated comedy in his act in the Eve Arden fashion. Mangum claims that one of the greatest problems in this work is tolerating the male members of his audience who defy him to entertain them, and who, at the same time, have a hidden desire to do the same thing he is doing. These trouble makers cover up their own frustration by being vegetative.

Mangum takes great pride in his extensive wardrobe and wig collection. He also believes "All work and no play makes Johnny a dull boy." and finds time to swim, attend operas, and watch television wrestling matches. Too, much of his time is required for creating new costume designs and learning new songs for his act.





tract hordes of pleasure seekers at Curly's Theater cafe. Never in the history of Curly's has a show been more popular.

Jackie Jackson

JACKIE JACKSON began dancing when he was nine years old. As he grew older his talents enabled him to win several Charleston Dance contests. With this encouragement he began exhaustive dance training at several of the dance studios in Florida. Still in his teens, he was appearing professionally as a dancer throughout Florida in solo numbers. Occasionally he shared honors with a dancing partner.

In early 1940 he went to New York for further training. During his training there he studied under Gene Kelly and Ernest Cato. While in New York he became a member of The Dance Educators of America. On his return to Miami he began teaching dancing, but gave it up after a few years.

In 1946 he received an invitation to attend a Halloween Ball sponsored by the secrets of the Jewel Box Revue. On the suggestion of friends he attended the Ball dressed in female attire, posing as a Latin American dancer. Competing with over 100 other contestants, Jackie Jackson won first prize. In November of 1947 he went to work for the Jewel Box Revue. The last of his four years with this revue he was featured as a dancer and had his own spot in the show. In the period of 1949-50 he also teamed up with Leon LaForte for an additional spot on the bill. With the show he traveled to Minnesota, Pennsylvania, Michigan, and Ontario, Canada. In 1948 he was chosen as one of the acts for the annual Policeman's Ball in Miami, Florida. He was given a silver pallone escort to the Ball.

In his fifth year of female impersonating he joined Babe Baker's "Ha Ha" revue at Leon and Eddie in Miami as a featured dancer. Because Jackie Jackson was born and raised in Florida, he has a slight southern accent and manner. This, together with the fact that many of his costumes consist of frilly gowns, parasols, and picture hats, influenced his employers and fellow performers to quickly dub him as the "White Belle".



Jackie Jackson



NATIVE: Jackie Jackson, one of the featured attractions in Leon and Eddie's





Laying out the costumes in dressing room



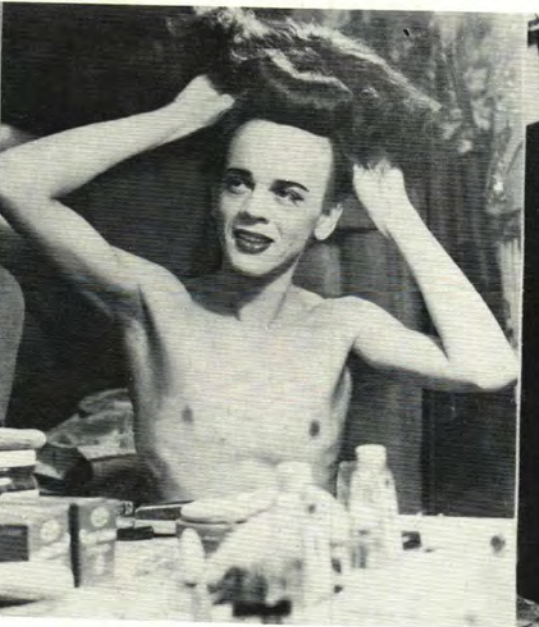
First, a little powder base and powder



Then false eye-lashes ...



A lipstick brush and a skilled hand ...



"Top it off" with a \$200 wig



Then some "padding" in the right places





JULIE JACOB, continued





Ray Leen

RAY LEEN, if one can judge from his pictures, has a bright future in his profession. Leen, however, has other qualities that spell success. He designs costumes, which is a valuable ability for a female impersonator. That he is willing to strive hard and long to achieve the goals he has set for himself is just one of many other assets that Ray Leen will doubtless profit from. Also, as his own publicity agent, he does a mighty good job, for he has become well known for his work from New York to New Orleans. Illustrated write-ups frequently appear in some of the National Magazines, depicting Leen's unusual occupation.

There was nothing sensational about his entrance into this impersonating profession. He just simply recognized he had the acting ability from past stage experience, the artistry, looks, and ambition to be a "Hit" at mimicking the females. At the age of 30, he has already been in this profession for over eight years. In his short career he has performed in many well known spots, such as Belmont Plaza, Hotel New Yorker, and many more hotels, clubs, and mite spots throughout New York, Pennsylvania, Florida, Louisiana, Atlantic City, Connecticut, Washington, D. C., Wisconsin, and Maryland. Part of this time he had his own revue of impersonators.

Leen believes that part of his success can be attributed to the fact that he moves from place to place frequently, never allowing his audiences to tire of him. This accounts for his having worked in 24 different spots in Washington, D. C. and Maryland, alone.

A feature of Ray Leen's act is a "strip-tease", which always evokes a riotous laughter when he removes his "bra" or wig, revealing himself as a man, which comes as a surprise to many of the audiences. His transformation to a female is so complete and expert that he often works himself into embarrassing situations with the patrons of the Club or Hotel where he is performing. Frequently he must think of a quick answer to the question, "Whatcha doin' later tonight, honey?" He has even been asked intimate questions by women who failed to recognize his disguise.

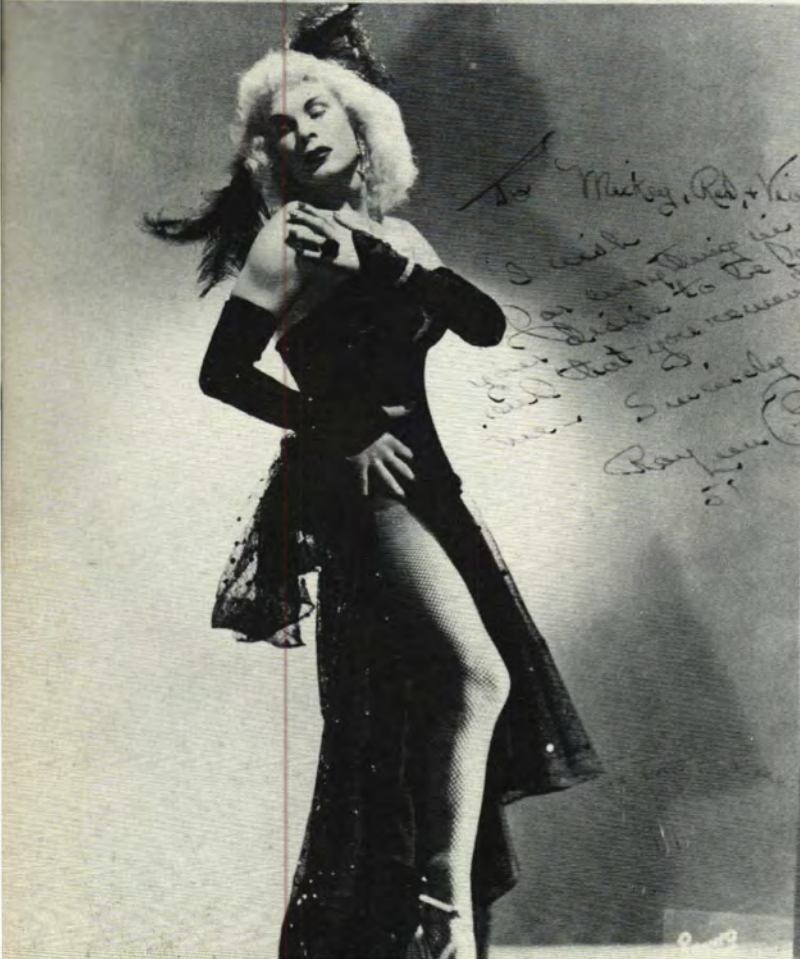


RAY LEEN, CONTINUED

The costumes that Ray Leen designs are made of the finest materials by leading New York Costumers. At any given time his wardrobe will inventory at a figure in the thousands of dollars. His wigs are also another reason he demands and gets top pay in this profession. They cost well over \$100, and one wig is not enough. It takes Leen an hour to transform his appearance to that of a "sexy" female, and several minutes more to get into his gowns with the assistance of a dresser. His act often includes a "Snake Dance" with real live snakes! Like most professional impersonators, Ray Leen has no affection for female dress, and receives no pleasure from dressing in feminine things. His only "thrill" is the satisfaction he gains from his ability to thrill his audience in his pursuit of advancement in the great entertainment world. Satins and laces are business, and not pleasure, to Leen.

Ray Leen believes that the art and profession of female impersonation will be much more popular as more and more people enjoy their first shows that include one or more "Femme Mimics". The female impersonator offers something that is new to a large percentage of the population, entertaining, unique, and different from usual run-of-the-mill forms of entertainment. When Ray Leen performs in a community in which the people are not familiar with his type of entertainment, his performance is received with much excitement and astonishment. On several occasions Leen has signed his autograph to family pictures and even driver's license certificates the members of his new audiences sent back-stage for him to sign. This is understandable when it is recognized that a very small percentage of the population has ever had an opportunity to enjoy this unique form of entertainment. Constantly on the move, Ray Leen is rapidly changing this picture.

Leen is a widower with a five year old daughter. He likes to play tennis and bowl in his spare time. He is also adept in store window trimming. Leen tips the scales at 142 pounds and stands 5'-8" tall without his "high heels".







Francis Stillman

Francis Stillman followed show business through the early Vaudeville days and then went into burlesque. He was famous for his comedy strip-tease. In the early 1930's he started working the clubs and continued in this realm for the remainder of his career which ended with his death in recent years. He possessed a natural talent for making people laugh



Phil Black

PHIL BLACK began his impersonating career in 1924 when the female impersonators were being headlined in Vaudeville. Black, dressed as a female, would go to the "Cake Walks" with a buddy and win first prize as the best "couple". Black also appeared at Halloween parties in his home town of Pittsburgh, masquerading as a woman. Friends told him he could do as well as some of the Professional Impersonators, if he would accumulate the proper wardrobe. With this encouragement, he received his first entertainment engagement at the "Little Paris" Night Club and remained there for two years as a female impersonator. This first experience was followed with bookings around Pittsburgh in such towns as Bradford and Homestead until 1927. He joined a show called "Stafflin Sam" and hit the road for five months, traveling as far west as Iowa. Also, in this same year of 1927, he went back to "Little Paris" for a return engagement. For six years thereafter he appeared in night club engagements in and around Atlantic City, ending this period of his career at the "Purple Derby" where he remained for three years. Here he worked with nine other impersonators. Phil Black was the only colored entertainer in the group.

Black's next stop was New York City. Here, until 1941, he became more popular with his appearances in Greenwich Village and Harlem, including a two year booking at the "Elk's Rendezvous". Two years more making appearances for private parties, brought his career up to 1944. He was sent to Montreal Canada where he worked at "Rockheads Paradise" for four months. Returning to New York, he resumed his club and party dates. In 1948 Black promoted boat rides up the Hudson River during the summer and gained a considerable amount of publicity. This public attention netted him a 42 month engagement at the Mayfair Lounge. He also made seasonal appearances at the Harlem Club in Saratoga Springs. In 1952 he appeared at Bowman's Melody Room, and then went to Capital City in Washington. He was still there when this book went to press.

Phil Black has received publicity during the last few years as a result of his activities in New York City as chief promoter of the annual "Funmakers Ball", a masquerade party. Thousands attend these gay affairs dressed in female attire ... just for the heck of it.

One of Black's greatest ambitions is to present his act abroad, as his popularity has reached the ears of many Europeans. Numerous tourists from Europe have made special efforts to see Phil Black perform, if they come anywhere near New York.

Black's act is made up of a song and dance routine. He says that his presentations are never offensive and that he enjoys his work. He prefers to use his real name, contrary to the practice of many in this profession who choose a "feminine" stage name.

Black's present wardrobe includes 23 gowns, each products of his own hands. Black studied designing while in school. Phil Black can transform from a man to an attractive "woman" in a record 20 minutes. One of the largest in the business, Black weighs 256 pounds and wears size ten women's shoes. Black has light brown coloring and considers his face and legs as his greatest stage attributes. He is a member of the A. G. V. A. and the Negro Actors Guild.



BROOKLYN ACADEMY OF MUSIC
 30 LAFAYETTE STREET
 Special Holiday Concert
 THURSDAY FEBRUARY 22nd At 8:30 P. M.
 The World's Greatest Female Impersonator
FRANCIS RENAULT
 Assisted by WALLY WALTERS
 And his Carnegie Hall Revue Featuring
 "DYVANNY'S" \$50,000 Fur Fashion Show Live Models
 -PRIMO- ANN SANDERS BILLIE DAUSCHA
 Famous Personality Brooklyn Favorite TOMMY LADD
 Songs you Love

Ricky Renee

RICKY RENEE got "Show Business" in his blood while working in the USO shows in Florida during World War II. Dancing and participating as a prop man in different skits, he gained much in the way of theatrical versatility and experience. Bursting with ambition, he headed for New York City. There he was not successful in finding the type of work he wanted, and he soon became discouraged. He then returned to Florida where he found a lot of talk about a "Club Jewel Box", which featured female impersonators. To satisfy his curiosity, he attended one of the shows. He was both amazed and impressed with this form of entertainment. Renee frequented this Club often thereafter, becoming familiar with this work and the management. On a lark, he suggested to the management that he would like to become a female impersonator in the show. The Director was aware of his USO work and experience on the stage, and he told Renee that there might be space for him in the show at a later date.

A few days later a telegram from the Jewel Box management instructed him to report for work. Without a single item of female attire, he went out and bought a pair of women's shoes, which proved to be an embarrassing experience. At the club, members of the show loaned him costume, wigs, etc., and pushed him out the dressing room door and onto the stage in the spotlights, right into a production number. This was a fast and furious beginning for one who had just put on a wig and women's costume for the first time!

This "temporary" job turned out to be a long lasting one. However, Renee's first pay checks were so small that they didn't even merit pay envelopes. But, with the encouragement and aid of the cast of the show, he soon became expert in the art of transformation from man to woman, and the pay check began coming in a pay envelope!

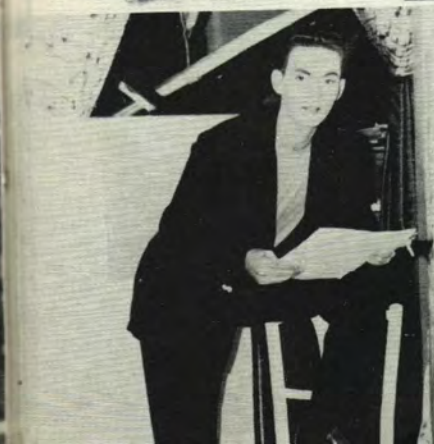
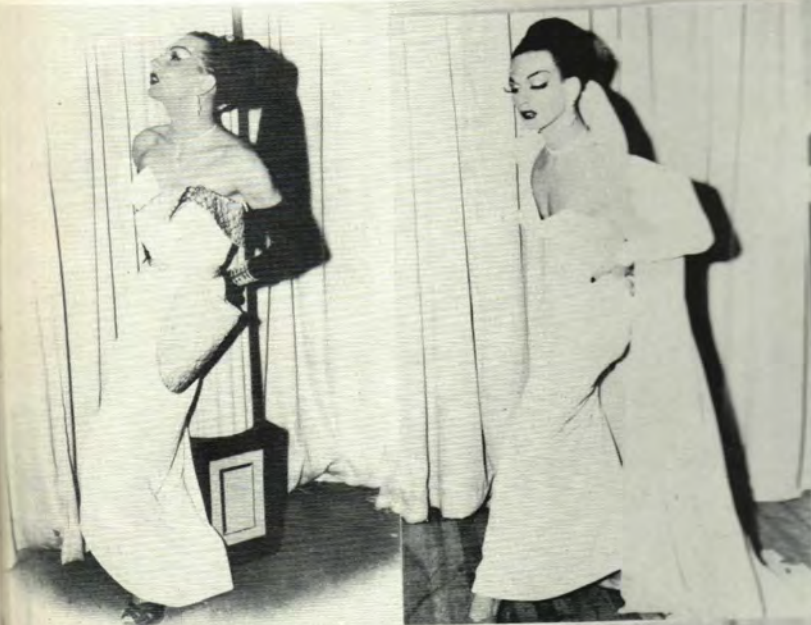
One night while riding home in a taxi, accompanied by another impersonator from the show, Ricky Renee made the remark that he was tired. His companion was quick to retort, "I can't understand why you are so tired when you don't do anything all night." This wisecrack annoyed Renee at first, but he soon recognized a significance to it. From that day forward he worked harder than ever to gain success in his career. The result was continual advancement and better billing.



Ricky Renee was allowed to replace one member of the show who was an artist at pantomime, using recorded music as a background for his act. One night when going through the motions of this "singing record act", the record machine broke down, leaving Renee standing on stage wagging his mouth in a sudden silence. A recorded voice, which he had come to imagine as his own for the purpose of this act, suddenly vanished. He was dumbfounded! But, with the attitude, "The show must go on.", he shouted to the orchestra, "HIT IT, BOYS!", and went into a dance routine with the orchestra playing an oriental number. He danced until the gown he was wearing split up both sides and half of his jewelry fell to the floor. He completed the dance, even without a pause to straighten his wig, that had turned completely around backwards. The audience rocked the house with applause ... and they were not applauding the voice on the record that had suddenly vanished, but were applauding Ricky Renee! This display of showmanship or courage, which he drew from his "bag of tricks", won him featured positions in the shows with this same oriental dance act. Renee then went on tour with the show, appearing sometimes as many as five times in a single show.

He is known for his impersonations of famous dancers or personalities, such as Heddy Lamar, Paulett Goddard, Ginger Rogers, and Josephine Baker. Recently a friend suggested that he work out a number for "Renee", instead of some other personality. After giving it some thought, he followed this advice and came up with his own original "FROM RAGS TO RICHES" act. It was an immediate success, and it is Renee's plan to continue producing his own "personal" acts.

Ricky Renee's "Femme Mimic" career has carried him to Detroit, Pittsburgh, Syracuse, Erie, Jackson, Dallas, Cleveland, Milwaukee, Rochester, Oklahoma City, Louisville, Columbus, Fort Worth, East St. Louis, and many other cities, including Ontario in Canada. He is presently giving New York crowds many thrills with his unique performances, appearing in one of New York's several clubs that cater to female impersonator productions.



Niki Gordon

NIKI GORDON, billed as "THAT TINY MITE OF DYNAMITE", is another of the up-and-coming "Femme Mimics". His "tiny mite" size, which is the envy of many women, proves to be a great help in his profession. His assets include a svelte body of 5'7½" height, baby blue eyes, and natural brown hair. A peek at the illustrations will reveal a petite, lady-like countenance.

NIKI GORDON builds his acts around his vocal impressions of personalities, such as Beatrice Kay, Helen Forrest, Betty Hutton, Mary Small, and Jeanette MacDonald.

Gordon's greatest ambition is to meet Betty Hutton and perform for her, as she is his "specialty" in his impersonation act.

Niki Gordon was born in New York City, but Chester, Pennsylvania is his home base. His 1929 birth makes him only 24 years old, and a very young member of this old, unique profession. With his youth, looks, and excellent talent, he has both time and means to make a name for himself in this business of "FEMALE IMPERSONATION".





Kitt Russell

KITT RUSSELL'S theatrical career began when he appeared in dance revues in Pittsburgh at the age of five. Although he had been enrolled only six months in dancing school, he stopped the show with a song and dance routine called "THE CUTEST KID IN TOWN". As a member of a theatrical family, Kitt's parents gave him every opportunity to develop his dancing skill. He studied tap and ballet until he was sixteen.

His dancing ability and natural stage presence won him a part in a Broadway hit, "THE LADY IN THE DARK", which starred the late Gertrude Lawrence. On graduation from high school he played cafe dates with a line of six girls, and staged his own numbers. He entered Carnegie Tech and began a course in Dramatic Arts, which was soon interrupted by draft into the Navy. He served for two years, traveling the United States, Bermuda, Cuba, England, North Africa, and also participated in the liberation of the Philippines.

In 1945 he became a civilian again and started picking up the threads of his career. Through the insistence of a Cleveland theatrical agent, he began to explore the possibilities of launching his career as a female impersonator. After two months of rehearsal on an act, and with a two thousand dollar investment for wardrobe, he was ready for his first engagement and initial bow as a "Femme Mimic". Opening at a smart Cleveland nitery, Kitt Russell proved to be an overnight success. It is interesting to note, that up until this point of his career, he had never witnessed a female impersonator perform, with one exception when one of his friends exhibited this talent. Possibly it was his own original and individual conception of the art that won him applause. From the first engagement his career reads like a success story. In 1948, after a tour to various parts of the Nation, appearing before cafe society, he opened at a nite club in New York City where he dazzled New Yorkers as a star attraction, appearing in brilliant, spectacular productions, gowned in breath-taking creations. It was only a matter of time until Mr. Russell had gained a tremendous following, with favorable praise of his talents spreading from every corner of New York. Radio Disc-Jockeys, National Magazines, and Newspapers began coming up with remarks like, "Kit Russell is bringing female impersonation back to a legitimate standard."

The critics praise Russell for his ability to place his audiences in any mood he desires, ranging from low-down blues - with the audience singing and swaying with his glamorous figure in the spot lights, or a "pin-drop" stillness - while he satires a chanteuse with a romantic ballad, to a riotous, gay laughter - while he mimics his famous "Brooklyn Girl". (CONTINUED)





Many of the songs in Russell's repertoire are in French or Spanish, which he sings with natural ease. When Josephine Baker recently returned to New York Kitt Russell became acquainted with this famous artist, and he introduced one of the most lavish impersonations of her that New York had ever seen. Seeing this, she wired congratulations to him along with a standing invitation to accept an engagement in Paris for the future. Kitt Russell's impression of her with his dazzling displays of gowns, flashing with simulated precious stones, costly fabrics and furs, has drawn record crowds. He was invited to present this act at one of the annual New Year's Eve Celebrity Concerts at the famous Carnegie Hall ...on the same bill with many of the greats of the entertainment world.

While appearing in a short winter engagement in Miami's "Leon & Eddies", Kitt was seen by Walter Winchell, who gave Russell more public praise. In 1941 Russell appeared in a motion picture released by Film Classics. This espionage story called "Project X" gave Kitt another opportunity to exhibit his versatility by portraying a dual role. One role was as a cigarette girl, and the other role was that of a sinister leader of a spy ring.

Kitt Russell is one of the few of the female impersonator profession that has carried this art into the new medium of Television. Since 1952, Kitt has appeared in several Television productions, playing both male and female roles.

Off stage, Kitt Russell appears a tall, well-dressed man, now 27 years of age. His New York apartment is kept alive with a blonde Cocker Spaniel and a cat. His love for animals is shared with horseback riding in Central Park. He also likes to ice skate. He occupies his spare time looking for new wardrobe ideas and writing new materials for his act.

Kitt Russell has just signed a contract for a new movie role, which is to be produced by United Artists. In late 1953 he will leave for Canada, where the picture will be filmed. In the spring of 1954 he plans to leave for Paris to accept an offer to appear at the exclusive Club Carousel. There he will be fitted for a complete new wardrobe by Parisian coutouriers. At present, this busy artist is directing and starring in a revue of impersonators in New York.



The Fabulous

Kitt Russell

YOU KNOW HE'S A MAN, BUT JUST CAN'T BELIEVE IT WHEN YOU SEE THIS AMAZING ARTIST AT WORK!!





Pat Gilmore

PAT GILMORE, as have many female impersonators, started impersonating on the suggestion of another person. Gilmore had been seen performing as a ballet dancer in male attire and was told that female impersonation should be his field of endeavor.

With this suggestion, he entered the profession, and enjoyed rapid advancement in New York. His next experience was in New Orleans where he performed at the "Wonder Bar" for 18 months. With this experience under his belt, and with an ever increasing wardrobe of female costume, he toured the States from Texas to Ohio.

His dance routine includes ballet and interpretive dances. Pat changes his hair piece color and style occasionally, with a corresponding change in his facial make-up. He requires about two hours for "primping" before a mirror in order to complete his remarkable transformation before going on stage as a "beautiful gal". His gowns are made by some of the best of New York's costumers at some "pretty" prices for his "pretty figure". He's currently using fourteen gowns in his performances, with each one carefully fitted to his figure. It's hard to believe that a MAN hides behind those gorgeous silks, satins, and laces.

Pat Gilmore has been impersonating for over ten years. If "Beauty" has anything to do with it, he'll be in demand many more years as a "Femme Mimic":







Mickey Cortez

MICKEY CORTEZ, at the age of sixteen, left Puerto Rico and came to the United States. Three years later he entered the profession of Female Impersonation in New York's big City, working at Tony Pastor's and the Ill Club. Since then, he has worked in Rochester, New York, Bridgeport, Spring City, Chester, Wilmington, and Milwaukee. His act features his "Spanish Dances". He is billed as "The South American Beauty"and as "Classier than Class itself!"

So deceptive was his masquerade, that while playing a New York Club, the male agent for a woman's clothing store came in four times to ask Cortez to begin work at his shop to model women's clothes. The fifth time this eager-beaver came in, Cortez revealed his true sex!! The man was so shocked and disappointed that he got drunk and was never seen around that Club again. This again proves that an hour in a dressing room with some feminine objects can turn a man into a very pretty "model".



DON'T MISS

Mickey Cortez

South American Bombshell

with

- ★ CHUCKIE FONTAINE
- ★ UNA HALE
- ★ RAY LEEN

*America's Foremost
Female Impersonators*

This

THURS. FRI., SAT.

at the

OUR SEMI-FEATURED
SOUTH AMERICAN BEAUTY

CLASSIER THAN CLASS ITSELF



Chuckie Fontaine



CHUCKIE FONTAINE began his "Femme Mimic" career in New York, and has carried his performances from Pennsylvania to as far south as Miami, Florida. Fontaine claims he has not missed a day of work in over four years. Fontaine spent over two years of his 28 as a soldier in the South Pacific. There's very little doubt that he enjoys the sound of the applause from his audience more than he did the sound of Japanese mortar shells.

Fontaine is a "Personality Singer". In 1952 he and another mimic, Jackie Maye, were invited to appear on television with several radio stars, including Robert Q. Lewis and Martha Raye.

The accompanying illustrations serve to establish why Fontaine is popular. They will also prove that Fontaine can, at will, be a handsome man or an alluring female. An hour or more in front of a mirror with about \$500 worth of hair, custom made gowns, cosmetics, fancy shoes, etc. does the trick.



FEMME IMPERSONATOR: Chuckie Fontaine, well known impersonator, is one of the mainstays in Babe Baker's new "Ha-Ha" revue at Leon and Eddie's.



UNIQUE is the style of Chuckie Fontaine above currently in the Leon and Eddie's impersonation show.



FEMME? Looks like a lady of fashion, but Chuckie Fontaine, one of the featured attractions in Babe Baker's "Ha-Ha" revue at



GAY 90'S: Looking like a belle from the turn of the century is Chuckie Fontaine, one of the acts featured in Babe Baker's new



NO 'SHE' EITHER, Chuckie Fontaine shows off his female impersonator's face, making "which is which?" a tough question.





Minette

MINETTE, billed as "The New Red Hot Mama", is a singer of "blues" and novelty numbers of the roaring twenties. He decks his 135 pound, 5'-9" body with beautiful gowns that he designs himself. "Minette", because of the original nature of his act and the lengthy process of setting up his act, appears in very few one-night engagements. He prefers month-long contracts in the hotels.

Minette has been in show business since he was three, in many different types of acts in Vaudeville, Burlesque, and the Musical Comedies. He had worked for about five years ballad-singing when sudden illness caused him to loose his voice. He quickly changed to comic songs of the 1920's that his aunt had taught him when she started him in show business years before. Because these songs were originally written for women, he made the necessary change to skirts and the other female effects to put his songs over. This new routine was so well liked that he continued to mimic the female in his performances.

Minette, with his unique songs and elaborate costumes, has been applauded in New York City, Boston, Providence, and other cities, including many Pennsylvania engagements.

Minette is a strong believer in the need for a good sense of humor as part of his stock-in-trade, for a female impersonator often encounters a few individuals who fail to appreciate female impersonation as an art and as a part of show business. Without a humorous attitude, this could be annoying. Minette endeavors to see only the funny sides of wisecracks and unjust criticisms of his profession.

Minette's face and soft features make easier his task of transformation. Even at close range, and while mixing with an audience, he occasionally meets a person who almost refuses to believe that he is not the woman whose role he is playing.

His chief ambition is to be a headliner in Vaudeville and Musical Comedy. He is not married, and, therefore, has plenty of time to spend improving his act, which he terms as different from other impersonator's acts. After six evenings of performing under hot lights, in greasepaint and female attire, it is a pleasure for him to spend an evening in MALE attire with his hobby, corresponding with his many friends. Minette says that the most costly items of his profession are, in order, wardrobe, jewelry, musical arrangements, and photographs.

One evening, while appearing at a large hotel-night club, he was in costume waiting to go on stage, when a man struck up a conversation with him. Thinking Minette was a girl, he invited "her" to dinner for the next day. Minette accepted this invitation. There was quite a bit of laughter the next day at the appointed time when the man came to meet Minette and found "her" dressed in MALE attire ...and very much a MAN!





Chris Scarlett

CHRIS SCARLETT, whose name was then Chic Wallace, in 1939 and at the age of 17, was already one half of a popular dance team. He married "the other half" of this team and they became "The Dancing Wallaces" and enjoyed moderate successes from Maine to Florida. On a closing night in one of their Boston appearances, in which they were featured in the show, his wife-partner ended what had been their happy marriage by walking off stage in the middle of their performance. Alone in the spotlight he continued with the performance, snatching a scarf, twisting his clothing, and playing both parts of the act. The performance ended with a greater than usual applause. He had turned an embarrassing situation into a new routine.

The next day his agent booked him at a club in Rhode Island as a single. During the three days he had before opening he designed and made complete new costumes for his new routine, utilizing his sewing and designing ability. With his new costumes and with his new routine he became a one man "team". With a dummy's head, a contraption of wires, wig, and a rubber mask he fabricated his "partner", securing all to his left shoulder. He split his costume in half. On one side he wore satin blouse and tight slacks, and on the other side he wore a brief bra and ruffled full skirt. He changed his name from Chic Wallace to Chris Scarlett and called his act "The South American Dance of Lovers". It was an immediate success and engagements became steady. His new routine received many compliments...especially concerning the female part of his one man act.

One evening while appearing at a Massachusetts Club one of their exotic dancers had to leave the show, which would leave a vacancy for a week. A replacement had to be found, and Scarlett was offered the chance to substitute for this female dancer. In only thirty five minutes Scarlett learned a lot about women's false eyelashes and bust padding, and the absent dancer's costume was a perfect fit. Amazed at his fast transformation and feeling self-conscious, he heard his musical cue and went on the stage to face his audience. At the end of his act he received a tremendous applause that well rewarded him for his efforts. His transformation was so complete that the club's manager failed to recognize him.

Scarlett's next adventure was at the Highway Casino near New Bedford. Growing in popularity, he moved on to the "Red Shutter" in East Boston with his own show of six. The show caught on at once and they enjoyed a successful run until one night while doing his much talked about "Dance of Death" he fell and broke his leg. After recovering his "Chris Scarlett Revue" opened in a place called "Johnnys" in the section of Boston called Harlem.

Later, and while appearing with his show in Brockton, also in Massachusetts, he was "framed" by two show girls that were disappointed in his failure to respond to their romantic whims. They smuggled a theatrical spotlight into one of his trunks and then accused Scarlett of stealing it. This unfortunate circumstance resulted in much unfair bad publicity and smeared his name and reputation. Publications quickly used his unusual profession to add spice to their editorials, some of which reached his home town.

However, this set-back did not stop Scarlett, for on the death of his father he moved to New York where he worked at the old "181" club. He soon joined forces with a fellow showman, and together, they worked up new routines, costumes, and music and became known around the East as a reliable team. Their booking constantly improved.

Chris Scarlett has been a featured performer for numerous clubs during the last few years. He is 5'-8" tall and weighs 145 pounds.



**CURVESOME
GLAMOROUS
MASCULINITY**



CHRIS SCARLETT, the blonde male dance star, who was the Gershman-Brandow sensation at Andy's Musical Bar during the past 18 weeks, will appear in an average performance on a future date. Most noted in Scarlett's dashy appearance is his natural hair. A riot of blonde curls.



THE CHATEAU

Proudly Presents The **SHOW OF SHOWS!**

★ **CHRIS SCARLETT** ★ & his
ALL MALE ALL STAR REVUE

Featuring

★ **MARIO RONGHI**
European Singing and Dancing
Master of Ceremonies

★ **UNA HALE**
Egypt's Gift to the
Entertainment World!

★ **CHUCKY FONTAINE**
Sophisticated Alx with a Southern Flair!



Terri Lane



TERRI LANE, like many present day impersonators, got his start after World War II. He went "Night Clubbing" after returning from a trip with the Merchant Marines. A girl he danced with at one club complimented his dancing ability and suggested that they form a team. In the meantime, Lane had seen a number of female impersonator shows and had decided to give the art a try, especially since the new dancing team was not doing so well. He was only 17 years of age when he began this unusual career. His eight years of dancing in "high heels" has taken him to many well known entertainment spots in Boston, Miami, New Orleans, Ohio, San Francisco, and New York.

Lane's large, versatile wardrobe consists of various props, jewelry, gowns, and dance costumes of the Rumba, Hula, Spanish, Can-Can, Half Devil-Half Woman and Fan Dance types. He makes many of his own costumes. Lane weighs 140 pounds and stands 5'-8" tall and wears a size 7½ shoe. In the hour it requires him to prepare his face for performances he strives for an "exotic" effect. Lane says that his eyes, poise, and figure are his greatest assets in his masquerade. He is not married, lives a happy life, enjoys sewing on costumes, does pastel drawing, and likes to attend masquerade balls. His bookings are usually for extended periods, seldom accepting a stag or single night engagement.

Terri Lane, like others of his profession, resents being called the several off-color names that thoughtless persons often fling at female impersonators. He points out that many of this profession are happily married, have children, and are as mentally normal as the next person. Lane sees the funny side of all his every-day experiences. For example, when he goes to a new job at a new club he is, of course, dressed as a male. He "gets a bang" out of watching the face of the club owner when he again sees him ...this time in female costume! Sometimes Lane plays up to some of the older gentlemen in his audiences, and then observes the bumfuzzled look on their faces when, at the height of his farce, he pulls off his foam rubber "breasts":

Purchasing women's clothing and accessories always brings up the funny side of his career. The sales people show the usual interest in his purchases until Lane tells them that the feminine articles are for his own use. Lane describes the look on their faces as "priceless". Lane enjoys sneaking a peek through the curtains before going on stage to observe the expressions on the faces of those who are watching this type of show for the first time. They seemingly expect to see a bunch of big burly men, with rag-mop wigs and old house dresses, come out on the stage and make fools of themselves. However, when the show begins, and they view the exquisitely gowned and bejeweled ethereal persons of stature and of poise come on stage, they are totally dumbfounded! A look at Terri Lane's pictures will convince the most skeptical that the art of female impersonation does not embrace awkward, clumsy men, dressed in rag-mop wigs and old house dresses.



Don't Miss
the Sensational

Terri Lane
ENTERTAINER







"Primo"

In the hundreds of pages of correspondence that were read when research was in progress on this book, the name "PRIMO" occasionally popped up. A letter was received one day from this mysterious "PRIMO". It turned out that "PRIMO" was a very amiable middle-aged gentleman who lives in New York City, whose whole life seems to be centered around the art of female impersonation. While no record is to be found of his having appeared professionally as an impersonator in the last few years, and while some would say he should not be included in this book about professionals, he, nevertheless merits the attention of this discussion.

Several of the professional impersonators, some of whom are not included in this book, have written the author acclaiming Mr. Alfred (PRIMO) Sorenson as an Internationally known best or "bestest" in all of the art of impersonation. On every Tuesday night his New York apartment is the scene of an "open house", open to those active in or interested in the art of female impersonation. At these "hen parties" motion pictures and stills are reviewed and exchanged. These pictures include pictorial records of the various "Masquerade Balls", "Brag Balls", "Mummers Parades", and also portraits of the old-timers in the profession. It's said that Mr. "PRIMO" has one of the largest collections of materials concerning female impersonation in existence.

In his earlier days, he teamed up with several other impersonators. One of these teams was "Primo and Willard", doing shows in clubs, benefits, and masquerades. During the 1920's he also appeared under the billing, "Primo-Span-I-Boo". While appearing as a participant in an amateur night show in New Jersey "PRIMO" won a cash prize for his impression of the famous Bert Savoy. His activities in the last few years, however, have been confined to his impersonations of Mae West at the local Masquerade and Artist Balls, Philadelphia Mummers Parades, single acts at private parties, etc. He is a well known "figure" at the famous New York Female Impersonator's Ball, directed by Phil Black and the "Vanguard Club" every year.

All his life, Primo has masqueraded as a woman at every opportunity, taking female parts in plays and shows throughout the years. This practice resulted in many humorous experiences. While preparing himself for a play at a Church sponsored affair, in which he was to play the part of a sinister vampire woman, he found the improvised dressing room in the Church basement was too small. In an



effort to find a warmer place to dress, he crawled through a window inside the Church and began getting into his female attire in front of the altar, using the altar mirror. Suddenly, he turned around and found the Priest, looking on with amazement, and laughing hysterically at "PRIMO'S" ridiculous plight.

As Sorenson is over six feet tall, he is the center of attraction wherever he appears in female attire. His costumes are elaborate, and they lean to the sensational. He has a huge collection of rhinestone jewelry, which, if the real McCoy, would require police protection. Primo says that he wears a size twelve in women's shoes. With a chuckle he adds, "Many women wear the same size."

PRIMO stags, but his performances lean toward comedy. He always manages to be around when the television camera is grinding, and he inevitably pops up when the press cameras are clicking. When one sees a picture in a magazine or newspaper, television or newsreel screen, depicting life at a Masquerade Party or a parade, the tall stately woman, with upswept hair, towering above the crowd, is probably "PRIMO". Hence, regardless of his relationship with the Professionals of the theatrical world, a book about female impersonation would be incomplete, if mention were not made of the amazing Alfred "PRIMO" Sorenson.





Una Hale

Exotic BALLET Interpretations Thrill to the Dance of the Gypsie

UNA HALE, whose real name is David Ellinger, began female impersonation as an "outlet for artistic expression in interpretative dancing". For fifteen of his 39 years he has danced his way all over this country, receiving a welcome everywhere he presents his unusual act. His major club dates, private party entertainment, and theatre appearances have been confined to Delaware, South Carolina and in the State of Pennsylvania, visiting New Castle, Franklin, Reading, Chester, Coatsville, Morristown, and West Chester. He has also worked as a male in Clubs and in stock. His club dates vary from eight weeks to six months. His appearances in theatres as a rule are seldom over one week.

Hale likes his work, because he is a student of human nature. He enjoys his associations with people from all walks of life. In one club he "read" as a Gypsy for 18 weeks in pursuit of this study. Hale's masquerade on the stage as a woman goes undetected until the audience hears his deep baritone voice, which always will betray his disguise.

Hale's career is not confined to female impersonation entirely. He is known for his contributions in the field of creative arts. His paintings hang in 14 of America's Museums, two abroad, and in 44 private collections, including the collections of Frederick March, Ilka Chase, Harpo Marx, Moss Hart, George S. Kaufman, and other celebrities. He has held 14 one-man shows, including three in New York. He also creates magazine illustrations.

As a female impersonator, however, his specialty is his exciting "Fire Dance" which never fails to rate an encore from his audience. A secret formula he burns enables him to change the colors of his fire before an astonished audience. About two hours of Hale's artistry at make-up converts his 5'-8" and 135 pounds into the appearance of a woman. His dancing has an oriental touch with modern influence. He is best known for his legs, ankles, back poise, and "female charm". Hale says that he desires marriage. It would seem that he has "room" for a wife, inasmuch as he lives and has his studio in only a part of his 26 room estate which has some formal gardens. When not on tour he lives a simple quiet life.



Mr. Una Hale
See His "Kiss of Fire"

SPRING CITY HOTEL



Sandy King

SANDY KING was an active singer and dancer at the age of eighteen. At one recital he was giving he played the part of a woman on the suggestion of some friends. The praise and congratulations resulting from his performance in female attire were so abundant that he decided to make female impersonation a profession. Sandy King is now 22 years old, and he has been active in this profession for four years, appearing in Atlantic City and in many cities of the States of Delaware, Pennsylvania, and New York.

This 5' -11", 145 pound "Femme Mimic" enjoys this unique work, and he plans to follow it through life, in spite of the many obstacles in the path of the female impersonator. Up until now, his appearances consisted, in the main, of one week runs and week-end dates. However, one engagement lasted for 28 weeks.

Many female impersonators are skilled in the designing and fabrication of their many costumes. This skill is another of Sandy King's talents, providing him with an extensive wardrobe. The usual amount of time that the majority of the female impersonators require to "make up" for a show is approximately one hour. However, striving for perfection, Sandy King often spends two hours at the dressing table to achieve the best effect. His act includes the usual song and dance routines, plus a "strip tease".

He attributes his quick success in masquerade to his legs, figure, and poise. He leads a normal life, is single, and desires marriage. When he is not "swishing" his skirts on stage, he is writing. He also performs as a singer-dancer in male attire when occasion demands.

King enjoys horseback riding, and belongs to three hunt clubs. Sandy King is a stage name he coined. His real name is Willard Lane.



HE'S A "PRETTY" TOUGH CUSTOMER!

Beautiful Boys
n-Women

...S ARE LOVELY TO LO...
...D BETTER MAKE SURE
...VE YOUR EYES!

... Babe May Be a Boy!

... of a MAN!

He-men
LEGS!

Glamorous
Dusty Martin

... MODELS ARE NOT

... MAN BO

... inment

Real

Bunny
Dayer



MISCELLANEOUS

To write a book about any particular field of entertainment and include within it every artist in that particular field with due justice to each would be next to the impossible. The female impersonator or "Femme Mimic" branch of the entertainment world is no exception. To have included in this book every artist in this unique field of entertainment and to have identified each with his contribution to the profession, stating all his merits, would have delayed publication of this work for years ...and would have made the cost to the reader prohibitive.

These two adjoining pages represent but a few of the many qualified "Femme Mimics" whose identity and accomplishments could not for above reason be included. Many of the present day impersonators, some pictured here, but whose story is not written, are tops in their field. It is regrettable that some of these fine artists could not become an identifiable part of this salute to the profession to which they are so important.



BUNNY DAYE

BUNNY DAYE



BOBBIE JOHNSON



MISCELLANEOUS IMPERSONATORS, CONTINUED

At least two of those pictured here have recently left the female impersonator profession to become an active part of other phases of the entertainment business or have entered private businesses of remote nature. One former impersonator pictured here, whose identity the author has been requested to withhold, is now a theatre manager, and he has no present contact with the art in which he was so recently very successful. The reader who has already seen one or more of these "miscellaneous impersonators' performances will, without doubt, agree that their flawless interpretations of the opposite sex are in every way both entertaining and amazing.



TOMMY LEE



TYNANIC



NILES MARSH



Present

The New Jewel Box Revue

Produced by

DANNY BROWN and DOC BENNER



The JEWEL BOX REVUE is an eye-teasing musical extravaganza produced by two showmen, Danny Brown and Doc Benner. Their performers, numbering from 15 to 35 entertainers, are MEN, but you'd never guess it when you see the show, which is called "The Most Unusual Show in the World". These men, beautifully costumed in high heels, exquisite gowns, and flowing curls, dance and sing, talk and jest, and joke and laugh their way through two hours of gala production numbers, excellent acts and "farces".

Recognizing that female impersonation is true art, and not the burlesque it had come to be, "Danny and Doc" produced the first Revue in 1938 and began to bring back to life this neglected form of entertainment. The Revue has been a cause for applause in most of the major cities from coast to coast. A significant percentage of the now popular impersonators started their careers as members of the Jewel Box Revue, or at least have gained much experience, help, and encouragement while appearing with the Revue. The Femme Mimics in the show give entertainment as "different" as is the difference in their ages, which ranges from 21 to 65 years of age. The Revue "jumps" from one engagement to another in trucks and automobiles and enjoys an average booking of four weeks, although they thrilled audiences for eight solid years in Miami, Florida!

A unique feature of the revue is that the only "man" in the show turns out to be a WOMAN! A feature attraction of every Revue presentation is their male impersonator. The variety of the acts in the revue offers each impersonator to best display his particular talent, whether it be his sing-ability, dance-ability, joke-ability, or tease-ability. It is difficult for the audiences to believe that the beautiful voices, gracefulness, and svelte bodies belong to MEN! If one were to go behind the scenes or ask a few questions, he'd find that these talented performers are not "crazy, mixed-up kids" with "off beat" personalities, but are as normal as the next fellow... maybe more so! In fact, many of them are married, and some have served our Country in the Armed Service of World War II. Jackie Maye, the star of the 1953 revue, served in the Army Infantry!

The Jewel Box has done much to restore to good standing again an art that Julian Eltinge and Karyl Norman made famous in 1920's. Whether one sees them in a Theatre, Church Benefit, or in a Club, he'll find their exciting show is worth much more than the price of admission. The illustrations will tell the story of where they do it, how they do it, and offer a sample of the content of this amazing show.



THE WORLD'S MOST UNUSUAL SHOW
"JEWEL BOX REVUE"
A 2 1/2 HOUR EYE-TEASING MUSICAL EXTRAVAGANZA





JEWEL BOX REVUE,

T. C. JONES was a fe
left the show to bec
fession in both real
ited talents assure



tly when he
in his pro-
his unlim-





In their "travel" clothes ready for the next stop on the summer tour.



Mode of travel of the staff and artists of the Jewel Box Revue is by truck and auto.



It's a long wait between the nine o'clock and twelve o'clock show, and a sandwich and coffee taste mighty good.

— PROGRAM —

Jewel Box Revue

Presents

In Order of Their Appearance

Act I

1. ENTIRE COMPANY — Featuring Rickey Renee-Nat Dano-Kenny Blair
2. Mr. TODD ALLEN
3. Mr. KENI RENARD
4. Mr. LEVERNE CUMMINGS — Impressions of Lilly Pons
5. ENTIRE COMPANY — Vocals by Mr. Lee Carrol. Featuring Mr. Koni Renard, Butterfly Mr. Lee Mong — In Legend of The Rose
6. Mr. GITA GILMORE — Impressions of Mae West
7. JACK & JERRY — Hot Off The Record
8. ENTIRE COMPANY — A Bit of Old Mexico
Featuring Tanya DelRay, Loveme Cummings, Gita Gilmore, Lee Carroll, Mickey Mercer

Intermission

Act II

1. ENTIRE COMPANY — Harlem Square
Featuring Ricky Ronnoe, T. C. Jones, Nat Dano, Vocal-Lee Carroll
2. Miss MICKEY MERCER — The Only Young Lady in the Cast
In "Tops In Tunes"
3. Mr. NAT DANO
4. Mr. ART WEST — A Bit of the Gay Nineties
5. Mr. CHRIS GONZALEZ — From Spain To You
6. Mr. JACKIE MAYE
7. Mr. RICKY RENEE — Impressions of Josephine Baker
8. Mr. T. C. JONES — The Unpredictable
9. GRAND FINALE — Entire Cast

PRODUCED — By Danny Brown and Doc Benner

YOU CAN'T Miss This!

THE WORLD'S MOST UNUSUAL SHOW!

JEWEL BOX REVUE

FEMALE IMPERSONATORS

18 MEN and a GIRL

'Jewel Box Revue' In Second Edition

The second edition of "The Jewel Box Revue," which opened last Thursday night at the Balconades, is entirely different from the show that has been playing there for the last four





Jackie Maye

Jackie Maye is the 1953 star of the Jewel Box Revue. He is featured as a singer and gives a brilliant performance, singing popular song hits. On the night this author caught his performance, Jackie Maye while singing in a high feminine voice became aggravated when the public address system erupted with an annoying "crackling" noise. Right in the middle of a song he stopped singing and demanded that the sound system be shut off in a commanding, deep masculine voice ...much to the amazement and amusement of the audience.



JACKIE MAYE, heir apparent to the laurels of the late departed Karyl Norman in the peculiar field of female impersonation, was momentarily expected to check into the Jewel Box as we were typing this. Opening night Thursday found his many trunks of very elaborate finery on the premises, but Jackie himself was reported bucking the highway somewhere between here and Texas.

And it is to the extreme credit of Danny and Doc, suave proprietors of the exquisite cerise and satin room nigh to the Venetian Causeway; that they had posted in their club foyer a card notifying prospective patrons that Jackie was not on hand. We've been to too many openings at other clubs where the absence of the star was kept a deep, dark secret until the customer was safely deep into his minimum.





La Verne Cummings

LaVerne Cummings is another feature attraction of the current Jewel Box Revue. He is unique in that he requires no wig. The beautiful dresses are HIS OWN!



Art West

Art West is the comic of the Jewel Box Revue. It's anybody's guess what he'll do ...he's liable to do anything! His act is somewhat of a satire on the middle-aged woman. His voice ranges from the ridiculous to the sublime ...from high falsetto to a deep bass. Art West comes on stage in confusion and leaves the same way ...and he leaves the audience in a similar state. Among his many laugh provoking tricks is to twist his massive red wig around backwards on his head and continue his act without raising an eyelid. He has an answer for everything and doesn't mind shouting them to any challenger in his audience. West is a riot of fun!





JEAN EVOL



KENI RENARD



JACKIE GORDON



LEON LAVERDE



TOD ALLEN



LEE MONG



JEWEL BOX REVUE, CONTINUED

The official Scrap Book of the Jewel Box Revue contains a pictorial history of the show. Illustrated here are a few of these scrap book pages chosen at random.



America's Foremost Female Impersonators

JEWEL BOX REVUE

STARRING

- ★ ART WEST ★ T. C. JONES
- ★ LYNN CARTER
- ★ JACKIE JACKSON
- AND CAST OF 25

IT'S THE TALK OF THE TOWN!
A MUST SEE!
 A Sensational Show
 Twice Nightly, 9:30-12:30

3rd
 BIG
 MONTH

BARRY LANE

BALCONADES

Reservations





LEON & EDDIE'S
 "Babe" Baker's
 Revue



Leon and Eddies, a Miami, Florida Club, presents "Babe" Baker's gala "HA-HA REVUE". Thousands of local Miamians and tourists, in search for a little "off-beat" entertainment have flocked there to thrill to the amazing girl-less "girlie show" where the boys display their talents in costumes of the sex not their own. Mr. Baker's show is the result of over a quarter-century of experience in producing female impersonator shows. "Babe" Baker produced the shows at the old Howdy Club in Greenwich Village, New York City and then went to Florida where he operated an exclusively female impersonators Club for about 17 years.

Many of the top ranking impersonators have, at one time or another, appeared in Baker's "HA-HA REVUE". Some of them are Leon LaVerdie, Jackie Jackson, T. C. Jones, Kit Russell, and Jackie Maye. The illustrations reveal what a patron of the "HA-HA" Revue might see on





"Madame" Arthur's

in PARIS

Professional female impersonation is found to some degree in almost every corner of the globe. Probably no where in the world, except in America, is this profession more prevalent than it is in France. In America the City of New York is the "hot bed" of female impersonation, while Paris is the mecca of female impersonation in Europe. The dimly lighted streets of this Capitol City of France provide the setting for "Madame Arthur's", which is one of the many clubs in Paris that feature female impersonators as entertainment.

Every night this merry madhouse is jammed with local Parisians or tourists who join in with the impersonators in their singing and dancing. It is a custom of the management of "Madame Arthur's" to encourage mixing between the entertainers and patrons ...a practice that is frowned upon by many, especially in the United States. Mixing with the audience is common in France, but the exception in America. Otherwise, except for a difference in language, French and American "Femme Mimics" have much in common, and they offer the same kind of talent ...singing, dancing, clowning, burlesquing, etc. Certainly, they have one thing very much in common, and it is UNIQUENESS!

The illustrations take you on stage at "Madame" Arthur's and also behind the scenes. Also, they prove one thing ...Our American "Femme Mimics", no matter how "beautiful", can claim no monopoly on beauty.











This M.C. thought he could get cooperation between the chic beauty on the left, Joe Tony, and Taffy Powers, the package of pulchritude on the right.



"The Mikado".





In American colleges for men the Amateur Theatricals have their "girls", even if they have to accomplish some "transformations". Here is a classic example of what a men's college chorus line looks like!



The tantalizing "little girl" in the show, "Take a Chance" - Philadelphia, 1919.



The role of the "Naughty Girl" in the show, "The Naughty Girl", an adaptation of the play, "The Naughty Girl", in 1919.



High kickin' "lass" is peppy Pepi Constaniori.



Curvy "Colette" is really Charles Le Moyne, left, while the dazzler on the right is Pepi Constaniori.



One of top attractions at unique club is Fifi de la Porte, real name Francois Brie, who used to be chorus boy in Folies Bergere before going on own.

Girl Who Dated Paris Yanks Really a Man—Spy Suspect

(Special Cable to The News)

Paris, Feb. 2.—A sultry Austrian brunette named Ludwiga Eichorn, who had the habit of picking up American officers in the smarter downtown Parisian bars, was discovered today by the police to be a man. She—or he—also is suspected of being a spy.

When police inspectors, who had been tipped off by an anonymous letter that a dangerous spy was operating in Paris, made an early morning call at a downtown furnished apartment they found the comely brunette, clad in a filmy black-silk nightdress and a lace dressing robe, preparing breakfast. They ransacked the apartment, but found neither a man nor any masculine clothes.

Masqueraded for 6 Years.

Closely questioning Ludwiga, they learned that "she" was a man. The suspect was arrested and taken to police headquarters, where he created a sensation on arriving in a smart, tailored suit, silk stockings and a chic hat from the Rue de la Paix.

Ludwiga, whose real name is Ludwig, gave his age as 40 and said he had decided to change his sex six years ago. Since that time, he said, he had dressed as a woman and no longer possessed masculine attire. In his apartment a large quantity of expensive feminine clothes was found.

Called 'Queen of Bars.'

Eichorn was a familiar figure in a number of Parisian hangouts, where his chic and physical beauty earned the name of "the Queen of the Bars." He has a clear soprano voice and is said to have sung at several Allied entertainments. It is asserted that since the liberation he had shown a marked weakness for American officers. During the occupation his preference allegedly was for officers of the Wehrmacht.

The fact that he was arrested in 1939 by the French counter-espionage service and expelled from France is considered by the police to lend support to their belief that he acted as a spy. While the suspects alleged espionage activities are being investigated, he is being held on charges of entering France illegally and concealing his real identity.

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The Lady Was a Man

ANYONE who had enough francs in his pocket to spend an occasional evening in the smartest Paris bars knew Ludwiga. She was strikingly comely and about the best-dressed woman in the French capital.

Ludwiga was, as they say, a legend. She had burst upon Paris in her quietly spectacular way about six years ago. No one seemed to know where she came from or where she got the money that she scattered around with a well-manicured hand.

Now and again, during the Nazi occupation, she was seen in the company of high Nazi officers but—until the other day—no accusation of collaboration had been brought against her.

Ludwiga's reign is over, but she is more of a legend than ever.

Just who or what brought Ludwiga's fantastic career to a sudden end is known only to the Paris police, who have "her" in jail awaiting trial.

A few weeks ago the vivacious beauty was sitting before the dressing table in her West End apartment, brushing her long, blond hair. A velvet evening gown was draped over the bed. She was slipping it over her head when a dozen policemen burst into the place.

Two of them grabbed the celebrated bar-fly and sat her in an overstuffed chair, while an inspector ordered his men to make a thorough search of the apartment.

At first Ludwiga put on a convincing act of outraged femininity. She would take the matter to the highest authorities.

The inspector ignored this protest while his men emptied bureau drawers of hand-made lingerie and covered the bed with mink coats.



The Police Suddenly Burst In on the Glamorous Bar-Fly.

Finally one of the policemen broke open an antique desk and fished out a bundle of papers. He gave them to the inspector who thumbed through them quickly. Finally that official found what he was looking for. He walked toward the trim figure in the velvet evening gown.

Ludwiga spoke in a cold unfeminine voice.

"I have never had much respect for the French police but, I must say, this job was efficiently handled. In 10 short minutes you have surprised Ludwiga, ransacked her apartment—and made her vanish. That paper in your hand tells you what you, undoubtedly, suspect—that there is no Ludwiga—only Ludwig Eichorn, Austrian, born in Vienna in 1905. I do not resent this as much as you might think. I was beginning to find the role of Ludwiga a bit boring. Six years is a long time to be somebody else."

"Save your breath," retorted the inspector, "you've got five minutes to dress and come along to jail."

If the rumors about the reasons for Ludwiga's existence are correct, a firing squad will soon put a permanent end to "her" six-year-old boredom.

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'Dependent Wife' of Airman Really Man, Arrest Reveals

Albuquerque, N. M., July 17 (U.P.).—A 26-year-old man confessed today that he had collected \$2,500 in dependent allotments from the Government by posing as an airman's wife.



The startled airman confessed that he should not have applied for the allotments because he is not married but said it was news to him that his "wife" is a man.

The ruse was working fine until the "wife," George Merlino Sanchez, was arrested with a sailor in a Corpus Christi, Tex., honky-tonk on a vagrancy charge.

Police put him in the women's section of the jail and took his fingerprints. They disclosed that he was a man despite his shoulder-length hair and woman's clothes. Sanchez' fingerprints were on record because he had been convicted of a sex offense in Honolulu.

He was wearing women's clothes and using the name of Lena when he met S/Sgt. Ronald M. Carpenter of Duluth, Minn., near Denver in 1948.

Sanchez was charged with inducing Carpenter to make fraudulent claims on the Government.

Seize 4 Men In Clothing Of Women

Four young men elaborately dressed as women in evening gowns, high heels and fur stoles were arrested for disorderly conduct early today and charged with "masquerading as females."

One of them, Ashley Taylor, 18, of 32-76 42d st., Astoria, Queens, was equipped as a quick-change artist.

He carried a valise packed with male attire and after his arrest he switched to men's clothing before appearing with the others at Weekend Court.

The other three were Warren Dugdale, 19, of 12 W. 71st st., Joseph Phippis, 19, of 257 W. 75th st., and Ernest Seman, 23, of 154 W. 75th st.

The latter trio were arrested at Broadway and 71st st., by plainclothesmen of the 5th Inspection Division. A few minutes later the same police arrested Taylor at Broadway and 72d st.



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Man Masquerades as a Woman

IN Oelwein, Iowa, a six-foot man, Johnny Casstler, 23, of Raton, New Mexico, was arrested when he asked a store for a refund on shoplifted merchandise. He had successfully posed as a woman for three years. Casstler, in addition to women's clothing, wore lipstick and other cosmetics when arrested. He also wore women's jewelry. "You couldn't tell him from a woman," said police chief Paul Galer. When he was searched he removed two pairs of falsies. Casstler said he had danced in a "girlie show"

Clothes Make the Man —Into a Thieving Maid

(Special to THE NEWS)

Spring Lake, N. J., June 24.—Jean Matthews wasn't a very good house maid, Mrs. Fred Balmer said today, but that didn't seem so odd. What was odd, it turned out today, was that Jean wasn't a maid at all.

Mrs. Balmer, whose husband owns the Balmer Cadillac Corp., 8904 Fifth Ave., Brooklyn, got Jean from the State Employment Service in Asbury Park two weeks ago.

Likes Pretty Clothes

Jean, 18, who told police today that "pretty clothes appeal to me," was a pretty fancy dresser, and always wore lots of makeup, perfume, lipstick, nail polish.

Yesterday, when the Balmers were out, Jean loaded up three suitcases with an estimated \$1,000 worth of dresses, evening gowns and costume jewelry belong to Mrs. Balmer and her daughter, age 15.

Property and clothing valued at \$1000. Mrs. Balmer said she hired the maid two weeks ago through the New Jersey State Employment Service.

Through two cab drivers, police traced the maid to the Coleman Hotel in Newark, where she had registered as Jean Burton. Newark police picked up Jean at a bar and took her to police headquarters.

The maid was wearing a silver-spangled dress belonging to Mrs. Balmer. In the hotel room police recovered the remainder of the stolen clothing and the jewelry.

At Newark police headquarters, the "maid" was identified as Frank Monk, 18, of West Atco, N. J. Police said he was able to carry on a convincing masquerade with the aid of falsies, a wig and facial make-up. He was returned to Spring Lake to face grand larceny charges.

"Jean was a very good maid," Mrs. Balmer told police, "although I thought her voice was rather low."

Jean, in all that finery, wasn't hard to follow.

Jean Isn't Jean

At a hotel in Newark, Jean was found registered as Jean Burton. But that wasn't the right name either. Nor was it a Jean to begin with, but Frank Monk, of West Atco, N. J., alias Jean Matthews, alias Jean Burton. He was held without bail today for arraignment on grand larceny charges tomorrow.

When arrested at a Newark bar last night, the youth was dolled up in a spangled silver silk dress with a fur collar, high-heeled shoes, a wig, a hat and purse.

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LOVELY 'SHE' IS REALLY A HE

Redhead Accused of Robbery Loses Wig and Femininity

A Boston seaman got the surprise of his life yesterday when he pointed out to detectives a svelte young red-haired woman in green dress who, he said, lured him to her apartment and robbed him of \$37.

When "she" was arrested, Detectives Lawrence Callow and Samuel Bress of the W. 47th st. station tugged at her charming tresses. Off came a wig, revealing a female impersonator, Leonard Mastromarro, 20, of 123 W. 45th st.

He had donned nylon hose, wedgies, an ankle-length dress, heady perfume, and a variety of accessories, including falsies.

The seaman, William Doyle, 39, shook his head incredulously.

"I met her—I mean him—in a midtown bar," he said. "I thought she and a man with them were a grand young couple. I had no hotel room and after we started talking over a few drinks, they invited me to spend the night at their apartment."

"Another chap came up, too. The three took the money out my wallet, and threw me out."

The detectives also arrested Richard Rivera, 19, and Thomas R. Betten, 23.

Magistrate Strong held the trio in \$1,500 bail each, for trial in Special Sessions, and ordered the feminine masquerade, wig and all,

DALE UPTON (36) WORKING AS A WAITRESS IN A DRIVE-IN RESTAURANT IN LONGVIEW, TEX.

Getup Gets Checked Out.

Dale Upton, 34, foto left and right. Upton, who pleaded guilty to a bad check

It's a woman's world. That's the opinion of guilty to a bad check (left) because "it

Smartly turned out in powder-blue dress, fur stole, high-heeled, open-toe shoes and sheer stockings, Joseph Caul, 22, of Albany, yester-



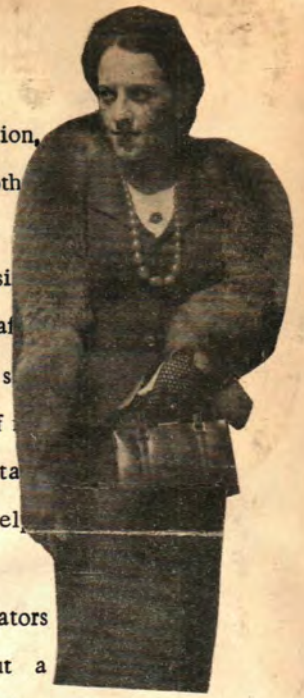
Joseph Caul arrives in court.

day admitted in Lower Manhattan Court that he had posed as a woman for the last year because he found it easier to make a living at work usually reserved for females.

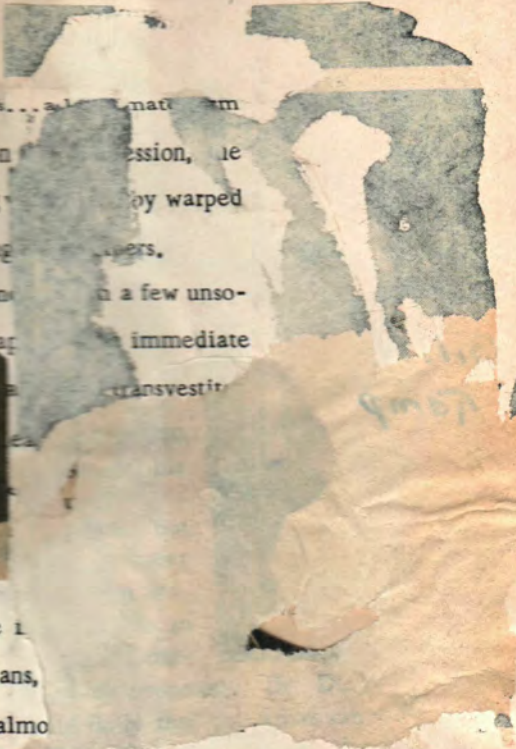
The strapping, 220-pound man pleaded guilty to vagrancy before Magistrate Harry G. Andrews, who gave him four months in the workhouse on Rikers Island. Officials from Albany and Mamaroneck were present in court and said they would arrest the impersonator when he got out of jail. He is wanted in Albany for passing bad checks and in Mamaroneck for a \$175 theft.

Caul was arrested Tuesday night in an Eighth Ave. tavern. He said he lived at the Hotel Cort, 301 W. 48th St., under the name of "Lorraine Rule." He said he worked as a nursemaid, attendant in a sanitarium and barmaid.

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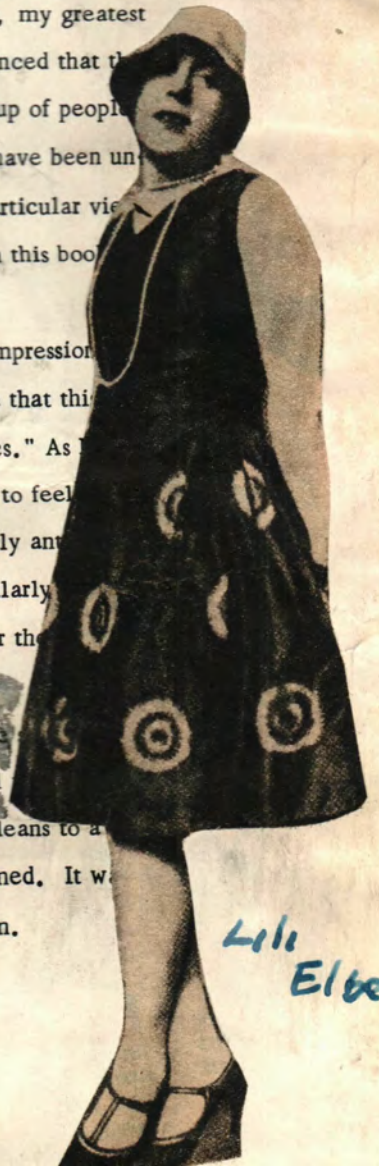


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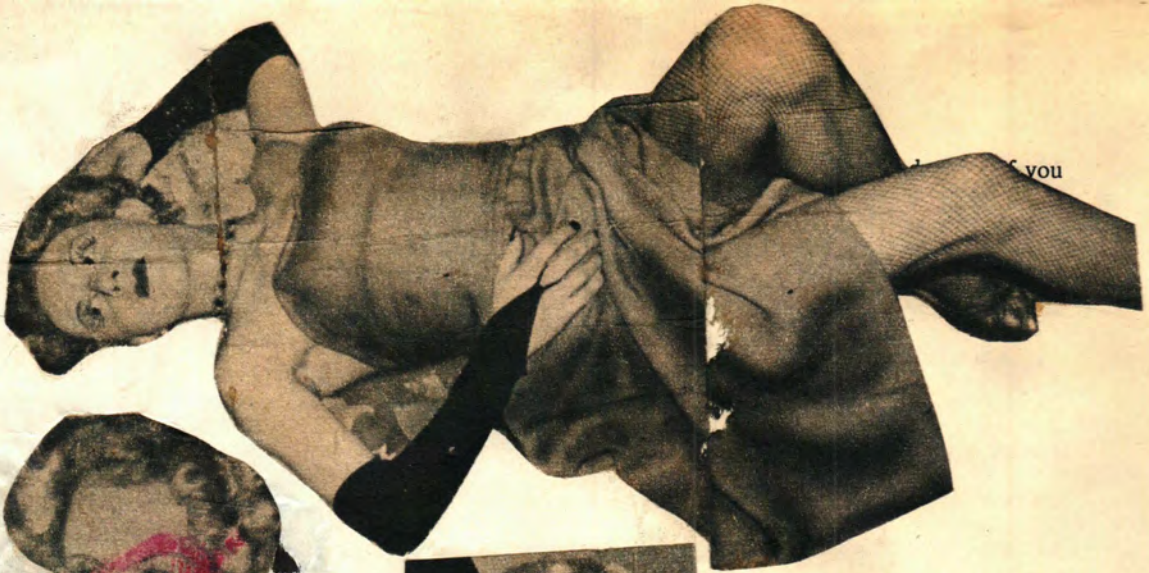


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