

ACME

Female Impersonators

SALE TO MINORS FORBIDDEN

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**FIRST
FIRE ISLAND
CONTEST
PICTURES**

**HOW TO
DRESS AS
A FEMALE
IMPERSONATOR**

**ALBUM OF
IMPERSONATOR
BESTS!**

**SPECIAL
HOW TO BE A
FEMALE IMPERSONATOR
SECTION**

Number 1

FEMALE IMPERSONATORS

WINTER 1969



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We are happy to announce that we are wiping out the old FEMALE MIMIC format and starting anew with a new title, FEMALE IMPERSONATORS . . . A new art staff and picture editor . . . but most important, a new EDITOR who has knowledge of the field. Let us introduce PUDGY ROBERTS, who as well as heading up his own female impersonator revue is probably the top writer of the field. Pudgy does a weekly column for the nationally distributed Candid Press and has produced several books, the latest of which is the Female Impersonator's handbook. It is only fair to add that Pudgy entered the picture after a large portion of the magazine was already completed . . . but the next issue will be all his fault. We'll be watching . . .

editorial

I am more than pleased to take over the reins of the leading publication dedicated to the art of female impersonation. For those who look upon our art with a jaundiced eye, let them take notice that female impersonation has been recorded in history as far back as four thousand years ago. I take over this responsibility with both a sense of happiness and joy at the chance to put out a publication that will fulfill the needs of our people.

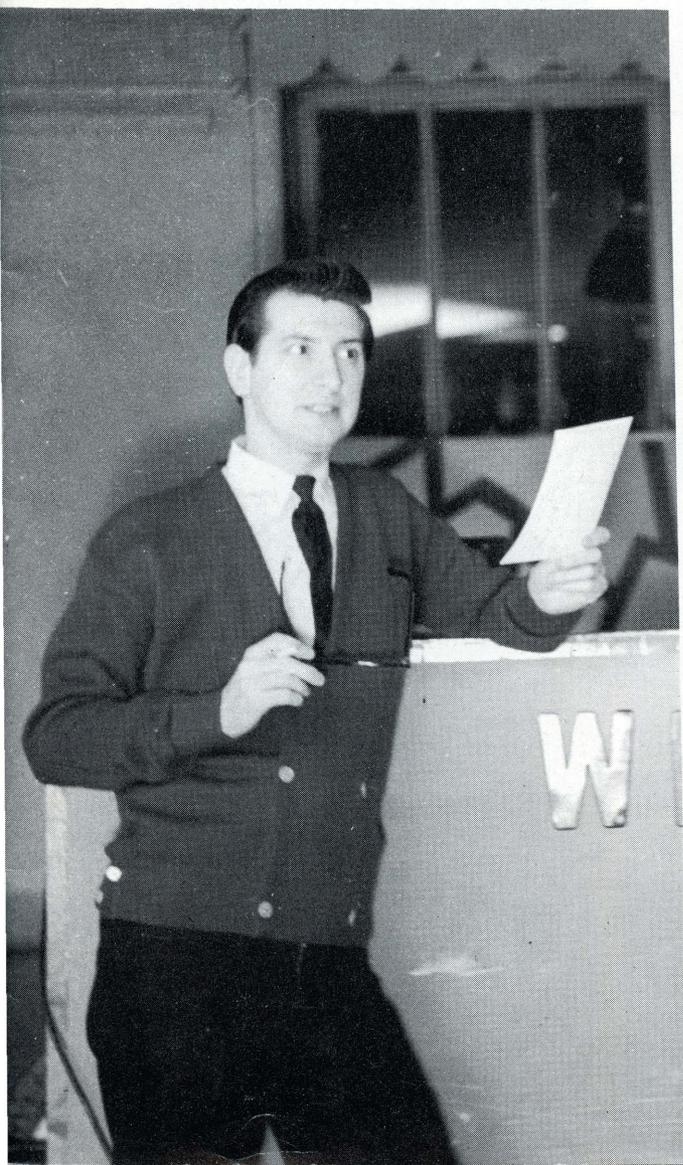
I shall weigh your suggestions and carefully consider all your ideas. You are important to it's contents, for you ARE it's contents. Perhaps together we can build a magazine that will be constructive. We shall encourage and give hope for those on their way and give inspiration and information to those who have already arrived.

Basically we should be concerned with the how-to-do aspects of the art for they have been neglected far too long and are needed more so today than ever before. Unfortunately, the futile attempts of the few that have tried to enlighten the subject, knew little or nothing of the problems of the female impersonator. That is the why and how of this book and why I have been asked to become its editor. To educate as well as entertain. To give light where only darkness had been. And to make available, information, news, and how-to-do data.

If you would like to appear in a future issue we welcome your pictures and information. Also welcome are your letters and snap shots in black and white which will receive prompt attention. Address all material to:

Pudgy —

FEMALE IMPERSONATORS
119 FIFTH AVENUE
NEW YORK CITY, N.Y. 10003

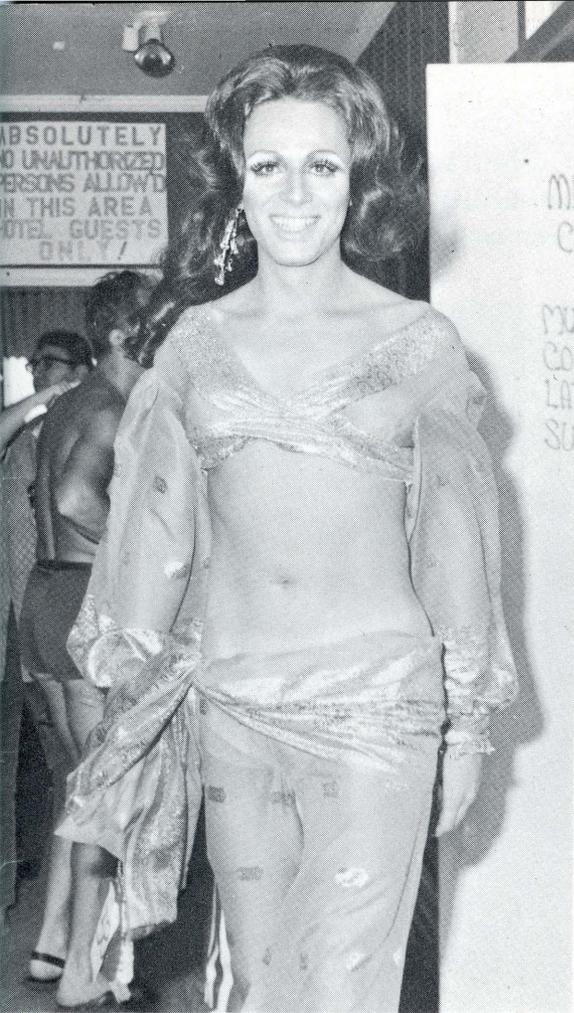


This documentary film shows a bevy of female impersonators preparing for and performing in the drag "Miss All-American" contest of 1967. It is narrated by Jack ("Sabrina") Doroshov, the pageant's director and "Mistress of Ceremonies," whose protege, a beautiful 18-year-old named Richard ("Miss Harlow") Finchio, is one of the chief participants. Unlike so many other recent films on the gay life, *THE QUEEN* is carefully edited and well photographed (in color), and, more importantly, not a pathetic exploitation—or glorification—of homosexuals, but a sympathetic exploration of real people.

Miss FIRE ISLAND 1969



Georgia-winner of first prize — "Miss Fire Island 1969."



TANYA

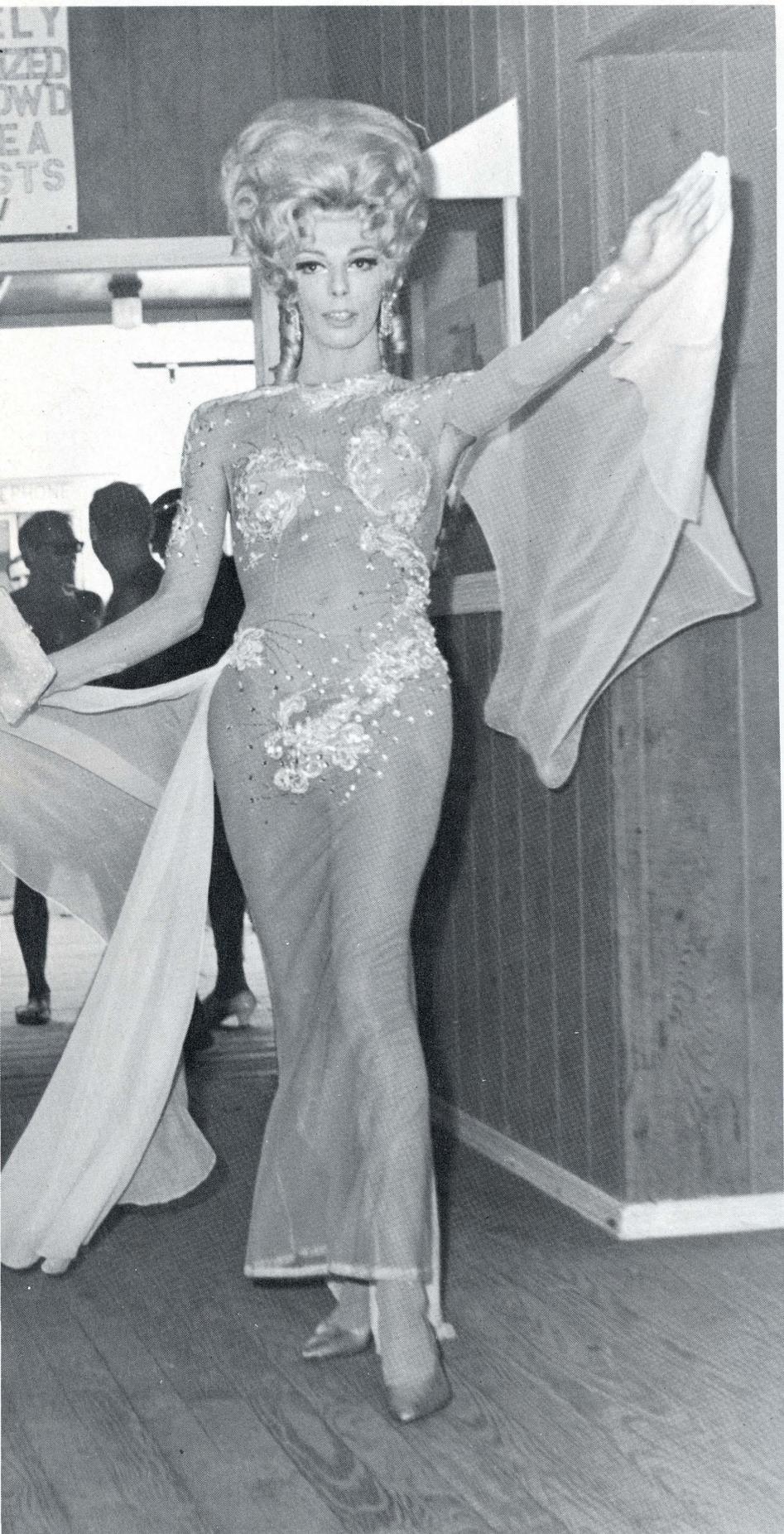
JUARA



Harlow-winner of the Nationals 1967



after Labor Day, boats stop running on summer schedule and only a couple of boats are



After the season ends on Labor Day, Cherry Grove becomes a ghost town. One week



available to get to Fire Island. Quite suddenly on the second weekend after Labor Day the Island is transferred back to this summer glory. Boats arriving day and night; hotel reservations are at a premium; restaurant and bars have waiting lines, the sleeping island is awake.

"Miss Fire Island" contest is held at Beach Hotel and Club. Contestants from all over the country are flocking to Cherry Grove to participate and try to win the 1st prize of \$300.00 and what is much more important the reigning queen of "Fire Island."

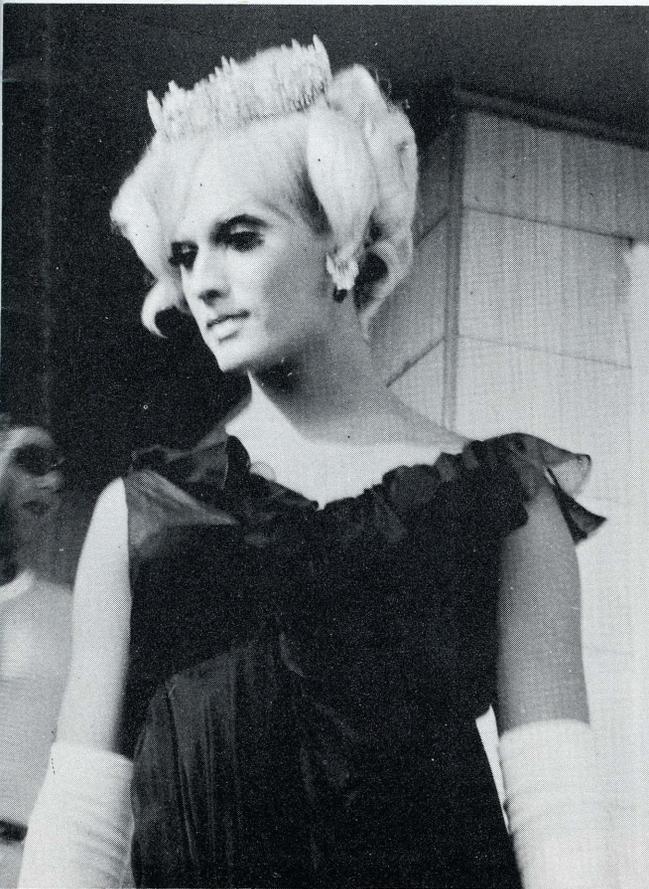
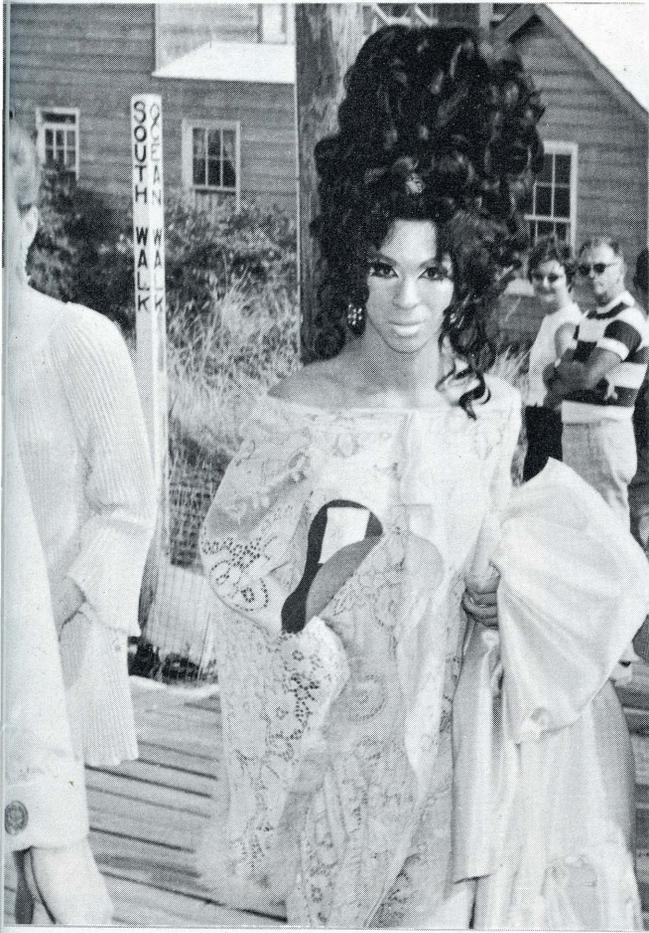
Three years ago "Sabrina," the fabulous drag queen and promoter of drag contests all over the country suggested to the owners of the Cherry Grove



"Miss Fire Island 1969" contest



GENE



CHARITY



CHERRY GROVE WEST



BRANDY ALEXANDER



GENE



TWINS: SEBRINE-ELISE



Beach Hotel and Club to hold a contest for the most authentic and beautiful looking drag outfit. By a stroke of genius Jack Doroshow who is "Sabrina" in private life and is famous as a producer and orator of the award winning motion picture "THE QUEEN," decided to hold the contest after the season, brought the crowds back to Cherry Grove.

The contestants go through a great amount of work and expenses and some of the gowns would be a credit to any fashion show at a top Paris Cour-tier. The \$300.00 prize mostly does not pay over the expenses of the outfits, not counting the weeks of work which go into every costume.

Friday night the work begins. Hairdressers work through day and night. Ward-robe trunks are piling the boats; all this to be ready on Sunday at 2:00 p.m.

The third annual contest was the biggest "Fire Island" ever had. Over 80 contestants entered the race and it took 5-1/2 hours for the judges to pick the winner. Jack Doroshow (SA-BRINA) who promoted the contest, did not stop for one minute during this 5-1/2 hours, introducing each contestant.



PRINCESS AND BUDDY

JAMIE
LYNN





A WINNER AS A FEMALE IMPERSONATOR CLOTHING DESIGNER AND HAIR DRESSER

Jamie Lynn not only has it made on the stage, but he designs men's high style clothing well enough that it warranted him opening his own mod men's shop on Sunset Strip. If that weren't enough he is also personal hair dresser for Shirley Bassi for her appearances on such shows as Red Skelton and Jonathan Winters.

Recently Jamie won first place in the Miss VIP WEST contest. He wore a \$600 Spanish ruffled gown.





AND MOVIE STAR

Jamie is now appearing in his own film in which he stars playing a dual role of sister and brother. What could be a juicier part for a female impersonator?







Here's How!

"Every movement and gesture is important when dressing," says Bunny Lake, an impersonator who has made an entire career in doing just that. He has a sound reputation of being the best dress and un-dress stripper in the business. "Dress slowly and be graceful as you do it. A good idea is to practice before a mirror and keep in mind that practice makes perfect."

Bunny is 23 years old, and has spent 10 years delighting audiences all over the United States with his strip numbers.

"Keep your hands feminine, as you remove or put on each item. And make sure that your body looks as feminine at the same time. If you make it a habit, it will come natural to you. Keep your torso flexible and never rigid and do a lot of posing. It will add to your femininity."



If you have the opportunity, try to watch female exotics remove their clothes.



Performers like Bunny Lake make removing their apparel an art and science.



BUNNY LAKE DEMONSTRATES HOW TO DRESS

He also suggests "Use both hands. It's not only easier, but it makes a more streamlined performance. Be concerned not only with what you are doing at the moment, but also what piece of apparel you will be handling next."

Dressing and un-dressing isn't difficult as long as you keep in mind these simple rules:

1. Always dress slowly and deliberately.
2. Practice each item over and over, in front of a mirror.
3. Relax, and keep your body flexible at all times.
4. Be feminine. Think feminine. Act feminine.
5. Use both hands.



Keep an eye out for the latest in fashionable wardrobe and in exotic underclothes.





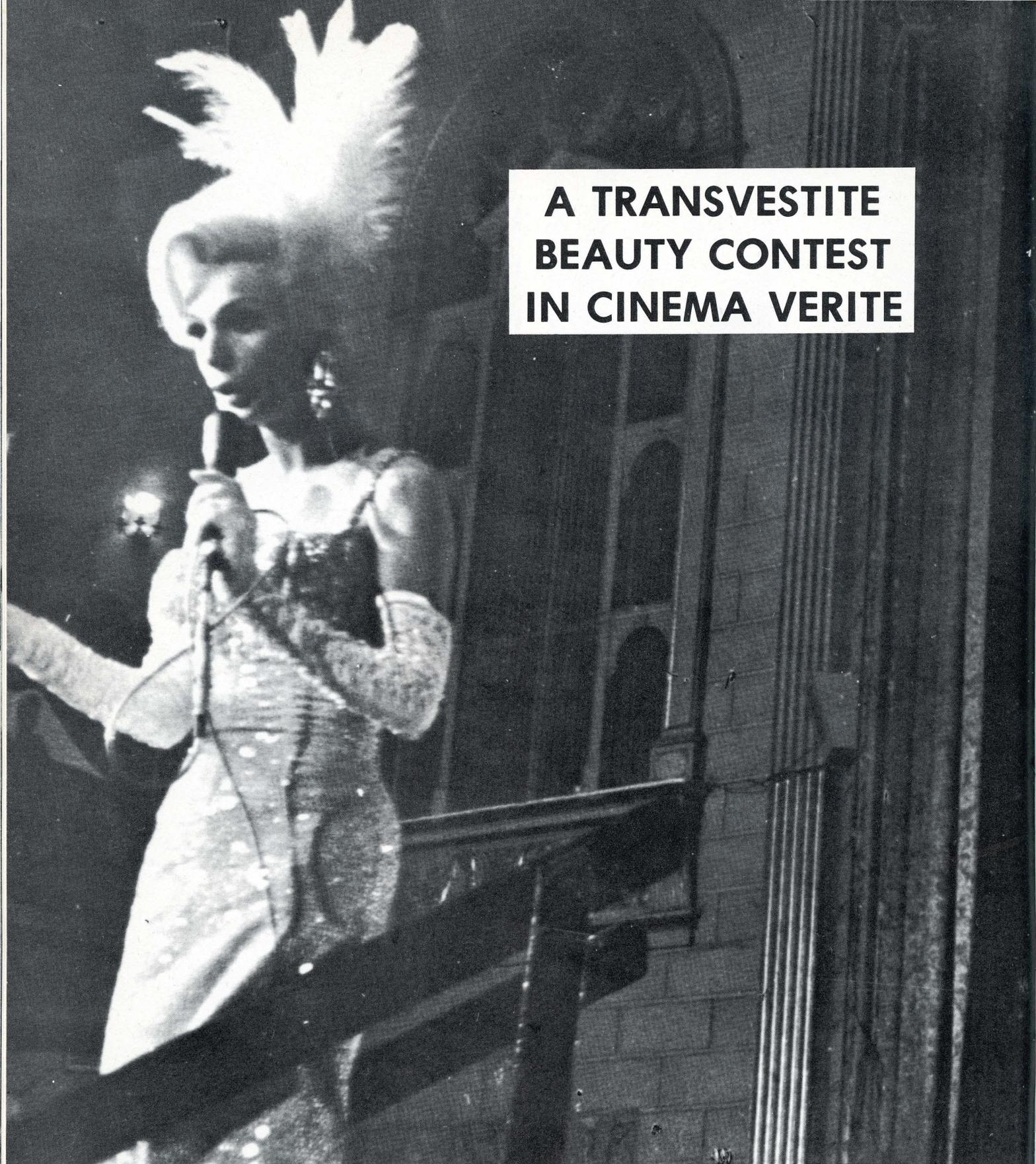
Be sure all your clothing is the proper size and doesn't make you look grotesque . . .





Over makeup is a sure tipoff that you are probably an amateur . . .



A black and white photograph of a person, likely a performer, wearing a large, white feathered headdress and a sequined, sleeveless outfit. They are holding a microphone and appear to be performing on a stage. The background is dark with some architectural elements visible.

A TRANSVESTITE BEAUTY CONTEST IN CINEMA VERITE

The Queen—"Miss All-American of 1967"—is the crowned winner of a pageant of female impersonators from all parts of the United States (the par-

ticipants call it "the Nationals"). The film begins as Jack Doroshov, called "Sabrina" in *Gayety*, phones his mother to invite her to the contest, which Sa-

THE QUEEN



brina has organized and over which she will preside as Mistress of Ceremonies. Also introduced are Richard ("Miss Harlow"), Sabrina's beautiful 18-year-old

protege, and Joe, the pageant's assistant director. Jack calls a meeting of several participants to order and announces a few ground rules: a male at-



Upper left: Jack ("Sabrina") Doroshow



tendant will take away any contestant's garments removed during the performance—dropping one's clothes smacks of a striptease, and this pageant eschews the leering and sensational—and any girl who prove uncooperative will be punished. The contestants are judged as follows: 5 points each for walking, talking, bathing-suit competition, gown and make-up and hairdo, and 10 points for beauty.

As the participants prepare for the contest, we learn more about them as female impersonators and as individuals. Some are boyishly fair-skinned; others have heavy beards. The number of New York accents is expected; the number of Southern accents is not. Some look like homely young men, some like beautiful young women, and some both. In the club-like atmosphere of their hotel rooms, all discuss their homosexuality with disarming charm and a sense of humor. Most seem politically right-of-center, expressing the desire to join the army, as one black queen says, "to protect the country;" some have "husbands"



in the Army. They appear cheerfully resigned to their status as an in-group of outcasts and are wary of the sex-change operation. Their conversations exclude the air of a girls' social, but without the bitchiness.

The selection of gowns, rehearsals (the production number is to be "You're A Grand Old Flag") and making-up are finally completed, and the night of the pageant, to be held at Town Hall in New York, has arrived. There is a small crisis: Harlow's fall was not sent from Philadelphia; a few frantic phone calls avert a larger one. The Miss All-American Pageant of 1967 begins with Sabrina introducing the contestants to an audience that has paid \$15 per seat. Mario Montez, a great star with acting credits in several Andy Warhol musical-comedies, belts out "Diamonds Are A Girl's Best Friend." The judges include Warhol, Terry Southern, Edie Sedgwick, Larry Rivers, etc. The bathing-suit competition (while the band plays "Am I Blue?") and the song-and-dance performances earn much applause, leading to the evening's climax.



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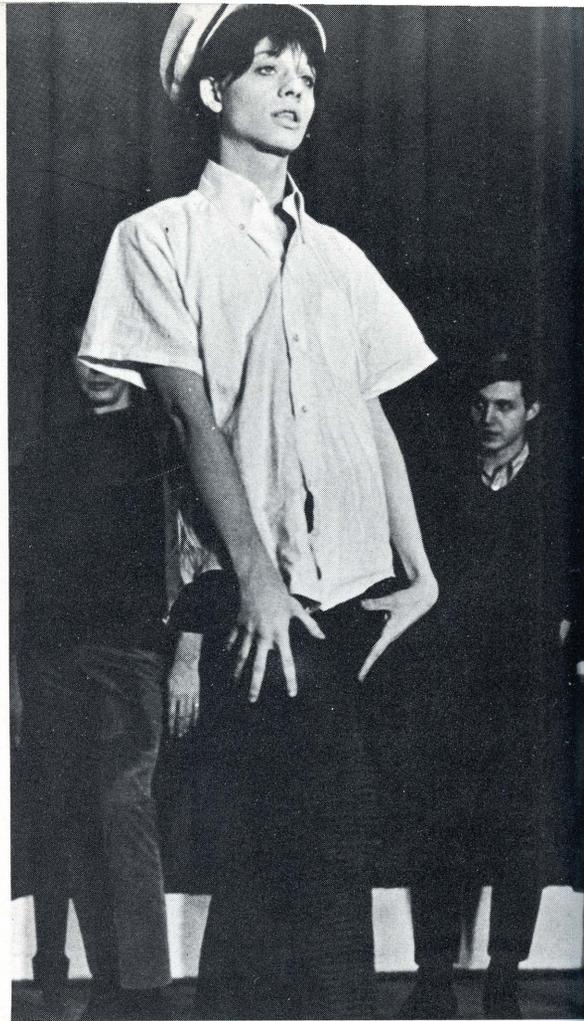
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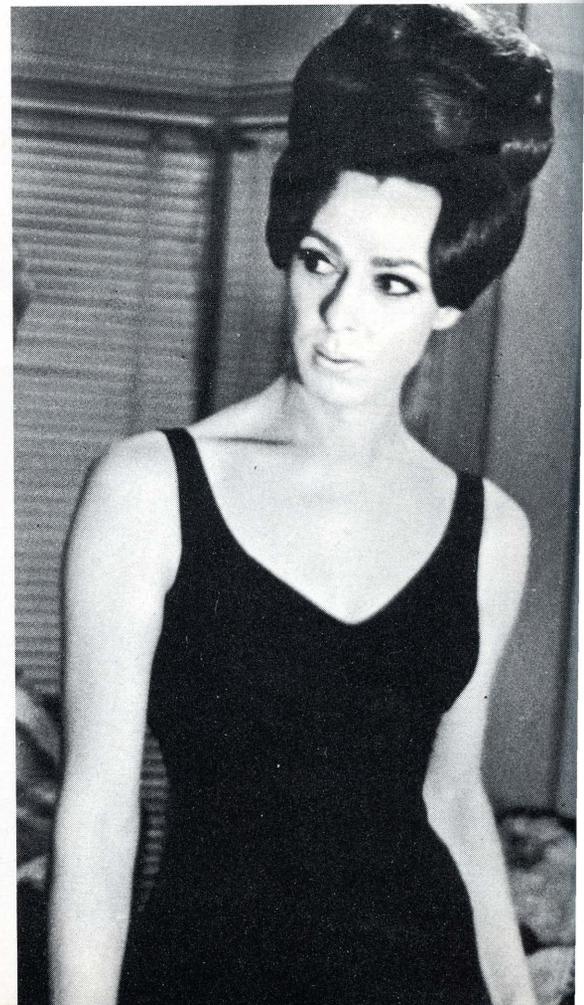


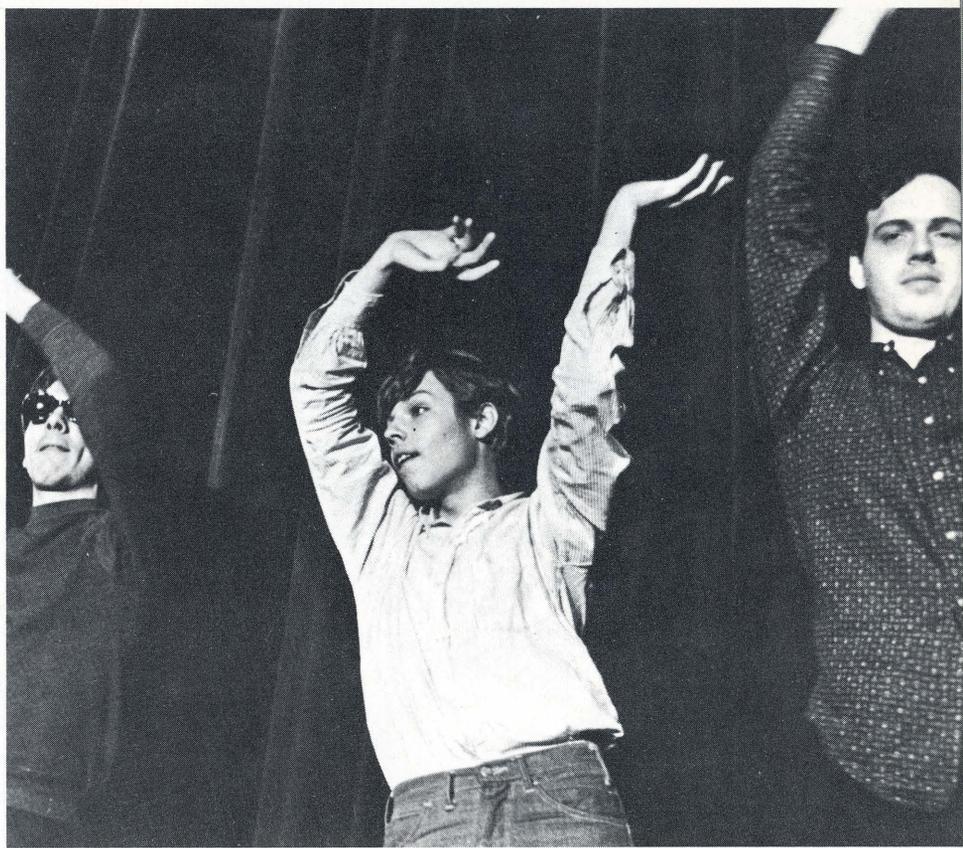
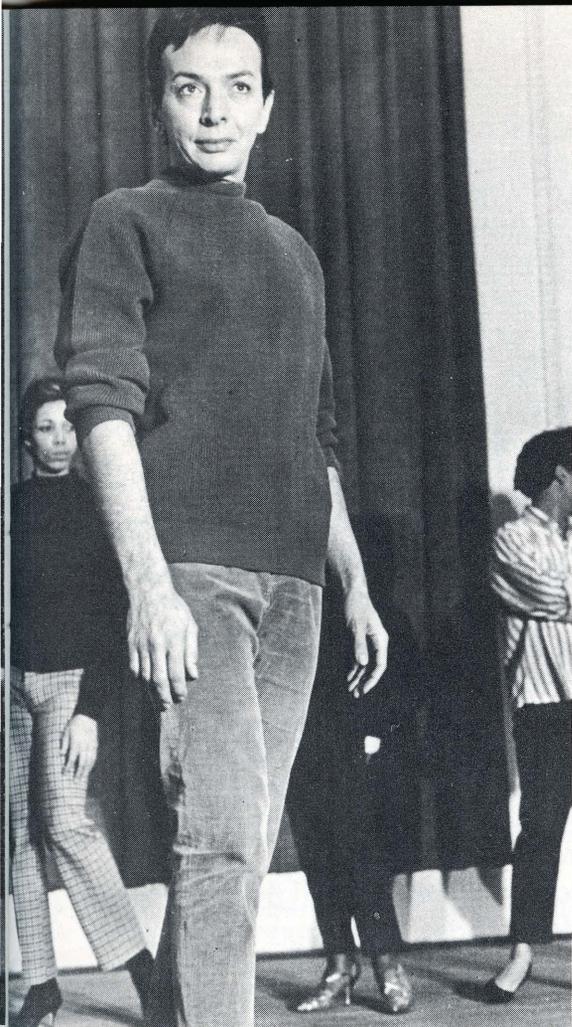
Five finalists in the drag "All-Americana Beauty Contest of 1967" at Town Hall in New York line up for the final decision in the true-life film drama of the national pageant. Winner Richard ("Harlow"), Miss Philadelphia is second from left. Crystal, Miss Manhattan, is on the right.



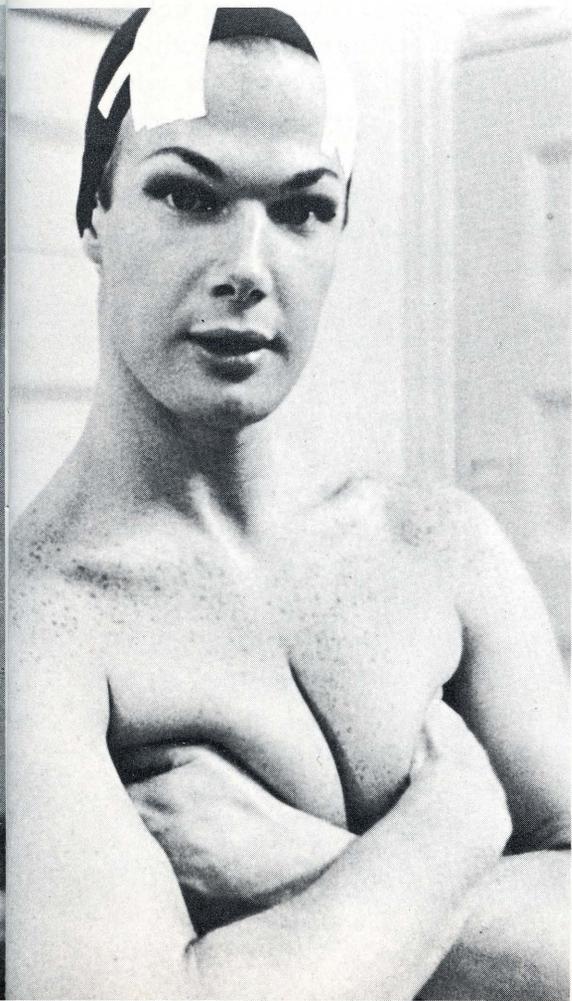


Richard (Miss Harlow) Finnochio "Miss All-American" drag beauty queen winner in different motifs!





Miss Brooklyn in Miss "All-American" drag beauty contest.



THE SECRETS

OF BEING A PROFESSIONAL

by
Pudgy Roberts



CHICKEE RAMOS

All of us envy to some degree the impersonator who can give a performance that makes his audience stand up to applaud him and we think how fortunate mimics are to be able to create a perfect illusion of that of a female. However, we don't envy the years they spent learning all the things they need to know if they are to perform consistently well.

An associate of mine told me that he used to become quite angered when people casually dismissed the achievements he had accomplished by saying, "Oh, but things come so easily for you, because..." Although the remark might have been complimentary, he personally resented it because he knew the hours of constant study and preparation he had to put into the business, the hundreds of dollars he had to invest, and the difficulty and hardships to make it to the top.

Sheer raw talent is heady stuff to discover. It's a tremendous thrill to discover that you can sing a song, do a dance, or do a splendid impression far better than any other impersonator that you may know. However, talent carries its own set of handicaps. It can very easily be confused with solid achievement. Nothing is sadder than the talented impersonator who can't understand why his performances that won him raves when he was only twenty, draw only polite applause now that he's thirty-five. A very possible answer may be that he merely has used his talent and has never really developed it. The fact is, that it is great to show promise but it is tragic not to fulfill it.

A big reason why some mimics fall short of their promise is that developing talent is hard work. Talent itself, is useless if it is not linked with craftsmanship, which demands incessant practice and all that it involves. Just what does it involve? Among the things that are essential are endless repetition, constant self-criticism, and exasperation when performance falls short. It requires following professional standards and rigid discipline.

Dreary and as monotonous as practice may be, it goes a long way to setting off the professionals from the amateurs. It is ridiculous and in a way arrogant to think that excellence can be acquired in any other way.

The common tendency is to think of creative people as somewhat dreamy, and not really concerned about details. It may or may not be true that such people have less patience or have a higher ego interest more than others. But if they're good, if they're real professionals, they never neglect the essentials of their jobs, and one of those is attention to detail. Another is following professional standards.

And just what are the standards of the profession?

Here are the six basic rules that a professional lives by:

1. Never lie about your experience. Too many would-be impersonators give up good paying positions for a fruitless attempt at a professional career simply because he attempted to boost his own ego. If you lie about your experiences, the truth will soon catch up with you.

2. Be honorable in any dealings with club owners, managers, agents, etc. Time after time a club of good standing has put 'impersonators' off their lists, merely because an amateur had sent pictures and promises of a talented act, and, once booked, proved to be otherwise. Also, many amateurs have hurt the professional bookings because of their loose morals and standards. The hardships of today are because of a select few who were not honest enough to admit they were not professionals, and who passed themselves off as such.

3. Be on time for all rehearsals, appointments, and shows. It is not only professional, but it pleases everyone else involved. The impersonator who believes that professional impersonation is only an 8 hour job will always remain in the amateur league. It is a twenty-four hour job, requiring most of the money and time to be turned back into the business in one way or another. It is doing a show for only two people and working as if it were two-hundred.

4. Do not drink to a state of intoxication and follow all the house rules wherever you are employed. I cannot stress enough the importance of the statement I have just made. Often I have seen many would-be greats



KIM AUGUST



ROBIN ROGERS

stay on the average or below the "pro" level, because they thought they needed a drink to steady their nerves before they performed. If there is any profession that needs drunks, impersonation is not one of them. Every time a mimic works an engagement, every eye will be on him, and how he conducts himself will have a great bearing on how the next one will be viewed. The established acts are not the ones to be concerned about, for they realize the importance of a position, and they have a reputation to live up to.

5. When you accept a job, be sure to do your **BEST** at all times. No matter even if it is a production that pays little or nothing. You should work each and every time as if your entire career depended upon it. And the truth of the matter is, it does.

6. Do not criticize other impersonators with whom you are in competition. At a performance or a rehearsal it is the directors place to give suggestions. If you have any ideas or suggestions, talk privately to the director, or the man in charge. But leave the other impersonators alone.

An amateur's standing in the profession is based upon the amount of aptitude he has, the preparation he engages in and the experience he acquires. As it is, with any other worthwhile activity, the desire to merely do something great is not enough. This is only the start of it all. From the desire comes the realization ... and it is the step from one to the other that makes it so difficult.

Anyone entering into any professional field is faced with the fact that he is going to have competition. It is not nearly as important that he raise himself to what he considers to be the top, but instead, raise himself to the level of his own individual satisfaction.

There is one quality, I sincerely feel, that will make his way somewhat a little less risky. This quality is one of excellence. There are other things such as personality, money, connections, etc., that play a very important part in achieving success. But, it is obvious that the excellence of a performance would be more apt to make it than just an adequate performance. People with the goal of excellence are

not necessarily of a heartier breed.

Many have never become pros, because they thought that the pursuit of excellence necessarily included reaching the topmost rung, and then gave up because they could not reach it. However, the ones that have made it, have realized that there are various degrees of excellence. And that the real danger did not lie in failing to reach absolute perfection, but in giving up the chase.

What sustains the level of persistence in the laboring for this goal, is that which is at the core of his constant striving for success as a mimic, belief in his own potentialities, his ability, and in the worth of what he is doing. He should not be possessed by self-confidence, but should possess some of it. He will continuously expose himself to criticism, both favorable and unfavorable at each and every performance.

What may appeal to one person may offend another. Advice will be offered freely from all sides, his family, his friends, co-workers, agents, and colleagues. If the mimic were to follow every suggestion, chaos would be the final result. However, there are some suggestions that will help in the success of his career.

As the success for this profession is mostly a long, hard road to travel, it stands to reason that in addition to persistence and work, the talented mimic will need time. Having youth is most desirable, for not only does it allow time for the artist to ripen and mature, but it generally means he has a reasonable amount of health, too. With the qualities of youth and vitality, a mimic will be better able to overcome the disappointment of the many rebuffs which he is bound to encounter.

A necessity for success is extensive travel and perhaps this very thing may have drawn him towards this profession. The opportunity to see the world and at the same time get paid for it, might seem the ideal way to spend his time. However, after awhile the novelty wears off and it becomes routine. Traveling is almost essential in the mimics profession and only in very rare cases can it be avoided. And if he is to travel he will need the freedom to do so.



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Despite appearances today's mimic generally finds it difficult to assure himself of a respectable income from this art, at least during the early stages of his career. The competition is very great, and the outlets for performing are so very few, plus, the average scale of remuneration is so inadequate that the beginning impersonator will find it hard to support himself, let alone others. Naturally, as he progresses and meets with growing success this condition may be overcome.

These then are the most basic and general requirements for the mimic. Excellence of his talent, ability to work, self-confidence, youth and health, freedom to travel, freedom from responsibilities of others, and following the standards of the profession.

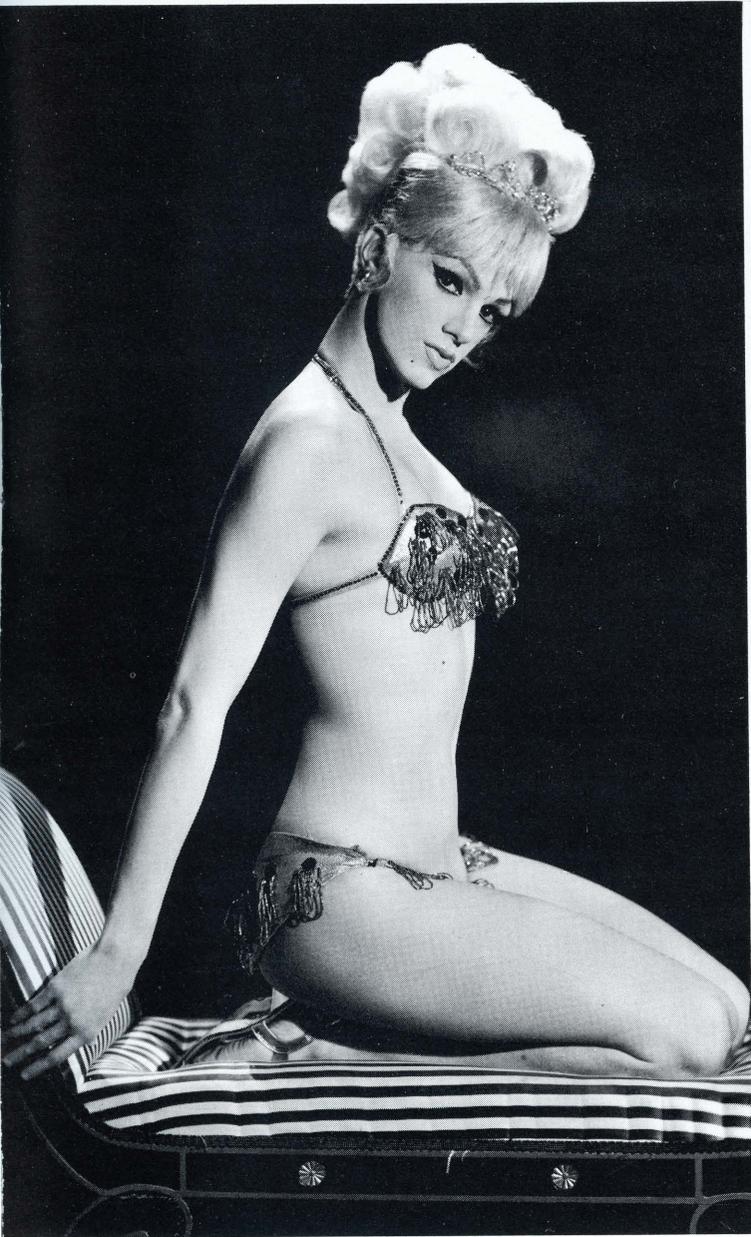
Success of the impersonator has also four price tags: the first being painstaking preparation. Many would like to be professional and successful in this business, but very few are willing to make the sacrifices that are required. They would not prepare for it, therefore would not qualify. It takes total involvement.

The second, is in helping others to also grow. The accomplished mimics destiny is determined in great measure by what he is able to get others to do. It is not merely enough to discover talent in itself. It is the professionals responsibility to help this talent to grow. The loyalty of his associates is a great factor to his success. It cannot be purchased. It must always be earned.

The third price tag is to have a high aim. Too many times when a mimic has achieved an important position he starts to rest on his laurels. They climb a little way putting into effect new and often much needed changes. However, once they reach this plateau, they begin merely to level off. This is very wrong, as we must continuously work at what we are doing. We must always assume that tomorrow the competition will be stiffer. Impersonators must continue to improve, to perfect, to better qualify themselves, and must never let up, not even for one moment.

The fourth price tag is enduring long days

MOORISH STEVENS



and sleepless nights. If you do not want to pay this price then you had better give up right now. No man in all of history ever became a great success on an eight hour a day job and if you want to be comfortable then I suggest that you take an easy job with little or no responsibilities. But if you have any intention of becoming a professional female impersonator, you will have to keep constantly at it with all you have, night and day. This is a very serious profession, but anything REALLY worth doing is basically serious.

It will take hard work to reach the top, but let us assure you that the view from that level is well worth the effort.



HOLLI WHITE



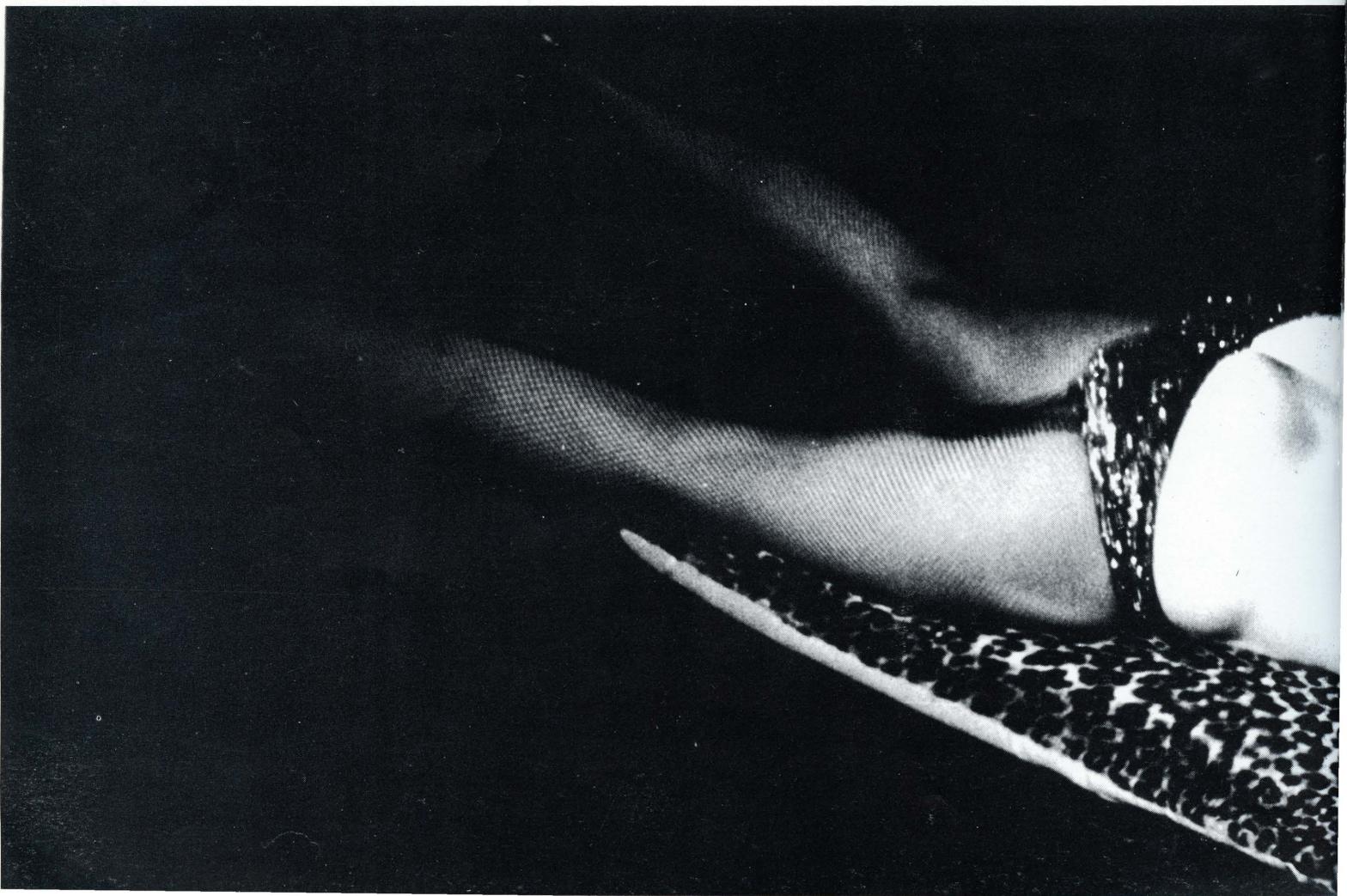
BUNNY LAKE



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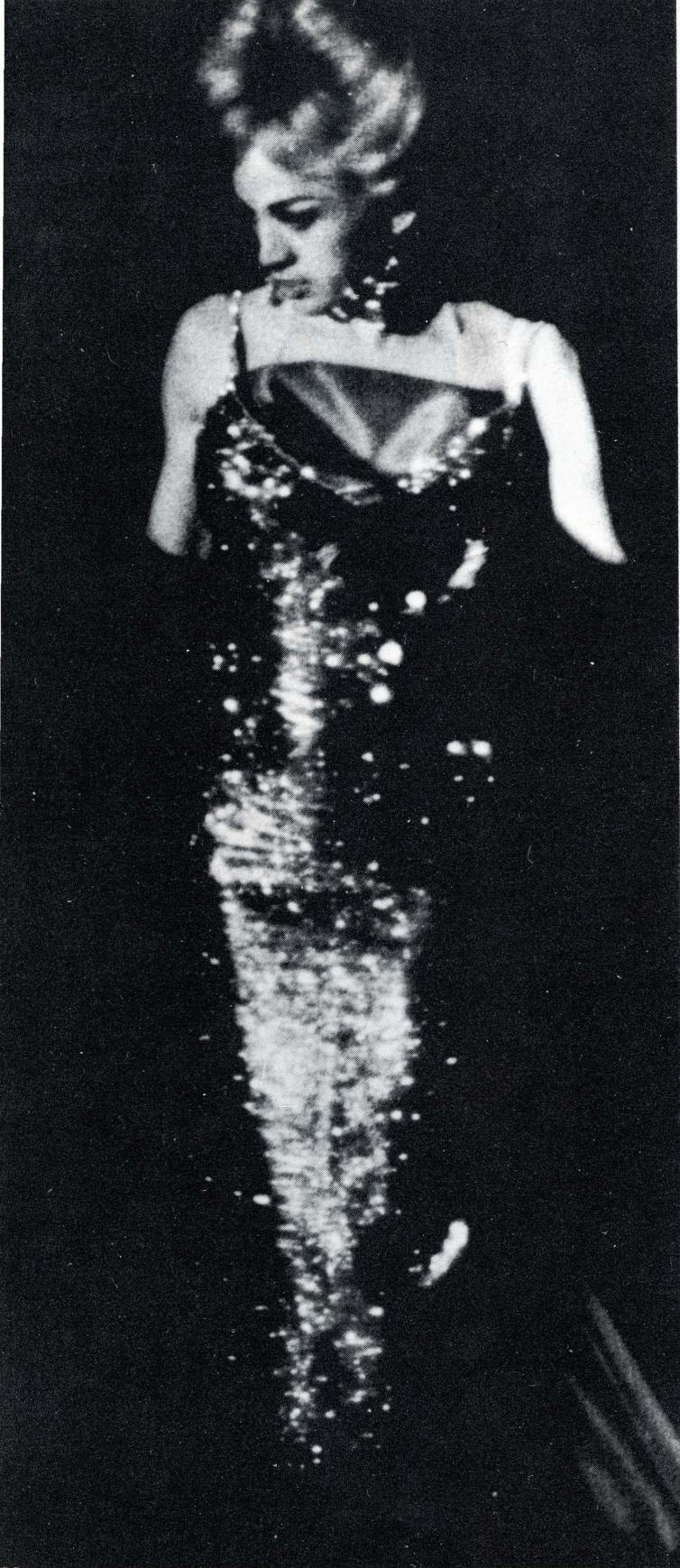


LORI LI

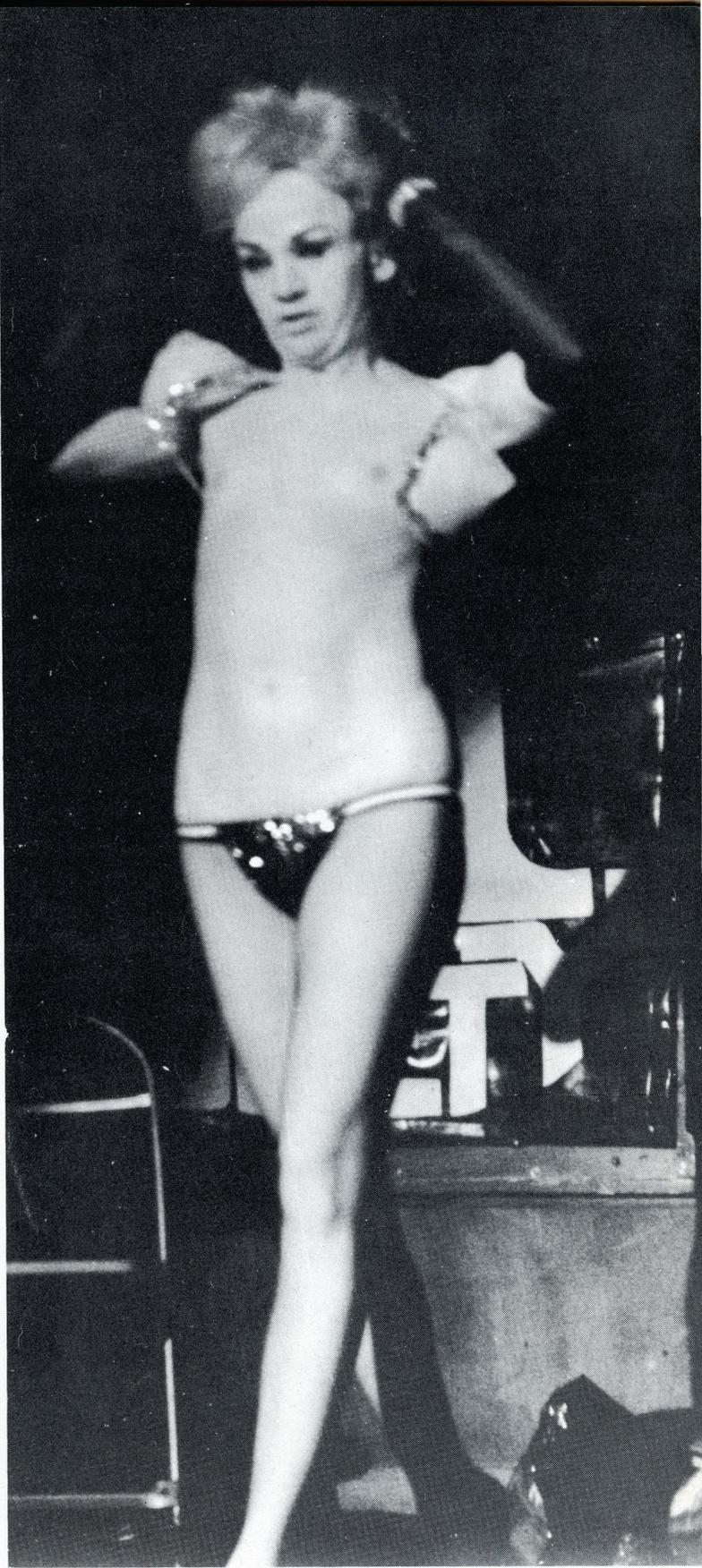
Russell Smith bills himself as the double—the twins!

He switches from the masculine
to the feminine without ever losing
the audience for a moment and as an impersonator that's tops!





Not only is Russell a star in dramatic roles, he can hold his own on the burlesque stage as the pictures on these pages prove without any doubts...



As a man, he stands 5' 8" tall, weighs 135 pounds
Proportions differ in nomenclature, however, when
Miss Lee takes the spotlight. "She" is 38-26-1/2-36-1/2 and is an exquisite size 10 regular.



With the dual stage name of Miss Lori Lee, Russell was Anna in "The King and I;" Cherie in "Bus Stop;" Judith Traherne in "Dark Victory;" Katherine in "The Taming of the Shrew;" Rosalind and Celia in "As You Like It;" Ophelia in "Hamlet;" and Cleopatra in "Antony and Cleopatra."

Nor does his unique talent begin and end with the dramatic. With a few minutes advance notice, he (Miss Lee) can appear and perform as Mae West, Beatrice Kay, Tullulah Bankhead, Auntie Mame—as well as cause masculine audiences' eyeballs to roll back when viewed as an authentic night club stripper or Can-Can dancer—







J. J. ...

TOPLESS..

Roxanne is one of the female impersonators who took the whole thing so seriously that she has made the complete switch via Casablanca. Formerly Gilbert Alegria, she is now ROXANNE...the only sex change artist doing a topless act. Far from doing female impersonator acts, she's now a headliner in her own right.

Roxanne is five feet five inches tall, weighs 126 pounds and measures in at 38-26-38 ... A lot of the girls who were never boys would like to be able to claim the same.

So watch for her at your favorite topless GO-GO house.

Hey, you from
MISSOURI?



I'M
ROXANNE
THE BOY TURNED
**PLAY
GIRL**

via Casablanca
The Sex Change Dancer
I'M INVITIN'
you
to come up and
see me at the

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BALLOON**

Carnival Nite-Club
1031 Kearny Street
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• DANCING • DINNER
Three Topless Shows

**HELD OVER!
ROXANNE**

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SEX CHANGE DANCER
EVERY NITE - PLUS

TARA Topless Snake Dancer

Batman JIMMY MAMMOU BAND - Direct from North Beach
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SUNNYVALE - 734-1454

PUSSYCAT GO GO

AT THE BRASS RAIL

HELD OVER
BREAKING ALL ATTENDANCE RECORDS

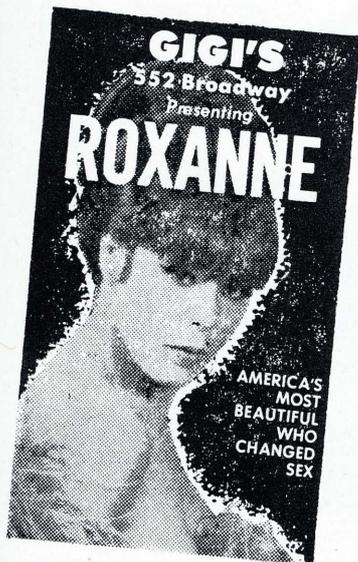


ROXANNE
SAN FRANCISCO'S ORIGINAL
"BOY" TURNED
PLAYGIRL
(VIA CASABLANCA)
THE SEX CHANGE DANCER
I'M INVITIN'
You To Come and
See Me At...

JOIN
THE
FUN

THE BRASS RAIL

160 Mt. View-Alviso Road, Near Lockheed



GIGI'S

552 Broadway
Presenting

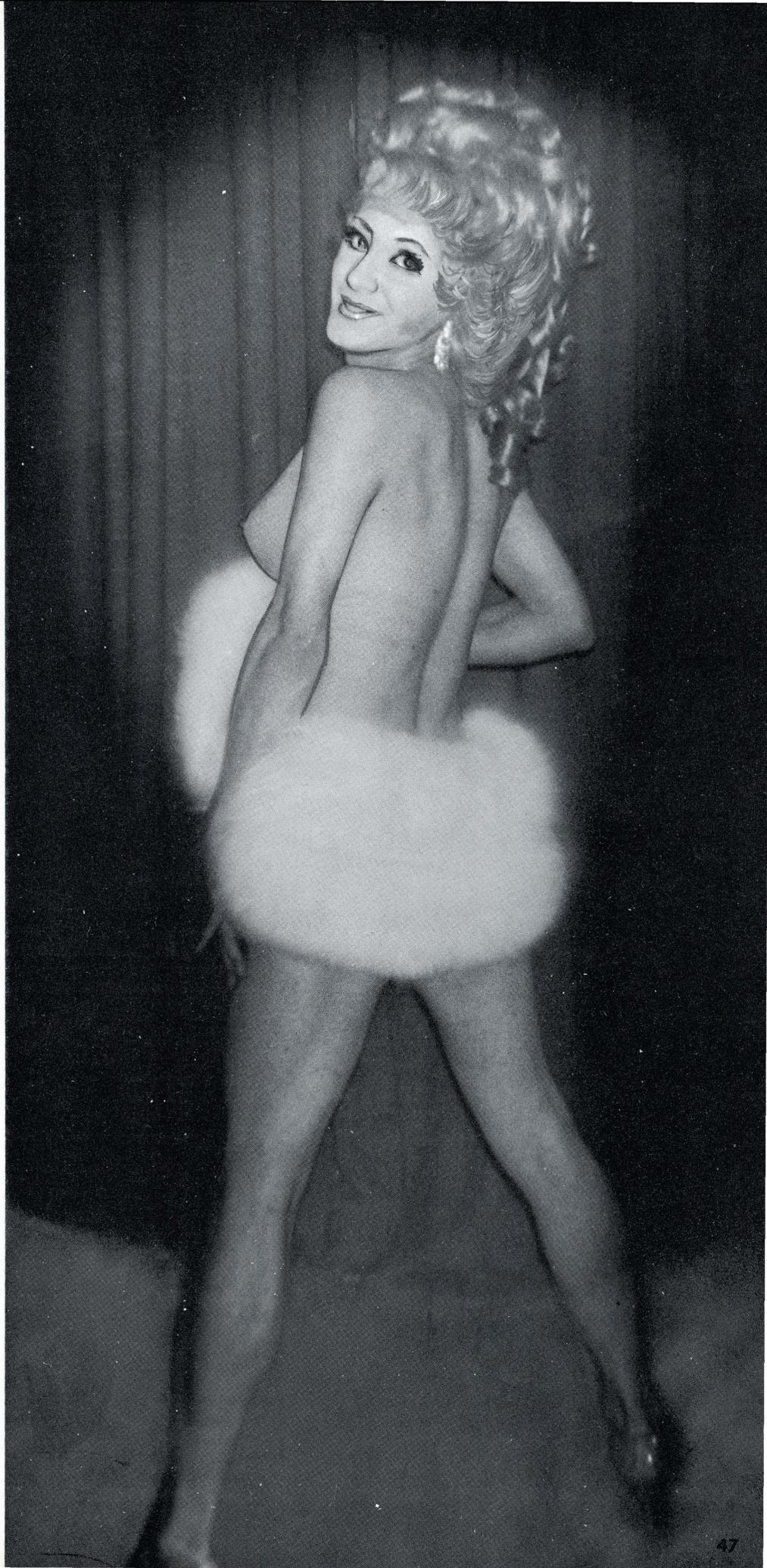
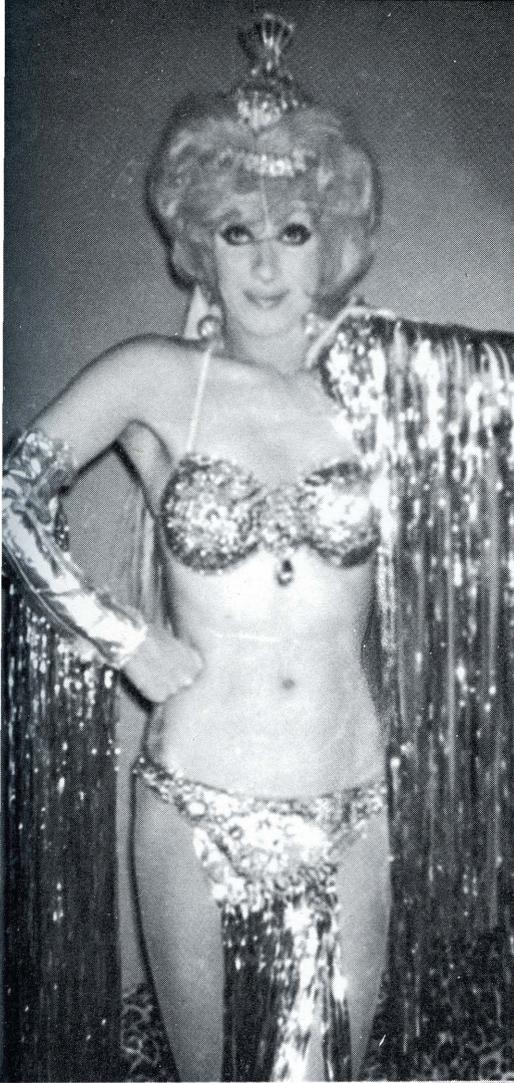
ROXANNE

AMERICA'S
MOST
BEAUTIFUL
WHO
CHANGED
SEX

Pudgy Roberts shows you how the illusion of the false busts is attained with his personally designed one piece falsie. Once you have acquired a set, your problems don't necessarily disappear. It takes a lot of practice and expertise to cope with one properly, but the final result is certainly well worth it. This model is becoming so popular the even women are after them to cover up their shortcomings.

Breast Works







First Pudgy applies spirit gum to the outer edge of the back of the bust . . .



Then he presses it to the base of the neck and across the collar bone . . .



With a small necklace and careful makeup blending the edge is hardly noticeable . . .



FEMALE IMPERSONATORS

Album of Greats



BRANDY ALEXANDER



TRINI SEVILLE



CRYSTAL



FRAN LEVINE

FEMALE IMPERSONATORS

Album of Greats



MORRISH STEVENS



KARYL HOUSTON



BOBBI PARIS

FEMALE IMPERSONATORS

Album of Greats



DEAN HARLOWE

FEMALE IMPERSONATORS

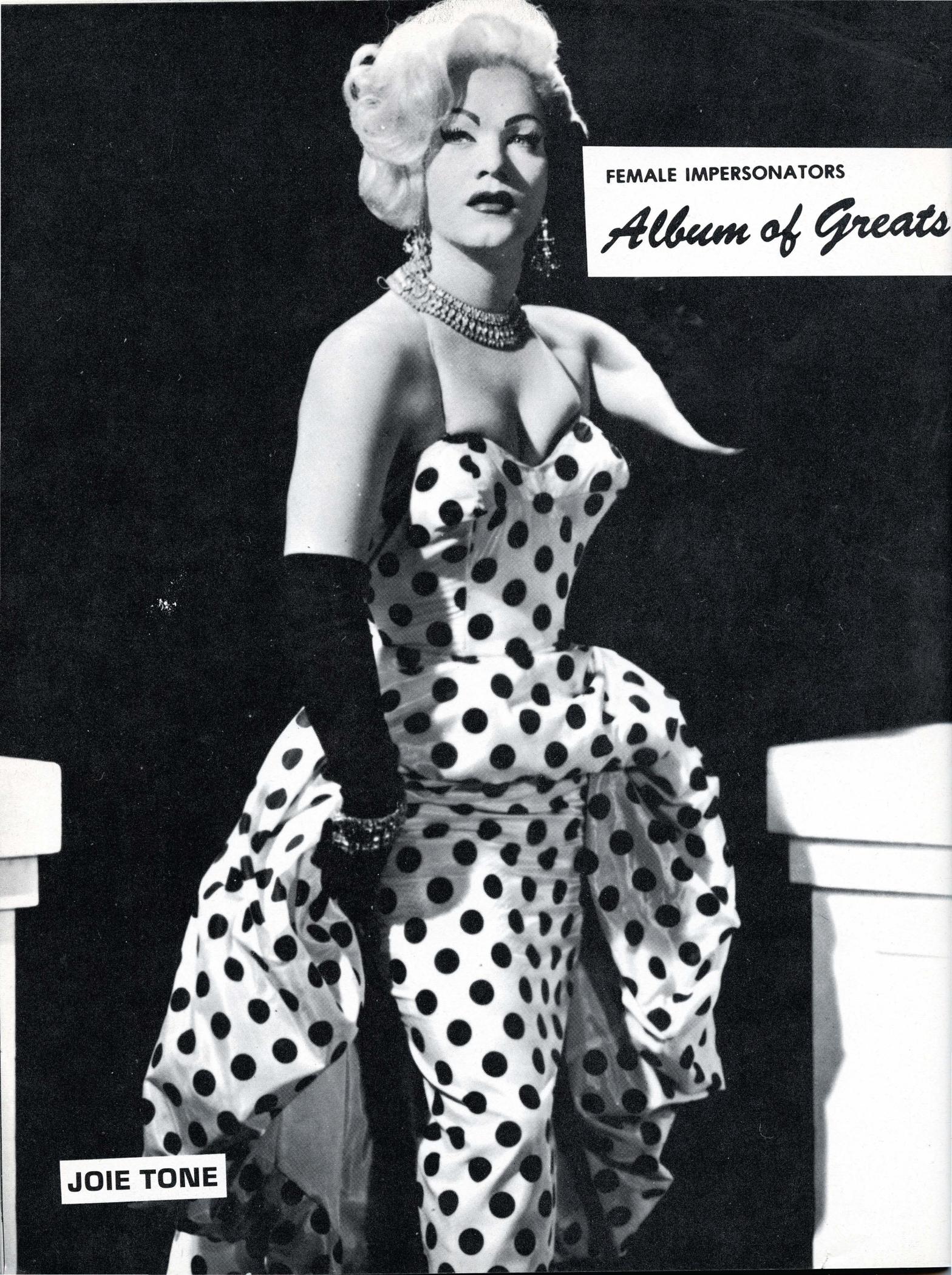
Album of Greats



PUDGY



LESLIE MARLOWE

A black and white photograph of a female impersonator, Joie Tone, posing in a dramatic, polka-dot outfit. She has blonde hair styled in a classic, voluminous fashion. She is wearing a strapless, floor-length dress with large black polka dots on a light background. Her accessories include a wide, multi-strand necklace, large earrings, and a bracelet on her right wrist. She is also wearing a long, black, sleeveless glove on her right arm. The background is dark, with some architectural elements visible on the right side.

FEMALE IMPERSONATORS

Album of Greats

JOIE TONE



TERRY

Album of Greats



TONI LEE



BILLY DAYE



MARK VICKERS



MINETTE

WHERE? HERE!

LISTINGS WHERE FEMALE IMPERSONATORS APPEAR

UNITED STATES

FINOCCHIOS, 506 Broadway, San Francisco, California

82 CLUB, 82 East 4th St., New York City, New York

**JEWEL BOX LOUNGE, 3219 Troost Ave., Kansas City,
Missouri**

**MY-O'-MY CLUB, P.O. Box 19394, Mid City Station,
New Orleans, Louisiana**

BLUE DAHLIA, 5640 W. North Ave., Chicago, Illinois

NIGHT LIFE LOUNGE, 933 N. State St., Chicago, Illinois

**SHOWBOAT LOUNGE, 162 George Washington Blvd.,
Nantaskett Beach, Massachusetts**

GOLD DOLLAR BAR, 3127 Cass, Detroit, Michigan

**THE GAY 90's, 408 Hennipen Ave., Minneapolis, Min-
nesota**

**PADDOCK CLUB, 767 Yonkers Ave., Yonkers, New
York**

**DAVY JONES LOCKER, Saint Petersburg Beach, St.
Petersburg, Florida**

**THE AD-LIBB CLUB, 323 W. Wells St., Milwaukee, Wis-
consin**

ELSEWHERE

**DANNY LA RUE'S, 17 Hanover Square W.I., London,
England**

**CHEY NOUS COPERA, Morberger Street 14, Berlin 30,
West Germany**

**EL COTORRITO, Avenue Borinquen, corner, 2nd St.,
Bo Obrero, Puerto Rico**

**HAWAIIAN LOUNGE, 1258 Stanley St., Montreal,
Canada**

**CASINO DE PAREE, 316 Saint Catherine W., Montreal,
Canada**

If you have the name and address of a spot where female impersonation is a main source of entertainment, send it along to us, so we can share it with others. Each issue will offer NEW listings. Watch for them.

LETTERS



Dear Editors,

I enjoyed very much your last issue of *Female Mimics*. The fellas look very convincing in their female apparel. Your magazine has helped me very much in striving to perfect my ability as an impersonator.

I began by my desire to want to wear luxuriously silky garments made of materials not common to male attire (such as nylon, satin, and silk.) Soon afterwards, I had read that males who dress up as girls were thought of as homosexuals. I had no such inclination and was about to give up my practice. When I saw your magazine on the newsstand and read about professionals in the field, I realized that female impersonation was an art and that it didn't mean anyone who practiced the art was necessarily a homosexual. Since that time I have tried to perfect my ability to give the appearance of being a female whenever I dress in female apparel.

Joyce

Dear Editor,

I enjoy your magazine very much, and only regret that it takes so long to come out and that there are not more of them. We need good representation, and a magazine like yours, should have the support of each and every one of us. I try to encourage all my friends to buy and read Female Impersonators. With hopes for your continued success and that you branch out in the future.

R. Watson
Seattle, Washington



Dear Editor,

I'm rather surprised that you have not printed a photograph of the person who is considered by many to be the most popular female impersonator in England, namely Danny LaRue. I noticed that in the edition before last you did an excellent feature on Ricky Renee. It was a great article.

I am a very keen female impersonator who envies the talent portrayed in F.M. and I find that I can learn quite a lot by looking at some of the finer points of the art displayed by the true professionals. Make the next Female Mimics the best yet.

Jean Russell
London, England

Unfortunately, until now, the public had very little to keep them informed as to what's actually happening in the impersonation world. The people who put out the material knew little about impersonation or about impersonators. Soon I plan to do an article on Danny LaRue, as well as many talented impersonators that were overlooked by the former publications. Ed.



Dear Sirs,

I have just read issues numbers 7 and 9 of Female Mimics and congratulate you on the perfect photography and interest contained in these. As a life-long T.V. I was naturally interested in the article on the Golden Age of Female Impersonation, and I suggest you make an article like this a regular feature in the future, along with life-stories of some star mimics or noted T.V.s. One other suggestion, which I am sure will increase the circulation, and enhance the interest of our one and only magazine, is that the mail to the editor should be extended to five or six pages.

You must know how keen we T.V.s are to see ourselves all dressed up, whether in a mirror or in our own magazine. This is my favorite feature, and even now, I am sure I am not alone in this opinion. I enclose a photo of myself. I am no Harvey Lee or Coccinelle, but can walk along with the best of them.

"MYRTLE"
London, England

Dear Editor,

I am an amateur impersonator who would like to know the address of Pudgy Roberts, so that I could ask him where he got those artificial breasts he is wearing in issue #8. They are the most realistic I have ever seen, and I have seen many different "TYPES". I would appreciate it very much.

Randy
Springfield, Mass.

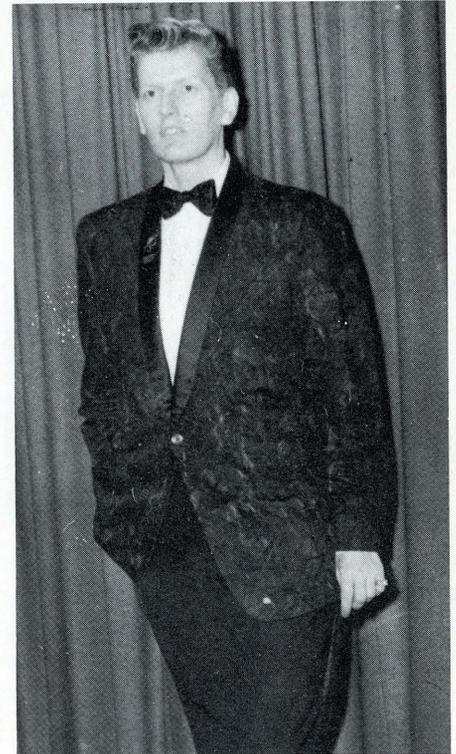
The breasts are ones that I created out of thin foam material. I describe it in my Impersonator's Handbook. Look for future issues to learn more about them. Ed.

Dear Sir,

Many thanks for your magazine—think it is great and it just thrills me to see boys dressed up as girls. Have been doing this myself for many years now and love every minute, especially wearing nylons, panties, etc.

My two wishes are that I can meet someone like myself and would love to visit a drag party dressed as a female.

Jeannie
Yorkshire, England



Dear Editor,

I have enjoyed Female Mimics for several years. Recently I bought volume #12, keeping the set up to date, and I have noticed that in all 12 volumes; in your "Letters to the Editor" column, there has not been a letter or picture of a male impersonator. Are they banned?

The picture enclosed is of my roommate Pat. She has been living and working as a male impersonator for over eight years. Several of our acquaintances are not even aware that she is a girl.

We frequent the 82 Club and have been very pleased to see the many write-ups about the club in your issues. Your issues are truly great and we hope they continue for many more years.

B.P.
New York City

Male impersonators are hard to find. I personally use them in many of my shows. And would LOVE to hear from more of them. Ed.



Dear Sirs,

I am an amateur female impersonator and I am now in the process of making some photos of myself, something I have been wanting to do for some time but never got around to it. I am sending you some and I give you permission to print them if you think they are good enough, or do with them as you wish.

These are only the first of my efforts, and the mistakes I have made with these, lighting, etc., will be corrected in the future, so I will eventually get excellent results. I would welcome any comments or suggestions from you concerning photography. I am very interested in your magazine, and some day I would like to see some of my photos in it. I do hope I will hear from you.

S. McFarland
Bushkill, Pa.

All pictures submitted should be as clear as possible, no larger than 8 x 10, and no smaller than 3 1/2 x 3 1/2 print. Negatives can be sent, no smaller than 2 x 2 size in black and white, and color transparencies when in color. The best pictures are usually unposed ones, that show the real you. We gladly will print all we have space for. Ed.

Dear Editor,

I enjoy your magazine, however have one major complaint. It takes an awful long time for each issue to come out and it does not give news from across the country, and about the clubs, etc. Is there any way that this could be changed?

Billie
New York City

For awhile, this publication will be published every three months. However, you can keep up to date by reading my weekly column in the CANDID PRESS tabloid. You should be able to get a copy at your local newsstand, as it is the largest selling paper of it's kind. Ed.

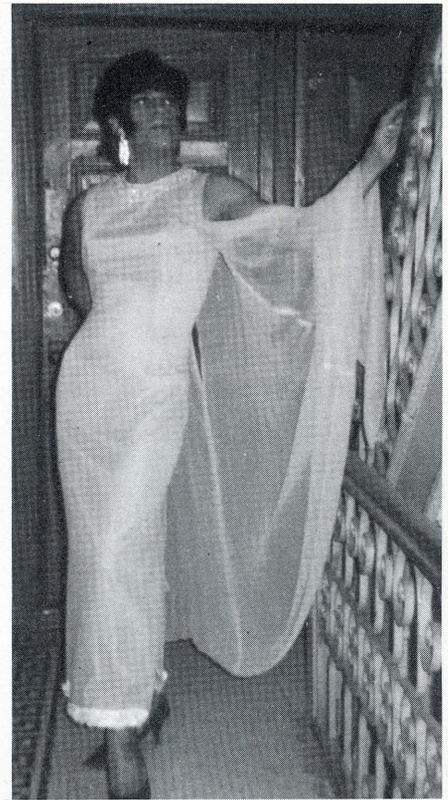


Dear Editors,

There are not any words available which will allow me to express how very much I enjoy reading your magazine. I have been wearing girlish attire ever since I was seven when my mother, for fun, dressed me like my sister. Since then I have been practicing in secret, since my parents now disapprove of me dressing like a girl. However, buying make-up, bras, and boots by myself and then dressing like a girl is very exciting. It's a shame that this is not really... the land of the free..., but I guess some day it will be.

Windy
Cleveland, Ohio

You forgot to finish that line... it goes, "... and the home of the BRAVE. Ed.



Dear Editor,

Thank you for an excellent and most marvelous magazine. I'm glad to know that someone is interested in us, so keep up the good work. I am not professional, but I'm a dancer. By the way a special section in your magazine indicating available jobs for female impersonators who would like to get into the entertaining business would be just great.

Urana

As the jobs fluxuate as much as the places that use impersonators, I feel that the section of "Listings Where Female Impersonators Appear" may be an answer to the problem. Future issues will contain NEW lists. Ed.

Dear Friends:—

We buy Female Mimics as soon as we see it on the newsstands but have to wait about three months to get a new issue. If more photos of our favorites posed in short skirts and sheer stockings were shown in each issue it would be easier to publish more issues. In the last Female Mimics none of our favorites were there.

John
Quebec, Canada

Will see to it, more REAL favorites are in all future issues. Ed.



Dear Sirs,

Just a note to tell you that I simply adore your magazine. I am strictly an amateur female impersonator who would very much like to go professional if I only knew how to go about it and whether I have the talent, looks, etc. We have a few clubs in Chicago that feature female impersonators.

I suppose I started out much like many others, cross dressing when I was very young with assistance from an older sister who wanted another girl around the house. Later sports and other school activities took over and it wasn't until I was in my late teens that I realized that I had a real desire to experiment in drag. While it began small and I thought it was only a passing fad, I soon found that I was accumulating quite a wardrobe: shifts, tent-dresses, and even some divine long beaded evening gowns. I'm still amazed to see the beautiful transformation when I finish doing my make-up, dressing, put on my wig and look into a mirror. The feeling is truly heavenly.

Speaking of wigs and make-up; could you do some articles for us amateurs showing step by step procedures of how to do it? Also, why not do a special on wigs and exotic hair styles, as let's face it, that's about all that separates us "girls" from the guys, today.

Jean Powers
Chicago, Illinois

Watch future issues for articles you mentioned. Ed.

Dear Sirs,

In issue #12 of Female Mimics I was delighted to see you again have a letters to the editor column. I have every issue of F.M. and enjoy the publication very much. You are to be congratulated on your tasteful work. If you ever accept subscriptions I want to be included in your group of customers. Meanwhile, I will continue to get the individual copies. I know you have many readers here in San Francisco who look forward to each issue. I use F.M. to study with, whenever possible, as a source of information to improve my techniques. I am enclosing photos to show before and after picking up some ideas from F.M.

Jeannie
San Francisco

Yes, there is a noticeable improvement. Keep up the good work. Ed.

Sirs,

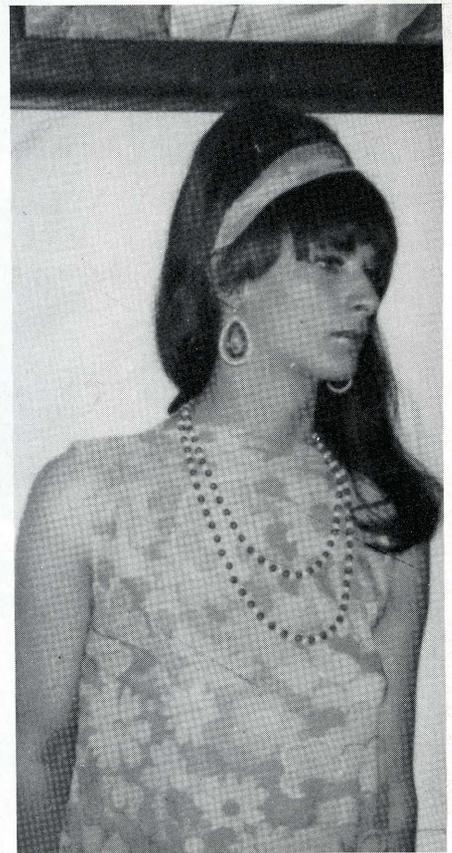
It was with much pleasure that I have read some of your publications. At this writing I hope your firm is still in existence. It seems that with the opening up of sexual operations, sex-changes, etc., more and more publications devote articles to the phenomenon of Transvestism which seems to occur more among men than women. I was so thrilled when Irv Kupeinet got around to interviewing Christine Jorgensen on television. I was so surprised that she looks, acts and even talks like (has the voice of) a woman.

I presume that you are acquainted with the famous "Ball" that is given every year around Halloween time in Chicago. Could you let me know who to write to, so that I might get the details of it? I want to attend on "drag" of course. I was rather overweight at one time, but I have taken off some pounds so that I look more attractive in my new gown.

I have a collection of your "Female Mimics" of course, but I am looking for one issue entitled "Boy-Girl" which I bought in 1966 and since lost it. It is a classic issue, and although you may not have published it perhaps you could help me find it. Are Christine's memoirs out in paperback form yet? I hope that you will be able to help me.

K. Warschauer
Milwaukee, Wis.

Yes, Christine Jorgensen's book is now out in paperback. I think the publication you were referring to is "Boys will be Girls", published in 1963, which was just re-hashed material of Female Mimics. Ed.



Dear Editor,

Just thought I would write and congratulate you on your outstanding editing in "Female Mimics", do hope to see some of our Philadelphia girls and guys in there real soon. If you have room, could you print these pics, so everyone could see what the Phila. guys look like?

Thank you, and keep up the terrific work. I buy every issue.

Love to all my friends,

Liz

P.S. Why don't you start a pen-pal section. I'm sure we would all like to hear from each other and know what's doing in each others town. All in favor—write me.

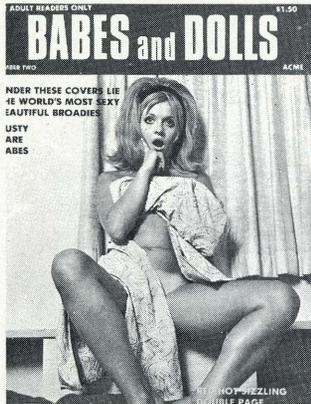
"Liz"

c/o Apt. #215
300 W. Byberry Road
Philadelphia, Penna. 19116

If you have any comment, compliment, or complaint merely drop me a line, and I will attend to it accordingly. Any letters that require a personal reply should have enclosed a stamped, self-addressed envelope. Address all letters to:

PUDGY ROBERTS
Female Impersonators
119 Fifth Ave.
New York City, N.Y., 10003

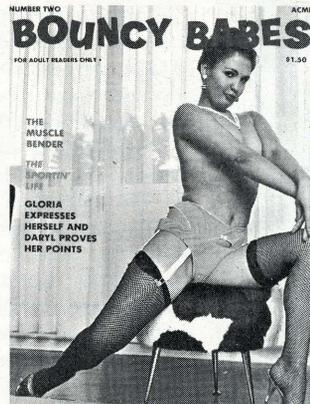
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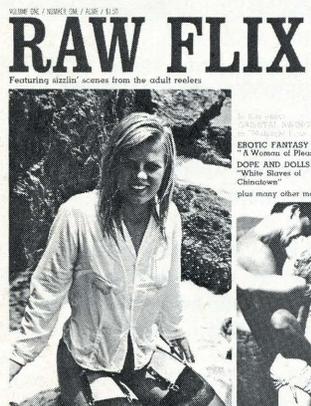
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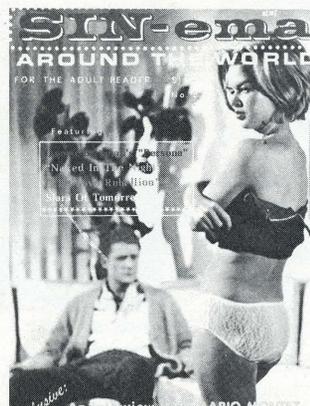
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RAW FLIX



SATANA



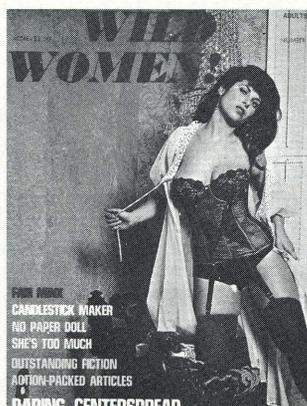
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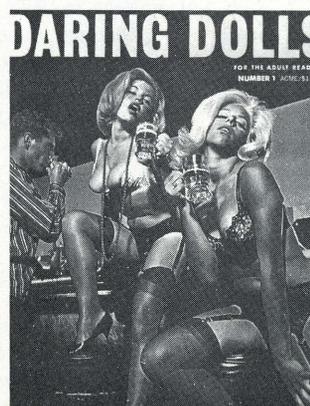
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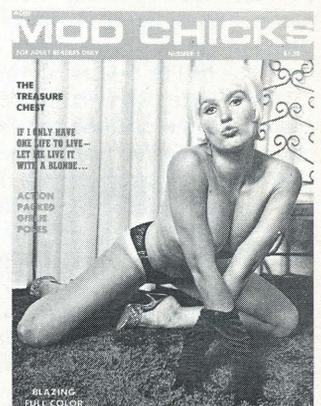
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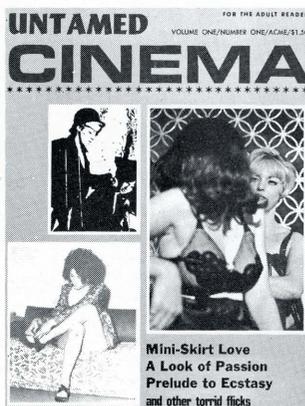
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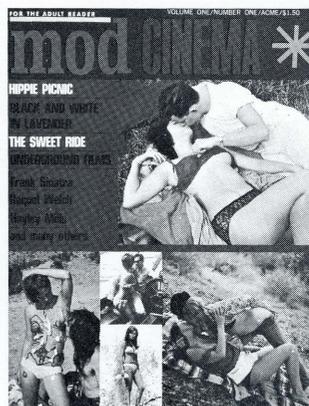
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Jackie Morell—winner of the second prize contestant 1969