

FEMALE IMPERSONATORS ON PARADE

VOLUME
NUMBER
3



COCCINELLE

GLAMOUR
PHOTOS OF
"GIRLS" WHO
ARE MEN

ILLUSTRATED WITH 35 PHOTOS
OF MALES IN FEMININE CLOTHES

"THE ART OF FEMALE IMPERSONATION"

reveals the secrets of how men become Female Impersonators and contains 32 actual photographs of men in "girls" attire. "The art of Female Impersonation" reveals the inner secrets of how men are transformed into girls with the aid of wigs, falsies, cosmetics and corsets. You will meet four pleasant young men who will let you peek behind the scenes as they make up for their amazing transformation into four lavishly gowned "women." Volumes 1, 2, 3, 4, and 5 now available \$3.75 for each

You see this all happen in 32 actual photographs as they create the changes from flat-chested men into the utmost in femininity. They tell how they became female impersonators — see the tricks they use to effect cleavage, and fool the public

"FEMALE IMPERSONATORS ON PARADE"

Now available are volumes One and Two on "Female Impersonators On Parade," which explain in detail the art of female impersonation or cross-dressing by men by the amateur and professional female impersonators themselves. You will have to have a very keen eye when looking at the "girls" for the men look more like girls than real girls do. Volume Two contains 45 real photos and sells for \$3.75 plus 20 cents for postage, while Volume One contains 31 actual photographs of glamour girls who are men and sells also for \$3.75 plus postage.

The image shows two book covers. The left cover is for 'THE ART OF FEMALE IMPERSONATION' Volume Number Five, featuring a photograph of two women in a dressing room. The right cover is for 'MORE FEMME MIMICS' Book Number Two, featuring a portrait of a woman. Text on the covers includes: 'ALL NEW', 'VOLUME NUMBER FIVE', 'HOW MEN BECOME FEMALE IMPERSONATORS ILLUSTRATED WITH 35 PHOTOS OF MALES IN FEMININE CLOTHES', 'A PICTORIAL RECORD OF AMATEUR AND PROFESSIONAL FEMALE IMPERSONATORS', 'REVEALS THE SECRETS OF HOW MEN BECOME WOMEN', 'OVER 115 ACTUAL PHOTOGRAPHS OF MEN IN WOMENS ATTIRE IN LIFE-LIKE POSES', 'NEW PICTURES OF GLAMOUR GIRLS WHO ARE MEN!', 'VOLUME TWO', 'MR. JACKIE MAYE AMERICA'S MOST FAMOUS FEMALE IMPERSONATOR!', 'ILLUSTRATED WITH 45 PHOTOGRAPHS', and 'NEW REVISED EDITION'.

"MORE FEMME MIMICS"

We now offer "MORE FEMME MIMICS" BOOK TWO, which is a continuation of the book, "FEMME MIMICS" and is a pictorial record of amateur and professional Female Impersonators. "More Femme Mimics" contains over 115 photographs of "glamour girls" who are really men, giving intimate details of how they got started into becoming professional Female Impersonators.

You will see professional Female Impersonators Jackie Jackson, Nicki Gallucci and others start dressing up in female clothes from the skin out. They explain about their experiences while transforming from male to alluring female clothing. Book contains 64 pages and sells for only \$3.75 per copy plus 20 cents for postage. Book One "FEMME MIMICS" contains another 200 different photos of female impersonators and retails for \$3.75 plus postage, you can now purchase both books, "MORE FEMME MIMICS" and "FEMME MIMICS" for the special price of only \$7.00 postpaid. These two fascinating books will give you the Why-When-How and Where about female impersonation.

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Volume Number THREE

FEMALE IMPERSONATORS ON PARADE

REVEALS THE SECRETS OF
HOW MEN BECOME FEMALE
IMPERSONATORS

ILLUSTRATED WITH 35
PHOTOS OF MALES
IN FEMININE CLOTHES

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FEMALE IMPERSONATORS ON PARADE

Just as the Palace Theatre, located at 47th Street and Broadway in New York City, was the "Mecca" or "Heaven" that all stage acts strived to get to perform in the good old days of live vaudeville, "Madame Arthurs" in Paris, France, is the "show case" or "Palace" for professional and amateur female impersonators.

Any female impersonator, literally speaking, would have gladly been willing to die just for the privilege of boasting that he had performed at Madame Arthurs, for this was the equivalent to stating that he had won the Hollywood Academy "Oscar" award for best actress.

The honor and prestige of having the female impersonator's photo illustrated in the souvenir program, which usually sold for 5 francs or approximately \$ 1.00 in American money, was the same as telling the world that he was one of the top in his profession.

Money was of no consequence to these female impersonators for it was the highest achievements in their profession to be selected by Madame Arthur for one of his shows. Madame Arthur is continuously deluged with applications from professional and well as would-be female impersonators from all over the world



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who want to work at his famous club for the fame and honor that goes with having appeared at the "Chez Madame Arthur."

However, since Madame Arthur's stage shows usually run for nine months to a year, with the same female impersonator cast, except for occasional changes of costumes and the inclusion of topical themes, he can afford to be choosy and only select those he thinks will fit in best in his shows to please his ever-growing list of customers.

One of the most famous Madame Arthur "finds" was a youngman who adopted the single name of "Coccinelle", which in itself does not mean anything in particular, but which in time grew famous and well-known throughout the world as the "perfect female in a male body." Coccinelle is so beautiful and distinctly feminine in appearance, that even dressed in masculine attire it is most unbelievable to most viewers that he is a man.

There is nothing about him to suggest that he is a male when in masculine attire. There are no external signs of masculinity about Coccinelle when dressed in provocative and alluring feminine gowns, for there is no growth on his face.



COCCINELLE

FEMALE IMPERSONATORS ON PARADE

Coccinelli's complexion is clear and this lack of facial hair, as well as his beautifully formed bosom, is attributed to the fact that many years ago he embarked on a course of hormonal treatments under a doctor's care. Apparently as a result of many special exercises and the taking of hormones, Coccinelle's breasts became larger, thus giving the realistic impression of possessing a female bosom!

His lovely coiffured blonde hair that he styles himself is really his own hair and not a wig. He dresses his own hair, as he enjoys doing this himself, and manages to do it in such a high style of fashion, that real women come up to him in the club and ask him where he has his hair done!

Some women are very envious of the glamorous gowns and dresses that Coccinelle wears in his act. A few women have forbidden their menfolk to attend his openings in a new show for fear that his alluring attractiveness would attract the men away from them by pointing attention to their own dowdiness. Since Coccinelle has abandoned most of his masculine qualities to live and act as a woman, he has found great happiness, fame and acclaim.

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Coccinelle actually looks more feminine and attractive than the average woman does. His feminine tastes and habits, along with his amazing talent and ability to imitate womanly wiles, have aided Coccinelle in giving a most convincing performance that helps him to put over his deception that he is a woman.

No one suspects Coccinelle's true sex when meeting him for the first time. Even after seeing his brilliant performance at the show, there are many who still cannot believe it is possible that he is a male. Anatomically speaking he is a male, but his appearance and feminine looking body belie this fact.

His overwhelming desire to act and dress as a woman stamp him as a confirmed transvestite who through a trick of nature might have been a female if he had not been born a boy. He is accepted by other girls as one of them and his position as a singer and dancer in a Parisian night club in female attire is not considered unusual in France.

There is not much information about his early life as a young boy, for the details are quite sketchy about when and where Coccinelle decided to take up the life of the opposite sex.



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There is no doubt that his effeminate tastes and ways made him dissatisfied with the male role that he was forced to live and he decided to take up the art of female impersonation in order to achieve the life and desires that he longed for. Coccinelle is a perfectionist in everything that he does, which may be the reason for the many rounds of applause accorded him by the pleased audiences, virtually stopping the show at every performance.

Coccinelle has put much time and effort into his act to put over the illusion that he is an attractive female and thus both males and females forget his true identity and accept him as a woman. There is nothing about Coccinelle to betray the fact that he is actually a man, for his mannerisms are quite perfect from long practice.

There is no need for falsies as far as he is concerned. His firm womanly breasts and modest cleavage line, as revealed in his low-cut stage costumes and gowns, give some skeptical disbelievers the conviction that he is a girl trying to put over something on them. Women find it hard to believe that he has to wear a size 38 bra with a "C" cup when he appears in formal female street wear dresses.

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Coccinelle possesses a very extensive female wardrobe and can, if required, dress in a new and different dress or gown in every show for months without repeating the costume. His large stock of feminine apparel, furs and silks is the envy of all those who work with him in the female impersonator show and he is quite generous in giving some of his hardly worn discarded female garments to those less fortunate than himself.

His generous qualities and fun-loving disposition have endeared him to his fellow workers and there is always a long waiting list of female impersonators eagerly waiting for the opportunity to appear in a show in which Coccinelle is starred!

His performance in his beloved role of a female has changed Coccinelle from a lonely and frustrated boy to that of a happy and contented woman, no longer restive and antagonistic towards those who ridiculed his ambitions and desires to become a female.

Looking at Coccinelle's photos in this book, it is difficult for those not familiar with his reputation as one of France's most famous "female" singers and stripteuse artistes to realize that this alluring woman is actually a male.



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According to a magazine article on Coccinelle, he lived as a male until he reached the age of 17 years and then, feeling that he liked the life of a woman better than that of a man, he began dressing up in female attire. He obtained a job as a female singer in a small club and from that time on began living as a female.

Coccinelle had been dressing in feminine apparel after leaving school at the age of 15 to work for a ladies' hairdresser. At the ladies' hairdressers, to while away the time while the clients were waiting for their hair to dry before being set, the women customers used to dress the young apprentice hairdresser in women's clothes as a joke.

They even put makeup on his face to make him look even more of a female. To them it was a big joke but his masquerading experience was to help him a great deal in his later life in impersonating some of the females who had made him the butt of their jokes.

Coccinelle was christened Jacques Dufresnoy when he was born as a male boy. It was not until approximately 18 years later that he adopted the feminine sounding single name of Coccinelle, and this name was to become quite famous.

FEMALE IMPERSONATORS ON PARADE

Coccinelle's profession of impersonating females was halted briefly when he was called up for service in the French army in June of 1953. Just as in the United States, every able-bodied young male Frenchman had to serve some time in the military service of his country, but the French army did not keep very long.

About the time that Jacques or Coccinelle, as he was now known, was called up for army service, he had already begun hormonal treatments to feminize himself. However, as these treatments take some time to take effect, the results were not as yet evident at the time he was being drafted.

Coccinelle was given his honorable discharge papers when his condition was discovered later and he went back to his chosen profession of impersonating females. He went on tour with a company of female impersonators and was told by the troupe manager to dress as a man when in the town's public streets.

Then, noting Coccinelle in male clothing on the city streets, the police ordered him to wear woman's attire, since otherwise he looked too much like a woman dressed up as a man--and this would not do!

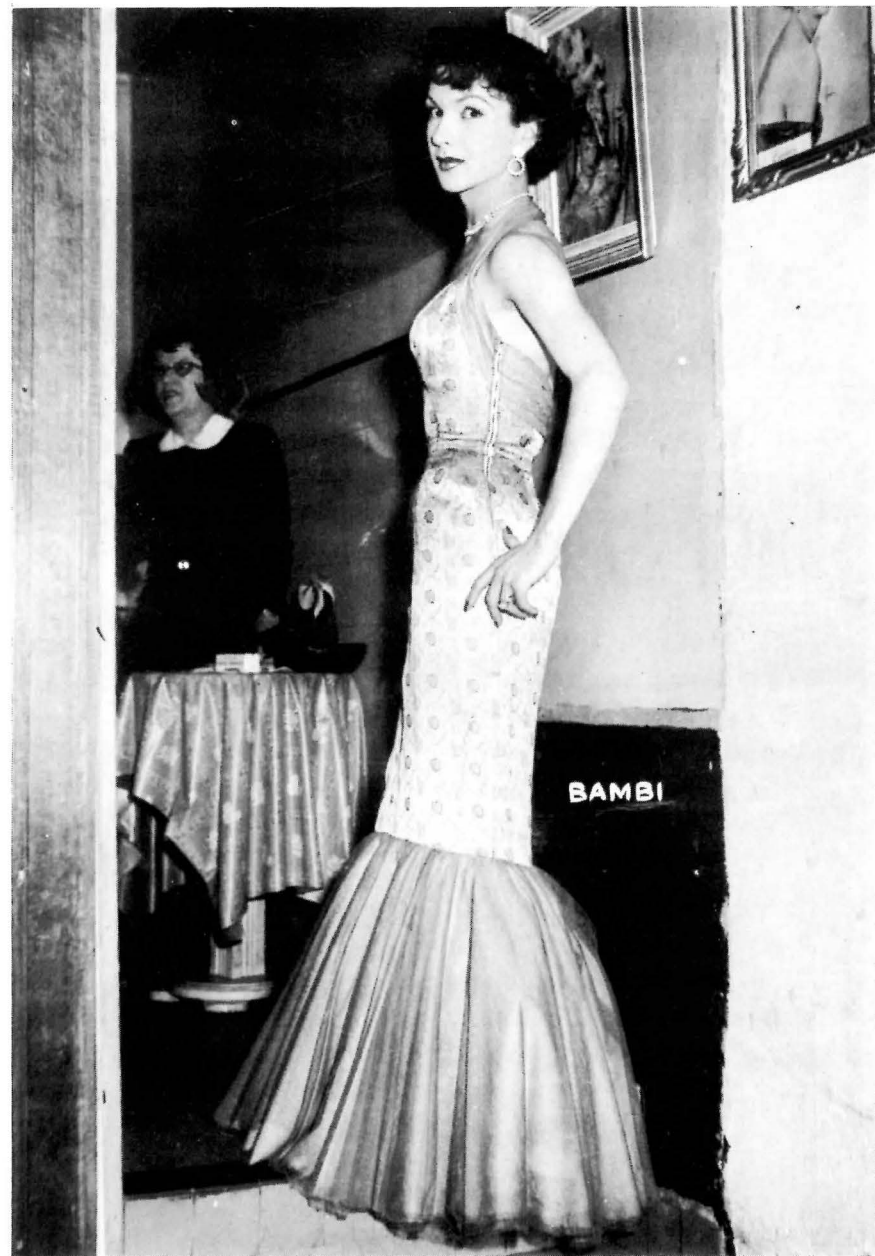


FEMALE IMPERSONATORS ON PARADE

Coccinelle's fame as a stripteaser and singer led to his being booked to appear at "Chez Madame Arthur" in Paris. His natural looking feminine appearance and wonderful striptease act took the city by storm. Coccinelle became the "talk of the town" as the star attraction of Chez Madame Arthur's place and he has been booked back time and time again.

Another of the many female impersonators featured at Madame Arthur's is known simply as "Bambi", who has starred in his own right in some of the Parisian night clubs which feature female impersonators as part of the night's entertainment. Each evening after every performance, Bambi is sought out by tourists and amateur female impersonators for his autograph and to get free advice in the technique of makeup.

Unlike the night clubs of America, in France it is quite common for the patrons to mix with the entertainers and join in the adlib socializing that goes on between showtimes. This practice is encouraged by the managements of the French night clubs because it generates good will. The patrons like to talk to their favorite performers, in hopes that some of the performer's glamor will rub off on them.



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Bambi is a nice personable performer, who likes to converse with the public and his fans so that he can improve his performances. Bambi's amiable willingness to pass along to his many fans the information requested and join in their activities has increased his popularity very much.

There are quite a few of his ardent fans who patronize the places where Bambi has been booked after his current show closes. Some of his followers have seen him perform hundreds of times and he deserves this popularity.

In deference to his following, Bambi strives to change his act for the second show, as well as his costumes, so that some variety can be expected for each show that he does. His unique act is a crowd pleaser and Bambi does not mind mixing with the patrons.

It gives him a chance to meet his admirers and find out from them just what they liked or disliked about the show and the female costumes that he was wearing. The patrons like to get real close up to the female impersonators so that they could check to see if the svelte bodies displayed on the stage really belonged to men or not.



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Bambi is a very talented dancer and he does an exceptionally fine dance with a male partner. As the distaff half of the ballroom dance team, Bambi does the intricate dance steps even better than most female dancers.

His grace and poise while dancing in a figure-hugging gown of pale blue satin with his male dance partner, often leads the huge audience at Madame Arthur's to wonder if "she" is really a "he" or if he is actually a female trying to make believe that she is not a male.

When he is approached by women who come to view his performance to jeer him, and remain to cheer him, Bambi readily admits the fact that he is a man. His willingness to allow his picture to be taken by amateur photographers in female attire, who want the snapshots as souvenirs, has made him a great favorite with his audiences.

This, of course, can only be done between performances, as the many costume changes necessary during the long show at Madame Arthur's wear down the performers, leaving them weary and too tired to pose for their fans at the end of a night's work. Of course, the fans offer nice gratuities for taking up the performers' time and posing for them.



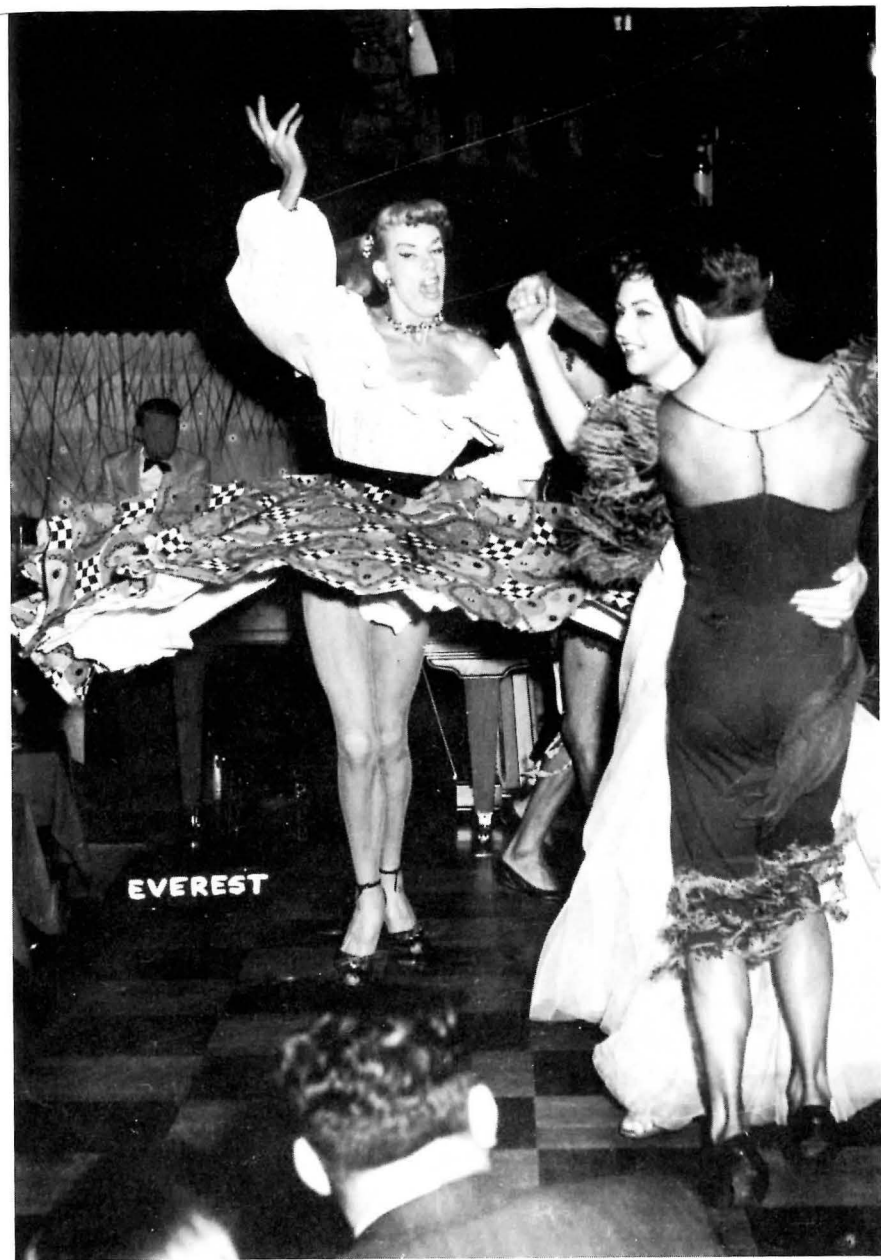
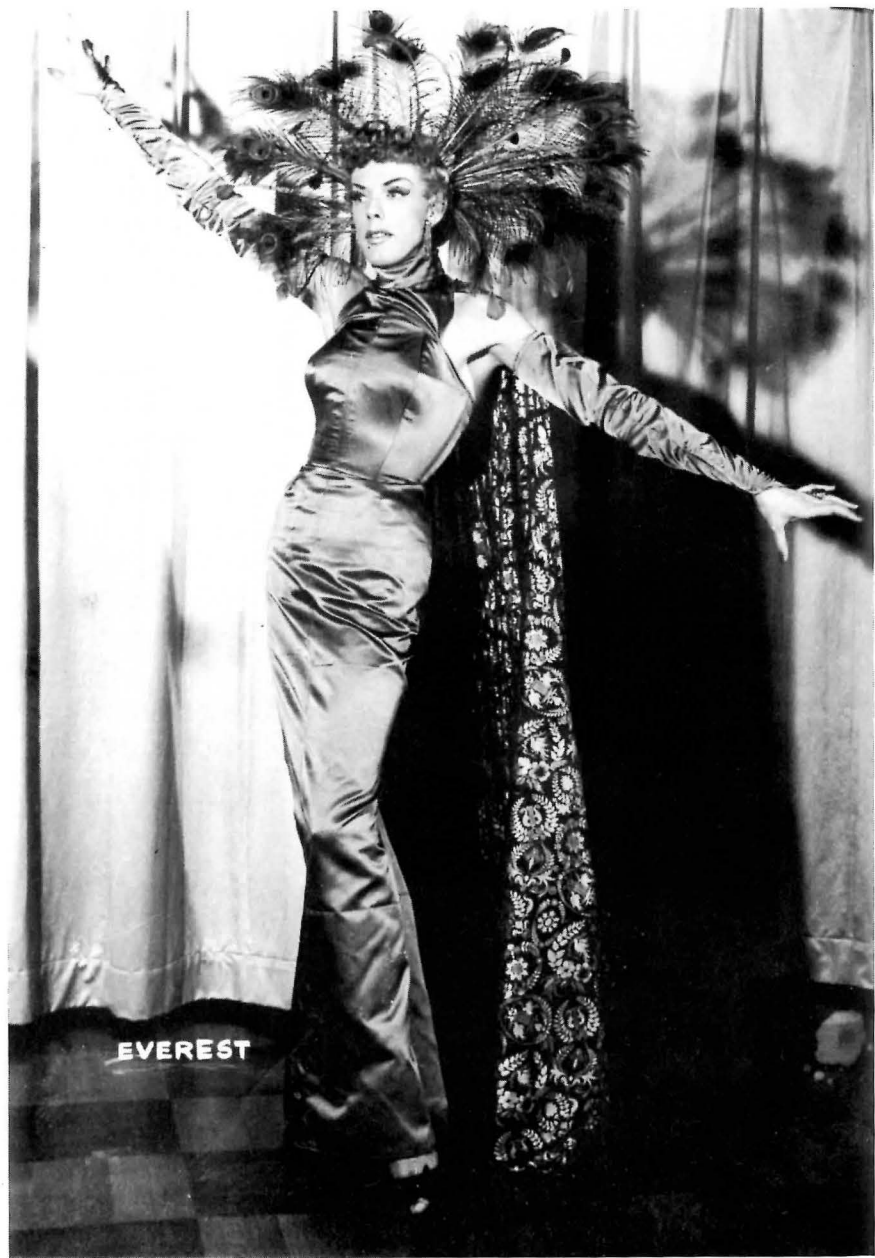


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Since Bambi has to sing during some of the production numbers, he has very little time between numbers during the show to rest. With just a few moments spent to freshen up his makeup and slip into a form-fitting sheath dress, Bambi soon appears on the floor of the club, after his exhausting performances, to speak to and pose, if requested, for his large fan following.

Another female impersonator who hopes to use his engagement at Madame Arthur's as a springboard to fame and fortune is "Everest", who not only takes part in the stunning production numbers as a "showgirl", but also has a featured spot as a dancer. Everest, who is tall and slim, bears an amazing strong resemblance to New York City's popular female impersonator, Vickie Lynn, although they are not related and have never met.

He, too, hopes to come to America some day to meet his female impersonation counterpart and perhaps appear with him in a show together. Everest's performance as a showgirl is greeted by the audience rapturously because he appears in the first few production numbers wearing stunning costumes topped with a huge headpiece.



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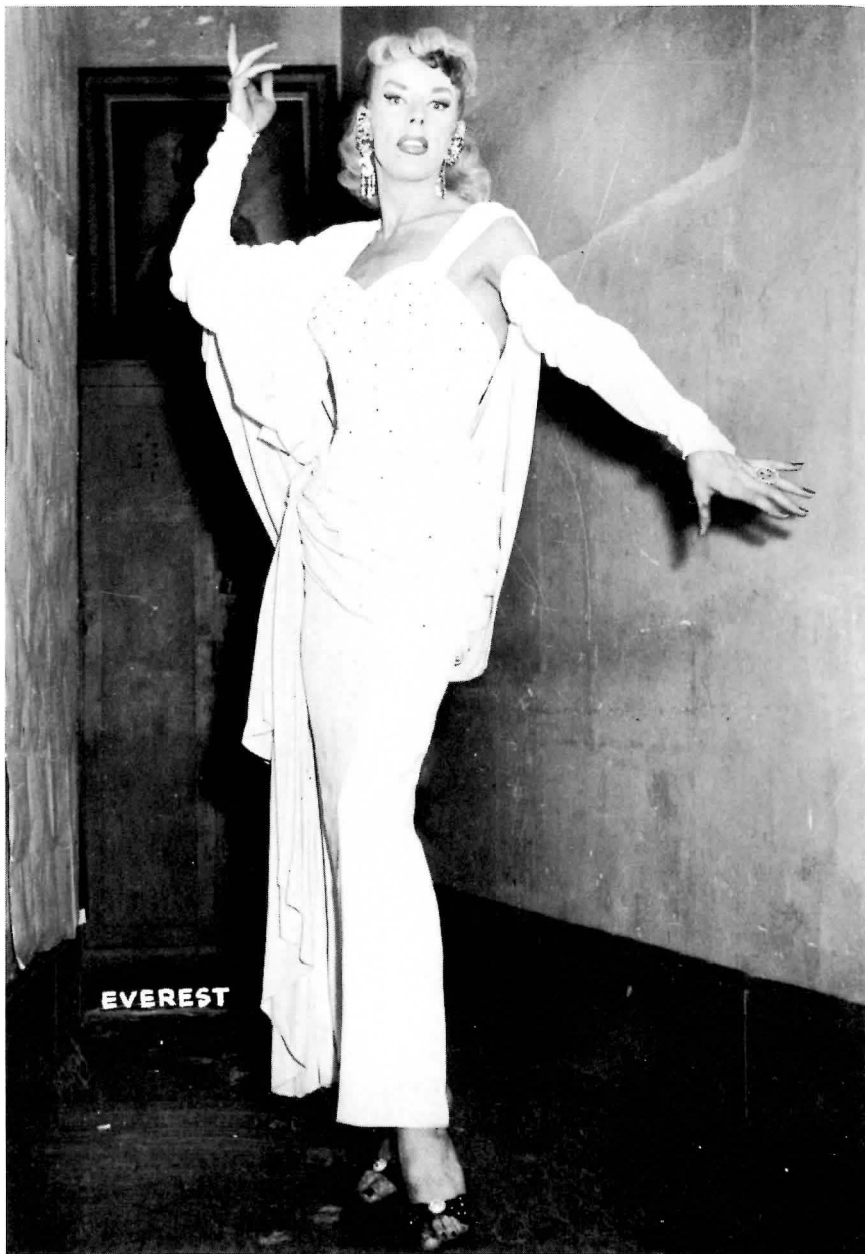
This headpiece usually represents some well-known French building or perfume. It is quite a sight to see this six-foot showgirl come walking in slowly from the wings of the stage with a replica of the Eiffel Tower, three foot tall, balanced neatly on his head as a hat or headpiece.

This lights up as he walks down a set of steps to take his place with the rest of the chorus girls and performers on stage. It is connected to a pocket battery concealed on Everest's person.

In the latter part of the show, Everest may wear a headress of huge peacock feathers, which add several feet to his already statuesque height, or some other showier piece of feminine craftsmanship. This brings much applause for the beauty and his splendid costume.

After completing his third appearance in as many production numbers, attired in lovely showgirl costumes, Everest will come back to the large stage to do a solo tease dance of his own creation, which clicks with the audience every time. In Everest's topflight dance number, he imitates an exotic dancer with great skill and experience. He received a warm reception when he was finished for his portrayal





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of a sexy vixen.

"Tania" is another performer in the show who does an exciting ballet and acrobatic dance that could pass muster with the choreography master of the Ballet Russe. Tania's muscles are quite limber. His deft body-splits and supple body-motions, as he rolls and twists all over the wide stage during his acrobatics, make the audience wonder how any man could do all these tortuous bends and spread-eagle poses.

Of course, it goes without saying that it took years of training with various ballet companies to make Tania as simple as he is. The thrilling climax to Tania's act is when he jumps off a table on which he was doing back bends to land on the stage below in a wide body split, which would split in two an untrained person.

Even a real girl would find it most difficult to accomplish this feat, but Tania does it at every show, twice a night and sometimes three times on weekends and holidays, when an extra performance is needed to take care of the overflowing crowds coming to Madame Arthur's. Tania's remarkable ability to perform these acrobatic stunts amazes and mystifies people, who find it quite unique to see a man perform



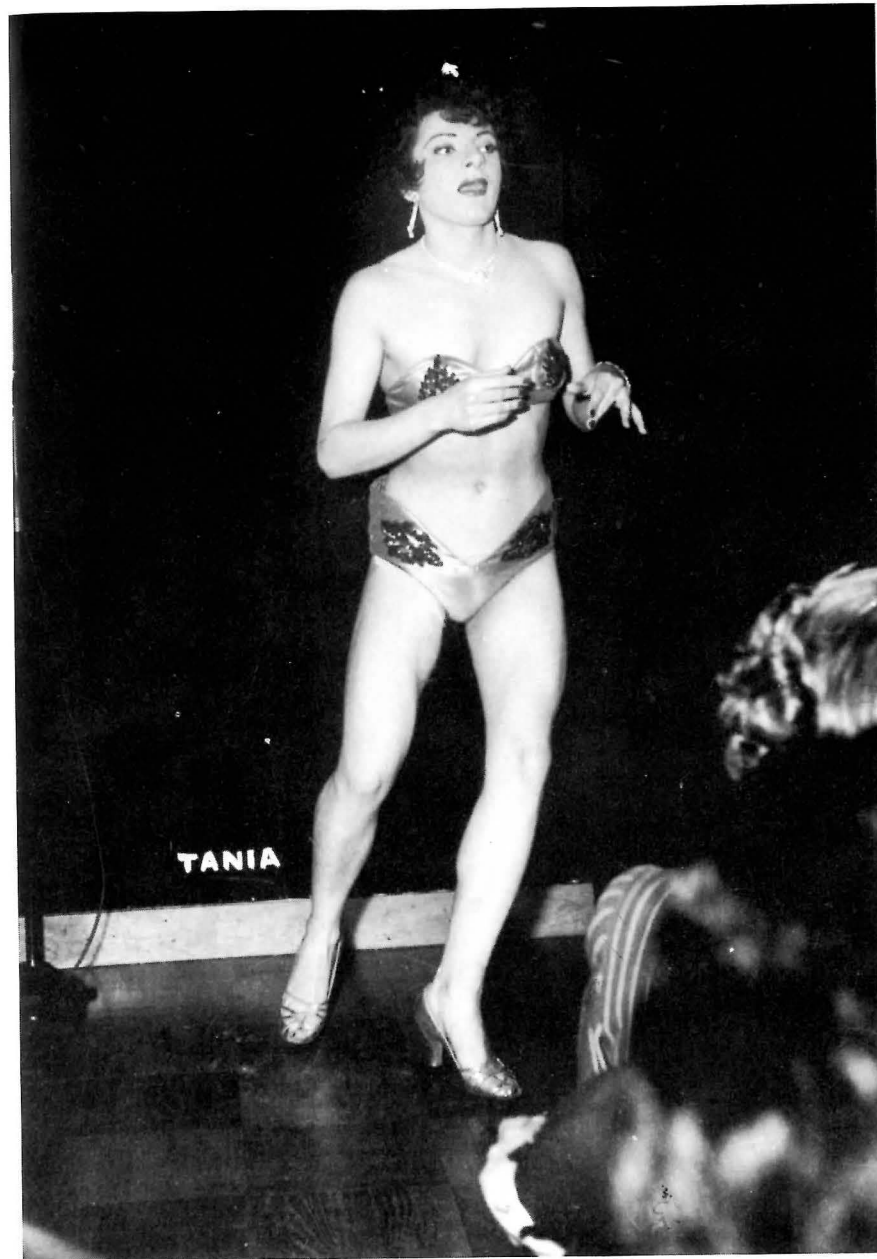
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such strenuous side splits that would probably kill an ordinary woman.

Yet, Tania seems to enjoy taking such punishment and seems none the worse at the finish of the show. Only the thick bunched up muscles of his calves betray the stress and strain that his body is undergoing during his physical banging around as he performs his acrobatic routines.

Tania has never lost his wig once while performing, for he makes sure that the hairlace is glued on tightly before going onto his strenuous act. It is remarkable that in spite of his lively activities, the wig stays in place on his head at all, for his flying leaps could disarray any hairdo, but as yet he has not flipped his wig. Like the other performers, he varies his act and costumes from time to time.

Although the cast may change their routines, the big production numbers seldom vary for the duration of the run of the show because of the expensive costumes and scenery necessary to put on the show. It takes a long time to recover the production costs that go into the lavish shows presented at Madame Arthur's club.





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The dazzling costumes, glittering feminine finery, elaborate props and talented entertainers all help in providing a good night's entertainment at Madame Arthur's.

"Lisa" is another female impersonator who works in the line and production numbers and also does his own specialty dance. His lithe nicely muscled thighs and legs bear the brunt of his interesting interpretations of a ballet dancer. He balances precariously on his toes as he pirouettes around on one leg that would exhaust a female ballet performer.

At times, Lisa will work with a male partner in a dance number for which he has worked out the choreography. At other times, he will perform a solo number, using his own feminine wardrobe in the act. For the production numbers, however, he wears the costumes made to fit his figure and which are furnished by the management.

Trouble sometimes arises when, for some reason or another, a cast member departs and the costume has to be refitted to the replacement in the cast. Then the members of the chorus get into petty catfights over the costume's fit, oftentimes being desirous of wearing one of



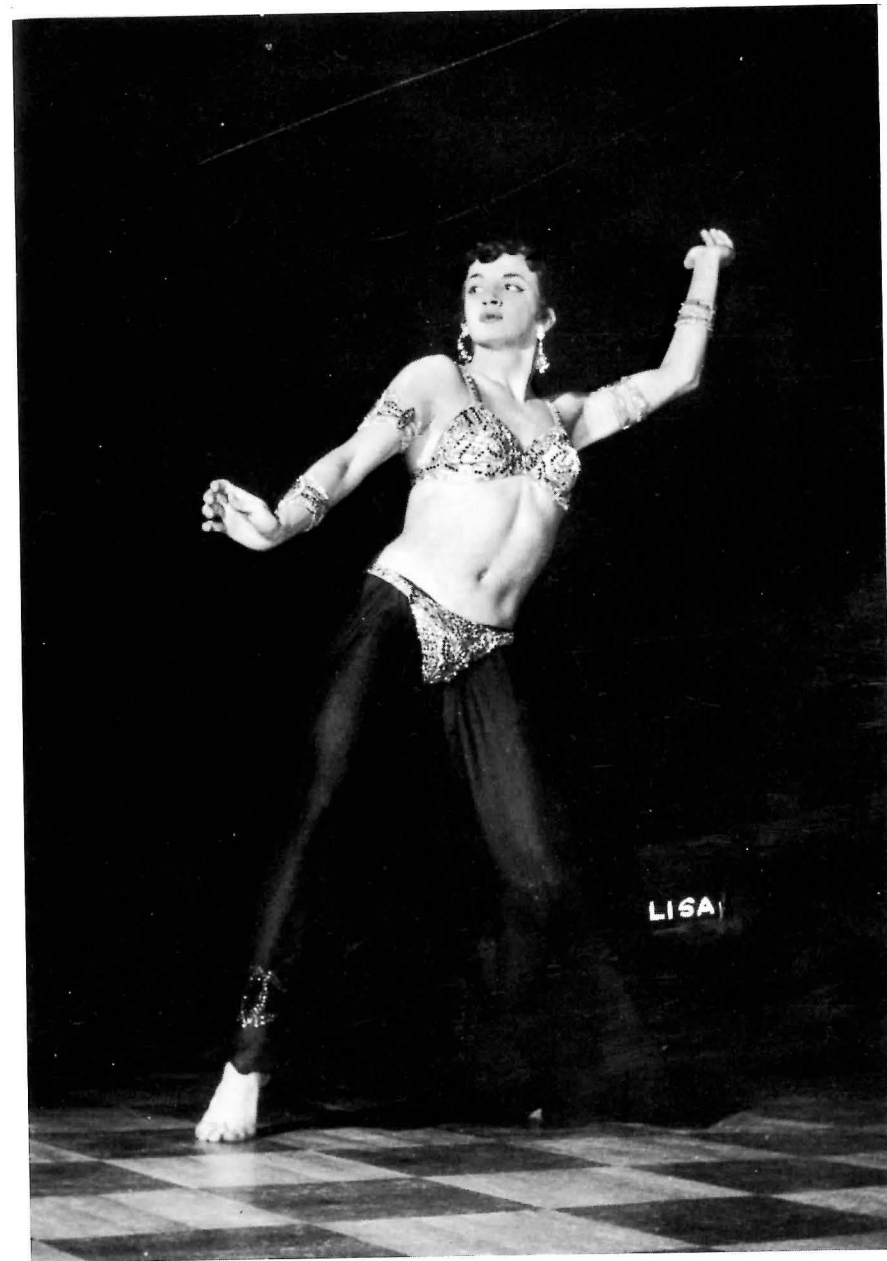
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the costumes which had been assigned to another member of the chorus line.

These minor quarrels are soon smoothed over by the backstage manager or wardrobe mistress, whose job it is to see that the "girls" are wearing the right costumes for the right production numbers. Lisa is friendly with the other members of the cast and they get along fine.

Lisa does not mind posing for publicity photos with some of the other female impersonators, for he feels that any publicity can help further his career. Lisa was only too happy to pose with Wanda, who works with him in some of the show's elaborate production numbers.

Wanda is a comparatively new member of the cast, having only recently turned professional. He has a fine feminine looking figure, which he keeps in trim by exercising vigorously. Wanda has aspirations to be a classical dancer and studies hard to improve his dancing technique. He figures that the knowledge of makeup and experience gained in wearing the voguish feminine attire will help him a great deal in his theatrical career.





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Wanda hopes to use his present booking as a stepping stone to other spots which will pay more than the salary which he is getting at present. Some times the tips from appreciative patrons is more than the salary he earns as a performing female impersonator.

Wanda is particularly happy in the type of work he is doing, even if the salary is now small, for he is working in an atmosphere which he loves. It affords him the opportunity to wear glamorous feminine clothes and he takes pride in the extensive wig and female wardrobe collection that he is building up in the meanwhile.

Then, too, much of his time is taken up rehearsing and learning new songs that are introduced in the shows, as well as the thrill and excitement of designing new creations for himself to wear while appearing as a female impersonator.

Getting the knack of making the audience believe that you are a female takes much practice and can only be achieved by working in front of a live audience. Some of the male viewers in the audience also have a hidden desire to do the very same thing that the female



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impersonator is doing for a living. By watching their reactions, Wanda can find out just what he does or what items he wears that appeal best to the audiences. He can then discard those things which do not please his viewers.

Also in the show at Chez Madame Arthur is an earnest youngman who uses the name of "Zambella" and works nicely with Wanda and Lisa in the revue spectacle numbers. Zambella has been trained to appear as a showgirl in the production, wearing a gigantic feathered headdress and a heavy Madame DuBarry costume, which weighs him down and hampers his dance movements.

At other times, he will come out in a form-fitting riding habit to play the part of a horsewoman in a production number. Zambella gives a generally pleasurable interpretation of a fashionable rich society lady who has an avid interest in horsemanship, playing the role with comedy overtones.

His poise, grace and thespic know-how helps put over the illusion that he is a scatter-brained horsewoman. This role calls upon Zambella to display his dancing talent and he does a fine terpsichorean job in this part of the show.



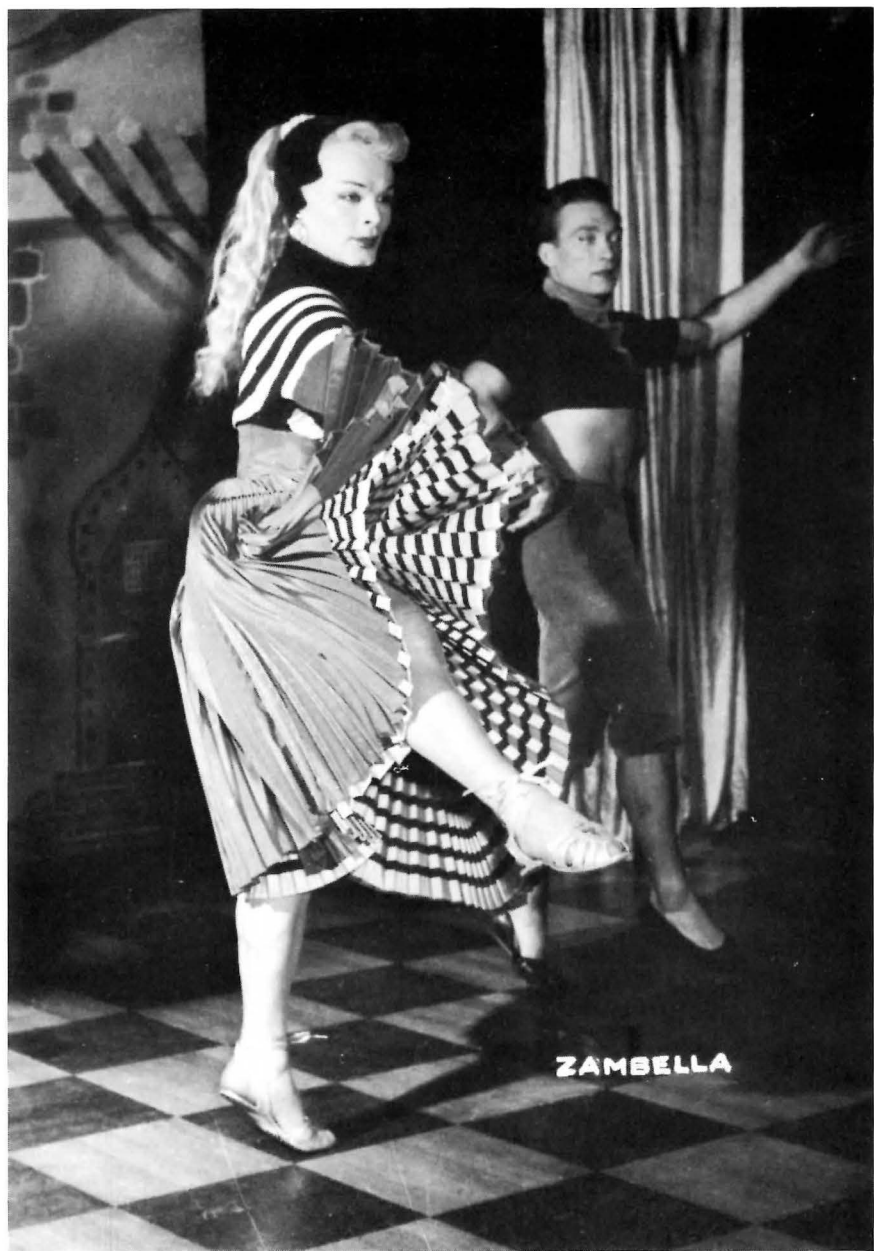


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Zambella's leaps and intricate dance steps focus attention on his skillful performance as a woman. He seems to fit the role of a society woman even when he plays it with comedy relief and offbeat dancing. His makeup is deftly applied and even at a closeup it is most difficult to detect the fact that he is really not a woman because of his skillful applying of rouge, lipstick and eyebrow pencil. The final result is a clever deception that turns Zambella from a male into an attractive and provocative woman.

Another breath-taking performer who is part and parcel of the tasteful and visually exciting revue at Madame Arthur's is named Jan Carlove, who per the usual French custom, has discarded his first name and is now known simply as "Carlove."

Attired in some of the stunning gowns created from his own designs, Carlove looks more lovely and feminine than most women do. He, too, has a fine singing voice but it is his beautiful gowns and knowledge of how to dress like a woman of good taste with the latest fashions rather than his rich contralto voice that has attracted the most attention to female impersonator Carlove.



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Carlove was intelligent enough to realize that, if he were to succeed as a professional female impersonator, he would have to know everything about them and especially how to wear glamorous feminine attire properly, so as not to spoil the illusion of being a female. He studied hard at some of the leading fashion houses that are plentiful in Paris, so that he could assimilate much knowledge about dress fabrics and how to blend colors of different materials so that they would make attractive combinations.

Carlove read all the current fashion magazines so that he could advise and supervise the making of the gorgeous gowns and dress costumes which he wears in the revue. Because of his study and training in the fashion salons, Carlove has become one of the best dressed and highly successful practitioners of the art of female impersonation in France.

Many a feminine viewer has stopped Carlove to ask in an envious tone of voice where he has his gowns made, so that they can have duplicates made since they look so well on him. When he changes from one lavish costume to another, the rapt audience gasps with delight, for he seems





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to have the mental ability to select a gown that will please the feminine viewers, as well as the large male audience.

Carlove knows how to personify a typical lady of high fashion, with the proper designs, coloring and form. He projects his pleasant feminine personality at the audience, who are stimulated at his impeccable taste in female clothing, so much so that they forget that he is not really a "she."

This knack of making the audience's mental attitude accept him as a female is just one of Carlove's psychological tricks to help him put over his deception of being a woman of the world. His modelling of the latest fashions in women's clothing brings the female members back to Madame Arthur's time and time again to see him and the latest styles.

This ability to wear clothes well, as a fashion plate, has made Carlove a good box-office draw. Oftentimes, some of the fashionable clothing manufacturing houses would donate to him a complete set of their latest style dresses for him to wear in the revue so that fashion-conscious women could see these dresses and create a demand for these new fashions.





CARLOVE

FEMALE IMPERSONATORS ON PARADE

Carlove has a size 38 bustline built into his costume gowns, with other padding in the right places to give him a perfect 36 size, except for his inflated bust. He manages to squeeze his feet into size 8 women's shoes.

Carlove's masquerade as a woman does not depend entirely on his elaborate feminine wardrobe but also on his excellent voice, as he gives out with his impressions of leading female singers of the season. His well filled out feminine-looking form and womanly voice astonish people seeing and hearing him for the first time and lead them to question his true sex!

These people have good reason to be dumb-founded at being confronted by a glamorous cabaret star, dressed in the height of fashion and to believe that he is a man. There are times that Carlove has had to drag forth from his "bosom" the foam rubber pads he uses in order to convince the skeptical audience that he is a man.

New viewers do not comprehend that Carlove is a male, giving an interpretation of how he thinks that a woman should look like, rather than just a mere man dressed in female apparel.





CARLOVE