

GAYSCENE

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OCTOBER-NOVEMBER 1972



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POSTMAN'S KNOCK

By JEAN HARVEY

Opening the morning post has always been one of my favourite tasks. With the addition of *Gayscene* our post bag is fuller than ever and even with a modest staff, who would be only too pleased to open the envelopes, I still reserve this job for myself. It gives me a great kick to look at the envelopes and the writing and decide the contents. I divide the pile into three: nasties — bills, circulars, etc.; middlies — correspondence, new adverts and businesslike things; and lovelies — cheques and *Gayscene* letters. Like a child with her favourite sweet I always leave opening the best till last.

The letters contain many things. Requests for information on places here and abroad. Letters about the magazine in general, letters to Jo and her Beau Ego column. Chat from our link men in various parts of the U.K. and abroad — comments about advertisers whom folk have visited. Ideas for new features, cries for help and just letters from people who want to talk to someone who they think will understand.

We have a tiny staff, mostly myself with help from part-time secretary and book-keeper, and Jo backing me up on days when the going gets rough and all the deadlines seem to come at once. We answer all the letters just as fast as we can. We try desperately to give the right information as requested. What we don't already know we do a little research on and hope to come up with the answers you want.

Of course, we get the odd one or two that don't agree with us. Surprise, surprise! Mostly we find everyone is complimentary and

helpful. We seem to make friends with lots of the people who write and they help us get information on places around. We do get the occasional odd ball — like the gent who 'phoned last week and wouldn't believe my secretary when she told him it was free. He said, 'What's the catch' — trying to get my address, eh. No, there is no catch; it is a perfectly straightforward way of distributing a magazine and is done by top publishing houses all over the world, especially technical and specialist magazines.

We are very keen to see *Gayscene* expand — it costs a lot of money. Believe me, we are here to stay and I have every intention of building this company into a strong and reputable gay business with many offshoots. Next year we have lots of plans which I'm sure will benefit us all — we are out to prove that gay means belief in ourselves as people. With ideals and hopes, dreams and plans. A thought for others in the world less fortunate than us — and there are plenty of them.

So, you see, I look forward to seeing the post every day. It brings me your views, and a share in your life as well. It helps me formulate this magazine months after month. You tell me what you think and I promise to take note and give every letter my careful consideration. Of course, one day a cheque from a wealthy millionaire will drop on to the mat, and then we'll be able to afford to do all those things for the magazine that are just dreams at the moment.

Strange, but millionaires never seem to get my address right.

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Tuesday, 24th October Tony Monroe
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Friday, 27th October Leslie Warren

Monday, 30th October Steve Francis
Tuesday, 31st October New Dumbelles
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Bishops Waltham 2471**

THE UNION TAVERN

By LEE SUTTON

The Union has that something which is peculiar to London pubs. Although a very large pub, it has a friendly, Cockney feel to it and people seem to come for miles to join in the fun.

I have been working the Union for just on six years — three years resident and three more since I moved down to South-sea. I met Guy Saville while I was working with Dodo Sweet at the City Arms in the East End. Guy used to have his own pop group; then a car accident put him in hospital for some time, and the group split up. After he recovered, he began doing solo work, and we met each other doing a gig — and that's how it all started.

I put on a revue, 'Pub-Blissity', and a panto, 'Sin-derella', both of which I played piano for and wrote, etc. The latter was all male, with Dodo, Alvis & Odell, and a chorus line-up of regulars — including bricklayers, truck drivers, etc. — all of whom have never been on a stage before. One of them, Smiler Palmer, played Ugly Sister opposite Roy Alvis, and he was great.

Sunday nights gradually developed into a show biz haunt and people like Liberace, Dusty Springfield, Julie Felix, Dot Squires, Lita Roza, Richard Wattis, Veronica Lake, Long John Baldry, Madeline Bell, Alan Freeman, Danny La Rue, Alan Haynes, Ricky Renee, Peter Wyngarde, have all been there from time to time.

The present organist is Mike Hill, who is a brilliant musician (has made 3 LPs) and with Ken Williams on drums (also terrific) can play anything from Rachmaninoff to Reggae — both highly respected by other musicians and artistes.

The manager, Bill Gill, started off as just a customer. He was in the panto (chorus) and has learned the business the hard way. He now knows the publican trade inside out and runs the place most efficiently when the governor, Jimmy Hayes and his wife, Floss, are away. They now have a house in Brighton and divide their time between there and Camberwell whenever possible.

Other acts who have appeared there: Alvis & Odell, The Menamimes, The Funny Affair, Jean Fredericks, Dodo Sweet, Al Dornay, George Williams, Mrs. Shufflewick, Tommy Osborne, The Dolly Sisters, Steve Francis, and many others (I can't

think of them at the moment). Ooh — nearly forgot — Marc Fleming, of course.

It is a huge pub to fill, but it has an atmosphere all its own — almost like a theatre. The customers are a very mixed crowd, but they all seem to mix well, and generally join in the spirit of the evening.

I have a special feeling for the Union because I made my first LP for EMI there. About 850 people jammed into the pub and we had an absolutely fabulous evening. People come and see me at other places and say they've been to the Union, etc., etc. It has a worldwide reputation and must have given lots of pleasure to many people.

Anyway, if you are near to hand, do drop in at the Union. We'll all be pleased to see you, and if it's one of my nights let me know you're in.

CABARET TIT-BITS (contd. from p. 15)

In association with Mr. Soolie, I am presenting a 'Clubland Princess of Drag' contest at **The Don Jon** in Doncaster's Silver Street on Thursday, 2nd November. This will also be a fifth anniversary Drag Ball and will be all ticket.

Princess Carol, now hostess at South Lodge in Sunderland, has agreed to be guest of honour and to present the trophies to the winners. This contest will have the best Drags in the North of England competing and anyone wishing to take part or come to the ball is advised to contact me or Don Soolie as early as possible. Tickets for the evening are a nominal 50p each and applications for them should be sent to **Bill O'Neil**, 'Princess of Drag Contest', Don Jon Bar, Society Club, Silver Street, Doncaster, enclosing cheques or postal orders made out to **Clubmans News Service**.

Star cabaret for the show will include the inimitable **Dustin Gee**, 'Butch' Cassidy and the **Fan-Dance Kid**, and many others.

STOP PRESS:

Just heard that **Westminster Recreation Club** at Intake is to stage a special night soon called 'Come Camping' which begins a week of shows starring **Noel Talbot** and **Terry Durham** for Lightowlers of Doncaster, other venues for these two all time greats include **Bentley Comrades Club** where there is a tremendous following for Noel and Terry.

BILLY O'NEIL

(continued on page 13)

FLOSS, JIM and BILL

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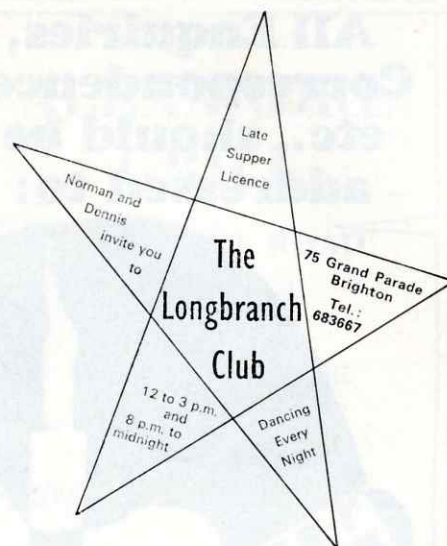
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PARIS PATTERN

Well, here I am back in Paris, recovering from Jean Frederick's fantastic Tea Party at the Hilton Hotel.

The Gayscene here is back in full swing, and once again the language in the clubs is French, which makes a change from rather loud American, guttural German, and our own Queen's English.

I had dinner with Laurence Daury, at Michou's Restaurant, just off Pigalle. The food was superb, and the cabaret, which starts at midnight, is still one of the funniest in France. Michou told me over a drink after the show that in a few weeks there will be excerpts of the show on French TV — another 'first' for the world of Drag.

After Michou's I dropped in at La De-mode, over at St. Germain, and had a drink with Gerard, its Dolly Patron: he certainly knows how to pick his staff.

Gerard welcomes all readers of *Gay-scene*, and don't worry about the language problem — all the staff speak English

This morning in my mail was an invitation to the opening of a new club in Marseilles. Jackie Guerini and Alain, who for the last seven years have provided the local and visiting gay scene with international Drag shows at the Paradou, have now moved to larger premises with two floors: on the ground floor is the cabaret, with waiter service, and upstairs there is a comfortable lounge bar, where you can watch the show on colour TV. Artistes booked to appear in forthcoming shows include Laurence Daury, Jean Fredericks, Tony Monroe and Steve Francis. Jean Fredericks is handling all the bookings for English artistes. The Club has been renamed HEROS.

The Winter Sports resorts are preparing for the opening of the winter season. Laurence Daury and Lady Dascott are in Geneva for Christmas, with your own Jean Fredericks as guest star. Take my word for it, Jean's going to be a big hit in France in the coming year.

If you are coming over to the Continent in the future, drop me a line *c/o Gayscene*, and I'll do my best to let you know the 'in' places.

Vive Le Gayscene.

DAVID SCOTT

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IDEALS & EMPHASIS

SOCIETY AND THE MARKET PLACE

Starting beneath this high-falutin' title, I want to expose certain sham ideas that seem to get about so easily. I want to shout loud and clear that the gay man or woman is *not* merely interested in trivia and is *not* an easy target for commercial exploitation!

Whether we like it or not (and we've all met those who don't!) the whole human family is made up of individuals, and — next to your life, your friends, your health and occupation — your individuality is among your most precious possessions. Of course, teams are important: what play, film, pop festival, symphony, Concorde or even Olympiad could be successful without first-rate teamwork (not to mention the water that is piped to your sink or the electricity that powers your hair-dryer)? But teams, and every kind of human relationship, are made by individuals. In the long chain of generations forming the history of the human race, *you* matter. *You* count. Your existence (though like every human you are perhaps only one of the odd 3,200 million or so) is a vital part or reflection of existence itself: there is no-one, but no-one, exactly like you (and this goes for identical twins as well). What's more, it's not necessary to become exactly like anyone else. OK, so we may have our heroes or people whom we greatly admire, and perhaps those we dearly love (it happens I should like to be more like Francois Marie-Banier or Sacha Distel than I am — which is not at all!).

So you may like parties or dances, you may like showbiz and meeting new people: you may even have an insatiable appetite for first nights! But need this stop you from taking a serious interest in world and national affairs (besides your own!)? The well-balanced gay can enjoy rave-ups and libraries too. I wonder whether your group of G.L.F. or C.H.E. will be the first to 'adopt' a home for dreadfully disabled kids?

The fun-life is great, but can so easily turn sour if it is the only life. Live seriously as well, and may I wish you all the joy that the fun and seriousness together can bring. Don't be fooled by the money-grubbers who think the gay crowd are easy meat — but don't mistake the hand of genuine open friendship for the artificial thing. Everyone has to make their living somehow! Ta-ra! Write to agree or disagree with me care of this paper if you wish.

MICK SANDWELL

CROSSWORD

ACROSS

1. Masculine figure? (5-6)
7. The Cornish hill sounds like it ripped (3)
8. A short horse doctor (3)
10. Eat differently for another tense (3)
11. Business, pleasure, or just a prevailing wind (5)
12. I, said Caesar in his native tongue (3)
13. The underground press in short, a neuter (2)
14. Not out! (2)
15. Dog leaves bone, changing a point for a one-night stand (4, 3, 2, 4)
17. A near miss! (3, 6)
23. 500 and an old cloth for the attire of 17 ac. (7)
24. Gay and not straight (4)
25. A bonus in pink and green (7, 6)

DOWN

1. A make believe ass on the 21st June. How low can one get? (6)
2. Capture without cover nor middle for a Yorkshire river (3)
3. A much flushed dwelling of a feudal peasant (7)
4. Sweet ma changed and invited us up to see her (3, 4)
5. The first lady of the land (3)
6. The Queen! (6)
7. With two heads, something is singularly lacking (4)
9. Deaf as a post but only on the pitch (4)
16. A TV Dean produces a Hindu philosophy (7)
18. Wraps around the short North East grids somewhat differently (7)
19. A half cardinal and one of five add glitter (6)
20. Hunts the evil creatures waiting under the bridge for the Billy goats (6)
21. Boil a rat without the article, going round in circles (7)
22. Sent up thus, one might well have no stomach for it (7)

Sent in by Peter of Southampton Solution next month

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A 'Gayscene' Exclusive

CINDERELLA AT THE BALL

Jean Fredericks' Theatre Arts Ball

London Hilton Hotel, Saturday 30th September, 1972

Story by JEAN HARVEY — 'Gayscene' Magazine

Photographs by DAVID FAIRHURST

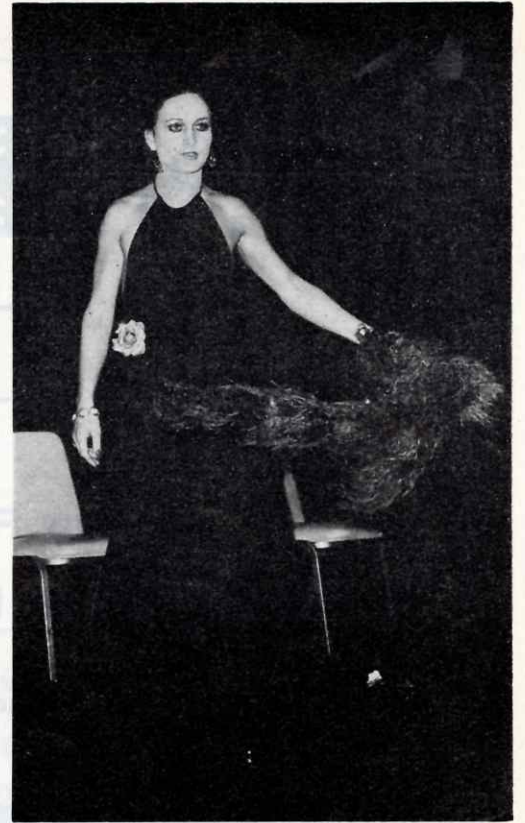


Jean Fredericks

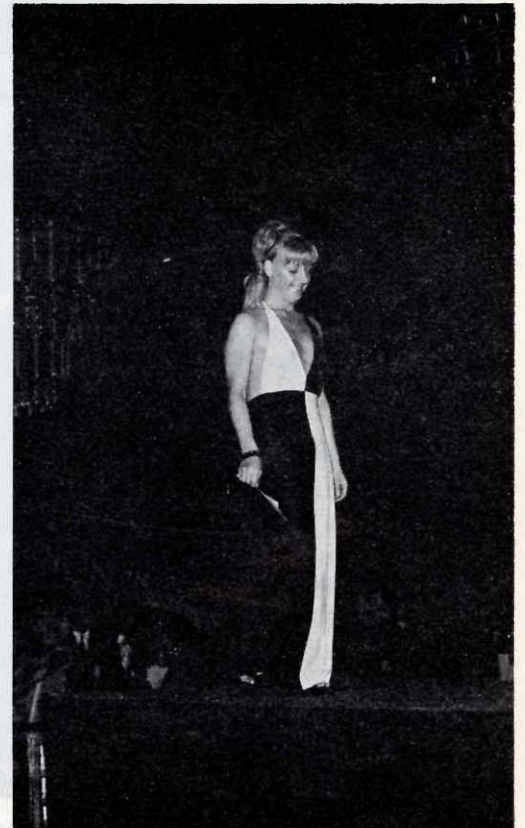
Marc Cordel (3rd)

Leslie Porter (1st)

Tony Monroe and Tilly Rothburgh (both joint 2nd)



A FEW OF THE CONTESTANTS





Jean Harvey of 'Gayscene' Magazine presenting Mr. Marlene with the 'Gayscene' Grand Duchesse Cup. Lee Sutton looking on.



Leslie Porter and Tony Munroe



Jean Fredericks with 'Ada' — Camp

Dancing went on till 3 a.m



Congratulations !



GAYSCENE LOOKS AT THE LONDON HILTON

The lights dimmed, a trio of trumpets sounded the fanfare, and out through a hushed crowd stepped the winner of Miss Female Impersonator (International), Leslie Porter, of London, W.3, stood amid the inky blackness illuminated by a solitary spot. The crowd went wild — a well-deserved win by a very elegant entrant. Flash guns seemed to explode all at once and from then on the centre of the ballroom was a mass of press men and photographers. This scene was not only the ultimate for the contestants but also the culminating act in a well-planned and exquisite event. Jean Fredericks, that entrepreneur of Ball Givers, had done it again.

The setting, with the Hilton ballroom looking like a set from a multi-million-dollar movie, was breathtaking. The round tables, with seating for nearly 600 guests, sparkled with silver and pink linen. The Hilton have every right to be extremely proud of their staff, who were the epitome of efficiency but were charming and helpful to everyone. Nothing was too much trouble for them.

The evening started with a reception at 8.30. The entry form had stated that drag should be interpreted as man dressed as a woman. I defy even the cutest of us to have spotted some of the entries as they elegantly swept through the portals of the London Hilton. The guests were received and announced and the banquet commenced. 585 guests enjoyed a menu of: Creme Angenteuil, Trout Meuniere, Carre d'Agneau Roti, Haricot Verts au Beurre, Pommes Rillolees, Petit Fours and Cafe. At the top table, flanking Jean Fredericks, was Laurence Daury, Richard Jackson,

Mr. and Mrs. Anthony Booth, Janet Mahoney, Vicky Richards, myself and partner Josephine Frances-Harvey. After their show finished we were joined by Michael Dennison and Dulcie Gray.

The Mike Williams Band struck up and the ball commenced. Time now for the preliminary heat held at the end of the ballroom. Lee Sutton and a representative from Track Records were among the judges. There were over 120 entries, so competition was very keen. The programme stated that this was a search for perfection in female impersonation. The judges had a very difficult task indeed to narrow this down to a final. There were professionals alongside first-timers and a heavy sprinkling of previous winners and runners-up. Some top names in the profession took part. Escorts were anxiously giving final words of encouragement as their partners moved nearer the stage. Up the first few stairs, and into the centre of the spotlight. Just seconds to make an impact, a turn of the head, a pivot and then down to ask, 'Did I look good?', 'Did I remember to smile?', and 'Do you think they liked me?'. But just 17 came out for the grand final to represent the many that entered.

The final took place in the centre of the ballroom with the Hilton staff placing the catwalk just so; finalists, all a little nervous, facing a judging panel of representatives from the British Theatre. No one here to know any entrant or have any prejudged ideas. Michael Dennison and Dulcie Gray, Richard Jackson, Janet Mahoney, Vicky Richards, all taking particular note of grace, charm, walk, smile and gown, and above all, femininity. We all held our breath and finally the decision

came, not easily and with fractions of a point separating certain entrants.

1st: Leslie Porter; 2nd: A tie between Tony Monroe and Tilly Rothburgh; 3rd: Marc Clairdel.

1st Prize: £100 cash (Jean Fredericks), £40 evening gown (David Delacey), £20 model engagement (*Curious* magazine), £15 evening shoes (*Cover Girl*), £10 cash (Don Busby of *Follow Up*), Flacon of French Perfume (Laurence Daury and David Scott). 2nd Prize to the value of £40. 3rd to the value of £30.

Our own *Gayscene* Grand Duchess Cup went to Mr. Marleine.

David Scott and Steve Frances compered the evening and made a super job of a difficult task. Lots of patter and panache.

Cabaret was provided by Laurence Daury with his exotic fire-eating act. Always a pleasure to see and talk to Laurence. The spot where Jean Fredericks provided cabaret was astonishing. The crowd warmed to his every smile and song. They cheered and clapped and called for encore after encore — Trombone and all.

The closing stages were nostalgic as the time crept round to 3 a.m. People had fun; they laughed and danced and clung to each other for this was a special occasion for a very special set of people. An evening which none of us will ever forget, whatever comes in the future.

But from all of us who watched to all of those of you who sewed, stitched and became part of the scene, may I say thank you for it was you who gave use a memorable and magical evening.

JEAN HARVEY

JEAN FREDERICKS FUN CALENDAR

Porchester Hall

Saturday, October 28th

HALLOWEEN KNICKERS BALL

Theme: 'The Virgin,' 'The Tart,' 'The Witch'

7.30 p.m. - 11.45 p.m.

Tickets £1 in advance, £1.20 at the door

Porchester Hall

Saturday, December 30th

NEW YEAR GALA

MISS WINTER WONDERLAND

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Porchester Hall

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EARTHA KITT

at the Birmingham Hippodrome

The original 'femme fatale,' Miss Eartha Kitt . . . the most exciting woman in the world and one of many talents — singer, dancer, actress, recording star, cafe artiste, writer, linguist, sophisticate and world traveller — stunned us with another of her startling performances. She was sexy, exotic, thrilling, passionate, cat-like, the list of adjectives are endless! She was all that her records are and more . . . much more.

She arrived on stage sexually decorating a fur-covered chaise longue and immediately had our senses reeling with 'Sell Me'. This was delivered in such a way that I, for one felt it was a personal invitation. Following this, Miss Kitt announced 'I want to be Evil' and meant it. 'If You Go Away' (wild horses would have had no effect at this point) was then given the Kitt treatment, and then to cheer us up some real Turkish Delight with 'Uska Dara.' After purring her way through 'An Englishman Needs Time' with devastating effect, her voice either tenderly caressing or excitingly hypnotising, came 'Just an Old-fashioned Girl' which was as one always imagines — this time accompanied by a simply delicious routine with a string of fox furs.

The title of her last song, 'C'est si Bon', completely understated what we were all thinking: Miss Kitt was FABULOUS.

M.C.B.

To support this breathtaking performance of Miss Kitt were Lionel Blair and his Saturday Dancers. Mr. Blair is not only a versatile dancer but a very good all-rounder with a very camp comedy routine. The second half of this charity show had us rolling in the isles to the sharp wit and comedy by Ted Rogers, 'the determined Cockney,' Carl Wayne, late of Carl Wayne and the Vikings (who were playing in Germany when the Beatles were becoming established) gave an excellent performance of ballad songs. Group Three, a Folk trio, who blend the best of both modern and traditional Folk, gave a highly entertaining performance. The title of 'Zany Comedian/Conjuror who always has a trick up his sleeve' goes to Larry Parker who kept us very amused. The music for this programme was provided by The Johnny Patrick Orchestra. Terry Wogan, the popular disc jockey (shortly to break into television on ATV's 'Lunchtime with Wogan' show) compered the show, assisted by Anne Aston, resident hostess in the 'Golden Shot.' All this put together gave us a great evening's entertainment.

CHRISTIAAN

LETTER TO 'GAYSCENE'

Dear Jean Harvey,

BIRMINGHAM — the second city, soon to have an International Exhibition Centre a few miles away. But what has this second city to offer the gay crowd? Three gay clubs, one of which I am told is shortly closing down. This is a pretty poor show for such a huge area with so many gay people to cater for. Friends come to stay and there is very little to take them to — hasn't some one lots of lolly to spend on a nice big disco in this area? Second in size we may be, but

The washing machine's making funny noises.

The garden needs doing.

The living room's looking tatty.

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must we be the poor relation? Come on, someone — and invest in Birmingham and let's make it second to none.

Christiaan.

Well, Christiaan, I know how you feel. We in the South have so many to choose from and, of course, we can quite easily travel into London. Have you tried approaching your local pub to see if they will rent you a large room? Perhaps they could get a late licence for members only or something similar.

If you could be very ambitious, how about setting up a fund for yourselves and try to rent a large basement under shops or industrial premises? Even if you can't get a licence you ought to be able to run a coffee-dancing club without too much bother. If everyone feels as you do, I'm sure they would put a few bob in each week. That way, at least, you'd have a small sum in a few months which would give you enough for the initial rent and a sum to cover decorations! How about it, Birmingham?

J.H.

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Drive out and see us some time

I fully endorse Jean's article 'Loneliness' (front page, Sept.-Oct. issue). One sees so often these lonely people who would love to join in the gay chatter and nonsense that goes on in the pubs and clubs. All that is needed is that gentle, 'Hi, would you like to join us? . . . What are you drinking?' You won't have just given them a little confidence: you will probably have made a very sincere friend. So, folks, how about us all going out of our way and make these guys and gals feel wanted?

C.

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BEAU EGO

You will never get the best from your face if your skin is uncared for, and the earlier you begin the better your chances of keeping a flawless complexion through the years. The routine can be very simple.

No. 1. Cleansing is essential, especially to those of us in grimy towns and jobs, and soap and water is not always adequate to coax out the grime from the pores of the skin. There are many products on the market which will very efficiently do this job. When buying, always consider the type of skin you have: if dry, I would suggest a cleansing cream; if greasy or normal a cleansing milk or lotion. Instructions for use are nearly always on the wrapping.

No. 2. Toning this is the removal of all traces of the cleansing agent used, and the correcting of excess skin acid. It closes the pores, and braces the muscles, while keeping up circulation giving the skin a healthy, youthful glow. Sounds great, doesn't it, and really worth using? These products are called skin tonics or for the very greasy skin Astringents, but avoid using these products over broken veins.

No. 3. Nourishing. This is essential to keep skin younger. For those of you who are fortunate enough to actually be young and bona, please remember if that is the

way you want to stay it will definitely have to be preserved. To safeguard against prematurely ageing, wrinkled and lifeless skin, there are many nourishing face creams at your chemists which will adequately treat your particular skin type. Massage these well into the skin and neck and leave for a while until the skin has absorbed most of the cream. The art of massage is the firmly but not roughly lift the muscles, working from the neck upwards with the flat of the hand. Lastly, work around the eyes with the finger-tips, always inwards under the eyes and outwards above the eyes. There are now on the market some very good anti-wrinkle creams for men which are very worthwhile.

The combination of these three will help to keep you looking your best.

I have had several letters on this problem of little broken veins on the face, these; must be protected at all cost, especially against the sun, wind and cold. If you are exposed to these, use a protective cream gently applied to the skin. If you wish to camouflage these without the appearance of a face make-up, apply Johnsons' Baby Lotion and a film of greenish face powder purchased from any good store. Should the condition worsen, consult your doctor, who may advise a more intense course of treatment.

CABARET TIT-BITS (contd. from p. 3)

THE FORTUNE THEATRE WORKSHOP — Southampton

'How Are You, Johnnie?'

This ambitious new group played Philip King's 'How Are You, Johnnie?' with a great deal of feeling. The plot revolves around a long-distance lorry driver and his homosexual mate. Johnnie, always at loggerheads with his stepfather, loses his temper for the last time when father questions him about his 'queer friend.' Amateur groups don't often tackle problem plays and for this reason I feel Fortune deserves a special pat on the back. Bernard Dingley gave a very good performance in the name part and sustained the tough but scared Johnnie. But an accolade to Harold Gasnier as Les Thornton, the young homosexual. Harold resisted the obvious pitfall of camping it up and played this one for real all the way. Susan Aslett did well as Mum. Sets are always difficult for amateur groups. David Fry did well with the directing but attention was needed with small things such as no light in the kitchen and carrying supposedly hot tea-pots cradled in both hands.

J.H.

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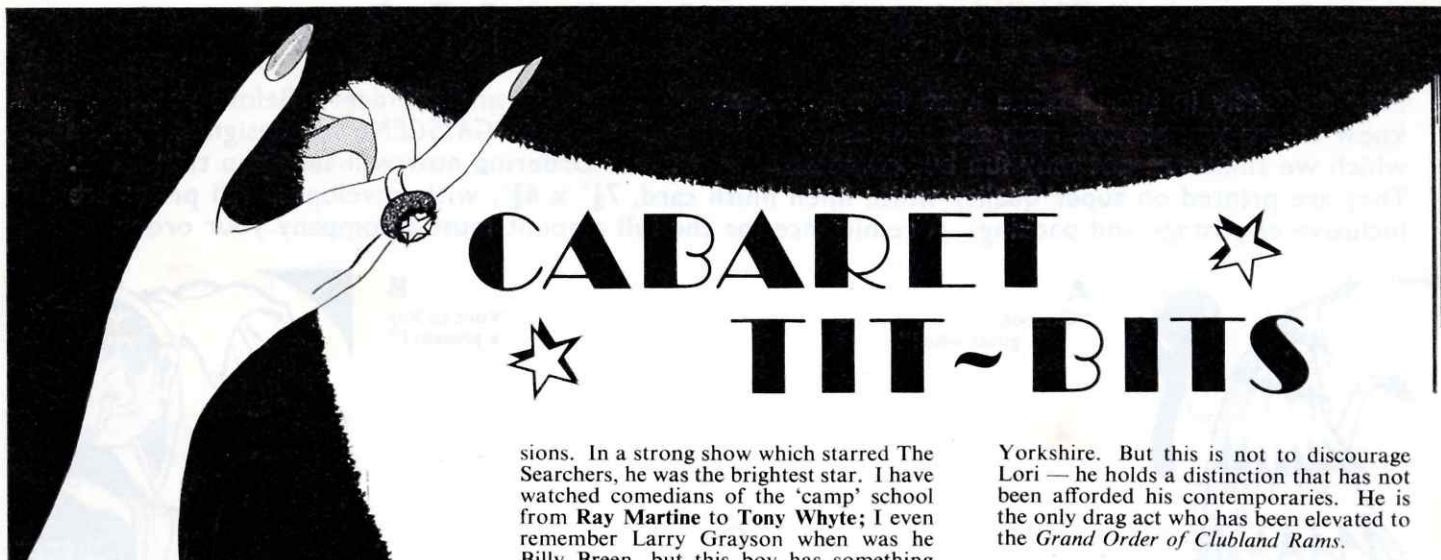
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"THAT GUY WHITTINGTON AND HIS DOLLS"
a pantomime

December 4th and week (Sunday inc.)

Seats available now at the Club for Members and Guests

Postal bookings only accepted from out-of-town Members



Mr. Jack Lawrence went to great trouble to bring us several of London's top performers — seen on a proper stage without the usual club/pub interference one usually has to put up with — to enjoy female impersonation. Surrey Hall — a new, comfortable theatre near the Stockwell Tube Station — was quite full each night.

The artists were very pleased to have Mr. Danny La Rue in the audience on the Tuesday night; receive the nice bouquet each that he sent — and talked over old times with him in the dressing room after the curtain had come down on this 2½-hour show. The show had brilliant contrast when Jean Fredericks did a 'send-up' of Jack and Jill in the styles of Handel, French art song, German Wagner, Italian opera, and ending with American New Orleans Jazz version — and very funny yet sophisticated act written by Sigmund Spaeth of New York — while Mrs. Shufflewick — in 'her' inimitable way — brought huge roars of laughter to delight the robust audience. Mrs. Shufflewick combined with Mark Flemming to do the 'ice cream' girls at the 'Biograph' — a tremendous opener to the second half. Mark Flemming is undoubtedly the fastest and funniest 'slagging' act in England today. Should anyone in the audience shout out or 'take the mick', Flemming's brilliance at putting them down is hilarious. Leslie Warren's piano playing — a drag star in his own right — and Peter Martindale on the drums kept good balance and zip to the final measures. Male singer Richard Markham added glamour and song with his young, athletic performance — a singing star to be watched in the future.

The last act to appear was Mr. Tommy Osborne — a well-known artist from Soho — who appeared in a coat lent to him for the occasion by Danny La Rue. Jack Lawrence's fairy lights at the finale made the show a real treat. Let's have more.

YORKSHIRE SEEN

GEE, It's Dustin!

I first encountered this master of mirth when he was lead of the excellent show-band, Gerry B and The Rockerfellows, and in those days I tipped him for the top. So it is with not a little glee and much satisfaction that I report that I caught up with his act at Club Kiki in Doncaster.

Now called *Dustin Gee*, this lad is the ultimate in 'Camp' comedy and impres-

sions. In a strong show which starred The Searchers, he was the brightest star. I have watched comedians of the 'camp' school from Ray Martine to Tony Whyte; I even remember Larry Grayson when was he Billy Breen, but this boy has something different from the rest. He is an immense talent, and when he is a big star I shall take great delight in saying 'I told you so'!!!

'S Not So!

A recent report in *Gayscene* suggested that Lori Le Verne was the best drag act hereabouts. This is an opinion not shared by many people in Yorkshire, including myself. Howard — or Lori — is an act which improves with every performance, and indeed he is one of the most elegantly dressed in his scene; but he is not in the same class as Terry Durham, Paul Reed, Nelly St. Claire, or Johnny Dallas — to name a few only of the pseudo palones in

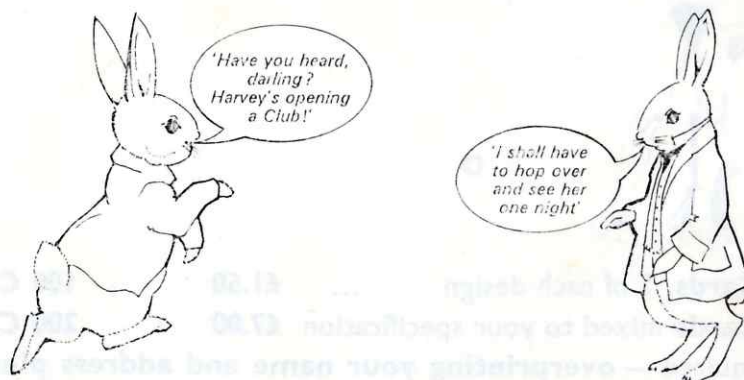
Yorkshire. But this is not to discourage Lori — he holds a distinction that has not been afforded his contemporaries. He is the only drag act who has been elevated to the *Grand Order of Clubland Rams*.

URGENT NOTICE . . .

Don Sooley of Doncaster's **Don Jon Bar** has been notified by yours truly that it is almost five years since I staged the first Drag Ball in a Yorkshire club. This was on 27th October, 1967, and the venue was The Masquerade (now The Society and Don Jon) where Princess Carol O'Callaghan held Court.

It was a great affair and the atmosphere was electric, so much so that the Sooley fellow has arranged various drag nights since and it went a long way to sowing the seeds for the first Gay Club proper in South Yorkshire — **The Don Jon Bar**.

(continued on page 3)



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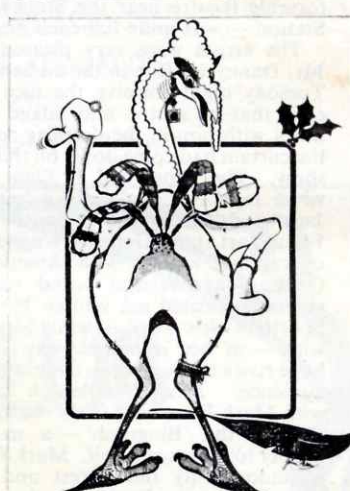


"O.K. Mary, let's get the show on the road!"



D

E
". and what do
you think you're
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