



## "BURKE'S JAW"

WHAT the well-dressed club act is wearing is a subject about which I feel very strongly. It is completely beyond me why many excellent acts, who should know better, still perform in their ordinary street clothes — or, just as bad — turn up to their engagements after a long journey, wearing their one and only dinner suit or evening gown.

Those modern plastic suit covers are so cheap that there just isn't any excuse for this today.

Again, some of the costumes you catch acts working in look as if they have come out of the ark. How on earth they expect to get bookings in modern up-to-date night clubs or luxury hotels. Is beyond me, when they are wearing clothes that date them before they even start!



'STROMBOLI'

If an act dresses well, it shows he wants to please his audience; contrariwise if he looks as if he couldn't care less about dress — he'll soon find that his audience couldn't care less about him.

Nothing commands attention and respect quicker than a person whose costume is the very best obtainable. How should an act dress? I suggest you go through the features on this very topic by my colleagues in the current issue.

En passant, one of the nicest dressed acts that I've seen for a long time are Stromboli and Silvia, working Cabaret at the Ruyard Lake Hotel, Leek. Staffs the other week after a successful tour of Germany.

## WORDS OF WISDOM FROM ONE OF CLUB- LANDS SMARTEST PERFORMERS

JESS CONRAD

(seen in action R.)

SOMEBODY once said "Clothes make the man". To borrow a phrase from Miss Ginepro, "I couldn't agree less". It's the man who makes — or at least contributes in marked degree to — the clothes.

There are those who wear 100 guinea suits and look like the full nothing, whereas someone like Steve Reeves can appear stunning in a bundle of strategically placed rags.

When one thinks of the people one knows in show business, an image instantaneously crosses the mind designating them as (A) smartly dressed (B) casual (C) non-descript.

I suppose it's a combination of dress sense and physique, which need not — in fact, had better not — be of Reevesian proportions to offset the clothes ideally. Take Bob Monkhouse for example, who always looks sharp: I was a guest at a dinner party he gave recently and he welcomed us in black trousers worn with a black and white check waistcoat, dark wool shirt with a sheen which gave it a silken effect and dark tie — an example if how every swinging host should look this year.

Bob's tailor is Paul Marks — "Paul of Berwick Street", whose other clients include Max Bygraves and Danny la Rue; he also does the gentlemen's clothes for Danny's stage show, and has an order from glamorous Martine Carol's husband Mark Eland. I flew off to Prague on Saturday to co-star with Martine in



Bob Monkhouse — the perfect party dresser.

a new colour film 'Hell is Empty'. Among the other sharp lookers who spring to mind are American and dark tie — an example of how singer Gary Marshall, Mike and Bernie Winters and Frank Berry, whose stage and private clothes are made by Schaefer and Gilmore of Soho.

Frank, who has the great advantage of slenderness and height is busy having new suits made for his South African tour with Dietrich, who's a pretty sharp dresser herself. (Remember her 'Mod' gear for a recent P.A. over here?).

Lionel Blair, whose image is synonymous with elegance, goes to 'Robbie' of Sydney Stanford, Shepherd's Bush for his suits, as do a number of others notable for their smartness, including Russ Conway, Frank Ifield, the Bachelors, Bruce Forsyth and Jimmy Tarbuck.

As for myself, I do go to considerable pains over my stage and walking out suits, and have three tailors, two of whom concentrate on my show business wardrobe — Alfred Maron and Nathan's.

My walking out suits are made by Urbini in Paris, but at home I'm strictly a casual merchant.

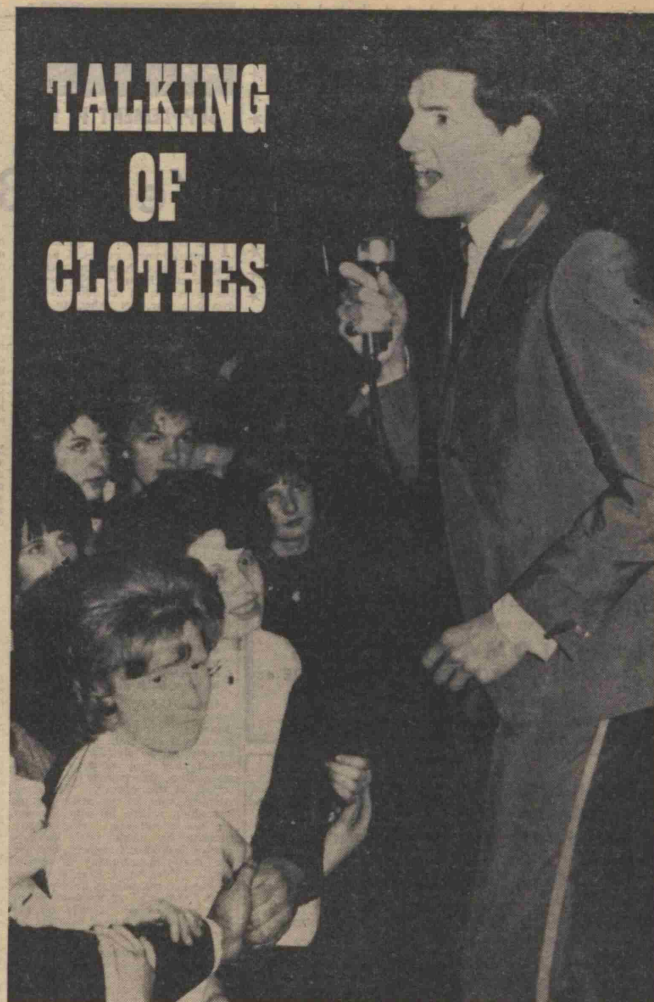
### FEMININE INTRUSION

This was going to be an all-male column, but can't be, as lovely Julia Foster tells me she and husband Lionel Moreton of the Four Pennies have opened a boutique in Blackburn to cater for the youngsters who covet the Carnaby Street look, and find their wishes hard to come by in some of the Northern towns.

It's called the "In Place" in King Street and should prove very, very popular with Julia and Lionel around.

Final fashion note: both Julia Foster and Cilla Black wore trouser suits at the reception for the "Alfie" paper back at the Martini Rossi Terrace — Julia's in white and Cilla in green. As you probably know Cilla has recorded the title song for the film, in which Julia stars with Michael Caine.

## TALKING OF CLOTHES



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