

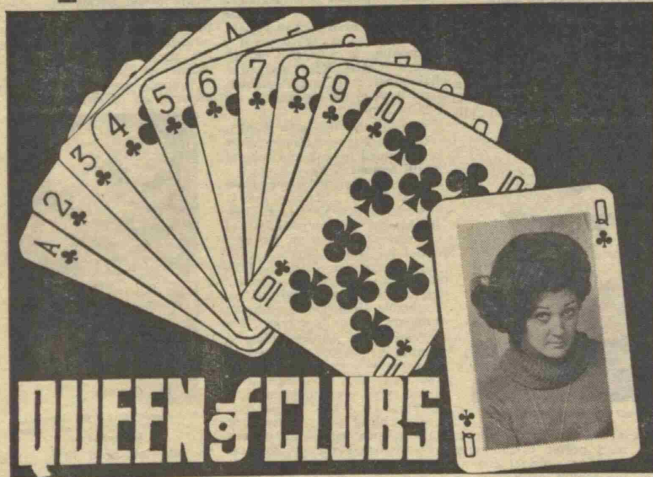
10
Information
Packed
Pages

CLUB STAGE

3 Cheers
For The
Ladies!
by
James Towler
Page 10

With a woman booking for Bailey's the night club men are saying ...

"IT'S A WOMAN'S WORLD!"



"I'm glad about the clubs"

says **HYLDA BAKER**

—and she knows y'know

I'VE often been asked how I feel about working the clubs, and since I've just finished a week at the "Latino", South Shields, I can say I enjoy every minute of it. This is not my first experience of club work — I've appeared at many of the well-known clubs in the North and, I hope, I shall be doing many more.

In fact, I've just noted in my diary, the week of November 13 — when I shall be appearing at the Carlton Club, Chesterfield, and the Ace of Clubs, Workson.

What is it that appeals to me, as a comedienne, about working in clubs? I like the atmosphere of the clubs, the getting on close terms with an audience — something which

television and films cannot offer. And I also enjoy the opportunity this kind of work gives me to ring the changes in my acts — and incorporate the garrulous little know-all with a more sophisticated act in which I look my best, sing and play the piano.

It's music hall with a different flavour.

I believe that the growth of good

clubs which provide first class entertainment should be welcomed by all in show-business, not only because it is excellent work for those of us who have been in entertainment for years, but because clubs can provide the stepping stones to those who are just starting out on a show business career.

With most variety theatres going we need outlets for young entertainers to "learn the business" and clubs are providing these outlets.

Of course, some of the facilities offered to an entertainer at clubs are not always perfect. I know there are good clubs with first class amenities and I have heard there are bad ones, with hardly any facilities at all.

But if conditions warrant complaint, then the artists should do so because this is good for both proprietor and personality. One learns to respect the other's point of view and eventually conditions in changing rooms, wash rooms and on stage will improve.

Let's face it, the object of the exercise from both the proprietor's and entertainer's points of view is to please the customer and increase business. The better the facilities, the better the entertainment. It's as simple as that.

But Myrna Malinsky
"Queen of Clubs"
has some
reservations as
appended below

IS there an overpowering female influence in night clubs today?—as managing director of S.A.S. Artists' Management Limited, which handles all the bookings for the Bailey Organisation Ltd., the country's biggest night club chain—I wouldn't really say so—at least not as far as the handling of entertainment is concerned, although generally, and increasingly of late there is evidence of feminine influence a-plenty throughout the night-club milieu.

But in booking and certainly in negotiating there is no difference whatsoever. In my experience women get no more favours than men bookers.

On the administrative side, the female influence is perhaps a good thing. I think in some cases women are more inclined to pay attention to the little things which makes for a smoother running organisation.

I suppose a man would call this petty mindedness, but I prefer to call it being thoughtful — there is definitely more "sympatico" between female bookers and artists than male.

Generally speaking, a very high standard of entertainment exists in night clubs. As far as I am concerned, we try to give

the public a combination of star names and value for money in entertainment.

An important ingredient in any club is the atmosphere, which reflects the ability a manager has to run his establishment.

When I go into a club, I can tell straight away by the atmosphere whether I am going to enjoy myself, and this is the first thing I look for.

There are many night clubs in the country, where, despite the first-class decor, there is no atmosphere.

On the other hand, many workingmen's clubs exist where the surroundings are perhaps not so luxurious, but where the atmosphere is absolutely fantastic — almost electric.

I believe night clubs have a lot to offer and have in fact taken

over where the theatre has left off.

With so many clubs in the country, artists can be working throughout the whole of the year.

It is up to the bookers and the managements of clubs to maintain the same professionalism that existed in the theatre.

One way in which this can be done is by managers insisting on artists being punctual for performances and hand calls; artists should also supply clubs with lighting plots.

I feel that when this sort of thing is done, a mutual respect between artist and management will be built up and will make for a better show.

And as a woman, that's my last word on the subject — for the present, at any rate.



ats

CITY VARIETIES

LEEDS. TEL. 20366/27861

ENQUIRIES INVITED FOR THE FOLLOWING ARTISTES
REPRESENTED BY THIS OFFICE:

DAVID & MARIANNE DALMOUR
RONNIE DUKES & RICKY LEE
JIMMY CRAWFORD
DANNY PURCHES
VINCE EAGER
SAMMY THOMAS
SHIRLEY WILSON
THE AMAZING ZARAEDA
RUTH SAXON
RONNIE HALL
ANNE HILL
KENNY ROBERTS &
DANNY ECKSTINE
SUZANNE PETERS
BILLY FONTAYNE

NEVILLE KING
(IN ASS. FORRESTER GEORGE LTD.)
DICKIE ARNOLD & DOTTIE
CHRIS HAMILTON 3
ROY DOUGLAS
(IN ASS. GRADE ORGANISATION LTD.)
JULIAN JORG
BRUTUS & PATRA
DAVID H. LEE
ROGER DAVIDSON
MIKE GOODWIN
JACK RIGBY
LISA NOBLE
JOHNNY KENNEDY
KEDELLOS
ROBIN BRETT



Hylda Baker

THE RITZ THEATRE CLUB, BRIGHOUSE

is honoured to have been chosen by

SARAH CHURCHILL

for her Cabaret debut