

New York Showfronts

BY DON DE LEIGBUD

SELAKEASY DAYS MAY RESULT FROM NATIONAL CURFEW

NEW YORK — War Mobilization Director, James Byrnes, President Roosevelt's right-hand man in his war program, gave the boys a fit. First he took a flap of the gamblers who've closed down the race tracks. Now he closes on the more than a thousand who earn their living in the song and dance game by a nationwide curfew that started last Monday.

Byrnes' plan to close down everything at midnight in order to save fuel and to conserve manpower and transportation is the one blow that has been feared by the amusement operators as well as performers all along.

It is no doubt that Byrnes' request is legitimate. The course of this war is governing every action on the home front and only until now are people beginning to realize that what war means.

However, the aspects of the whole matter bring me to the belief that curfew laws may come about through the complete chaos that will reign in the amusement field during the last weeks of adjustment to a new scheme of things.

The colored entertainer is especially affected by this order since there are few places even today where he can find employment and since many of them are women.

course, big orchestras, like Lionel Hampton, Count Basie, Erskine Hawkins, Lucky Millinder, Andy Kirk, and Earl Hines, which play tonight stand as a rule and play young fellows in such appearances, are bound to affect the community and towns where people finish work at five-thirty or six o'clock, so have, have dinner, change clothes, and do other chores, and starting time for the average dance is about 9 P. M. with the last number being played about three o'clock and, in some instances, as late as four o'clock.

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In Harlem, where cabarets were enjoying a rather mild boom, the change in schedules for shows is to have a serious effect because Harlem citizens out for a night of fun are those who get off from work around 6:00, 7:00 or 8:00 P. M. and who do not get started until 11:00 or 12:00 P. M. How it all works out is a good study for somebody in human behavior.

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SEEIN' STARS With Dolores Calvin

NEW YORK CITY (CNS)—RUM AND COCA COLA RESULTS IN A NUMBER OF HITSONS. . . Run and Coca Cola, the musical song which swept the country, was found this week to be more popular than ever. . .

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LIONEL HAMILTON'S swing recordings made especially for the OWI, will be shipped to Rutgers, New Jersey, for a recording.

MARY BRUCE'S Starbuds Strut Stuff On B'way.

NEW YORK (CNS) — With a display of 65 dancing kids, Mary Bruce brought her talented group into the packed Belasco Theatre on 44th Street, off Broadway, for one night in her second Starbuds show.

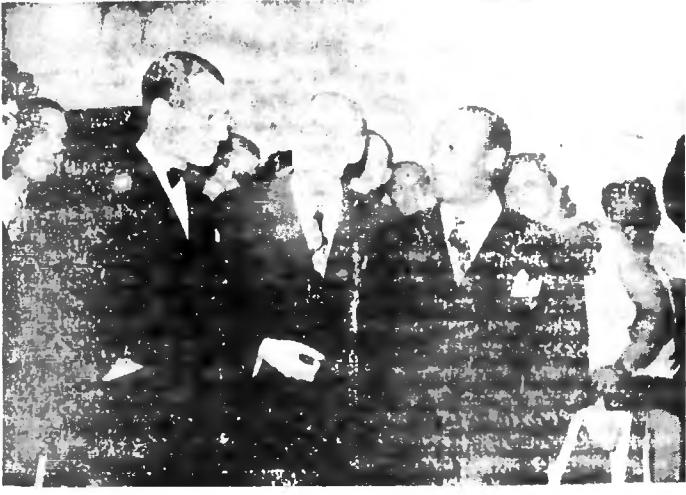
let me," she held up both hands. In one, she was carrying a handkerchief almost as big as she was. In between phrases, she would dry her tears.

PHIL CARTER, who did publicity for Metro-Goldwyn-Mayer in "Cabin in the Sky," has moved his typewriter out to Burbank and is doing special publicity work for Warner Brothers Studio.

TREVON BACON, sensational singer appearing with Tab Smith and his orchestra at Cafe de Society in Chicago.

attractiveness, is one of the principals with the Savoy and group in her spare time, she's drinking studded hats as does her cousin, Mildred Blount.

There are no harmful opiates in Pinkham's Compound—it is made from nature's own roots and herbs (like Vitamin B1, or B12) and other natural ingredients.



Rochester And Jack Benny On NNNW Radio Program

ST. JOSEPH, Mo. — While attending for Jack Benny and Rochester to appear on the National Night Network, Week President February 21 of 2:30 P.M., there was opportunity to observe one of America's most popular radio comedians at work.

Although subtlety, restraint, and a brief appearance, along with potpourri, receptions, merriment and special music keep the entire cast constantly at least busy, the artists transfer to comedians that feeling of genuine enjoyment they get from their work and the warm fellowship that exists between them, while and when, Jack Benny and Rochester.

There is a real comradeship between Benny and Rochester, developed through nine years of working together.

"Making people laugh," says Benny, "is a serious business. Each of our characters are real people. We try to make each one a distinct personality which will bring a sympathetic response from listeners."

Phyl Harris is not representing any of our orchestra leaders, he's Phil Harris, Rochester is not Eddie Anderson playing the role of a valet, he's Rochester, and believe me, there's nobody else like him!

Radio is the first requirement of the Benny show. Although audiences are generally considered apart from the program itself, Don Wilson, on the air, is a real person, a vital part of the Benny show.

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"Hot Lips" Page with his great band is on a tour of the South after playing the Howard (Washington, D. C.) and Royal (Baltimore, Md.) theatres where the orchestra played to capacity crowds.

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HARLEM BEAM

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JUST UP THE BLUES. . . . Miss Bruce opened with an Italian musical quality. She went through her program with great ease and understanding demonstrating that her voice was always at her slightest command.

As if the superb artistry of Carol Brice was not enough, her brother and accompanist, Jonathan Brice, a finished pianist, offered three numbers much to the delight of the home-town folks, who marvelled at the talent of the sister-brother combination.

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