

In Hollywood—

Hubert Hints Higher Hems

'Long Skirts a Mistake,'
Fox Fashion Boss Says

By Erskine Johnson

HOLLYWOOD, Feb. 1—Let's go set visiting, something we haven't done lately because there were no sets in Hollywood to visit. In an hour of prowling around the 20th Century-Fox lot I discovered that:

Paris fashions will elevate milady's hemline to just below the knee by fall. Hurray!

June Haver is terrific on the violin, but only after the bow has been soaped.

Nasty Richard Widmark is finding the role of a film lover just as easy to play as that of a villain.

Now about milady's hemline: The Fox fashion boss, Rene Hubert, predicted the rising sex level while fustling with June Haver's

buttons and bows for her 1910 costume on the set of "Oh, You Beautiful Doll."

"LONG SKIRTS," he said, "were a mistake and the Paris designers finally have realized it. Skirts are going up."

Mr. Hubert has always fought for "movie fashions," a type of designing that ignores current fads and gives clothes a dateless effect. "But the front offices," he said "always vote it down."

"Little June—she's 5 feet, 1½—, but I always say I'm 5 feet, 2½—, sing, dances, plays the piano and the violin in this film about the life and times of song writer Fred Fisher."

"I thought I was getting good," she said, "and I tried it without soaping the bow. It was awful. Benny's 'Love in Bloom' sounded like Heffetz in comparison."

THAT NASTY FELLOW of "Kiss of Death" fame, Richard Widmark, is playing a romantic fellow who can't make up his mind between Linda Darnell and Veronica Lake in "Slattery's Hurricane."

"It's very difficult," I said, "switching from a heel to a lover."

"Not at all," said Mr. Widmark. "It's very simple. I just use the same approach in a more genteel fashion and I get the same results."

PARAMOUNT has a song in "A Connecticut Yankee" which may even top "Buttons and Bows." It's called "Busy Doing Nothing," and it's warbled by Bing Crosby, Sir Cedric Hardwicke and Bill Bendix.

Greta Garbo, the silent Swede, makes her return to the screen in the American version of the French film, "The Duchess." Now, all they need is a Hungarian director.

LEO GURLEY, THE BOWERY BOYS, "TROUBLE MAKERS"

LEO GURLEY, THE BOWERY BOYS, "TROUBLE MAKERS"

LEO GURLEY, THE BOWERY BOYS, "TROUBLE MAKERS"

LEO GURLEY, THE BOWERY BOYS, "TROUBLE MAKERS"

LEO GURLEY, THE BOWERY BOYS, "TROUBLE MAKERS"

LEO GURLEY, THE BOWERY BOYS, "TROUBLE MAKERS"

LEO GURLEY, THE BOWERY BOYS, "TROUBLE MAKERS"

LEO GURLEY, THE BOWERY BOYS, "TROUBLE MAKERS"

LEO GURLEY, THE BOWERY BOYS, "TROUBLE MAKERS"

LEO GURLEY, THE BOWERY BOYS, "TROUBLE MAKERS"

LEO GURLEY, THE BOWERY BOYS, "TROUBLE MAKERS"

LEO GURLEY, THE BOWERY BOYS, "TROUBLE MAKERS"

LEO GURLEY, THE BOWERY BOYS, "TROUBLE MAKERS"

LEO GURLEY, THE BOWERY BOYS, "TROUBLE MAKERS"

LEO GURLEY, THE BOWERY BOYS, "TROUBLE MAKERS"

LEO GURLEY, THE BOWERY BOYS, "TROUBLE MAKERS"

LEO GURLEY, THE BOWERY BOYS, "TROUBLE MAKERS"

LEO GURLEY, THE BOWERY BOYS, "TROUBLE MAKERS"

LEO GURLEY, THE BOWERY BOYS, "TROUBLE MAKERS"

LEO GURLEY, THE BOWERY BOYS, "TROUBLE MAKERS"

LEO GURLEY, THE BOWERY BOYS, "TROUBLE MAKERS"

LEO GURLEY, THE BOWERY BOYS, "TROUBLE MAKERS"

LEO GURLEY, THE BOWERY BOYS, "TROUBLE MAKERS"

LEO GURLEY, THE BOWERY BOYS, "TROUBLE MAKERS"

LEO GURLEY, THE BOWERY BOYS, "TROUBLE MAKERS"

LEO GURLEY, THE BOWERY BOYS, "TROUBLE MAKERS"

LEO GURLEY, THE BOWERY BOYS, "TROUBLE MAKERS"

LEO GURLEY, THE BOWERY BOYS, "TROUBLE MAKERS"

LEO GURLEY, THE BOWERY BOYS, "TROUBLE MAKERS"

LEO GURLEY, THE BOWERY BOYS, "TROUBLE MAKERS"

LEO GURLEY, THE BOWERY BOYS, "TROUBLE MAKERS"

LEO GURLEY, THE BOWERY BOYS, "TROUBLE MAKERS"

LEO GURLEY, THE BOWERY BOYS, "TROUBLE MAKERS"

In 'Snake Pit'



Mark Stevens

Mark Stevens and his unfortunate bride, Olivia de Havilland, in "The Snake Pit" drama on mental illness, opening Thursday at the Circle Theater.

Mark Stevens and his unfortunate bride, Olivia de Havilland, in "The Snake Pit" drama on mental illness, opening Thursday at the Circle Theater.

Mark Stevens and his unfortunate bride, Olivia de Havilland, in "The Snake Pit" drama on mental illness, opening Thursday at the Circle Theater.

Mark Stevens and his unfortunate bride, Olivia de Havilland, in "The Snake Pit" drama on mental illness, opening Thursday at the Circle Theater.

Mark Stevens and his unfortunate bride, Olivia de Havilland, in "The Snake Pit" drama on mental illness, opening Thursday at the Circle Theater.

Mark Stevens and his unfortunate bride, Olivia de Havilland, in "The Snake Pit" drama on mental illness, opening Thursday at the Circle Theater.

Mark Stevens and his unfortunate bride, Olivia de Havilland, in "The Snake Pit" drama on mental illness, opening Thursday at the Circle Theater.

Mark Stevens and his unfortunate bride, Olivia de Havilland, in "The Snake Pit" drama on mental illness, opening Thursday at the Circle Theater.

Mark Stevens and his unfortunate bride, Olivia de Havilland, in "The Snake Pit" drama on mental illness, opening Thursday at the Circle Theater.

Mark Stevens and his unfortunate bride, Olivia de Havilland, in "The Snake Pit" drama on mental illness, opening Thursday at the Circle Theater.

Mark Stevens and his unfortunate bride, Olivia de Havilland, in "The Snake Pit" drama on mental illness, opening Thursday at the Circle Theater.

Mark Stevens and his unfortunate bride, Olivia de Havilland, in "The Snake Pit" drama on mental illness, opening Thursday at the Circle Theater.

Mark Stevens and his unfortunate bride, Olivia de Havilland, in "The Snake Pit" drama on mental illness, opening Thursday at the Circle Theater.

Mark Stevens and his unfortunate bride, Olivia de Havilland, in "The Snake Pit" drama on mental illness, opening Thursday at the Circle Theater.

Mark Stevens and his unfortunate bride, Olivia de Havilland, in "The Snake Pit" drama on mental illness, opening Thursday at the Circle Theater.

Mark Stevens and his unfortunate bride, Olivia de Havilland, in "The Snake Pit" drama on mental illness, opening Thursday at the Circle Theater.

Mark Stevens and his unfortunate bride, Olivia de Havilland, in "The Snake Pit" drama on mental illness, opening Thursday at the Circle Theater.

Mark Stevens and his unfortunate bride, Olivia de Havilland, in "The Snake Pit" drama on mental illness, opening Thursday at the Circle Theater.

Mark Stevens and his unfortunate bride, Olivia de Havilland, in "The Snake Pit" drama on mental illness, opening Thursday at the Circle Theater.

Mark Stevens and his unfortunate bride, Olivia de Havilland, in "The Snake Pit" drama on mental illness, opening Thursday at the Circle Theater.

Mark Stevens and his unfortunate bride, Olivia de Havilland, in "The Snake Pit" drama on mental illness, opening Thursday at the Circle Theater.

Mark Stevens and his unfortunate bride, Olivia de Havilland, in "The Snake Pit" drama on mental illness, opening Thursday at the Circle Theater.

Mark Stevens and his unfortunate bride, Olivia de Havilland, in "The Snake Pit" drama on mental illness, opening Thursday at the Circle Theater.

Mark Stevens and his unfortunate bride, Olivia de Havilland, in "The Snake Pit" drama on mental illness, opening Thursday at the Circle Theater.

Mark Stevens and his unfortunate bride, Olivia de Havilland, in "The Snake Pit" drama on mental illness, opening Thursday at the Circle Theater.

Mark Stevens and his unfortunate bride, Olivia de Havilland, in "The Snake Pit" drama on mental illness, opening Thursday at the Circle Theater.

Mark Stevens and his unfortunate bride, Olivia de Havilland, in "The Snake Pit" drama on mental illness, opening Thursday at the Circle Theater.

Mark Stevens and his unfortunate bride, Olivia de Havilland, in "The Snake Pit" drama on mental illness, opening Thursday at the Circle Theater.

Mark Stevens and his unfortunate bride, Olivia de Havilland, in "The Snake Pit" drama on mental illness, opening Thursday at the Circle Theater.

Mark Stevens and his unfortunate bride, Olivia de Havilland, in "The Snake Pit" drama on mental illness, opening Thursday at the Circle Theater.

Mark Stevens and his unfortunate bride, Olivia de Havilland, in "The Snake Pit" drama on mental illness, opening Thursday at the Circle Theater.

Mark Stevens and his unfortunate bride, Olivia de Havilland, in "The Snake Pit" drama on mental illness, opening Thursday at the Circle Theater.

Mark Stevens and his unfortunate bride, Olivia de Havilland, in "The Snake Pit" drama on mental illness, opening Thursday at the Circle Theater.

Mark Stevens and his unfortunate bride, Olivia de Havilland, in "The Snake Pit" drama on mental illness, opening Thursday at the Circle Theater.

Mark Stevens and his unfortunate bride, Olivia de Havilland, in "The Snake Pit" drama on mental illness, opening Thursday at the Circle Theater.

Mark Stevens and his unfortunate bride, Olivia de Havilland, in "The Snake Pit" drama on mental illness, opening Thursday at the Circle Theater.

Mark Stevens and his unfortunate bride, Olivia de Havilland, in "The Snake Pit" drama on mental illness, opening Thursday at the Circle Theater.

Mark Stevens and his unfortunate bride, Olivia de Havilland, in "The Snake Pit" drama on mental illness, opening Thursday at the Circle Theater.

Mark Stevens and his unfortunate bride, Olivia de Havilland, in "The Snake Pit" drama on mental illness, opening Thursday at the Circle Theater.

Mark Stevens and his unfortunate bride, Olivia de Havilland, in "The Snake Pit" drama on mental illness, opening Thursday at the Circle Theater.

Mark Stevens and his unfortunate bride, Olivia de Havilland, in "The Snake Pit" drama on mental illness, opening Thursday at the Circle Theater.

Mark Stevens and his unfortunate bride, Olivia de Havilland, in "The Snake Pit" drama on mental illness, opening Thursday at the Circle Theater.

Mark Stevens and his unfortunate bride, Olivia de Havilland, in "The Snake Pit" drama on mental illness, opening Thursday at the Circle Theater.

Mark Stevens and his unfortunate bride, Olivia de Havilland, in "The Snake Pit" drama on mental illness, opening Thursday at the Circle Theater.

Mark Stevens and his unfortunate bride, Olivia de Havilland, in "The Snake Pit" drama on mental illness, opening Thursday at the Circle Theater.

Mark Stevens and his unfortunate bride, Olivia de Havilland, in "The Snake Pit" drama on mental illness, opening Thursday at the Circle Theater.

Maurice Evans' Acting Keeps Shaw's 'Superman' Up to Date

By HENRY BUTLER

It's a good thing Maurice Evans is both star and moving spirit in the current revival of George Bernard Shaw's "Man and Superman," which started its three Murat performances last night.

Without Shaw's reputation and Mr. Evans' acting and directing, "Man and Superman" might seem sadly dated.

Not that the play is trivial or too far out of touch with current experience. But it does bear with heavy emphasis on some points of behavior—belief that no longer seem so important as they did in 1905.

"Man and Superman" is, or was in 1905, a brilliant expose of the hypocrisy of courtship. Octavius, Robinson, an estimable and correct young man, is decorously courting Ann Whitefield.

Even before her father's death, Ann has set her cap for John Tanner (Mr. Evans), a somewhat long-winded though occasionally epigrammatic rebel against convention. Ann has even gone so far as to have her dying father in his will name Tanner one of her guardians.

The rest of the comedy is Tanner's flight from the doom of marriage, which will cost him his independence, and Ann's devious, not always candid pursuit.

All comedies of ideas demand a good deal of talk. And since Maurice Evans is one of the best and most plausible talkers on the stage, it may not have been mere coincidence that he chose "Man and Superman" as a vehicle.

For Mr. Evans dominates the proceedings, as he did in "Hamlet." Occasionally Frances Rowe, as Ann, or even more effectively Josephine Brown, as Ann's mother, steals the spotlight. Miss Rowe has a willful, scheming, self-confident charm that must come very close to the author's intention.

Occasionally Frances Rowe, as Ann, or even more effectively Josephine Brown, as Ann's mother, steals the spotlight. Miss Rowe has a willful, scheming, self-confident charm that must come very close to the author's intention.

Occasionally Frances Rowe, as Ann, or even more effectively Josephine Brown, as Ann's mother, steals the spotlight. Miss Rowe has a willful, scheming, self-confident charm that must come very close to the author's intention.

Occasionally Frances Rowe, as Ann, or even more effectively Josephine Brown, as Ann's mother, steals the spotlight. Miss Rowe has a willful, scheming, self-confident charm that must come very close to the author's intention.

Occasionally Frances Rowe, as Ann, or even more effectively Josephine Brown, as Ann's mother, steals the spotlight. Miss Rowe has a willful, scheming, self-confident charm that must come very close to the author's intention.

Occasionally Frances Rowe, as Ann, or even more effectively Josephine Brown, as Ann's mother, steals the spotlight. Miss Rowe has a willful, scheming, self-confident charm that must come very close to the author's intention.

Occasionally Frances Rowe, as Ann, or even more effectively Josephine Brown, as Ann's mother, steals the spotlight. Miss Rowe has a willful, scheming, self-confident charm that must come very close to the author's intention.

Occasionally Frances Rowe, as Ann, or even more effectively Josephine Brown, as Ann's mother, steals the spotlight. Miss Rowe has a willful, scheming, self-confident charm that must come very close to the author's intention.

Occasionally Frances Rowe, as Ann, or even more effectively Josephine Brown, as Ann's mother, steals the spotlight. Miss Rowe has a willful, scheming, self-confident charm that must come very close to the author's intention.

Occasionally Frances Rowe, as Ann, or even more effectively Josephine Brown, as Ann's mother, steals the spotlight. Miss Rowe has a willful, scheming, self-confident charm that must come very close to the author's intention.

Occasionally Frances Rowe, as Ann, or even more effectively Josephine Brown, as Ann's mother, steals the spotlight. Miss Rowe has a willful, scheming, self-confident charm that must come very close to the author's intention.

Occasionally Frances Rowe, as Ann, or even more effectively Josephine Brown, as Ann's mother, steals the spotlight. Miss Rowe has a willful, scheming, self-confident charm that must come very close to the author's intention.

Occasionally Frances Rowe, as Ann, or even more effectively Josephine Brown, as Ann's mother, steals the spotlight. Miss Rowe has a willful, scheming, self-confident charm that must come very close to the author's intention.

Occasionally Frances Rowe, as Ann, or even more effectively Josephine Brown, as Ann's mother, steals the spotlight. Miss Rowe has a willful, scheming, self-confident charm that must come very close to the author's intention.

Occasionally Frances Rowe, as Ann, or even more effectively Josephine Brown, as Ann's mother, steals the spotlight. Miss Rowe has a willful, scheming, self-confident charm that must come very close to the author's intention.

Occasionally Frances Rowe, as Ann, or even more effectively Josephine Brown, as Ann's mother, steals the spotlight. Miss Rowe has a willful, scheming, self-confident charm that must come very close to the author's intention.

Occasionally Frances Rowe, as Ann, or even more effectively Josephine Brown, as Ann's mother, steals the spotlight. Miss Rowe has a willful, scheming, self-confident charm that must come very close to the author's intention.

Occasionally Frances Rowe, as Ann, or even more effectively Josephine Brown, as Ann's mother, steals the spotlight. Miss Rowe has a willful, scheming, self-confident charm that must come very close to the author's intention.

Occasionally Frances Rowe, as Ann, or even more effectively Josephine Brown, as Ann's mother, steals the spotlight. Miss Rowe has a willful, scheming, self-confident charm that must come very close to the author's intention.

Occasionally Frances Rowe, as Ann, or even more effectively Josephine Brown, as Ann's mother, steals the spotlight. Miss Rowe has a willful, scheming, self-confident charm that must come very close to the author's intention.

Occasionally Frances Rowe, as Ann, or even more effectively Josephine Brown, as Ann's mother, steals the spotlight. Miss Rowe has a willful, scheming, self-confident charm that must come very close to the author's intention.

Occasionally Frances Rowe, as Ann, or even more effectively Josephine Brown, as Ann's mother, steals the spotlight. Miss Rowe has a willful, scheming, self-confident charm that must come very close to the author's intention.

Occasionally Frances Rowe, as Ann, or even more effectively Josephine Brown, as Ann's mother, steals the spotlight. Miss Rowe has a willful, scheming, self-confident charm that must come very close to the author's intention.

Occasionally Frances Rowe, as Ann, or even more effectively Josephine Brown, as Ann's mother, steals the spotlight. Miss Rowe has a willful, scheming, self-confident charm that must come very close to the author's intention.

Occasionally Frances Rowe, as Ann, or even more effectively Josephine Brown, as Ann's mother, steals the spotlight. Miss Rowe has a willful, scheming, self-confident charm that must come very close to the author's intention.

Occasionally Frances Rowe, as Ann, or even more effectively Josephine Brown, as Ann's mother, steals the spotlight. Miss Rowe has a willful, scheming, self-confident charm that must come very close to the author's intention.

Occasionally Frances Rowe, as Ann, or even more effectively Josephine Brown, as Ann's mother, steals the spotlight. Miss Rowe has a willful, scheming, self-confident charm that must come very close to the author's intention.

Occasionally Frances Rowe, as Ann, or even more effectively Josephine Brown, as Ann's mother, steals the spotlight. Miss Rowe has a willful, scheming, self-confident charm that must come very close to the author's intention.

Occasionally Frances Rowe, as Ann, or even more effectively Josephine Brown, as Ann's mother, steals the spotlight. Miss Rowe has a willful, scheming, self-confident charm that must come very close to the author's intention.

Occasionally Frances Rowe, as Ann, or even more effectively Josephine Brown, as Ann's mother, steals the spotlight. Miss Rowe has a willful, scheming, self-confident charm that must come very close to the author's intention.

Occasionally Frances Rowe, as Ann, or even more effectively Josephine Brown, as Ann's mother, steals the spotlight. Miss Rowe has a willful, scheming, self-confident charm that must come very close to the author's intention.

Occasionally Frances Rowe, as Ann, or even more effectively Josephine Brown, as Ann's mother, steals the spotlight. Miss Rowe has a willful, scheming, self-confident charm that must come very close to the author's intention.

Occasionally Frances Rowe, as Ann, or even more effectively Josephine Brown, as Ann's mother, steals the spotlight. Miss Rowe has a willful, scheming, self-confident charm that must come very close to the author's intention.

Occasionally Frances Rowe, as Ann, or even more effectively Josephine Brown, as Ann's mother, steals the spotlight. Miss Rowe has a willful, scheming, self-confident charm that must come very close to the author's intention.

Occasionally Frances Rowe, as Ann, or even more effectively Josephine Brown, as Ann's mother, steals the spotlight. Miss Rowe has a willful, scheming, self-confident charm that must come very close to the author's intention.

Occasionally Frances Rowe, as Ann, or even more effectively Josephine Brown, as Ann's mother, steals the spotlight. Miss Rowe has a willful, scheming, self-confident charm that must come very close to the author's intention.

Occasionally Frances Rowe, as Ann, or even more effectively Josephine Brown, as Ann's mother, steals the spotlight. Miss Rowe has a willful, scheming, self-confident charm that must come very close to the author's intention.

Occasionally Frances Rowe, as Ann, or even more effectively Josephine Brown, as Ann's mother, steals the spotlight. Miss Rowe has a willful, scheming, self-confident charm that must come very close to the author's intention.

Occasionally Frances Rowe, as Ann, or even more effectively Josephine Brown, as Ann's mother, steals the spotlight. Miss Rowe has a willful, scheming, self-confident charm that must come very close to the author's intention.

Occasionally Frances Rowe, as Ann, or even more effectively Josephine Brown, as Ann's mother, steals the spotlight. Miss Rowe has a willful, scheming, self-confident charm that must come very close to the author's intention.

LOEWS
NOW—OPEN 10:45 A.M.
JOHN FORD'S
Legend of the Southwest
3 GODFATHERS
Technicolor
JOHN WAYNE—ARMENDARIZ
and introduction HARRY CAREY, Jr.
WAND BOND—MAE HARRIS
MGM Picture
PLUS
DANA ANDREWS
Palmer-Lewis Jordan
"NO MINOR VICES"

44c TILL 5 P. M.
STARTS TOMORROW
LYRIC
HIS SWORD LAUGHED
AT DANGER...
HIS EYES DANCED
WITH LOVE!
COLUMBIA PICTURES presents
Robert Louis Stevenson's
The Black Arrow
starring
LOUIS HAYWARD—JANET BLAIR
Children 20c
PLUS
GENE AUTRY
BARBARA BRITTON
Here Come Sing 5 Hits!
LOADED PISTOLS
CHILL WILLS—JACK HOLT—RUSSELL ARMS—ROBERT SHAYNE
and CHAMPION
World's Wonder Horse
PLUS
Warner Pathé News
"GIRLS IN WHITE"
LAST DAY • "Belle Starr's Daughter" & "Jungle Patrol"

INDIANA ROOF
OLD TIME DANCE
SUN. NITE
ELLIOT LAWRENCE
Teen Matinee 3 P. M.

"HERE'S 1949'S GREAT BIG ADVENTURE THRILLER!"
A NEW ERA IN SCREEN MAGNIFICENCE
LIGHTS THE ENTERTAINMENT WORLD!
ADVENTURES OF DON JUAN
ALL THE THUNDERING EXCITEMENT IN COLOR BY
TECHNICOLOR
WARNER BROS.' BIG NEW TRUMP OF 1949!
ERROL FLYNN—VIVECA LINDBLORF
ROBERT DOUGLAS ALAN HALE—ROMNEY BRENT
ANN RUTHERFORD VINCENT SHERMAN—JERRY WALD
Extra...
TECHNICOLOR
CARTOON
"HOLIDAY FOR DRUMSTICKS"
STARTS TOMORROW
LAST DAY
"SO DEAR TO MY HEART"

SHORTRIDGE JUNIOR VAUDEVILLE
24th and Meridian.
Feb. 3-4-5—\$1.20-90c
Matinee Feb. 3—1:15 P. M.
TAX INCLUDED

ALAMO
136 N. ALABAMA ST.
"FLYING TIGERS"
Gene Autry in
"STRAWBERRY ROAN"
MURAT WED., FEB. 2
2 PERFORMANCES—MAT. 4 P. M., EVE. 8:30 P. M.
GENE AUTRY
IN PERSON
RUE DAVIS—JOHNNY BOND
PINAFORES—CASS COUNTY BOYS
MELODY RANCH HANDS AND
ADDED FEATURES
SPECIAL
CHILDREN'S SHOW 4 P. M.
EVENING PERFORMANCE—8:30 P. M.
Adult Prices \$2.50, \$2.00, \$1.50, \$1.00
(Tax Incl.) Children's Prices MATINEE ONLY
\$1.00, \$1.00, 75c (Tax Incl.)
SEATS NOW R. F. WASSON & CO. & MURAT THEATERS

OLIVIA de HAVILLAND
in the most controversial
and acclaimed picture of
the year! From the start-
ling best-seller!
the
Snake Pit
also Starring LEO GENN
MARK STEVENS
AMITILE LITVAK—ROBERT BASSLER
STARTS THURSDAY CIRCLE

St. Clair
Abbott & Costello
"MEXICAN HAYRIDE"
Belle Davis—Bob Montgomery
"JUNE BRIDE"
OPEN 6-8
Mary Boland—Edward Everett Horton
"BUTCH MINDS BABY"
Virginia Bruce—Dick Foran
"Little Tough Guys in Society"

St. Strand
Abbott & Costello
"MEXICAN HAYRIDE"
Belle Davis—Bob Montgomery
"JUNE BRIDE"
OPEN 6-8
Mary Boland—Edward Everett Horton
"BUTCH MINDS BABY"
Virginia Bruce—Dick Foran
"Little Tough Guys in Society"

Oriental
Mary Boland—Edward Everett Horton
"BUTCH MINDS BABY"
Virginia Bruce—Dick Foran
"Little Tough Guys in Society"

Uptown
Abbott & Costello
"MEXICAN HAYRIDE"
Belle Davis—Bob Montgomery
"JUNE BRIDE"

St. Clair
Abbott & Costello
"MEXICAN HAYRIDE"
Belle Davis—Bob Montgomery
"JUNE BRIDE"

St. Strand
Abbott & Costello
"MEXICAN HAYRIDE"
Belle Davis—Bob Montgomery
"JUNE BRIDE"

Oriental
Mary Boland—Edward Everett Horton
"BUTCH MINDS BABY"
Virginia Bruce—Dick Foran
"Little Tough Guys in Society"

Uptown
Abbott & Costello
"MEXICAN HAYRIDE"<