

If Your Child Is Coughing

Guizar's Forgotten Charm Revived in Murat Opening

By HENRY BUTLER

No use trying to describe Tito Guizar. You've got to see and hear him.

The Guizar show at the Murat Saturday night seemed, in advance, a kind of chore. Another perennial coming back, and what could you write about it?

What I'd forgotten from last year is the charm that guy has—the genuine, kindly, Latin-American. I hope you're having a good time-folks attitude. When he sings, it's not for show; it's to please the audience.

Saturday night's audience wasn't

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MONDAY, OCT. 7, 1946

Rubinoff At Murat



as large as it might have been. People who stayed away missed a lot.

The show isn't a big deal. It isn't the sort of thing customers pay fantastic black-market prices for on Broadway. It's mostly Tito, but not in an arrogant, egotistic sense. He spotlights his performers like Estelle Mallon, soprano, a good Latin from Kansas City. He has that wonderful manner of being or appearing surprised that people applaud him.

With a sort of Tito-Schipa voice lots of power, but plenty of crooning-oomph), and with that impishly flat-handed stuff on the guitar, he puts a song across.

The show was neighborly Saturday night. Downstairs, the audience was small, but an important member was Louis Ojeda Jr., two-year-old son of the Ojeda dance team, who sat with a volunteer baby-sitter from the company in a right-hand box. Training in show business begins early, and little Louis was applauding with pre-cocious skill.

A medium-sized grey cat, played by "Woody," the Murat janitor, did a few supercilious steps behind the footlights during the opening number.

Back stage, everyone was swell. I talked with Paco Velasquez ("No relation to the painter," he said), who plays what he calls the "sacerdito" in the little band. The sacerdito is a modern version of the ancient psalter, mentioned in the Bible, and sounds like the Hungarian cembalom. Mr. Velasquez handles that complicated zither with great skill.

The program was divided into two parts—romantic and modern Mexican music. As he did last year, Tito carried most of the show, adding plenty of encores.

Final plug for this delightful offering: Miss Mallon, who first appeared in an upper box for a serenade number, has a fine voice and an excellent sense of dramatic values.

PLANE HITS SCHOOL
APELDOOR, Holland, Oct. 7 (U.P.)—A Dutch military plane crashed into an Apeldoorn high school today. Burning fuel set the building on fire. Children fled in panic. Early reports said there were about 20 casualties.

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Cain, Abel to Music

A retelling of the Cain and Abel story to music by Wagner seemed to leave the critics on the fence as to its merits.

Quite easily the fair-haired boy of the week was Cecil Beaton, erstwhile British photographer of royalty and society, who is now working both sides of the ballet street.

He designed the sets and costumes for Ballet Russe's "Camille" and for Ballet Theater's "Les Patineurs." The critics practically gave him the key to the city for both jobs.

Both companies are doing good business, and whatever Hosanna the critics may raise over the overall excellence of Ballet Theater the fact remains that the two best dancers in the business are Markova and Dolin.

The big premiere of the Ballet Russe was a dance version of "Camille," in which Markova and Dolin were commendable although the ballet itself was none too impressive.

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