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CREOMULSION for Coughs, Chest Colds, Bronchitis

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 Guizar 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

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-Schipsa (lots of power, but plenty of crooning-oomph), and with that typically 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 precocious skill.

A medium-sized grey cat, property of "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 "salterio" in the little band. The salterio is a modern version of the ancient psalter, mentioned in the Bible, and sounds like the Hungarian cembalo. 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 offspring: Miss Mallon, who first appeared in an upper box for a serenade number, has a fine voice and an excellent sense of dramatic values.

Rubinoff At Murat



Dave Rubinoff, popularly famed violinist, who will appear at the Murat theater Nov. 1 under the sponsorship of the Indianapolis Junior Chamber of Commerce.

At English's



Virginia Belmont, in the stage farce, "Mary Had a Little," opening at English's next Monday night.

Ballet Gets Critics' Nod

"Theater" Scores in 1st Week of Competition
By JACK GAVAR
United Press Staff Correspondent
NEW YORK, Oct. 7.—The dance critics on the local newspaper gave an emphatic nod to the Ballet Theater over the "original" Ballet Russe in the first week of a month's competition for business between the two companies.

Both came up with some new ballets, and Ballet Theater fared best in this respect with its introduction of "Les Patineurs" (The Skaters), which was designated as most likely to become popular.

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.

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 Hosannas 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 R. Dolin in the Ballet Russe.

PLANE HITS SCHOOL

APELDOORN, 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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Facts and Figures



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Times Amusement Clock

"Young Widow" with Jane Russell and Louis Hayward, at 12:30, 2:30, 4:30, 6:30, 8:30, and 10:30.
"Deadly for Murder" with Paul Kelly, Ken Taylor, and Bob Ryan, at 11:30, 2:30, 4:30, 6:30, 8:30, and 10:30.
"Centennial Summer" with Jeanne Crain, Correl Wilde and Linda Darnell, at 12:30, 2:30, 4:30, 6:30, 8:30, and 10:30.
"Rendezvous 21" with William Cagney, Pat O'More and Maria Palmer, at 11:30, 2:30, 4:30, 6:30, 8:30, and 10:30.
"Gallant Bess" with Marshall Thompson, George Tobias, Clem Bevins and "Bess" at 11:30, 1:45, 4:30, 7:30 and 10:15.
"Dangerous Business" with Forrest Tucker, Lynn Merrick and Gerald Mohr, at 12:30, 2:30, 4:30, 6:30, 8:30, and 10:30.
"Two Guys From Milwaukee" with Dennis Morgan and Jack Carson, at 11:30, 1:45, 4:30, 7:30 and 10:15.
"Danger Woman" with Brenda Joyce and Don Porter, at 12:30, 2:30, 4:30, 6:30, 8:30, and 10:30.

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JACK CARSON
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INDIANAPOLIS RAILWAYS

Kapell: World's Best Music for 100 Years to Come From U. S.

By ERNIE HILL
Times Staff Correspondent
BUENOS AIRES, Argentina, Oct. 7.—William Kapell—America's 24-year-old genius of the piano—has shocked a select segment of Argentina's musical set.

Mr. Kapell, who likes to think of himself as just another guy named Bill from lower Manhattan, believes that the United States will produce better music during the next 100 years than Paris, Berlin and Vienna put together.

And he has the temerity to go around saying so.

In Buenos Aires, this is heresy of the worst sort.

Mr. Kapell's concerts at the starchy Colon theater have played before capacity houses. Reviews have been enthusiastic. The music crowd has lionized Mr. Kapell.

Everyone a Little Amazed
Everyone, of course, seems a little amazed that the uncultured United States has actually produced a piano player who does more than render Chopsticks and perform scales with both hands.

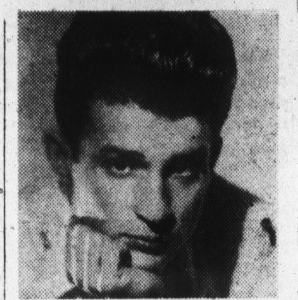
So "Bill" has been a transient celebrity among the effete Swiss, French, German, Austrian, Hungarian and assorted transplanted Europeans here in culture-conscious Buenos Aires.

"All you need is a year in Paris," Mr. Kapell has been advised. "In Paris in the spring you will play as you never played before. You owe it to the music world to go."

"Paris, what?" asks Mr. Kapell. "Paris, France, of course."

"Oh, Those guys. But why?" That is the kickoff. At the beginning of the fourth quarter, Mr. Kapell states:

"The best music of the next 100 years will come from the U. S. and Russia. Germany is dead. France is musically bankrupt. Europe is through. There are at least 20 young musicians in the U. S. and 20 more in Russia who will become the Beethovens and Bachs of coming generations."



Mr. Kapell

People are redfaced and speechless. This is treason. Then fury descends on his head. But Mr. Kapell remains unshaken.

"There isn't a place in the world like the United States," says Mr. Kapell. "There aren't any people in the world like the Americans. Nowhere are there as many fine music schools. Nowhere are there so many fine drugstores."

An hour later, people living two apartments away called on the telephone to complain about the shouting and screaming.

Mr. Kapell managed, however, to escape from Buenos Aires with his life.

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BULGAR BLACKLISTS ERASED

SOFIA, Oct. 7 (U. P.).—Britain and the United States have abolished their wartime blacklists of Bulgarian firms, it was announced today.

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10th & Marx Bros.
College Chas. Drake
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Bob Leroy "HIGH-POWERED"

VARIDGES
30th and Central
HELD OVER—THRU TUESDAY
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"NIGHT AND DAY"

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1430 N. ILL. ST. TA. 2232
Van Johnson—Esther Williams
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Sunset Carson—Linda Stirling
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