

Tony Aguilar Continues Power to Attract

BY PEPE ARCIGA

The inexplicable drawing power of Tony Aguilar, motion-picture hero and part-time singer from Mexico now on stage at the Million Dollar theater, continues unsolved.

Tony, a strapping Zatecan, is neither an actor of considerable proportions nor balladeer capable of enticing female response en masse. Yet, here he is, packing house after house the night of his debut precisely when the rains almost converted our city into "Lake Los Angeles."

Accompanied by the mariachi Los Camperos, a powerful outfit, Tony regales ticket holders with "P u e n t e R o t o," "Cuatro Velas" and "Aquel Amor." His style: fluent and easy. Best asset: a pleasant, Dean Martin-like personality.

Flor Silvestre, whose catchy stage monicker tells you she's a wild flow-

er, is not a flower in the fullest sense, nor wild any way you choose to evaluate her.

However, she is a capable singer whose renditions of "Me Dicen" and "Aquel Amor" are worth hearing.

Ernesto Hill Olvera, sightless organ virtuoso with an extraordinary sense of timing (not unlike George Shearing's) easily captures audiences with "La Mentira," "Quiereme Mucho" and "Vereda Tropical."

The Padilla Sisters, still highly-ranked after three decades in Latin circuits, quietly offer "Ni Tu Ni Yo," and "La Borrachita." The applause, loud and clear, couldn't be a better reward for the charming veterans.

Rudy Frudy, phono-mimic, opens the show. Martin Becerra, master of ceremonies, is at his middle-of-the-road best.