

SOUTH COASTING . . .

Ruth Gillis Sings With Glean in Eye

By L. CUTLER WAYNE

Ruth Gillis who is singing this week in the Apollo Room at Caesar's (4111 S. Pacific Coast Highway) possesses a robust and healthy sense of humor which is reflected by a glint in her deep dark eyes.

At times the glint becomes impish. It can get downright devilish at times.

And so it comes as somewhat of a surprise when, without warning, Ruth

changes from light-hearted gaiety to infinite sadness in a lover's lament, such as "How About Me."

Pathos breaks through her phrasing until the catches in her voice almost seem to be sobs and then a strong feeling grows that tragedy or sadness somewhere has touched the life of this girl, possibly to enrich the sense of humor that she possesses. "Mood Goes"

But the mood passes, like the sun breaking through a cloud, the impish gleam of good humor again glistens in Ruth's eyes while the Maury Dell Trio segue tempo to upbeat.

Ruth is a Chicago girl and she comes to Caesar's from an engagement at the Playboy in her own home town.

Unlike many young singers who have been influenced by a father, a mother, or an elder brother or sister who likes to sing, Ruth is a "loner."

"My mother," she said, "is one of 16 children. The others all took up such work as being a lawyer or a produce man. Not one was in show business. I'm a first."

Ruth Gillis the First went fairly far afield for her start, to Las Vegas. There, she became a show girl at the Sands, then switched to the Riviera Hotel, then back to the Sands.

"But," she said, adding pride to humor, "not as a show girl. I went back to the Sands as a singer."

Long One Nighter Ruth performed in the lounge of the Sands with a Mexican instrumental group.

"We signed for one night," she said, "but stayed four months."

Ruth's first professional

RUTH GILLIS phrases the lover's lament of "How About Me" in her opening Monday night at Caesar's (4111 S. Pacific Coast Highway). A girl with

a sense of humor, Ruth also shows her capacity for singing songs tinged with sadness and depth of feeling.

—PRESS photo by Red Lockwood



EVELYN CARPENTER, at right, chats about her 1959 painting "Petrol Pattern" with Joyce Richardson, an art student. Mrs. Carpenter's paintings in oils and water colors were shown last Sunday at La Casa Galerie which is located at 408 Via Monte D'Oro, Hollywood Riviera. The exhibit was staged by Vera Grube, artist and teacher, whose studio and home is at the gallery. The home is a creation of Frank Lloyd Wright and has five levels. Miss Pat Pugh of UCLA also exhibited drawings and prints in black and white and color at the one-day showing.

Dancer's Beat Spices Voice of Jerry Antes

By RED LOCKWOOD

These September nights at Little Caesar's (13945 Van Ness Ave., Gardena), dancer Jerry Antes weaves with his voice the pulsing flow of the dance through the instrumental rhythms provided by the partners from Pacoima, Dave Robertson and Tiny Groves.

Since he was a boy, young Jerry Antes has been dancing, starting under the professional guidance of his father up in the Pacific Northwest.

It was only about three years ago that Jerry took up singing as sort of a second career.

In his pursuit thus far of that second outlet for his talents, Jerry has developed a big voice with both resonance and emotional depth.

Alone, Jerry's feet have brought him quite a way from the days of his boyhood.

He has been — and is now — among the dancers seen on the television offerings of the top stars of entertainment — those such as Danny Kaye, Judy Garland, and Edie Adams.

Jerry has been on the payrolls of such studios as Desilu and Columbia.

Sound FASTER

However, it is a physical truth that sound carries further and faster than feet — or even wings.

Perhaps it was that ancient truth which influenced Jerry Antes to become a singer as well as a dancer, or perhaps he just likes to sing.

Whatever the reason, the ear seems to say that it was, indeed, a sound decision.

But the dancing years still are apparent in the person of Jerry Antes even though he's standing behind the piano bar at Little Caesar's and not moving swiftly across the breadth and depth of a giant sound stage of some studio.

You see stage presence. You hear the timing, the rhythms of the dance expressed in the voice. The out-thrust arm, the climatic snap of the fingers, the drama of an up-thrust arm, restrained motions ebbing and flowing to music.

But perhaps most important is the simple fact that Jerry Antes is a very pleasant young man who obviously enjoys singing songs that people like to hear.

Dave and Tiny

Also of great importance to Jerry is the fact that behind the piano bar with him are Dave and Tiny who — together — represent 54 years of perceptive musical instrumentation.

In chatting with Tiny for a few moments, it seems that it was almost inevitable that they should come together. Like Jerry, they both began their musical careers very young.



JERRY ANTES displays stage presence and dramatic timing learned as a dancer as he sings at Little Caesar's (13945 Van Ness, Gardena) these September nights. Jerry is accompanied by stablemates Dave and Tiny who have played at Little Caesar's for 20 months. Next week host Jack Rosen will celebrate the club's third anniversary.

They are only six months apart in age.

They began at about the same time, 27 years ago — Dave in Massachusetts, Tiny in Oklahoma.

Eventually, their professional paths led to Pacoima and they settled in homes only about three blocks apart, entirely unknown one to the other.

Thick and Thin

They became acquainted

about five years ago, and have stuck together professionally and personally through thick and thin.

Perhaps the best testimonial which can be given to the Pacoima partners is the eloquent fact that host Jack Rosen has kept them together at Little Caesar's for 20 months, which is quite a long, long time in the business of entertaining the public.

Dave plays piano with an organ attachment. Tiny is a trombonist who now plays bass viol and a fascinating array of percussion instruments.

They both sing. And when they blend their voices softly under Jerry's, it almost seems as though a choral group was there, somewhere, these September nights at Little Caesar's.

Little Lori's Growing Up . . .

It was a happy and contented night last Saturday at the Mariner (2450 Pacific Coast Highway).

Happy because at the bewitching hour of midnight when evening magically turns to morning, Bill Norvas and Kami Warner sang "Happy Birthday" with eyes full upon little Lori Mattis, standing offstage with a friend, and full of unabashed affection, too. Lori, a girl with a golden glow inside and out, never looked more golden and, although her eyes also filled, somehow she kept the happy tears from spilling over.

Contented because a goodly crowd was there, a happy sign that Captain Tom Chevor and his crew of Bill, Kami, and Lori, are running a Mariner's cruise that pleases passengers.

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