

# 1958 - 1965 Rockies



**Cafe du Pare**  
 Denver's First Espresso House  
 Presents  
 The Exotic Music of  
**The Ernie Douglas Trio**  
 Nitely (except Tues.)  
 2:30 Till 4:00 a.m.  
 Colfax at York  
 Now serving food

**THE YUCCA**  
 9500 E. COLFAX  
 NOW PRESENTING NIGHTLY

**Jimmy Giongolie Trio**  
 Ernie Douglas — Vibes — Johnny Nordine — Bass  
 "The Finest Sounds In Modern Jazz"  
 Delicious MEXICAN and AMERICAN FOOD  
 NO COVER OR MINIMUM

**Other places of employment:**

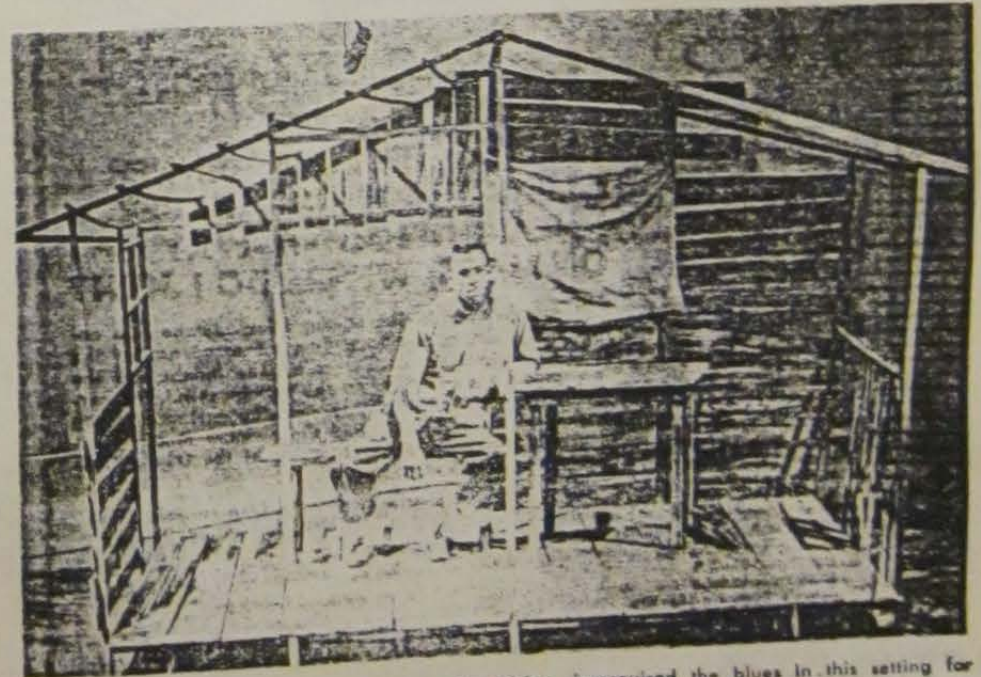
- Melody Lounge 1½ years
- Aurora Lounge 3 years
- Club 6000 6 weeks
- KPMA TV (Max Morath)

CIRCLE IN THE SQUARE at FORD'S THEATRE

**PLAYBILL**  
 the national magazine for theatregoers

**Max MORATH**  
 AT THE TURN OF THE CENTURY

*With administrative assistance*



THE BLUES—Ernie Douglas, Denver singer and musician, improvised the blues in this setting for one segment of "The Ragtime Era."

Morath, 33, a ragtime Leonard Bernstein, conducts viewers along the three main musical currents running between 1890 and 1920. There was the development of ragtime and blues, the start of the musical comedy format, and the origin of Tin Pan Alley, or music as a business.

Morath, who could be a reincarnation of George M. Cohan, has a glub lip, a pleasing, informal presence and a piano style that recalls beer buckets and buggy whips. His mother, Mrs. Gladys Morath, used to be theater pianist for the old "silents" at the Princess Theater in Colorado Springs.

Max is possibly best known for his appearances at the Imperial Hotel in Cripple Creek last summer. He has also recorded some albums for national release, but none of them have ever caught fire.

"The Ragtime Era" is not a one-man show, however. KRMA brought in other Colorado talent to help Morath demonstrate this turn-of-the-century music. Mrs. Edalyn Burger of Colorado Springs, who once sang with the Chicago Civic Opera and studied and sang abroad, appears in one segment. So does Ernie Douglas, a fine Denver Negro singer who demonstrated the improvisation blues in what the boys at Channel 6 think is one of the finest shows in the series.

THE music and arrangements used are authentic. Morath has an extensive library and for last week's tape Denver musician Fred [unclear] dug into his basement collection of more than 3,000 arrange-





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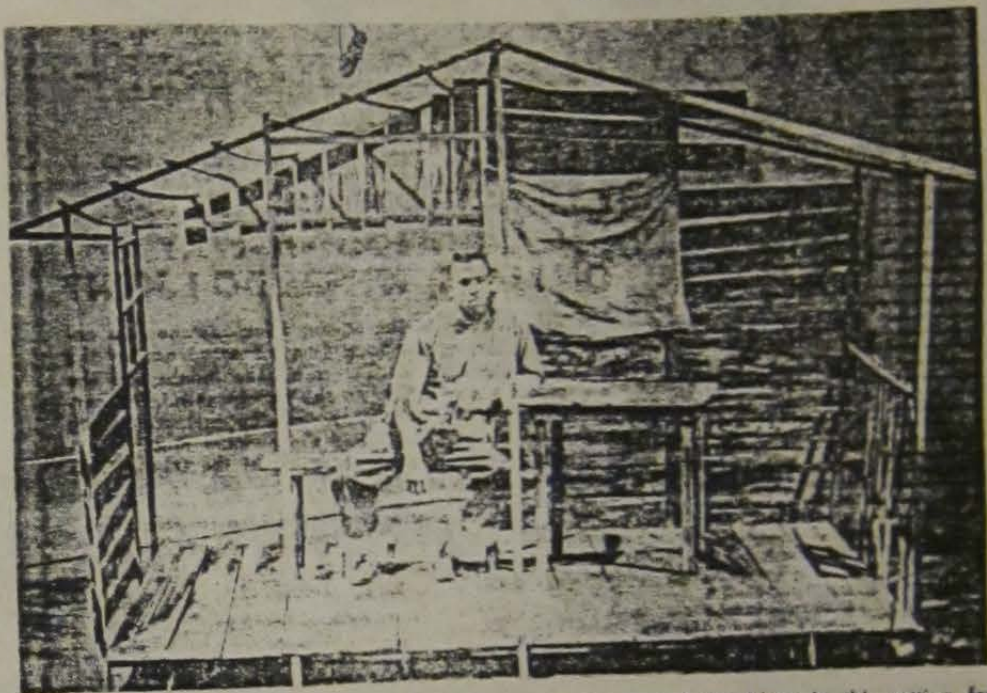
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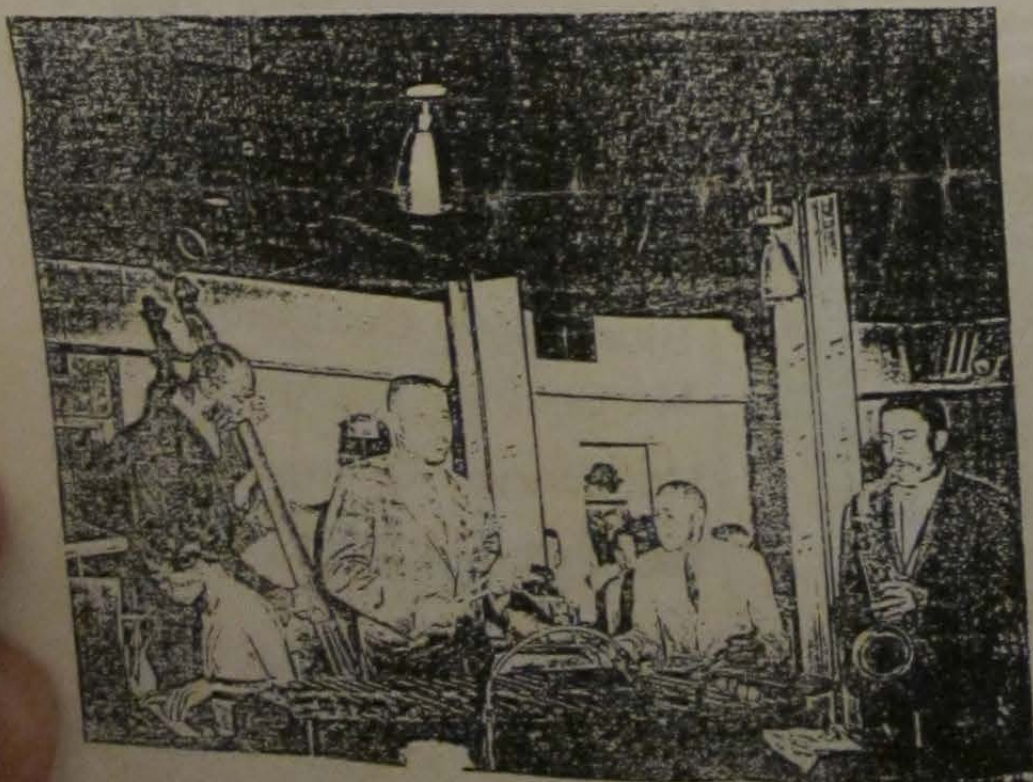
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THE music and arrangements used are authentic. Morath has an extensive library and for last week's tape Denver musician Fred Trahan dug into his basement collection of more than 2,000 arrangements going back to 1900. Then they reconstituted a hotel orchestra of the era—including fiddle, flute and bowed bass—and played behind the potted palms.

The sets designed and built by KRMA art director Don Allen and designer Howard Hansen also are authentic. Right down to the gaslight and the standup telephone. Others involved in this imaginative production include Jim Case, director, and Marvin Hall, producer, both of the KRMA staff.

Without the educational angle, of course, the national ETV people wouldn't be paying the freight. But in "The Ragtime Era" KRMA-TV has something which should appeal to the toe tappers as well as the intellectuals.

How can low-budget KRMA achieve such quality at a cost of less than \$5,000 per segment? First, a good idea is imaginatively carried out with none of the big star fees of commercial TV. The people behind "The Ragtime Era" are professionals. Some of them gave up the New York network rat race to live in cool, colorful Colorado at less pay.

Most vital, however, is the manpower situation. At last week's taping a rough nose count produced only about 10 bodies behind the scenes. As a comparison, I have a call sheet given this column by Leonard S. Smith, father-in-law of Jean Carson, one of the featured players (Goldie) in "The Betty Hutton Show."

The backstage crew for one day's Hutton show filming consisted of 27 persons, from plumber to cameraman.