TESTIMONIAL LUNCHEON

Honoring

PAUL WHITEMAN

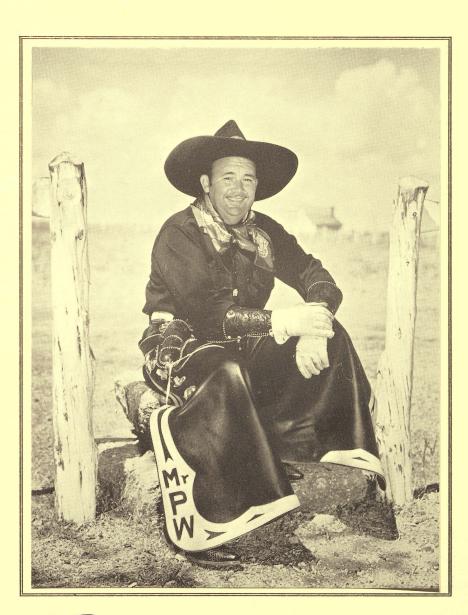
and his Orchestra

Given by

THE FORT WORTH CHAMBER OF COMMERCE

at

The Fort Worth Club 12:30 P. M. Friday, October Ninth, 1936 Fort Worth, Jexas



Boulthileman

PROGRAM

Presiding

Lionel W. Bevan, President, Fort Worth Chamber of Commerce
Amon Carter—Toastmaster

45 Informal Minutes with Paul Whiteman

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	1.	China Town Orchestra
	2.	Essay on Waltzes Orchestra (arranged by Adolph Deutsch)
	3.	Toujours L'Amour Dixie Debs
	4.	Basin Street Blues Jack Teagarden
	5.	Meteor Frank Trumbauer, Saxophone Solo
	6.	Stay on the Right Side of the Road Rigoletto King's Men
	7.	Star Dust Al Galladoro, Clarinet Solo
	8.	On Your Toes Goopy Geer Ramona
	9.	Dardanella Orchestra
	10.	The Canovas Judy, Anne and Zeke
	11.	That's Why Darkies Were Born \ Wagon Wheels \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \
	12.	Not Bad
	13.	Linger Awhile Mike Pingitore, Banjo Specialty
	14.	Virginia Reel Medley Orchestra
(This number was specially arranged and presented for		

President Roosevelt on his fifty-third birthday)

MENU

Fruit Cocktail

Stuffed Olives

Queen Olives

Toasted Crackers

Roast Turkey

Raisin Dressing

Giblet Sauce

Cranberry Sauce

Candied Yams

Garden Vegetables

Hot Rolls, Ginger Bread

Lettuce, Tomato, Cheese Salad

French Dressing

Centennial Pie

Coffee

OUR DISTINGUISHED GUEST

PAUL WHITEMAN, who for 20 years has brought more pleasure to the American public, through the development of jazz and popular music, than any other musician, had the benefit of a cultural background and the best of musical training. His father, Wilberforce Whiteman, who visited his son in Fort Worth this week, for many years was head of the department of music in the Denver public schools. His mother, Elvira Dallison, was an accomplished singer.

Paul's love and talent for music manifested themselves at an early age, and his parents saw to it that for instructors he had the best violin teachers of both Denver and New York. He was educated in the public schools of Denver and the Colorado School of Mines, but with such a background and such early training it was not surprising to find him at seventeen playing in the famous orchestra of Victor Herbert in New York. The Herbert engagement was one of the shining spots of Paul's career and resulted in a love of the great composer's works that has evidenced itself throughout the years.

Paul conceived the idea of a jazz orchestra of a different type—an orchestra that would feature jazz and popular music as he interpreted it—shortly after the World War, and formed his organization in San Francisco. He had his ideas and his ideal; he would have none but the best, and the result of the first venture was

Murray Cutter, Arranger

a pay roll that equaled the entire compensation of his first engagement. It was a trying period; there were real privations, but Paul stuck it out, proved the soundness of his ideas, attained his ideal, and the first rank of modern American music masters.

But in the process of bringing recognition to jazz music, Paul developed an individual style and standard of perfection attained by no other orchestra in the country. He developed syncopated music with smooth arrangements and cohesive presentations. He not only made Americans jazz conscious but the British as well, and upon his return from Europe brought jazz and popular music to heights never before reached in this country. He presented his or-chestra in Carnegie Hall, and has appeared as guest conductor for both the Philadelphia and New York Symphony Orchestras, and this fall has been honored by two engagements with the Philadelphia Symphony. He is the only orchestra conductor in the nation whose ability is recognized in both the symphonic and popular fields.

Paul is starting his fourteenth week as conductor at the great Casa Manana revue at the Fort Worth Frontier Centennial, and the regret that the people of Fort Worth and Texas feel at the approaching end of his engagement is tempered by the satisfaction and pleasure they have had in hearing his great organization and knowing him for the fine, generous character that he is.

Everetta Love, Press Representative

ROSTER

Paul Whiteman and His Orchestra

Roy Bargy Conductor, Pianist, Arranger Ramona Featured Vocalist, Pianist **VIOLINS** THE CANOVAS Mischa Russell Harry Struble Matt Malneck Judy. Anne and Zeke (Guest Artists) SAXOPHONES Al Galladoro Charles Strickfaden SPECIALTY ARTISTS Frank Trumbauer Jack Cordaro Ramona Bob Lawrence Jack Teagarden George Bamford "Goldie" Goldie'' Roy Bargy Al Gallado Frank Trumbauer Mike Pingitore Al Galladoro TRUMPETS Harry Goldfield Edward Wade Charles Teagarden KING'S MEN Ken Darby Rad Robinson Jon Dodson Bud Linn Jack Teagarden William Rank Max Froelich, Cello Art Miller, Bass Violin Virginia McLean Frances Watkins Mary Jane Watkins Norman McPherson, Tuba Mike Pingitore, Guitar Vincent Pirro, Accordion Larry Gomar, Drums Jack Lavin, Business Manager Donald Mack, Assistant Business Manager