

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, Texas



Paul Whiteman

PROGRAM

Presiding

Lionel W. Bevan, President, Fort Worth Chamber of Commerce

Amon Carter—Toastmaster

An Appreciation of Paul Whiteman, by the
Fort Worth Frontier Centennial.....Wm. Monnig, President

Paul Whiteman's Services to the City.....Van Zandt Jarvis, Mayor

45 Informal Minutes with Paul Whiteman

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 Gallodoro, 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 }.....Bob Lawrence
12. Not Bad....."Goldie"
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

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 orchestra 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.

ROSTER

Paul Whiteman and His Orchestra

Roy Bargy Conductor, Pianist, Arranger
 Ramona Featured Vocalist, Pianist

VIOLINS

Mischa Russell Harry Struble Matt Malneck

SAXOPHONES

Al Gallodoro Charles Strickfaden
 Jack Cordaro Frank Trumbauer
 George Bamford

TRUMPETS

Edward Wade Harry Goldfield
 Charles Teagarden

TROMBONES

William Rank Jack Teagarden
 Hal Matthews

Max Froelich, Cello Art Miller, Bass Violin

Norman McPherson, Tuba
 Mike Pingitore, Guitar

Vincent Pirro, Accordion Larry Gomar, Drums

Murray Cutter, Arranger

THE CANOVAS

Judy, Anne and Zeke
 (Guest Artists)

SPECIALTY ARTISTS

Ramona Bob Lawrence Jack Teagarden
 "Goldie" Roy Bargy Al Gallodoro
 Frank Trumbauer Mike Pingitore

KING'S MEN

Ken Darby Rad Robinson Jon Dodson
 Bud Linn

DIXIE DEBS

Virginia McLean Frances Watkins
 Mary Jane Watkins

Jack Lavin, Business Manager
 Donald Mack, Assistant Business Manager
 Everetta Love, Press Representative