The B. F. Wood Music Co. Collection of Characteristic Selections for the Motion Pictures

A COLLECTION carefully designed to meet the need of the modern photoplay organist and pianist for attractive and worthwhile music appropriate for the wide variety of photoplay action.

Numbers may be used complete or in part; each one will be found expressive of a variety of meanings according to the interpretation of the player, and the character of each number is such that its possibilities and latent meanings are at once apparent to the organist or pianist.

CONTENTS, Vol. I

SWEET LAVENDER. Chant man Paroles Lilia Lynx
LOVE SONG Charles Wakefield Codman
THE DREAMER (La Réveuse) Jules Dassin
JAPANESE DANCE S. B. Pennington
SONG OF REST (Chant du Repos) D' Jaenques Barnard
THE ROYAL TRUMPETERS March Arthur L. Brown
SPANISH DANCE A Bit of Blarney Ruth Vincent
DESSERT DANCE Frederick Kent
REVERIE R. B. Blumenberg
MARCH OF THE WAR GODS L. J. Quinley

Price One Dollar per Volume
Buy from your local dealer. In case he cannot supply you, order direct from the publishers

B. F. Wood Music Co. Boston Massachusetts

MELODY for the Photoplay Musician and the Musical Home

JULY, 1925
Volume IX, No. 7

IN THIS ISSUE

Leginska, Chef d'Orchestre
By Lloyd G. del Castillo

MUSIC

"HEADS UP" (March by Frank E. Herson)
"NINETTE" (Vals Parisienne by R. S. Stoughton)
"DAINTY CUPID" (Valset by Lester W. Keith)
"DREAM DANCE" (Novelette by Frank E. Herson)

OTHER FEATURES


Published by WALTER JACOBS,Inc. Boston, Mass.

15 cents
$1.50 per year
Canada & All Foreign, $2.00
Melody for July

IT'S FLYING HIGH

WALTER JACOBS, INC., BOSTON, MASS.

Articles in This Issue

VOLUME 18 Copyright 1926 by Walter Jacobs, Inc.

MONEY-BACK GUARANTEE

Music in This Issue

VEGA VIOLINS are made in Europe by present day master craftsmen. They are reproductions of famous models in every detail of design, selected wood and superior workmanship. Their tone quality is clear and resonant with great carrying power.

C. G. CONN, Ltd., 797 Conn Building, Elkhart, Ind.

DEALERS AND AGENTS THROUGHOUT THE WORLD.

This Bigelow March swings along higher and higher in the favor of musicians and the music-loving public. If you are not playing it, sooner or later you will, because it is destined to share honors with the famous "National Emblem" and "Our Director."

And it is only one of our

FREE TRIAL! One Borrowers. Send coupon for special ordering and details. Mention instrument. Conn's exclusive features are not to be missed!

WALTER JACOBS' STANDARD MARCHES

Walter Jacobs, Inc., 8 Bosworth Street, Boston, Mass.

Walter Jacobs, Inc.

DEALER'S INVOICE

Gentlemen: Please send Free Book and details about

Northwest Chicago

CONN NATIONAL SCHOOL OF MUSIC

1606 East Court Avenue

BAND, 40c. net

C. G. CONN, Ltd.

CONNECTIONS CO.

CONN NATIONAL SCHOOL OF MUSIC

PACIFIC MUSICAL INSTITUTE

CONN NATIONAL SCHOOL OF MUSIC

FREDERICK NILSON, DIRECTOR

1606 E. Court Ave.

Patent Nos. 448, 831, 913

This is a real guarantee of satisfaction. A reliable and helpful guide to the selection of the right instrument for the best results.

Quantity

The Whistlers Club

The Whistlers Club

Name

Addressee

The Whistlers Club

Address

Saxophone

Address

50c. net

Street or Rte.

City, State

9 Bosworth Street, Boston, Massachusetts

Yes, but

Yes, but

Walter Jacobs, Inc.

What is it? That's the question. We don't know exactly, we are sure of nothing. We do know that it is a wonder of the world, and when you see it you will be glad that you have it. Yes, but

FRANCE

Walter Jacobs, Inc.

You're Spare Hours

Walter Jacobs, Inc.

9 Bosworth Street, Boston, Massachusetts

Jacob's Music Makers, 8 Bosworth St., Boston
Leginska, Chef d’Orchestre

This is a gross and vicious exaggeration, but the trouble was inevitable that Miss Leginska’s sex subjected her to a considerably more merciless scrutiny than would have been focused on a man of equal ability. It is known that the lady has a consuming passion for conducting. Well, it is a fascinating sport, and she can scarcely be blamed for her ambitions in this respect. The occasional tastes of it that she has been given have, of course, produced an insatiable appetite for more. Any musician who has held this force in his hands knows its fascination. It is, very creditably, the artistic satisfaction of being master of material out of which beautiful things may be fashioned, but it is just as much, I think, a love of the feeling of power that it gives. To call forth that tremendous reserve of tone in a symphonic climax has something Olympian about it that has given Leginska, as it has every other conductor north of his salt, a unique thrill.

Without carrying the analogy too far, it may be suggested that Miss Leginska shares with the conductors mentioned above, Mrs. Nichols, a quality which, though over emphasized today, may stand her in good stead in the furtherance of her ambition—showmanship. It is a quality more in demand behind footlights than on the concert stage, but if adapted intelligently to the latter, it can be made to show a pretty direct ratio to the box-office receipts. Its danger is that it has a tendency both to invite exploitation, playing to the gallery—“oh, ooh!” in the Florentine period. This is sometimes an admirable quality, but from the artist we demand a conviction sincerely, a terrific earnestness. When the artist performs on the concert stage, let us be jaded by his artistic standing. It is unlikely that Beckmamoff in his later years will experience any such decline in prestige as he beheld de Pachmann.

It is, however, difficult for the dispassionate observer to say where artistic temperament and showmanship begin. I have always inclined to the belief that the latter element plays a considerably larger part than the average artist would be willing to admit. On the other hand, the artist, as a highly specialized professional, must be credited with an unbalanced ratio of characteristics which justify and explain eccentricities of manner. And in Leginska we surely find these manifestations. Her change of name from the more commonplace Legzin, her belted hair at a time when the term was not even extant, her unusual costume, her sudden disappearances, all these are obvious indications of pure artistic temperament, pure showmanship, or a mixture of both. And it seems to me altogether probable that in the majority of cases such characteristics are just such an admixture.

TAKING LEGINSKA’S MEASURE

After all, however, that is beside the point. A thing may be deliberately and artificially planed, and still have an abundance of genuine value. So the ultimate question is simply this: Is Leginska a good conductor? As one who has at least a cursory knowledge of the practical technique of conducting, I should like to record a qualified affirmative answer. Whether Miss Leginska has developed a natural knack by close observation and what expericence she could pick up, or whether she has prepared herself with lessons (and certain indications incline me to the latter hypothesis), her real today shows considerable facility, serious and adaptability. The criticism that an orchestra would have been lost by depending solely upon her may be cast aside as pure bosh—probably the prudish dictum of some over-important pedagogue in his twenties.

On the other hand, she does seem to show a deficient appreciation of the importance of preparing her hearers. At her recent Boston performance, the orchestra was criticized for a lack of class attack, for which, I believe, this fault of hers was responsible. Time and again this trick of delivering the beat without the slightest preparation that is a necessary element in the experienced conductor was noticeable. Also it seems probable that in time Leginska will come to attain her effects by a greater economy of effort. At present she is certainly an exponent of the pretentious school of conducting. Here, however, we are more vulnerably speaking on a matter of taste. Certainly the majority of famous conductors and conductresses are, to their actions. They have worked out their plans in rehearsal, and know that explosive gestures, in performance are unnecessary and exhausting. On the other hand she some other conductors are wont to feel the necessity of expressing their emotions in violent outbursts. This is particularly true of the operatic conductor, due, no doubt, to the need of projecting their desires over a greater radius in a darkened house. As a matter of fact, it is precisely in her more violent moments that Leginska exposes the limitations of sex. Not only is the response from the orchestra weak in proportion to the amount of energy she expends, but she frequently gives the impression of being on the verge of losing herself of her balance and toppling off into the voids. Certainly in the allegros and fortissimos, it is not necessary to stop down as many trees as wrenched by Miss Leginska in Boston Symphony Hall.
Speaking of Photoplay Organists

By George Allarie Fiske

A Theater-Church Organist Who Raises Boston Terriers

NATIVE of Pennsylvania, Mr. Weidner was a boyhood associate of his father, who was a well-known organist in the New England Conservatory of Music. His father's influence and encouragement led to his first interest in music, and he received his formal training at the New England Conservatory of Music. He became an active organist and eventually started his own organ business, which he continued until his retirement.

Mr. Weidner's career was marked by a number of significant achievements. He was appointed the organist and choirmaster at the First Parish Universalist Church in Malden, Massachusetts, a position he held for many years. He also served as a professor of organ at the New England Conservatory of Music, where he taught for over 30 years.

Mr. Weidner was a great advocate for the use of the American Guild of Organists, and he was instrumental in the organization of the New England Chapter of the AGO. He was a member of the AGO for over 50 years, and he served as the chapter's president for several terms.

Mr. Weidner was also a respected author and composer, with several works published and performed across the United States. He is remembered fondly by his students and colleagues for his dedication to the art of organ performance and his passion for teaching.

Mr. Weidner passed away in 1985, but his legacy lives on through his students and the continued growth of the New England Chapter of the American Guild of Organists.
Among the Washington Organizers

People and Institutions in the Capital City

By IRENE JUNO

The American Grum or Or Numancers presented Charles Gallagher in an organ recital here recently. Adolph Brand was appointed dean of the district chapter for the coming year. The annual dinner of the American Organists of New York was held in the fall under the direction of Dr. E. J. Barton, who was president of the organization. The dinner was attended by many experts and enthusiasts.

Regular Pianoforte recitals are now being given at the Grand Opera House, and a series of organ recitals is also being held. Many new organs have been installed, and the names and dates of their installation were mentioned in the program.

The meeting of the American Organists of New York was held in the fall under the direction of Dr. E. J. Barton, who was president of the organization. The dinner was attended by many experts and enthusiasts.

STEVE AND BELLS ALTMAN

Edward Dunn, head of the music firm that has been prominent here recently, has changed his name to Dunn and Sons. He is now in charge of the firm's activities. The Dunn firm has been in business for many years, and it is well known for its fine pianos and organs.

PUTTING LIFE INTO DANCE

The Royal Opera House of Rome recently presented an opera by the famous American composer, George Gershwin. The opera was well received, and it was said to be a masterpiece. The lead roles were played by the famous American opera stars, and the orchestra was conducted by the renowned American conductor, Arthur Fiedler.

The Gershwin show has been well received by the patrons of the opera house, and it is expected to have a long run.

AMERICAN SLIDE MANUFACTURERS

The American Slide Manufacturers, a new organization, was recently formed. The organization was formed to promote the use of slides in educational and entertainment activities. The members of the organization are leading educators and performers.

The American Slide Manufacturers, a new organization, was recently formed. The organization was formed to promote the use of slides in educational and entertainment activities. The members of the organization are leading educators and performers.

THE PHOTOPHOT PLAY ORGANIST AND PIANIST

By L. G. DEL CASTILLO

TOPICS OF THE DAY

We are honored by a communication from the Athens of America, Miss Evelyn Haines writes us from the Manhattan or the Beaux, or maybe it's from the Clove Club, in words of explanation and prologue as to the present state of films, that jest of bits of words variously known as "Topical of the Day," and "Fun from the Press," the moral treatment of which ranges the whole gamut of the dead silence to concert selections. But let Miss Haines dis-avow our own argument.

We have watched her tackle so many of our problems with good common sense that I want to ask you to take up one other that I do not think you have ever mentioned. Wherever I can have been in the habit of going around and listening to other organists and picking up whatever points I can, and I have noticed how many different ways these seem to be of playing the "Topical of the Day." In some bazaars they use it as an opportunity to show off, and in some others they play it for fun and sometimes a little catches. I have ever heard an organist use it as a chance to play a certain. Raymond, I think it. Of course that is an exceptional case, and I do not mention it because I think it was right, but just to show how many different ways there seem to be of inter- preting it.

I myself am inclined to think that since silence is so good a way as any, because of the course the audience is always laughing at the jokes anyway, but you know that here in New York the managers there ought to be music every second, so generally I use some popular fouc-ted... .

CORRECTION

The correct spelling of the word "fouc-ted" is "founded." The article, which was published in the Washington Post in 1944, was about the importance of music education in schools.

The article, which was published in the Washington Post in 1944, was about the importance of music education in schools.

DICKREXER GABRIEL

The Dickrexer Gabriel, a new organist, has been appointed to the position of organist at the First Presbyterian Church in New York. He is well known for his skill in playing the organ and has been a member of the American Organists of New York for many years.

ROSWELL REYNOLDS

The first major event of the season for the American Organists of New York was the annual dinner held in the fall. The dinner was attended by many experts and enthusiasts. The program was well received, and it was said to be a masterpiece. The lead roles were played by the famous American organists, and the orchestra was conducted by the renowned American conductor, Arthur Fiedler.
I have split Miss Haines' letter up into two sections, because the second half of it, while
pursuing the same train of thought, really is based on a different conception. After speak-
ing of her practice of using fast-frets as the accompaniment for the "Topics of the Day,"
she goes on to say:

"In general, though, it does not seem to me right to use jazz on anything but comedies and
caroons, and of course dancing scenes in the feature. But I notice that on the cues
sheets a good many fast-frets are used for love scenes and others where the world makes
them a sort of direct cue, and in listening to other
composers I hear a lot more of the same thing.
And the reason it has occurred to me is to wonder
whether it is a good thing to do in that although
I keep pretty much up to date on popular songs myself, yet lots of times I cannot think
of the names of them when I hear them, so
unless I am clued in about it than most of the
rest of the audience I cannot see that it is
very much good if it is used as a topical song.
So I am wondering whether it is better in
general to use popular songs or just plain light
numbers for the light scenes in features."

Now that seems to me to be something worth
analyzing, even though it is in the last analysis
merely a question of tests. Never, of course, there are certain reasons pros and cons that make
it debatable at all, so, editorially speaking,
leave's proceed to debate with care. We do
not relax our self that we are by any means
holding up a new point, for this question of
using popular music among theater organists
has been a hotly disputed point ever since
Frank Stewart Adams first entered the movies,
and inquired Dr. Riesenthal if he would be
plated to take a 1/2% cut if he would be
allowed to play music used in the A. O. examina-
tions. However, it will do no harm to re-
spall at a little, and possibly bring to light a few
ideas. In the first place, it is obvious that
there is nothing the audience will falter on like
a really popular current dance hit, with the
exception of the so-called semi-popular hits like
"Silver Threads Among the Gold." For
that very reason such dance tunes should be
used with discretion, but also for the same rea-
sion they are very useful to get the music under
the auditor's skin, so to speak.

Now outside of direct dancing rows, we can
dispose of popular songs in the heavier type of
picture, the Nazimov or Pauline Frederick
type of picture. They are broadly unassailable
in mood, and there's an end to it. But in the
lighter type of feature, the comedy drams with
a distinct comedy touch, they are just the sort
of popular both an audience will take to. And
it must be borne in mind that that is the
type of picture that is being made today.
The producers, with their superhuman power of
divination, have suddenly decided that the
popular pictures with a comedy touch. So,
although the popular no more wants pict-
es with a comedy touch today than they
wanted slick pictures last year or confus-
ces the year before that, nevertheless they will be
theatrical comedies unless they are set up and loved
in their sight, whereas the producers, on the other
hand, are being given to get tired of comedy
pictures. What they really want is
that funny dramatic pictures." Whereupon
Miss Haines turned to her desk and resumed
her letter.

---

PIANO JAZZ MADE EASY

M. J. COLLINS, 197 Fulton St., B'kly, N. Y.

Free Trial of Our Course

Sight Reading of MUSIC
30 Lessons, 108 Illustrations. Write
MT. LOGAN SCHOOL OF SIGHT READING OF MUSIC
325-327, Orleans St., Boston, Mass.

PIANISTS-ORGANISTS

GEORGE ROSS'S PIANO TRANSCRIPTIONS
OF POPULAR, CLASSICAL, FOLK SONGS
Geo. Ross, Pianist, Co., 24-26 Elm St., N.Y.C.

Down in the Heart of My Heart

I Ain't Got No Lookin' But You

Copyright MCMLXXII

Copyright MCMXXV by Walter Jacobs, Inc., Boston
International Copyright Secured

REPRESENTATIVES WANTED

In New England and Southern States and Can-
ada. Please send for full information.

Julius Pollock Pian. Co., 34-36 E. 11th St., N.Y.C.
Jacobs' Incidental Music
A Practical Series of
Dramatic Music for Motion Pictures

By
Harry Norton
Photoplay Pianist and Organist

Piano Solo

VOL. I—Nos. 1 to 12 inclusive
50c NET Each
VOL. II—Nos. 13 to 24 inclusive

1. Hurry—sudden onset; precipitate rush;
2. Agitato—agitated; fast; quick;
3. Terzino—accompaniment of violins alone, playing ornamentation;
4. Vexilloides—describing military action, heroism, other dramatic or comic scenarios;
5. Fortissimo—description of military action, heroism, other dramatic or comic scenarios;
6. Allegretto—moderate speed;
7. Love Theme—personal love scenes and love making;
8. Hurry—or general rush;
9. Pathétique—expressing sadness, deep emotion, grief;
10. Overture—description of opera, theater, picture, etc.;
11. Dramatic Transition—description of sudden emotional change, transition;
12. Marchal—description of operatic direction, pageantry;
13. Hurry—sudden onset;
14. Agitato Mysterioso—marking mysterious dramatic action, fleeting;
15. Appassionato—describing tragic action, Appassionato, riveting, violence of the situation;
16. Storm Scene—storm blowing and raging;
17. Dramatic Transition—description of sudden emotional change, transition;
18. Proto—description of rapid dramatic action, present or intense;
19. Delibero—description of grief, anguish;
20. Hurry—sudden onset;
21. Dramatic Mysterioso—description of mysterious, unforgettable dramatic action;
22. Agitato—description of general action, fleeting;
23. Hurry—sudden onset;
24. Cadenza—description of stirring, victorious music, grand prelude;

Orchestra Edition
Each Number Published Separately and Not in Book Form.

Practically and effectively arranged by R. E. HILDBETH

Orchestra
11 Parts, Piano and Organ, 5c NET, each number
Full, Piano and Organ, 5c NET, each number
EXTRA PARTS: 5c NET, each number, Piano Acc., 5c NET, each


Printed in U. S. A.
Gossip

Gathered by the Gadder

Facts and Fancies Gleaned from the Field of Music

By MYRON V. FREDE

MELODY FOR JULY SIXTEENTH-TWENTY-FIVE

DUBLIN, Ireland, and came to America to reap the fortune which, alas, for him, never materialized. Whatever might have been his youthful dreams of fame and fortune, however, even at their zenith he probably never visualized himself as the man who would write a song that should become the official tune of this country’s most prominent political organization or furnish the musical theme for a patroturist campaign, yet such was the fact.

The "Swords of New York" came to the composer as an irrepressible song impulse. It was not built upon stately street processions or gaudy festivities (hymnal or staid), so many of which are currently occurring on the outskirts of the great metropolis in modern style, but came from watching the lighting-tripping fret of money, currently exercising its sway upon the streets — a homely theme, yet such as most famous in its kind.

In JULY FOURTH, the eventful day in July dates, for besides the three birth anniversaries named for the great historical figures, "July 4" is also the birth date of "America" envisaged as patriotic hymn, and "July 4th" is also the birth date of "July 4th and the Fourth of July" is also the birth date of "July 4th and the Fourth of July" is also the birth date of "July 4th and the Fourth of July" is also the birth date of "July 4th and the Fourth of July" is also the birth date of "July 4th and the Fourth of July" is also the birth date of "July 4th and the Fourth of July" is also the birth date of "July 4th and the Fourth of July" is also the birth date of "July 4th and the Fourth of July" is also the birth date of "July 4th and the Fourth of July" is also the birth date of "July 4th and the Fourth of July" is also the birth date of "July 4th and the Fourth of July" is also the birth date of "July 4th and the Fourth of July" is also the birth date of "July 4th and the Fourth of July" is also the birth date of "July 4th and the Fourth of July" is also the birth date of "July 4th and the Fourth of July" is also the birth date of "July 4th and the Fourth of July" is also the birth date of "July 4th and the Fourth of July" is also the birth date of "July 4th and the Fourth of July" is also the birth date of "July 4th and the Fourth of July" is also the birth date of "July 4th and the Fourth of July" is also the birth date of "July 4th and the Fourth of July" is also the birth date of "July 4th and the Fourth of July" is also the birth date of "July 4th and the Fourth of July" is also the birth date of "July 4th and the Fourth of July" is also the birth date of "July 4th and the Fourth of July" is also the birth date of "July 4th and the Fourth of July" is also the birth date of "July 4th and the Fourth of July" is also the birth date of "July 4th and the Fourth of July" is also the birth date of "July 4th and the Fourth of July" is also the
The Psychology of Motion Picture Music

By LEWIS E. BROWN

WHAT is music? If you should ask this question of a dozen different people, you would in all probability give as many different answers. Our old cross-word puzzle friend, the dictionary, defines music as "a collection of sounds that is pleasing to the ear." This definition may be correct for the dictionary, but music, in the fullest sense of the word, is infinitely more than that. Let us see if we can get a little closer to this higher meaning. We have been in the instances where monkeys and other animals have been charmed by music. If these animals could talk, no doubt they would define music as a succession of sounds pleasing to the ear, as that is all it probably means to them; but being unable to express themselves, music is a great deal more than sound. Likewise, when a cow looks at a sunset, to be sure it is a deal of color in its passing, but to an artist or anyone with an appreciation of color, it is a gorgeous panorama of color.

MUSIC IN THE SUPERFICIAL SENSE

Just in proportion as mankind is many tens, or even hundreds of thousands of years ahead of the animal in development, so music is the true and full sense of something new. Music in the primitive sense may be a pleasing succession of sounds, but music in the superfine sense is expression of the thoughts, moods and feelings of the individual soul or mind. Perhaps you have heard music rendered without expression, and have noticed what a mass of sound looked like it was doing. It was not. LIVE in the proper sense, neither can it hope to live in the mind or soul of the individual who hears it. If it has not reached the individual soul, as it has no appeal to any soul-seed. Therefore, it cannot delight or make an appreciation in the listener. The souls of men and women are sensitive to emotions of all kinds, and unless the performance of music invites a response in the soul of the listener of its in-
ternal effort is lost, and it becomes "ennui." - as we are becoming tiresome and tiring itself out. As a result, the music is thrown away, and we do not develop the theory that we can appreciate music in the fullest sense; as we are in the process of developing the art of art in the super-fine sense of the word. The animals are lower orders of soul, and have not developed the theory that they can appreciate the music which is thrown away.

HOW MOTION PICTURES ARE GOOD MUSIC

Motion pictures open up a great field and a great opportunity for music to express some- thing that is new in music. Because there is something that is new that we can express all the time. Each scene asks the question, "What kind of music have you to fit this today?" It is something like a cross-word puzzle, except that instead of the ques-
tion being, "What is a word of five letters be-
ginning with Z and spelling a Swiss Fish?" It is, "What is a piece of music in 4/4 time moving a scene in the moonlight?"
The stage play offers no such an oppor-
tunity. The play stage depends largely on the manner of speech as well as the acting for its appeal. The performer's action and tone of voice in addition to his acting and fac-
tial expression puts over a play. In moving pictures we are deprived of the eloquence of speech and voice expression, so the music must be the VOICE of the picture. The orchestra or musical notes must be what the musician must tell the audience in musical language what it is all about. Some people claim that when attending the movies they never pay any attention to the music, and that they watch only the pictures. But these same people will readily admit that if the

Psychoanalysis of Tempos

Let us consider the psychological effect of tempos on the individual mind.

Largo. This tempo is very slow, and has little movement. It creates a state of leth-
argy in the mind. It is suitable for scenes of somberness, as it is a slow thought. In inci-
dences of sorrow or solemnity the human mind thinks very slowly; hence this tempo will induce this sort of thought.

Andante. Although this tempo is slow it is of a different nature than largo or adagio. Andante movements have more rhythm and movement; the melody seems to flow along more swiftly and easily. The state of mind created by this tempo may be one of ease, deep thought or dramatic tension, de-
pending on the character of the piece. The thought is slow, but has sustained movement in some certain direction.

Maestoso is the normal tempo. Half-way between largo and presto it represents the point of normality. Music in this tempo creates a normal state of mind neither too fast nor too slow; a state of mind where there is neither extreme of excitement nor stagnation. It is a comfort-
able, steady rhythm that is easily accepted and appreciated. "Neutral" scenes in pic-
The Brickyard

I'm for the picture-organist, first, last, and all the time. At the opening of a recent new theater, the man who had the concert in charge distinctly specified that he didn't want an exhibition of technique, but a showing off of what the organ can do. Compare that with the wish of the pastor of the church in Brooklyn who wrote me that he wanted "some serious music—not an exhibition of the organist's process." Also bear these two in mind when you read the criticism that was made of the service music in a certain well-known New York church, "the music was well known, the music certainly well played, but it was a lot of noise." This by a man who knows organs, players, and has a well-developed sense of the beautiful and good in music.

There would seem to be a great difference in the taste of theater managers and church directors as to what is desirable in organ music—and not to the advantage of the theater manager. I'd like to see the musical taste of theater managers and organists improved, so that all of them would insist on the best and most appropriate music regardless of whether it "sloved" the organ.

Jacobs' Piano Folios

59 Volumes of Selected Copyrights
Including Such Standard Favorites as NC-4, National Emblem, Kiss of Spring, Our Director

Free!

Evenings at Home

The most complete and interesting illustrated Popular Music Catalog ever published. FREE for the asking. Also complete Telephone catalog. Send today—it's FREE.

The B. F. Wood Music Co. Collection of Characteristic Selections for the Motion Pictures

A collection carefully designed to meet the need of the modern photoplay organist and pianist for attractive and worthwhile music appropriate for the wide variety of photoplay action.

Numbers may be used complete or in part; each one will be found expressive of a variety of meanings according to the interpretation of the player, and the character of each number is such that its possibilities and latent meanings are at once apparent to the organist or pianist.

CONTENTS, Vol. I

SWEET LAVENDER. Chant sans Paroles
LOVE SONG
THE DREAMER
JAPANESE DANCE
SONG OF REST (Chant du Rêve)
The ROYAL TRUMPETERS
SPANISH DANCE
A BIT O’ BLARNEY
CASTALIA
DESSERT DANCE
REVERIE
MARCH OF THE WAR GODS

CONTENTS, Vol. II

GOLDEN BOD. Intermezzo
A DREAM
JAPANESE LANTERNS
A TWILIGHT DREAM
DANSE CARNAVALESCQUE
LES BOHÉMIENS. March
ARUBUS. Intermezzo
SPANISH DANCE
CHANT SANS PAROLES
INDIAN DANCE
JAPANESE MARCH
TO A STAR

Price One Dollar per Volume
Buy from your local dealer. In case he cannot supply you, order direct from the publishers.

Published by WALTER JACOBS, Inc.
BOSTON, MASS.