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## SHEET MUSIC TRADE NOTES

A Few Items Interesting to People in Sheet Music Department Are Printed.

Charles K. Harris, writer of "After the Ball," a historic hit, has written and published a new waltz, "The Last Dance After the Ball."

William Purdy, manager of the sheet music department of Sherman, Clay & Co., San Francisco, says the sheet music business of the first three months of the year is far ahead of that of the same months in 1926.

The Society of Oregon Composers, organized seven years ago, now has fifty-four members.

A new musical score for the Rose Festival in Portland next June was written by Charles Wakefield Cudman, who has been engaged as musical director of the pageant.

Miss Elizabeth Garrett, the blind composer of New Mexico's state song, "Oh, Fair New Mexico," and other songs, who now lives in El Paso, Tex., is the daughter of the famous Mexican sheriff, Pat Garrett, whose outlaw hunting exploits are classics of the West.

## NEW GUITAR HAS "ARRIVED"

The Instrument at Last Achieves a Legitimate Place in the Music World.

According to a writer in *Le Figaro*, of Paris, the guitar is at last established legitimately in music, and the man who placed it there is Jacques Tessarech, who devoted more than thirty years of labor to the cause. Tessarech has just published "The Evolution of the Guitar" and French reviewers call it a fine achievement.

M. St. Golestan in *Le Figaro* remarks that of all the family of stringed instruments no other has had so hard a struggle for recognition. Tracing its origin, he relates that at the beginning of the sixteenth century Virdung gave the name of quinter to an instrument that corresponded to a lute but was smaller and had five strings. This is supposed to have been the forerunner of the present guitar. In the teaching manuals little is said of the guitar except by Berlioz, who writes of it sympathetically, valuing its melancholy and dreamy character and the charm it may yield when used as a solo instrument.

Tessarech's book sets forth the characteristics of the instrument, its variations and development through the ages. He has penetrated the technical secrets of the guitar and has composed for it. Being a Corsican, he arranged many of his native folk tunes for his favorite and he is said to draw from it "a musical synthesis of lyricism and picturesque charm" which should aid in his object of popularizing the instrument.

## CANADIAN DEALERS' GRIEVANCE.

In commenting on the difficulties of Canadian musicians in the obtaining of music of British publication, a writer in the *Music Trades Review* of London says: "Conductors, music teachers and others who would like to use British-published music are

almost compelled to use American-published music instead." The writer adds: "The root of the trouble is the fact that so many publishers, instead of appointing a Canadian agent, leave Canadian sales in the hands of their United States agent. For the past 20 years I have heard this grievance discussed by Canadian musicians. Is it not time it was remedied? It is obviously absurd that London publishers should carry out their sales to a part of the British Empire through the medium of a foreign country."

## TONK MFG. CO. IN LOS ANGELES

Percy A. Tonk, in "Tonk Topics," Impresses Fact When Apologizing to C. E. Patterson.

The Tonk Manufacturing Co.'s branch at 4627 East 50th street, Los Angeles, is, to a great section of the West, what the main plant, at 1912 Lewis street, Chicago, is to another great field for the sale of Tonkbences—a dependable source of dealers' supply. So in preparing copy for *Tonk Topics* of January-February, Percy A. Tonk saw no necessity of pointing out what he considered an obvious fact.

But the Los Angeles manager, who long ago discovered the value of the printed word, promptly asked Mr. Tonk how he got that way, or words to that effect. The reply in the March-April number of *Tonk Topics* just out has this "Public Apology to C. E. Patterson":

C. E. Patterson, our genial general manager of the Los Angeles Tonkbench factory, was certainly slighted in the last issue of *Tonk Topics*. I didn't even print his name and address in a single copy—just treated him like a "stepchild."

I'm sorry. He certainly deserved no such neglect and so here's a public apology to Pat and the members of the Los Angeles factory who are doing so much to make Tonkbench quality and service available to piano merchants in the West at prices minus the excess freight charges our good friends the rail-roads seem to think they must get in order to make a living.

If you're a Westerner and want 100 per cent service on Tonkbences write C. E. Patterson, Tonk Manufacturing Co., 4627 East 50th street, Los Angeles, Cal.

## PLANNING FOR OUTING.

The Association of Music Men, which is composed of members of the sales staffs of standard music publishing houses in New York and the metropolitan area generally, held one of its occasional meetings recently at the Central Opera House, 205 East 67th street, when preliminary plans for the annual outing in June were discussed.

## INVITATION FROM BOSTON.

At the recent luncheon of the Boston Music Publishers Association, held at the Boston Art Club, at which the president, William Arms Fisher, presided, Charles W. Homeyer proposed that the National Sheet Music Dealers Association be invited to hold its annual convention in Boston this summer. The proposition was carried.

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