

Mr. Tow's shop in Camden Town, something which struck me as being remarkably chaste and good, I "took stock" of it for a note; it was a pianette of the proprietor's manufacture, with an iron frame; where the tone comes from perhaps the maker can explain; but, as it stands, no one would say it was the trade at home—notably Hopkinson's, Kirkman's, and Collard's, all of whom have brought out some really magnificent instruments, worthy of their respective reputations, at popular prices; this is as it should be, and which, had it been done a few years since, would not have given the foreigner the business he has had.

By the time these notes are in print many of my travelling brethren will have started to unravel the mysteries of 1885. We love old friends, and, though the past year might have been kinder, it might have been worse, and ere he fades from us, and becomes only a memory, let us mete him out a full measure of respect; and to the new year let us offer hearty and hopeful greeting, and in Scotch fashion let us of the "noisy" trade, with hand in hand, and arms crossed, join heartily in wishing one another a Happy New Year, and chorus the aspiration that it may turn out to be that time about which poets in all ages have sung, the Good Time Coming.

→ MEN WE HAVE MET. ←

George Jones.

The subject of our sketch was born at the east end of London in the year 1832, and at the early age of five years displayed a natural taste for music, and at eight years of age he was an excellent performer on the French accordion, which was then becoming a very popular instrument. A friend of his father's, Mr. Austin, one of the outdoor workmen at Messrs. Wheatstone's patentees of the concertina), took great interest in him, and frequently sent him with messages to the firm, where he had the opportunity of hearing various performers on the instrument then rising in favour, which awakened a desire in him to become better acquainted with it. Soon after, Mr. Skeats, whose many improvements in the English concertina have made his name well known, commenced manufacturing. Mr. Austin being engaged by him on the establishment, introduced his young friend to Mr. Skeats, whose service he entered with a view to apprenticeship, but he was compelled to leave after a few months, in consequence of his father thinking that the business would not be a success. Through the kindness of Mr. Skeats, from whom he had learnt the groundwork of reed-making and tuning, he was enabled to repair his own instrument, which led

up to his working for various shops, until Mr. Austin left Mr. Skeats and started on his own account, when young Jones was articled to him for a term, during which he became a perfect master of all the branches in the trade, and whatever at that time was done by hand. The German concertina, a square instrument (a musical toy), for it had but ten keys, was introduced, and was quickly followed by one of twenty keys. He commenced to teach this, and soon discovered the possibility of adding more keys, which he did, and produced an Anglo-German instrument with twenty-six keys, which embraced the chro-



matic scale, and upon which he performed in public with great success. After having served his time with Mr. Austin, he not only managed the manufacturing part of the business, but also a retail establishment in the Commercial Road, where he commenced business for himself. Here he has introduced new machinery and other improvements which have enabled him to produce a greater number of instruments at reduced prices, he having the advantage of being well acquainted with their construction. Making the Anglo-German concertina his principal study, he extended the compass to thirty keys, introducing broad steel notes or reeds; to these, with many other improvements, may be attributed the great success of the concertina trade. We may add that the latest of his improvements is the newly-patented instrument with forty-two keys—without altering the position of the usual twenty keys—being the most perfect yet produced.

→ MUSIC TRADE

"AUDI ALTERA"

The Editor is not responsible in this case

A County Court Judge's System

To the Editor

MUSICAL OPINION AND

SIR,—Business taking

Clerkenwell county court interested in a case where Eddis, in which a furnisher recover a sum of money appeared that early in Fraibant had obtained a term from the plaintiffs, a instalments, left his household goods to defendant (the making a declaration the own absolute property. sought to recover the value defendant contended that doubt but that the goods Fraibant's own property his business as an auction. It will interest those of myself, have pianos out of judge decided for the value ment, and ordered the re however complained that including pianos, and brot pelled to be registered lik ment that may be open-t amongst the trade.

Yours, &c., A LONDON London, N., Dec. 21, 1884.

Another View of the

To the Editor

MUSICAL OPINION AND

SIR,—My attention has the remarks of your Trade ("On the Road"), and b expressions of opinion th sure—and consider it m act of simple justice to the pianoforte saloon manage whom I am personally ac recall one single instance tion has been made to me believed—and shall contin greater commercial hono abounds in the pianoforte in almost any other busin

Yours, &c., W. Southport, Dec. 4, 1884.

The Recent Fire at