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Published by

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United States Subscription \$1.00 per year, in advance.

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Assessors Notice.

Notice is hereby given that the undersigned have been appointed Assessors of Rates in and for the Town of Woodstock, New Brunswick, for the present year.

All persons owning Property in said Town may within Twenty Days give us a statement of their property and income as by law provided.

Dated April 27th, 1914.

CHARLES COMBEN,  
CHARLES D. JORDAN,  
JOHN THIBIDEAU,  
Assessors.

NOTICE.

PRIMROSE is a HIGH GRADE FLOUR. Suitable for BREAD or PASTRY. price Moderate. Good Oats or Buckwheat taken in Exchange, at

Meduxnakeag Roller Mill,  
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J. M. Fripp.

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(New Glasgow Chronicle)

The Reverend Alexander McLean, D. D., of Eureka, Pictou,

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FOR SALE—Watson Sprayers and Repairs. For Sale by

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FOR SALE—Two Story house on Connell Street, 7 rooms electric light and water, next door below Mrs. Wm. Dorey.

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Full information given on application. Address,

W. J. Osborne, Principal  
Fredericton, N. B.

N. S., who passed his 94th birthday on the 20th, of this month, is not only the oldest Presbyterian, but the oldest clergyman of any denomination in Canada. The venerable doctor was born in Pictou, the county that has given more ministers to the church than any other in Canada Dr McLean enjoys the unique distinction of being offered a parsonage when he was 80 years of age.

WOODSTOCK SCHOOL OF MUSIC

The most successful Music School in Canada

THE WOODSTOCK SCHOOL OF MUSIC was started by Mrs. Adney simply as a Name under which the scope of work of the most successful teacher of music in this Province might be extended. We shall not here refer to the course of study offered, except in a passing way, but to those more personal matters which so far outweigh all other considerations as to make the list of truly successful schools of any kind very few in number. It is altogether a matter of the TEACHER.

The secret of Mrs. Adney's widely known success is that resolved upon having the best instruction at any cost she had the wisdom to select or the good fortune to be directed to the BEST TEACHERS IN AMERICA, and has the faculty of imparting what they taught her. William Mason was our greatest teacher of Piano and admitted as the equal of the best of Europe. He was a pupil of the immortal Liszt. Her lessons, over an extended period, were cheap at six dollars apiece. Previously, she had instruction from Gonzalo Nunez, a distinguished graduate of the Paris Conservatory, where Prof. Le Coupey was Instructor on Piano. This world's greatest music school also perpetuates the musical theories of Liszt. These ideas lead to a technique in contrast with that of the dry, mechanical German technique. We criticize German execution, not German music. The influence, however, of this nation of musicians is such that their "method" is the one nearly everywhere met with. Combining Mason's "Touch & Technique" with the thus rarely taught, "Conservatoire method," it is worthy of note that Mrs. Adney's steady use of "Le Coupey" has exhausted the American edition, and a new one is being printed for her use.

In Voice, Mrs. Adney was in a sense almost equally fortunate. After some instruction from a famous (that is to say, well advertised) teacher, whose method was not as great as his celebrity, nor his charges, she took lessons under Mr. A. A. Pattou, a distinguished French singer and teacher, who with the finest credentials that France had to offer, came to New York to make his debut where German influence controlled everything from orchestra members to press critics, and it being shortly after the Franco-Prussian war his reception was so hostile that he abandoned his intended career in Grand Opera, and retired to the routine work of a teacher. Later she studied at the N. Y. Vocal Institute, under the talented Mr. Tubbs, editor of The Vocalist, and derived many ideas that have proven of great value here. So it happened that, by accident or otherwise, Mrs. Adney acquired the method in singing of the great Garcia, and the almost equally famous Shakespeare—the only true method of voice production and that which has produced the great singers of Italian and French Opera.

When deciding to carry on her well known private work in Piano, Singing, Musical Theory, etc., under the name at the head of this section, it was with the idea of extending its scope as opportunity might offer. It perhaps did not occur that Woodstock could not maintain a Victoria Conservatory of Music, which during her three years after its establishment became an institution of such recognized importance in the music world of Canada, that a special publication entitled "Musical Toronto" gave her and her work extended space. Perhaps it was because one of her pupils, solely instructed by her, went to the Toronto College of Music and in the same year took the Gold Medal in Piano. Two other pupils sisters, one fifteen and one thirteen years of age, after studying with Mrs. Adney entered one of the foremost Conservatories in Europe and began immediately to play in public recitals. The head master writing to their parents said "they have had the perfection of piano forte training and are artists already." Today her work has become so well recognized in the United States, that she has been invited to become a member of the International Musical Society, formed thirteen years ago by the very leading musical professors and patrons of the world, and only seeking membership of those identified with "advanced musical research and its results."

There is a point relating to "Diplomas," "Graduation," etc., upon which Mrs. Adney needs again to remind the public. Except for theoretical studies such as harmony, this School gives no "Diplomas," has no "Graduates." The only test of a pupil's progress is that of the actual work itself, except for the degree of Doctor of music, for which only the masters ever qualify, and which is recognition of exceptional proficiency and musical learning. For all others the only recognized test is ability to perform, from memory, to say, two recitals, a program of pieces of certain grades of difficulty, one of ordinary music, and one from the representative works of the great Masters. The program itself is the "certificate" and no teacher of high standing ever offers anything else; and whatever institutions hold forth as an inducement the prospect of a "Diploma" for a certain length of time in study, it may be taken as certain that the actual teacher is indifferent—any person whom the institution finds it convenient from time to time to employ. Even a school or institution becomes famous only through some exceptional TEACHER in it. An artist of real distinction offers only his program: no one asks or cares WHAT school he studied at, but who was his TEACHER. The aim of this school is not to grind out graduates with diplomas; we offer the best musical instruction, in our lines, that can be obtained in the Maritime Provinces, if not in Canada, and better than will be obtained by going to any but the few greater masters in the large cities of the United States.

Thus Woodstock offers advantages for musical study that one may go to any city in Canada, or to New York or London, and perchance not get. Mrs. Adney did not in the first instance select Woodstock as furnishing the full scope for her exceptional talents as a teacher, but she has made it and the work done here by pupils who are now successful teachers in various parts of United States and Canada, a credit to Town and Province.

Harmony, History and Theory of Music taught in classes which are free to pupils of the school. Ensemble classes taught by Mrs. Adney are also free.

Prospectus on application.

MRS. ADNEY will open a branch of her MUSIC TEACHING, at Florenceville, and if sufficient encouragement is received will have a CHORAL CLASS for both School Children and Adults. APPLY TO

DAY'S HOTEL.

Continued from page 1

"As I swam through the icy waters I saw the explosion caused by the waters reaching the engines of the sinking ship. I was then swimming on my back and saw plainly the burst of steam that spread to all parts of the vessel. The noise was a dull sound, and it was the beginning of the end, for shortly after the sudden and quick listing of the liner was followed by the final turning over. It looked to me as if the liner turned turtle.

"I do not think there was any first class passengers saved. I saw only one of the first-class boats lowered.

"The weather was practically calm, and there was plenty of light on the water when I came out from my cabin. When I got on deck I saw no fog. I thought at first that we had hit a rock. Some officers of the vessel came along and said that the ship would not go any further, for the bottom had been struck. So far as I was concerned, it might have been either an iceberg or a submerged rock.

"The water was terribly cold. The behavior of the crew was, on the whole good, though it must be said that the crew hardly had time to collect themselves or to effect rescues in any sympathetic way. The boat was nearly sinking before the crew or anybody else realized it or could do anything. Those of the crew who got to the deck tried to launch a boat on the upturned side of the listing vessel, but this was impossible, because the listing had gone on to such an extent that the boat could not take the water, but landed on the side of the vessel raised out of the river. The only side available for launching boats was the side nearest the water. As a result of the leaning of the boat sideways, the decks were

almost perpendicular, so that many passengers, in order to escape, had to slide down from the higher one in the air side of the upper deck to the lower or water side. There they were able to get in, or not, the boats that were launched. Some passengers slid down the upturned deck and unexpectedly landed in the lifeboats in the water.

"Some of those who were aroused by the first indication of danger refused to believe that the vessel was sinking and went back to their staterooms. They did not come back."

Quebec, May 30.—Captain Kendall was on the bridge when the collision occurred. When the ship sank he was washed away and picked up later by one of the boats. Chief Officer Stead is said to have been killed by a boat falling on him.

Captain Kendall is reported to be dying from the results of exposure for half an hour in the water following the sinking of the Empress. Captain Kendall was picked up in an exhausted condition and was brought to Rimouski with the others who were rescued. He was placed under a physician's care at once and it is feared that he will not survive his terrible experi-

ence. From all accounts Captain Kendall behaved like a true British sailor, while his ship stood under his feet. While the collier Storsad's stem was stuck in the Empress, Captain Kendall is said to have requested him to keep going ahead so that his stem would plug the hole in the Empress's starboard side, but the Storsad dropped back and the Empress filled and foundered."

Ottawa May 29.—A thorough investigation into the St. Lawrence disaster, with the object of fixing the responsibility, will be ordered by the Government. The arrangements for the same have not yet been made, but action will be taken as soon as the Government is in possession of more complete information. That the Government will also bring down a supplementary estimate which will constitute a portion of a relief fund for the relatives of the victims is practically certain.

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