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Grade V.

SPELLING. Charlotte Winslow, Pauline Westall, (Paul Bowlen, Edwin Parsons), Madge King, Alberta S. Johnston, Frank McKinley.

HISTORY. [Charlotte Winslow, Pauline Westall, Paul Bowlen, Edwin Parsons], (Freda Britton, Madge King), Alberta Johnston.

GEOGRAPHY. Charlotte Winslow, Pauline Westall, Paul Bowlen, Madge King.

GRAMMAR. Charlotte Winslow, Madge King, Gertrude Daly.

ARITHMETIC. Madge King, Freda Britton, [Alberta Johnston, Charlotte Winslow].

Pupils whose average was 75 or upwards:-

Grade VI.

Jean Share, Kathleen Bowlen, Marion

Found.

FOUND.—a knife on Queen Street
near "The Dispatch" office. Call and
describe property.
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lars apply to Mrs. J. F. Harper,
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ic Store" or "The Dispatch Office"

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Griffiths, Lottie Mooers, Georgie Brit-
ton, Kate Nason, Genevieve Daly, Ches-
ter Macdonald, Douglas Sutherland.

Grade V.

Charlotte Winslow, Madge King, Pau-
line Westall, Paul Bowlen.

HELENA MULHERRIN.

Grade V.

READING. [Laura Blaney, Rose Wright,
Vera Mowatt, Howard McKibbin,
(Helen Bagley, Hazel Whitlock), (Ver-
na McKinley, Helen Savage, Frank
Flewelling), (Horace Kennedy, Fred
McKinley, Kenneth Corey), (Myrtle Mc-
Gee, Donald Hall, Herbert DeLong).]

SPELLING. Howard McKibbin, (Laura
Blaney, Helen Bagley), Mary Buck,
Donald Hall, (Helen McKinley, Horace
Kennedy), (Hazel Whitlock, Rose
Wright), George Johnston, Beatrice
Nason, Verna McKinley, Fred Estab-
brook, Helen Savage, Allison Westall.

ARITHMETIC. Allison Westall, (Laura
Blaney, Walter Furlong), Verna Mc-
Kinley, Fred McKinley, Rose Wright,
(Donald Hall, George Johnston), Hor-
ace Kennedy, Mary Buck, Alice Tapley.

HISTORY. Howard McKibbin, (Donald
Hall, Rose Wright, Mary Buck, George
Johnston, Horace Kennedy, Helen Mc-
Kinley.

Laura Blaney, Donald Hall, Mary Buck,
Horace Kennedy, George Johnston,
Helen Bagley, Verna McKinley, Wal-
ter Furlong, Hazel Whitlock.

MARY MILMOY.

Grade IV.

READING. Mary Currie, Helen Jones,
Flora Parsons, Helen Mowatt, Marion
McPhail.

SPELLING. Mary Currie, Helen Mowatt,
He'len Jones, Marion McPhail, Willie
Dunlop, Flora Parsons.

ARITHMETIC. Emmerson Mitchell,
Mary Currie, Helen Mowatt, Mary Mc-
Phail, (Wendell Van Wart, Helen
Jones).

HISTORY. Mary Currie, Helen Mowatt,
He'len Jones, Marion McPhail.

ARITHMETIC. Mary Currie, Helen Mowatt,
Helen Jones, Marion McPhail.

READING.

Grade III. Kathleen Smith, Kathleen
Sutherland, Annie Isaacson, Jean Wil-
liams, Vita Dickinson, Katherine King,
Ruth Shea, Aurilla Shea, Ruth Parsons,
Catherine Mitchell, Ray DeLong, Leona
Carson, Edwin Hayes.

SPELLING

Kathleen Sutherland, Catherine Mitch-
ell, Aurilla Shea, Effie Blaney, Grace

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 her most successful teacher might be extended. We shall not here refer to the
course of study offered, except in a general way, but to those more personal matters which so far out-weigh all other
considerations as to make the Woodstock School of Music one of the most successful schools of any kind very few in number. It is altogether a
matter of the TEACHER.

The secret of Mrs. Adney's 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 Couppay 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's musicians is such that their "method" is the one nearly everywhere met with. Combining
Liszt's "Touch & Technique" with the thus rarely taught "Conservatoire method," it is worthy of note that Mrs. Adney's
ready use of "Le Couppay" 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. Patton, 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. Tucco, 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 publica-
tion 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 fore-
most 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."
In all practical, artistic work, the only test of proficiency recognized among artists 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 pro-
ficiency 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 excep-
tional 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 bet-
ter 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 ful-
scope for her exceptional talents as a teacher, but she has made it and the work done here by pupils who are now suc-
cessful 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.

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W. J. Osborne,

Principal.

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Katherine King, Patsy Longo, Donald
Flewelling, Douglas Hall, George Fol-
ster, Harvey Blaney, Ray Johnston,
Annie Isaacson, Kathleen Smith, Ruth
Shea, Ruth Parsons, Veta Dickinson,
George Estabrook, Herbert Knox, Ed-
win Hayes, Leona Carson, Dollie Rob-
inson, Lola Dow, George King, Ger-
ald Buck, Stella Knox, Clement Daly,
Carrie Hannigan, Clinton Camp, Lily
McKinley.

GEOGRAPHY

Harvey Austin, Grace Mowatt, Kath-
leen Smith, Annie Isaacson, Ruth
Shea, Katherine King, Aurilla Shea,
George Folster, George Estabrook,
Harvey Blaney, Ray Johnston, Edwin
Hayes, Donald Flewelling, Douglas
Hall, Leona Carson, Patsy Longo, Geo-
rge King, Dollie Robinson, Catherine
Mitchell, Jean Williams, Ray DeLong,
Ruth Parsons, Emie Blaney.

ARITHMETIC.

Effie Blaney, George Estabrook,
George Folster, Harvey Blaney, Edwin
Hayes, (Leona Carson, Grace Mowatt),
Ruth Parsons, Katherine King, Ray
Johnston, Patsy Longo, Kathleen Smith,
Harold Wilcox, Ray DeLong, Annie
Isaacson, Donald Flewelling, Aurilla
Shea, Kathleen Sutherland, Dollie Rob-
inson, Harvey Austin, Ruth Shea.

AVERAGE

[Kathleen Sutherland, Katherine

Try The DISPATCH

for all kinds of Job Printing

King, George Folster] Georgie Esta-
brook, Annie Isaacson, Harvey Blaney,
Aurilla Shea, Edwin Hayes, Grace Mow-
att, Leona Carson, Patsy Longo, Roy
Johnston, Ruth Shea, Effie Blaney,
Kathleen Smith, Donald Flewelling,
Harvey Austin, Ruth Parsons, Jean
Williams, Dollie Robinson, Douglas
Hall, Catherine Mitchell, Ray DeLong,
M. GUSSECKEEN.
Concluded next issue

Bombs Dropped in Frie-
burg

The Hague, Dec. 5.—Bombs dropped
by French aviators at Frieburg, in the
province of Baden, destroyed a portion
of the railroad. Reports were received
here today of the damage done by the
aviators, and state that they escaped
safely, despite a fusillade from the Ger-
man guns in the vicinity.

Selection Has Aroused much
Comment in Rome

ROME, Dec. 5.—The formal announce-
ment that Prince Bernadotte von Buelow,
former Chancellor of the German Em-
pire, had been placed at the head of the
German embassy here, while the pre-
sent ambassador, Herr von Flotow, is to
be absent for three months on account
of his health, has aroused much inter-
ested comment in Rome.

Although this move has been report-
ed as possible for some time it may
be said to have produced a considerable
sensation. It is remarkable that a for-
mer Chancellor should become the head
of an embassy which is by no means the
most important in the German diplo-
matic service.

Many observers are of the opinion
that appointment of Prince von Bue-

low to this post means that Berlin is
about to exercise strong pressure to
prevent Italy from passing to the side
of the allies.

Sing "Onward Christian Sol-
diers."

DUNKIRK, Nov. 22.—The British
soldiers' repertoire of marching songs
includes two hymns, which share popu-
larity with the "Marseillaise" and
"Tipperary." They are "Onward
Christian Soldiers!" and "Oh, Come All
Ye Faithful!" The one thing which the
soldier at the front demands in a song
is marching rhythm.

German Swagger Has Gone
Boostful Spirit Has De-
parted

London, Dec. 5.—The corres-
pondent of the Daily News tele-
graphs from Northern France.

"Behind the cannonade which
is taking place along the front,
there are military moves, jockey-
ings for positions and manoeuvres
of all kinds at Dixmude, Ypres,
Armentieres and Arras. Import-
ant movements have been going
on behind the German lines, chiefly
in the withdrawal of troops from
awkward trenches and woods,
and in order to cover them the
German artillery creates a terrible
fuss and keeps the Allied artillery
busy replying.

"Refugees state that all the old
military swagger has disappeared,
and the Germans no longer talk
about Calais and what they will
do to the English when they get
there. The failure has made them
thoughtful and mysterious."