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and more loaves to the barrel too. Buy it and see for yourself.

More Bread and Better Life

PARISH OFFICERS—1916

Continued from page 8

Waugh, Hiram Campbell, Wm. White Israel Craig, Colby Perkins, Harvey Ebbett, D. A. Foster, David Rogers, James Hanah, Geo. Jones, John A. Brooker, Jas. Irvine, Wm. Burnham, Edward Foster, W. L. Brooker, Herbert Clark, Mansfield Clark, Chas. Knox, Howard Drake, Hugh Adams, Sam. Rideout, Jas. Phillips, Elvin Larkey, John Carr, Thomas McCrea, Joseph A. Tompkins.

Collector of Rates—Adolphus Love-ly.

Parish Clerk—Wilmot Hunter.

District Clerk—Stanley Hatfield.

NORTHAMPTON.

Parish Clerk—Abraham Stone.

Collector of Rates—Geo. McElroy.

Assessors of Rates—Gilford Appleby, Alex Strong, N. F. Phillips.

Commissioners of Poor—G. W. Rhee, H. L. Kearney, Frank Berryman.

Found Keepers and Field Drivers—John Kidney, Owen McCarty, Chesley Eatey, H. W. Rogers, Harvey Marsten, Gordon Sharp, Wm. Simmens, Ziba Gray, Howard Kearney, Matthew

Phillips, Thomas Wallace, Chas. Culbert, Harry Clowes, John McGuire, Robert Rolston, Geo. Smith, Aaron Dow, Silvester Hourihan, Walter Hale, Martin Frame, Howard Tompkins, C. P. Bull, Alfred Murphy, Hero Price.

Fence Viewers—Walter Sparrow, Alfred Robinson, Wm. Gallagher, Moses McDonald, Melville Gray, Warren Tompkins, Harry Sharp, Harry Grant, Herbert Tompkins, Enoch Marsten, Wm. Sibley.

Surveyors of Lumber and Bark—R. H. Gibson, Joseph Ralston, Geo. McElroy, G. W. Shaw, D. A. Gibson, Hudson Sharp, Harry Grant, Walter Sparrow, Judson Shaw, Harry McElroy, Harry T. Royce.

Constables—Thomas McLaughlin, Thomas Wallace, Alex Braddock, Harry Tompkins, Joseph Ralston, S. A. Ley Patterson, Chas. Hourihan, Wm. Cluff, Geo. Sharp, Frank Gallagher, Herbert Tompkins, John McGuire, Horace Bull.

WILMOT.

Parish Clerk—J. H. Williams.

District Clerk—Wm. B. Smith.

Assessors of Rates—F. D. Tweedie, Robert Gilpin, Horation Jordan.

Collector of Rates—Harry T. Jones.

A. C. Giberson, Walter Cheney.

Overseers of Poor—Hanford Wat-

ter, Jas. Tompkins, Wm. G. Page.

Constables—Frank Jewett, Wm. Lon-

don, Gideon Merrithew, Henry Emery,

Hanford Jamieson, R. N. Jones, Hub-

ert London, L. A. W. Brown, Jack Lee,

John Dewitt, Newman Black, Hanford

Watson Chas, Wilkinson, Edward Mc-

Auloy, Frank Upton, Adam Hunter,

Harry Beaton, Thomas Cluff, Ernest

Seeger, A. E. Carpenter, Daniel Camp-

bell, J. D. King, Wm. Strayson, A. R.

Horsine, Herb. Anderson, Samuel Gal-

lagher, Newton Hubert, Wilbur Wil-

liams, J. R. Jones, Wm. Tompkins,

Harry Beaton, Harry G. J. A. Por-

ter, Harry Cluff, G. H. Williams, Wil-

liam Merrithew, Robert Smith, Jas.

Campbell.

Surveyors of Dams—C. M. Sherwood,

G. F. Rogers, W. H. Carvill.

Surveyors of Wood and Lumber—J. E.

Long, Jesse Carpenter, R. L. Carvill,

Chas. Gallivan, Edward Sherwood, W. W.

Wilson, Robert Bell, Allen Bell, Lorey

Levy, G. E. Burpee, G. H. Williams, Guy

Carmichael, Arthur Watson, Thomas F.

Emery, W. F. Archibald, Albert Harris, P.

H. Galivan, A. A. H. Margless, Clifford

Mcneill, Wm. H. Nelson, H. T. Jones.

Fence Viewers—Geo. Porter, J. A.

Good, W. I. Brier, Thomas Pryor, J. A.

Lindsay, Leander Black, Wm. Fewer,

Joseph Anderson, Sanford Merrithew,

Samuel Gallagher, Moses Delong,

Marshall Tracer, A. E. Delong, G. W.

Gardley, S. W. Brier, Albert Gallivan,

J. S. Toms, Murray McLaughlin.

Found Keepers and Field Drivers—

Walter Keener, W. L. Tompkins, John

Dewitt, Wm. H. Nelson, Joe Delong,

Harry Burpee, Bill H. Lawrence, A. S.

Ritter, C. T. Brier, Howard Stewart,

James Jewett, S. W. Brier, Wm. G.

Payson, I. F. McLaughlin, Joseph McLaughlin,

Wm. Brier, Alex. Strong, Bruce

Fleming, Edna Walters, J. H. Bradley,

Thomas Gatch, Robert Smith, John W.

Smith, R. H. Harrison, Geoffrey White,

Sanford Merrithew, Alex. Bell, L. A. W.

Brown, Jas. W. Hager, Joseph Palmer.

R. R. Reid, Robert Bell, Bernice Black,

Stanley Pryor.

Weighters of Hay and Straw—Lorey

Lee, Freehand McKenzie.

Councillors—H. P. Carvill, W. F. An-

derson.

WOODSTOCK

Constables—J. W. Woolverton, Owen Kelly, Thomas McCarron, John McDougall, Neal McKinnon, Geo. B. Little, R. Colpitts, Arthur Glidden, Dan McInosh, Ernest Holyoke, Arthur Bragdon, Percy Botts, Roy McLaughlin, Morace Johnston, Jas. Johnston, Herb Holmes, Arden Shea, Clarence Jackson, Herbert Moores.

Surveyors of Wood, Lumber and Bark—Hubert Seely, A. G. Fields, Wallace Trimth, G. W. Fisher, Alex. Sharp, W. S. Skillen, Henry Dewitt, H. D. Stevens, Allen Smith, Fred Webber, Hugh Gibson, Harold Hayden, Hugh Savage, Isaac Ham, Willard Carr, Frank McClement, Frank Boyer, Robert Jamieson, John Flemming, Ralph Hayden.

Surveyors of Dams—John A. Lindsay, J. A. Hayden, John Frapp, Wallace Smith, C. D. Johnston, Chas. Rogers.

Fence Viewers—Jas. T. Montgomery,

John Flemming.

Mr. B. B. Law, M. P., A Victim of Fire

Ottawa, Feb. 4.—It is now admitted Mr. B. B. Law, Liberal member for Yarmouth, N. S., perished in the fire on Thursday night. His body has not been recovered.

An arrest was made by the police at Windsor, Ont., to night of a man suspected of having set fire to the Parliament buildings. The man's name is Charles Strony, who was pianist to Madame Davina, who was in the capital with her company last night. He was supposed to be a Belgian, but has a Teutonic appearance. "We have no definite charge to make against him," Col. Sherwood, chief of Dominion police, said, "but the man was at Ottawa, and was heading for the United States when taken off a train. He will have to give an account of himself. He is not the only one."

Fire Chief Graham of Ottawa holds strongly that the fire which destroyed the Parliament buildings was incendiary. He says undoubtedly the fire was set, and well set," he said today. "I distinctly heard five explosions, the like of which I never heard at a fire before."

The deaths number seven and there may be more. The two ladies, guests of Mme.



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Serigny, lost their lives in trying to save their runs.

Hon. J. D. Hazen had a narrow escape. He was one of the last to pay heed to the warning cries that they were in danger. When eventually he decided that he must make a run for it, he found himself with Hon. A. K. MacLean, M. P. for Halifax, trying to get out of the door used by the sergeant-at-arms. That exit was impossible. Flames were roaring along the corridor. Together they rushed for the door in the west wing. This exit was also impossible. Then they dashed toward the Speaker's door, and when they looked out the flames were spouting fitfully past and the air was thick with the dense smoke. They made up their minds that they had now to battle for their lives or they were lost, and putting their hands over their faces to save their eyes they ran together towards the main entrance. They succeeded, but it was a hairbreadth escape.

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 out-weight 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 by 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 Nuber, a distinguished graduate of the Paris Conservatory, where Prof. Le Couppay was instructor on Piano. This world's greatest music school as so perpetuates the musical theories of Liszt. These lessons 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 and Technique" with the thus rarely taught "Conservatoire method," it is worthy of note that Mrs. Adney's steady 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 changes, 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 when German influences controlled everything from orchestral 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. Huber, 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 of singing in the great Garbia, 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, Music Theory, etc., under the name of the head of this section, it was with the idea of extending its scope, as opportunity might. It perhaps did not occur that Woodstock could not maintain a Victoria "Conservatory of Music," which would have been a special public institution entitled "Music Theory" gave her and her work extended space. Perhaps it was because of her pupils solely instructed by her, and it to the Toronto College of Music and in the same year took the first prize in Piano. Two other pupils, sixteen and one thirteen years of age, after studying with Mrs. Adney, were named one of the foremost conservatories in Europe and began immediately to play in public recitals. The best results were writing to their parents said "they have had the perfection of piano forte training, and are artists already." By her work has been so well recognized in the United States, that she has been invited to become a member of the National Musical Society, formed thirteen years ago by the very leading musical professors and patrons of the world, 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 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 proficiency and musical learning. For all others the only recognized test is ability to perform, from memory or on sight, 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 gives 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 may find 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 they studied at, but who was his TEACHER. The aim of this school is not to grind out graduates with diplomas, but to 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 a finishing 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 all. The school. Ensemble classes taught by Mrs. Adney are also free.

Prospectus on application.

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