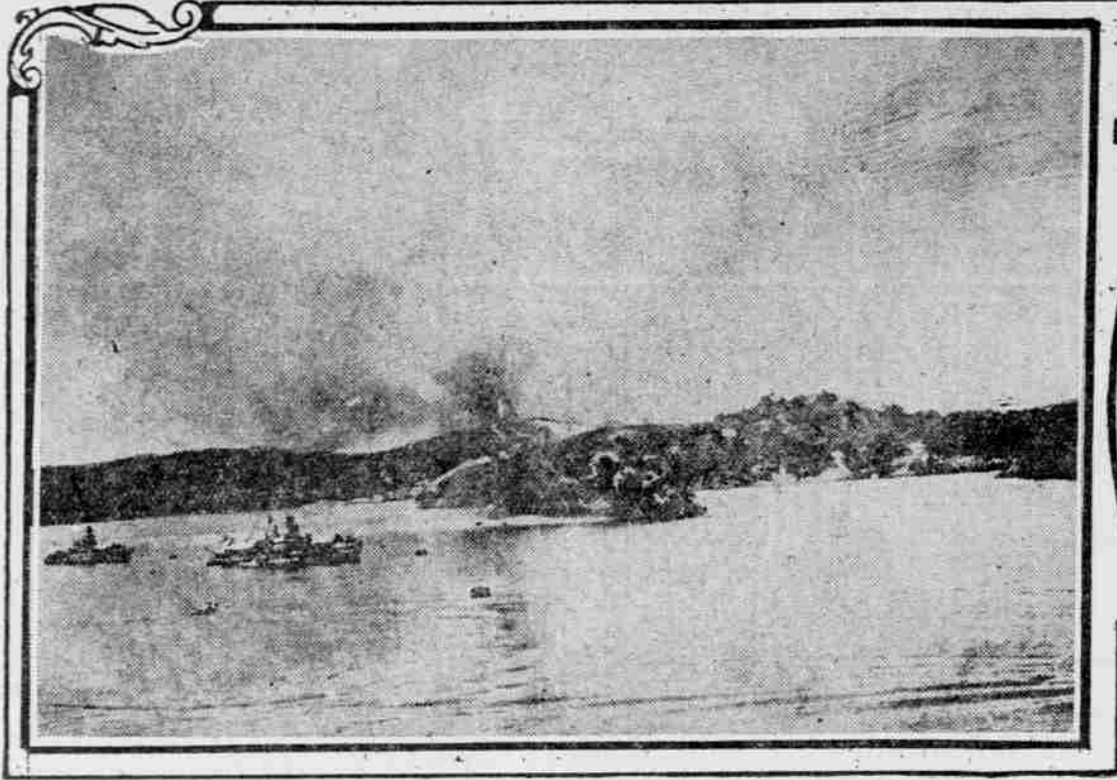
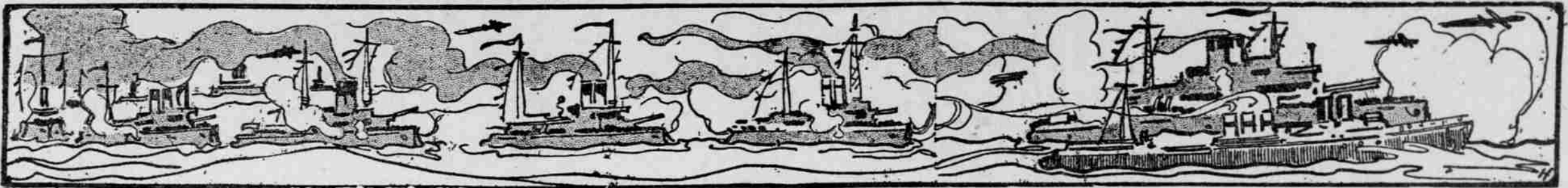


THE VICTORY AT SEA

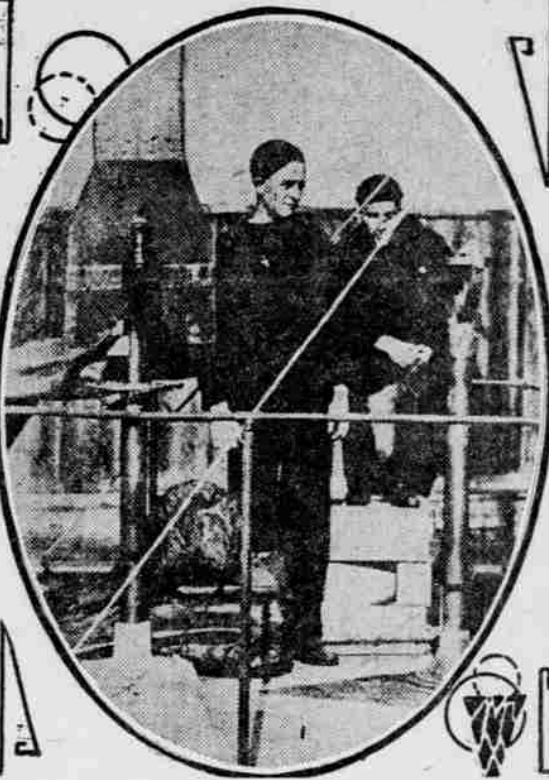
By Admiral William Sowden Sims

TRAGEDIES TOLD BY THE LISTENING TUBE



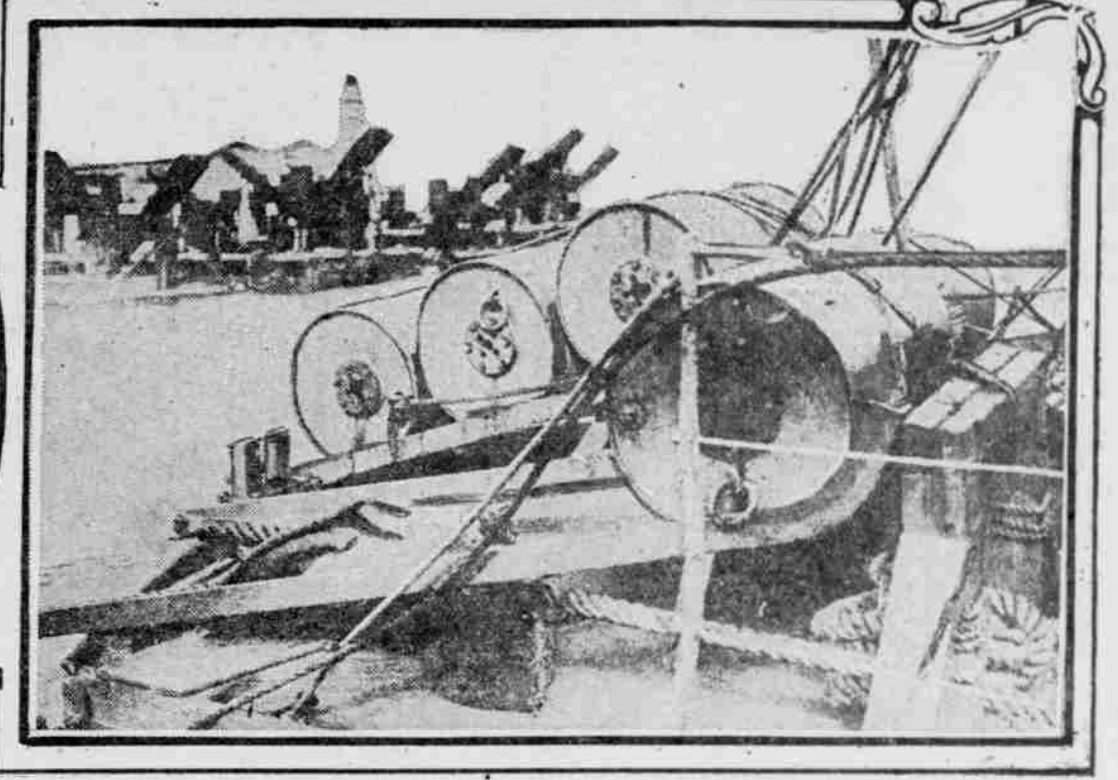
A SUBCHASER AFIRE AT CORFU.

Gasoline fires were very dangerous and several subchasers were destroyed by them. A spark from the wireless or from the exhaust of a motor might set fire to the gasoline when it was being transferred to the tanks.



HOW SUBMARINES WERE LOCATED.

As soon as the listening device had located the sound of a submarine this arrow on the pilot-house was set in order to indicate to the other ships in the vicinity the direction of the enemy.



A SUBCHASER'S STING.

The depth bombs on the stern were the submarines' worst enemies, and when used in connection with the listening devices they were of incalculable value.

On the morning of September 6 three subchaser units, under the command of Ensign Ashley D. Adams, U. S. N. R. F., were listening at a point about 150 miles west of Land's End. At about 11:30 two of these units detected what was unquestionably the sound of a submarine. Moreover, the usual "fix" disclosed that the enemy was close at hand; so close that two of the units ran up and dropped their charges. The first attack produced no result on the submarine; the depth charge from one of the howitzers, however, unfortunately landed near one of the chasers, and, though it injured no one, it put that particular unit out of commission. However, for two hours Ensign Adams' division kept closely on the heels of the quarry, now stopping to obtain a "fix" now running full speed to catch up with the fleeing prey. At 1 o'clock the plotting room reported that the submerged boat was just about a hundred yards ahead. The three chasers laid barrages according to pattern, and the three "fix" guns shot their charges; the region of the "fix" was so generously sowed with these bombs that it seemed an impossibility that the German could have escaped.

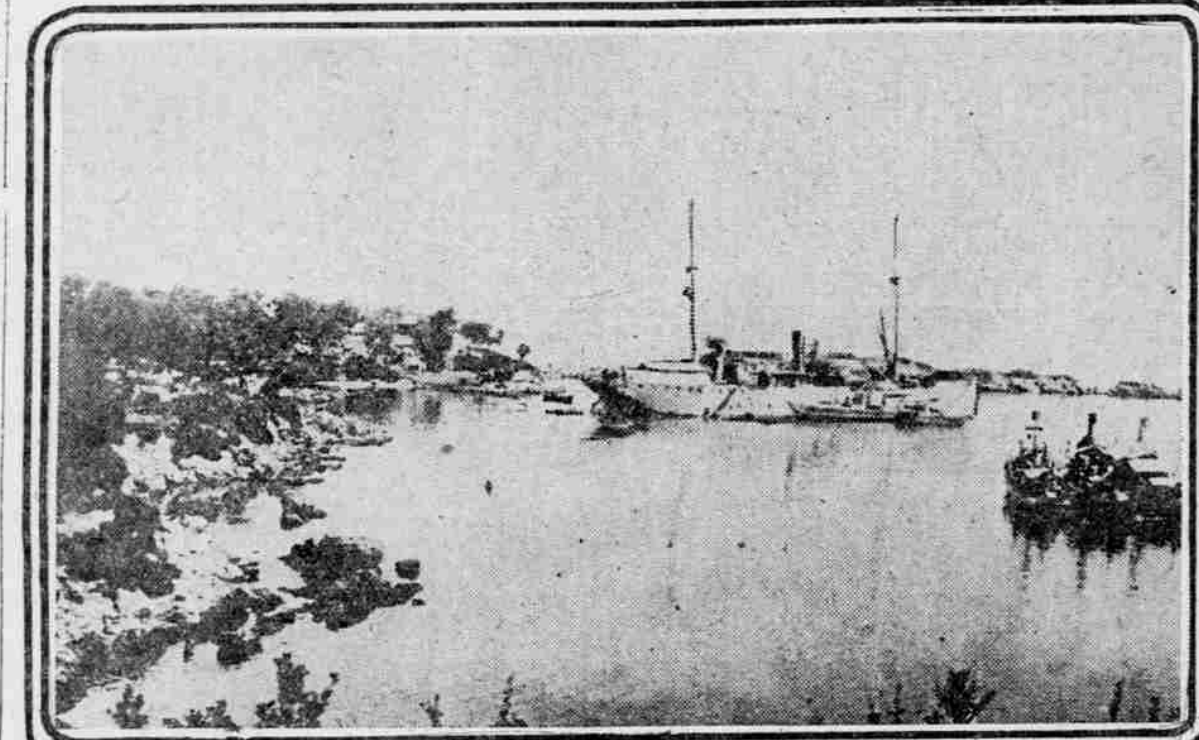
What the Tubes Heard.

As soon as the tumult quieted down, the chasers put out their tubes and listened. For 20 minutes not a sound issued from the scene of all this activity. Then a propeller was heard faintly turning or attempting to turn. The noise this time was not the kind which indicated an effort to steal away furtively; it conveyed rather the impression of difficulty and strain. There was a slight grating and squeaking such as might have been made by damaged machinery. This noise lasted for a few seconds and then ceased. Presently it started up again and then once more it stopped. The submarine was making a little progress, but fitfully; she would go a few yards, and then pause. A slight wake now appeared upon the surface such as a submerged U-boat usually left when the water was calm; the listeners at the tube were pleased to note that the location of this disturbance coincided precisely with their "fix" and thus, in a way, confirmed their calculations. One of the subchasers promptly ran ahead and began to drop depth charges on this wake. There was not the slightest doubt that the surface boat was now directly on top of the submarine. After one of the depth charges was dropped a black cylindrical object, about thirty inches long, was hurled 60 feet into the air; just what this unexpected visitant was, no one seems to know, but that it came from the hunted submarine was clear.

Could the U-Boat Play Dead?

Under such distressing conditions, the U-boat had only a single chance of saving itself: when the water was sufficiently shallow—not deeper than 200 feet—it could safely sink to the bottom and "play dead," hoping that the chasers, with their accurate listening devices, would tire of the vigil and return to port. A submarine, if in very good condition, could remain silently on the bottom for two or three days. The listeners on the chaser tubes presently heard sounds which suggested that their enemy was perhaps resorting to this maneuver. But there were other noises which indicated that possibly this sinking to the bottom was not voluntary. The listeners clearly heard a scraping and a straining, as though the boat was making terrific attempts to rise. There was a lumbering noise, such as might be made by a heavy object trying to drag its bulk along the muddy bottom; this was followed by silence, showing that the wounded vessel could advance only a few yards.

A terrible tragedy was clearly beginning down there in the slime of the ocean floor; a boat, with 25 or 30 human beings on board, was hopelessly caught, with nothing in sight except the most lingering death. The listeners on the chaser could follow



THE HARBOR AT CORFU.

Used by the American subchaser flotilla. At the left is the olive grove in which the Americans were permitted to exercise.

events almost as clearly as though the inside of the U-boat could be seen, for every motion the vessel made, every effort that the crew put forth to rescue itself from this living hell, was registered on the delicate wires which reached the ears of the men on the surface.

Suddenly sharp metallic sounds came up on the wires. They were clearly made by hammers beating on the steel body of the U-boat.

"They are trying to make repairs," the listeners reported.

If our subchasers had had any more depth charges, they would have promptly put these wretches out of their misery, but they had expended all their ammunition. Darkness was now closing in; our men saw that their vigil was to be a long one; they sent two chasers to Penance to get a new supply of bombs, and also sent a radio call for a destroyer. The spot where the submarine had bottomed was marked by a buoy; lanterns were

hung out on this buoy, and two units of chasers, six boats in all, prepared to stand guard. At any moment, of course, the struggling U-boat might come to the surface, and it was necessary to have forces near by to fight or to accept surrender. All night long the chasers stood by; now and then the listeners reported scraping and straining noises from below, but these grew fainter and fainter, seeming almost to register the despair which was seeping the hearts of the imprisoned Germans.

At 3 o'clock in the morning a British destroyer arrived and presently the chasers returned from Penance with more ammunition. Meanwhile the weather had thickened, a fog had fallen, the lights on the buoy itself had been pulled under by the tide. The watching subchasers were tossed about by the weather, and lost the precise bearing of the sunken submarine. When daylight returned and the weather calmed down the chasers

again put over their tubes and attempted to "fix" the U-boat. They listened for hours, without hearing a sound; but about 5 o'clock in the afternoon a sharp, piercing noise came ringing over the wires. It was a sound that made the listeners' blood run cold.

Only one thing in the world could make a sound like that. It was the crack of a revolver. The first report had hardly died when another shot was heard; and then there were more in rapid succession. The listeners on two different chasers heard these pistol cracks and counted them; the reports which these two men independently made agreed in every detail. In all, 25 shots came from the bottom of the sea. As there were from 35 to 39 men in a submarine crew, the meaning was all too evident. The larger part of officers and men, finding themselves shut tightly in their coffin of steel, had resorted to that escape, which was not uncommonly availed of by German submarine

crews in this hideous war. Nearly all of them had committed suicide.

Meanwhile our subchaser detachment at Corfu was daily performing excellent service. In these southern waters Captain C. P. Nelson commanded two squadrons, comprising 36 vessels. The American navy possessed few officers more energetic, more efficient, more lovable or more personally engaging than Captain Nelson. The mere fact that he was known among his brother officers as "Juggy Nelson" gives some notion of the affection which his personality inspired. This nickname did not indicate, as might at first be suspected, that Captain Nelson possessed qualities which flew in the face of the prohibitory regulations of our navy; it was intended, I think, as a description of the physical man. For Captain Nelson's round figure, jocund countenance and always buoyant spirits were priceless assets to our naval forces at Corfu.

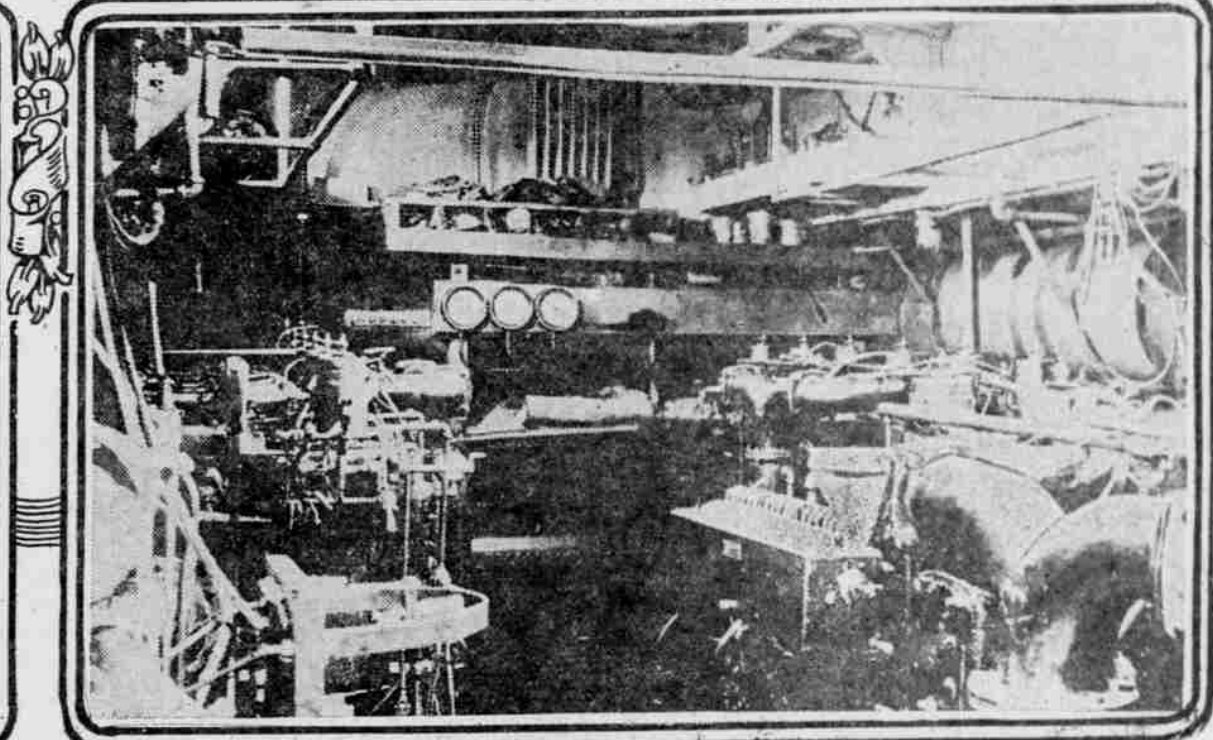
Living conditions there were not of

the best; disease was rampant among the Serbians, Greek and Albanians, who made up the civil population; there were few opportunities for entertainment or relaxation. It was, therefore, a happy chance that the commander was a man whose very presence radiated an atmosphere of geniality and enthusiasm. His conversational powers for many years had made him a man of mark; his story-telling abilities had long delighted naval officers and statesmen at Washington; no other selection for commander could have been made that would have met with more wholehearted approval from the college boys and other high-type civilians who so largely made up our forces in these flotillas.

At Corfu, indeed, Captain Nelson quickly became a popular favorite; his mind was always actively forming plans for the disarmament of the German and Austrian submarines, and all our allies were as much impressed

with his energy as were our own men. For Captain Nelson was more than a humorist and entertainer; he was a humorist and entertainer; he was pre-eminently a sailor of the saltiest type, and he had a real barbaric joy in a fight. Even in his official communications to his officers and men he invariably referred to the enemy as the "Hun"; the "Hun" on which he insisted as the guiding principle of his flotilla was "get the Hun before he has a chance to get us." He had the supreme gift of firing his subordinates with the same spirit that possessed himself; and the vigilance, the constant activity and the courage of the subchasers' crews admirably supplemented the sailorlike qualities of the man who commanded them.

Copyright, 1920, by the World's Work. The copyright of these articles in Great Britain is strictly reserved by Pearson's Magazine, London; without their permission no quotation may be made. Published by special arrangement with the McGraw-Hill Newspaper Syndicate. Another story next Sunday.



THE ENGINE ROOM OF A SUBCHASER.

These ships were driven by three 220-horsepower motors. An auxiliary motor generated electricity and operated the pumps.

GERMAN MUSIC CROWDS OUT AMERICAN CREATIVE WORKS

Present Policy of "Wagner Programmes" for Concert Public Declared to Show Great Retrogression From Stand Under War Conditions.

BY EMILIE FRANCES BAUER.

NEW YORK, March 20.—(Special.)—Every season promises to be the "biggest yet" and as the end is near there is a long list of unfulfilled promises, of vain regrets on the part of artists and public alike. Impassioned and others. There are changes which set ago those who talk music, and there is the ever expectant quasi-music lover whose chief pleasure is found in dipping here and there into the novelties in order to form snap-shot judgments of those who are a little lower down the ladder of quasi-cognoscence.

In a certain sense most of the important promises have been fulfilled and the season was sufficiently overcrowded to gratify the most hysterical seeker, who like Satan, is ever prowling around in search of what he may devour. But, however crowded the season of 1919-20 may have been, it is nothing in comparison to what we may expect during 1920-21, and the one great duty of the American public to see that it be not the American creative works that are "crowded out" for the purpose of making room for the inevitable "Wagner programmes" his was so glaring already this year that one need not be very keen intellectually to read the writing on the wall. Here is a great retrogression in many of the programmes today from what they were before war conditions barred German music, but if German music we must have, why should it

not be offered in a really artistic manner and not railroaded on with the most offensive speed ever offered a musical public.

Neither Mr. Stravinsky nor Mr. Darius Milhaud sustain an argument to prove that their concert public require programme after programme of operatic excerpts. If they do, why not play in orchestral form long excerpts of Puccini, Verdi, Debussy operas? Why not play more Brahms and Beethoven and less operatic music which at its very best is inartistic in concert form? If, indeed, it be so urgent to get back into the German harness, why not go in straightforward, honest fashion back to Richard Strauss whose "Death and Apotheosis," "Til Eulenspiegel," "Thus Spake Zarathustra" and a long list of others, are infinitely more dignified as musical works than the Wagnerian excerpts upon which the New York audiences have been fed ad nauseam. This does not mean that Strauss is better, more artistic or more welcome as a musician than Wagner, neither of whom is necessary at the present time, but from the standpoint of true art, his works would be less offensive on a symphony programme than operatic excerpts from anything. It would be interesting to know how many of the American works which were promised this season have been "postponed" on account of the German repertoire with which it was necessary to begin the season. The conductors—to gorge the public.

Unrest which extends into every known field naturally cannot leave

music to flow its usual serene and happy course, and whether it has to do with national troubles or with labor, who knows, and indeed, who cares? Directly upon news of the very great success enjoyed by Frederick Frickin as soloist with the Boston Symphony orchestra in its home town recently, comes the later information that on account of refusal to arise when called upon by Pierre Monteux, conductor of that great organization, to share with the conductor the applause being showered upon the orchestra, the concert master severed connection with said orchestra. To one not in sympathy with the "artistic temperament" so ably defended by the New York American when its pet Toscanini was a victim of his own idiosyncrasies, the story given must seem weak-kneed and untenable. It is truly a pity that the withdrawing concertmaster should be an American, but rather the violinist than the splendid conductor who has won his way against odds of every sort, all of which have their foundation in politics. Monteux has been eager in his research for American compositions and has been an inspiration to many of the composers of his country. To him may be credited the astuteness of giving a concert performance of one of the cleverest, most national and most musical creations of this country—the "Congo Place," which was forwarded as a ballet by Giulio Gatti-Casazza last season. It is certain that Gilbert's share in this work was admirable and that if it suffered from anything it was from the incongruous union of dance form supposed to "interpret" the atmosphere of New Orleans.

Monteux's contribution to the orchestra of the day when he brought forward the tone poem, "The Pleasure Dome of Kubla Khan," is beyond estimate. Following that performance almost every great orchestra in this country found the tre-

mendous importance of Charles T. Griffes' works, none of which has ever awakened a mere polite hearing, but with press and public flashed the composer into sensational success. It is interesting to note that Monteux has asked Richard Strauss to play the Carpenter "Concerto" in New York as he played it last week in Boston. This will be doubly welcome as it will bring a soloist to the Boston Symphony concerts of which this organization has been in sore need, particularly in a day of limited repertory.

This is the work that was scheduled for performance by Percy Grainger who was to have done it January 29-30 with the Philharmonic orchestra, Josef Stravinsky conducting. Of course Grainger did not play those concerts after all as he was ill with an aggravated case of influenza, but it is a fact that owing to some complication about copying parts, or the score, or something of that sort, it would not have had its performance upon that occasion. Among the orchestral scores which should be available for concert performances, taking Monteux's initiative as example, may be mentioned the ballets seen recently with the Chicago Opera association. It would do no harm indeed, to separate that delectable story of "Boudoir" from its lovely score by Borowski, and give it as many hearings as we have orchestras in the country, for musically it is beautiful, the work of a poet and a true musician. The same might in a sense be said of the Carpenter "Birthday of the Infants," one performance of which is not enough for a composition of such merit, and it would not be any more inartistic to separate it from its stag- ing than it is to lift scenes out of the Wagner operas. A fair glance into conditions as they are shows that musical propaganda like this clearly should begin at home. We had a fighting chance, and then came the armistice!

HOME GARDENS BEST SOLUTION OF FOOD PROBLEMS OF TODAY

Thrift Food Plots Important in 1920—Begin Now to Make Your Backyard Pay, by Planting Garden.

WASHINGTON, March 20.—One way of reducing the cost of living is open to every man, woman and child who can get the use of an idle plot of ground. That way lies through the planting and cultivation of a home garden—a thrift garden. War gardens played their part in the great mobilization of resources in war time—thrift gardens now have their own big job in helping households to feed themselves.

The reasons for thrift gardens are many and various. The same reasons that existed last year and the year before still are present. Thrift gardens will produce food where nothing otherwise would be produced, they will reduce family food bills, they will return abundantly in proportion to the time and effort devoted to them. But added to these reasons is another one peculiar to this year.

Reports to the United States department of agriculture indicate that the plantings by commercial vegetable gardeners will be materially reduced this year, because the commercial gardeners see no way of obtaining enough labor to conduct their usual operations. The commercial gardeners claim that they have paid high wages in endeavors to keep up production, but now have reached the point where the returns will not justify the continuance of this expense. At least, that is the report reaching the Department of Agriculture from seed merchants, whose

operations at this season are regarded as a good indication of what conditions will be a month or two from now. If the reduction of commercial gardening becomes a fact, the obvious result will be fewer vegetables and higher prices. The logical remedy lies partly in home gardens. This is a remedy, moreover, that will work no harm even if commercial acreage should be up to normal, as any surplus of fresh vegetables may be saved by canning, drying and other means of conservation and the surplus kept so that it will be useful next fall and winter.

Thousands of families learned the value of home gardens in war time. In the United States department of agriculture specialists believe it essential that these families' interest be maintained and that other thousands be added to the home food producers. "Now is the time to begin making plans for your 1920 thrift garden," these specialists declare. "First, locate a piece of suitable land; second, make your plan; third, get your seeds; fourth, start work at the earliest possible moment."

A request to the United States department of agriculture, Washington, D. C., will bring a booklet that will tell you how to plan your garden, how much seed to buy, how to get the land in shape for culturing, and how to take every other step in the process of making your back yard or some other vacant lot help feed you.