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The Motor in the War

(Graduation thesis of Jesse O. Cross of the Halsey High School Class of 1918.)

When we think of the progress made in the last quarter of a century, in the building of motors for ships, automobiles and aeroplanes, we can hardly believe that such things as we see are possible. We only believe in this great progress when we read of it and see the great machines that are being turned out daily from the factories of our great country.

The first motors to be used on ships were the Diesel motors, invented by Dr. Rudolf Diesel, of Munich. They were a very crude form of motor compared to the powerful motor we now have. Nevertheless they were the best motor of the time.

The operation of the Diesel motor may be described thus: The upward stroke of the piston sucks the air into the cylinder. The return stroke compresses the air into about 300 atmospheres and hence heats it to a high degree of temperature. A spray of oil is then injected into the compressed air. The heat of the compressed air ignites the oil, the explosion of which drives the piston back. No ignition system is needed on these engines. The air in all of the cylinders goes through the same process. The six cylinder types of these engines will develop 6000 horse power. It is this type of motor, improved and perfected by American inventors, that are now carrying our boys to the battle fields of France and that will soon carry them to the heart of Germany.

The engines of the destroyer and the submarine chasers work along this same line although in some cases ignition systems are used. The motors of the submarine are of the electrical type because of lack of oxygen to run the oxygen consuming engines.

A very important machine used in the war zone is the tank. There are two types of the British tanks, a male and a female. The male tank is armed with two six pounders, rapid fire guns, Hotchkiss type, and four Lewis machine guns. The female tank carries six Lewis guns. Each type weighs 30 tons and is manned by an officer and seven men. The belts on these machines give a very large tractive effect as they run entirely around the tank. The plating is made of a special composition of steel a quarter of an inch in thickness, which gives them a very great power of resistance against rifle, machine guns and shrapnel fire. Such giants as these must have powerful motors to give them traction. This power is furnished by a motor of the Knight silent type which develops 105 horsepower.

Some of the great factors that are helping to win the war are the motor trucks, ambulances and speedy runabouts for dispatch bearing.

At the opening of the war in France the French government had to seize the cars of the people to use for war service, owing to the lack of factories in France that could turn out machines fast enough for the government. The factories in this country have been making motors on an enormous scale for years and are now ready for practically any contingency. In 1916 we manufactured 1,500,000 machines, almost twice as many as exist in all other countries combined. Our factories by cooperating with the government can double this output. Therefore it is obvious that our government will not have reason for wholesale commandeering of the cars of the people.

It is recommended by the government that motor transport clubs be formed to transport troops in parts of the country where trains do not run.

Of these kinds of cars used the truck is the most important although the ambulance and the dispatch car are indispensable to the service to the service.

It is said that the motor truck saved Verdun. For three months during this battle an endless chain of 100 motor trucks ran night and day bringing up supplies from the rear to the fighting line. Each truck ran about 20 yards behind the one ahead. All drivers had but one order and that was never to stop for a second. They were supposed to drive one yard a second, and if anything went wrong they were to drive their truck into the ditch so as not to stop the line. If it could be repaired it was put back on the road. If it could not be, it was left there and repairs were taken from it for the other trucks.

No road could have sustained this heavy traffic very long. Gangs of workmen lined the road and whenever a hole appeared in the road they would rush in and fill it with soft gravel that would soon pack under the heavy

weight of the trucks. The ambulance drivers used this same road to transport the wounded to the rear. They were allowed to dodge around the line of trucks in order to make the best time possible. Therefore if it had not been for the motor trucks as a quick means of transportation the French and English would undoubtedly have lost in this great battle.

A military critic says, "One can almost say with certainty that every defeat in the Civil war happened because someone was too slow or stopped to rest or because someone waited for an order. Precision is the hallmark of modern warfare. Motor transportation has made possible a promptness and a speed of attack never before possible.

The new Liberty trucks are the combined inventions and ideas of 50 motor experts.

The motors are of the four-cylinder type which furnish sufficient horse power for the loads that they have to pull.

The trucks are geared low so as to get more power while still running at low speed. Two ignition systems are used on these trucks so that if one goes wrong the truck will not have to stop. All necessary materials are carried along.

This year there must be about 100,000 motor trucks delivered to our army in France. These with the necessary repairs will have a valuation of close to \$400,000,000. To appreciate what this means one has only to realize that the aggregate output of motor trucks in the whole country for the year 1917 was not over \$270,000,000. To accomplish this task many passenger car producers have given up regular production and converted their plants to the making of trucks and truck parts.

Therefore owing to the great work that these trucks are doing in the way of transportation of troops, guns, ammunition and supplies, they are indispensable to the service of the United States and the allied armies.

Probably the greatest and most delicate of motors that are doing more damage directly to the enemy are the motors that are driving the allied air fleet through the air above the battlefields.

Up to the year of 1903 there had been many attempts to conquer the lower laws of gravity by inventions from many different parts of the world. So many accidents had happened that the idea was about to be given up when the Wright brothers took up this work. They had invented and learned to manipulate a new type of biplane glider. Later on they attached a gas engine and some wooden propellers to the glider and on the 17th day of December, 1903, they put their new craft to the test in the presence of witnesses. It lifted itself and one of its inventors to an altitude of 852 feet, against a 20-mile gale and landed them safely. That day the aeroplane was born.

Since then improvement in the planes and motors have been constant. Now we have the greatest machines that the world has ever known. Secretary Baker says, "The Liberty motor is the greatest single achievement of the war."

The life of an original motor of an aeroplane is about 100 hours. After that new parts are continually being added as the old parts wear out. Thus the motor is always as good as new. With every motor that we ship over we have to ship with it approximately 70 per cent of spare parts for repairs.

There are many different kinds of aeroplanes in use over the battlefields and all require a motor that will develop enough horse power to drive them through the air at different speeds, varying up to 150 miles per hour.

The most common fighting machines, the eight-cylinder one and two-seaters, have a motor that will develop 300 horse power and give them a speed of from 125 to 150 miles per hour.

With such machines as these our men can maneuver for position against the enemy and when the right chance comes rush in and down him, all in the twinkling of an eye.

So, let us as a country, put our shoulder to the wheel and help turn our vast resources into these ships, automobiles, trucks, tanks and aeroplanes. WE ARE GOING TO WIN THIS WAR.

Music and the War

(Graduation thesis of Marion L. Maxwell of the Halsey High School Class of 1918.)

There are two great topics in which we build the very foundation of our future enjoyment, based upon the outcome of the war. In a word we have the "Influence of Music on War," and later the "Influence of War upon Music."

Let us consider the first. For centuries back in time of war the inspiration of the people was due to the fact that in some way a musical performance inspired them to action.

Our ancestors, Indians, and some of the heathen tribes of Africa, use as an instrument a hollow log with a skin stretched over the end of it. This was called a "tom-tom." It is beat upon with a stick swung at regular intervals. Before a battle the chief uses this odd way to call the men together. After a battle, if victorious it is used as an accompaniment to the dances of the natives.

One of the first times we hear that horns and reeds were used in a conquest was when the children of Israel captured Jericho, after returning from Egypt where they had been in bondage under King Pharaoh. (Joshua chap. 6.)

Down through the ages music has made great advances. In the history of the United States, at the time of the war for independence, it is seen to have been very inspiring. The good old song of "Yankee Doodle" was played by fife and drum and sung at that time. Key, an officer in the American forces, composed the "Star Spangled Banner." Now it is our national anthem.

From that time on until the present, men have been inspired to action at a time of war by music. At present it is developed to a very great point, shown in the world war of today.

April 6, 1917, war was declared by the United States upon Germany, and later upon her allies. The bands now have a great task to perform for the noble cause of liberty. Bands at the head of our great parades are instrumental in arousing the enthusiasm of home people. When a transport takes leave for France, a band gives them a send off. On board ship, with the rush of waves, laughter of men and noise of machinery, a band makes them forget for the present the dangers in wait for them. At the training camps there are bands. The clear tones of the bugle can be heard in all branches of the army.

In hospitals, Y. M. C. A. huts, and dugouts, the good people of the United States have placed pianos. Home songs can now be sung and appreciated by the soldiers. The victrola plays an important role in the barracks. Singing is the most popular form of music.

Music not only inspires men, but beasts as well. The dog and horse of the army have a great sympathy for music.

Again the love and need of good music is shown in the prison camps of the United States and allies. Nevertheless this great cause is being met to a great extent. The numerous societies and organizations of this country and Canada are giving sums of money to buy and place instruments, such as pianos, phonographs, records and sheet music in the prison camps of our own and allies. Music and kindness is said to be the keynotes of the prison camps.

Fire! bang! all the heavy guns on the Flanders front roared. A creeping barrage was sweeping the German trenches. The great offensive was being launched. In the thickest of the fight the members of the 61st band were hurrying wounded soldiers to the back line of the trenches.

The bugle sounded and over went the men. They captured the first and second line of German trenches. A messenger saluted, handed a message to the band master. Four minutes after the bugle had sounded all members of the band were in their places. Playing the national airs of United States, England, France and Italy, they marched across no man's land. Through shell fire, gas and mud they reached the German trenches now in the hands of the British. Thirty-one were lost in going across. After five hours of playing in the very thick of the fight it was reported that only 17 out of 54 remained. Some of them were badly wounded. The band saved the day. It inspired the men and they held the trench against great odds. Thus did the heroic 61st band. The object of the offensive was accomplished.

Here at home we have all the benefits of music. The orchestras and bands throughout the country present us with much music. In the home we have the piano and much sheet music. We have our inspiration in many forms of music. Following is an incident:

"The little beer cafe orchestras, after having sent out to all corners of the earth the patriotic strains of the Marseillaise and the Chant du Depart, were silenced, their numbers for the most part mobilized. All theaters and show places had closed their doors, and Paris lived through its dull, gloomy evenings in the silence of death. In the course of the month some cinematographs and some concert cafes opened up, the patriotic numbers of the programs they offered being received by the public with enthusiasm. The receipts were turned over to the Red Cross or other similar organizations."—(J. G. Prod'homme, "Music and Musicians During the First Two Years of the War in France," in The Musical Quarterly.)

Now let us consider the second issue of our subject, the "Influence of War upon Music."

Music has two distinct sides of life for its formation. "Inherent Life" (the simple form is rhythm in structure) and "Freedom." From inherent life we receive the melody of structure. This is the air of the piece. In connection with melody we have harmony (filler) which makes all parts balance. What would a strain on a piano be if it were not for the harmony? It is the echo of the main beat.

The war with its new musical sounds made by advanced inventions employed in the war. This is a new field of work from which to compose music for our later enjoyment. Masters of music look hungrily to the coming of that day and hour.

The other formation is now in due consideration. It is "Freedom." This quality will be developed more as the time passes along. Its development will

be shown mostly in the fact that musical glory will pass from Germany and Europe to America.

Before the war broke out all good leaders and musicians came to New York. They receive better salaries. Those that are left are nearly all gone. Death at the front is the cause of living glory to depart from Europe. The war does not affect England very much as she never developed music to a great extent. Scotland of all the four parts made the most progress. Their songs accompanied with the quaint instrument, the bagpipe, will always remain to the people of Scotland. No country has or can surpass its splendid ballads. Burns was the great ballad writer. Harry Lauder, the great singer, expresses the talent of Scotland in his voice and songs.

"But here is the finger of God, a flash of the will that can,

Existing behind all laws, that made them, and, lo, they are!

And I know not if, save in this, such gift be allowed to man,

That out of three sounds he frame, not a fourth sound, but a star.

Consider it well, each tone of our scale in itself is naught;

It is everywhere in the world—loud, soft, and all is said;

Give it to me to use! I mix it with two in my thought,

And there! Ye have heard and seen. consider and bow the head.

—Browning.

In the scenery of our prairies, plains, valleys, forests and waterfalls. Also the people that inhabited them in the early days of the settlers. These primitive people loved music, and felt, saw, and heard it in nature all about them. Our great cities of industry, create another field source for the composer to draw. Our composers are becoming more prominent. They are at present in infancy, but acquire third place in the rank of world composers.

"Music can no longer be called an infant industry, for reviewing our national resources, what do we see? We have conservatories where the standards are as high as anywhere in the world; our leading colleges and universities treat music in a far broader and more liberal way than corresponding institutions abroad; America produces some of the finest instruments, notably pianofortes and organs; and many of the most authoritative teachers in every branch are to be found in this country. Everything would seem to be ready for great attainment.

"The only factors lacking in the situation are courage and initiative on the part of those with any musical aptitude, and enthusiastic encouragement on the part of the public. With our conservatories training each year hundreds of talented performers on orchestral instruments, we should have within a short time orchestras composed of native Americans. As to leadership, there are a number of gifted young men in our country who, if they were given the same opportunity for elementary practice which would be at their disposal in Europe, would soon be able to conduct an orchestra or an operatic performance as well as a foreigner of equal gifts. Notwithstanding the wonderful compositions already in the world as expressions of human character, music as an art is still in its infancy. The remarkable discoveries and development of the last few years confirm this view. It should be the destiny of America, the youngest of the great nations, to contribute as much in this field as to science and to material prosperity—to create, in fact, a music more truly national than ever before. Our poetic imagination needs to be quickened; money and machinery are not the only objects in life. If dramatic subjects are needed, why does not some American composer give us a musical portrait of Lincoln? The great influence which Napoleon exerted on the democratic sympathies of Beethoven are well known. In Lincoln the artist would have a far grander character, and his life with its vigorous freedom, its humor and its tragedy, music alone could worthily commemorate.

"At last we realize that we cannot get something for nothing, and our direct participation in the war is certainly increasing our sense of national responsibility. One manifestation of this responsibility should be the voicing of American ideals in terms of the universal language, music. Let history record that, this very year, 1918, free America resolved that she would rely as little as possible on those who are paid to come and make music for her. Our country has vitality, imagination, freedom. A living American music will grow to full manhood only if fostered by national sentiments, and what other countries have done, the world will certainly expect of us once we really and earnestly try."—(W. R. Spalding, "The War in Its Relation to American Music," in The Musical Quarterly.)

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