

# Teaching Uncle Sam's Fighters to Sing

## Organized Work Being Done Under-Experienced Leaders in Camps All Over the Country—Difficulties of a Song Leader's Job

**A** LONG, white, dusty road stretches away until it drops out of sight over the hilltop. It gives back the sound of nearly 400 marching feet as a company of dusty, khaki-clad men swing into sight on the last lap of a fifteen-mile hike. Sweat is dripping from the faces of dozens as they struggle along. The sun beats down; dust rises in choking clouds; file leaders look anxiously along the line—it closes up at the glance, then wavers and elongates once more.

"Back up, Bill!" admonishes a rear-ranker to the man on his left.

Bill makes no reply. His face is taking on the dull gray hue of utter fatigue; lines chisel themselves around his set lips. Down the uneven ranks of marchers the ashy color is spreading; eyes stare straight ahead; the line elongates still more. The Captain looks sharply along it. Then a glance of understanding passes between him and the young chap trudging along beside the guide.

The latter turns. "Come on, boys," he shouts. "Sing 'Pack Up Your Troubles!' Make a noise they can hear clear to Berlin!"

Two hundred voices roar out the chorus; two hundred pairs of shoulders straighten; ranks close up; eyes brighten; squad by squad they swing into camp to the blood-quicken rhythm of

What's the use of worrying?  
It never was worth while;  
So pack up your troubles in your old kit bag,

And SMILE, SMILE, SMILE.  
It was the song did it.

Sometimes it is "Smile, smile, smile"; sometimes it is that favorite parody of the officers' training camps:

There's a long, long trail a-winding  
Into No-Man's Land in France:



Glee Club and Band of Second New England Company at Plattsburg.

PHOTO BY PAUL THOMPSON

there were no scenic effects; no "boards" to help the leaders "get their stuff over." They faced men who were physically exhausted with the hard routine of the day. It was up to the leader to interest, to entertain his men. If he couldn't do it there was nothing doing in the song business.

While the young song leaders were "breaking trail" in company and regimental singing last Summer, Harry Barnhart, the famous leader of community singing, conceived the idea of bringing the men of the camps and the people of the communities near the camps together in great song festivals. He trained the men at the Syracuse mobilization camp and the community chorus of that city for a "Song and Light" festival held on Aug. 9, in which 30,000 soldiers and civilians joined. Later he led a great "sing" in the Great Lakes Naval Training Station at Chicago, followed by a "Song and Light" festival for soldiers and civilians in Buffalo, and a similar one in Central Park, New York City, where the Community chorus and audience of 100,000 persons, and the Twenty-third and Seventy-first Regiments, joined in patri-



Harry Barnhart Leading a "Sing" of the Twenty-third Regiment, New York.

PHOTO BY C. CURTIS

Commission on Training Camps Activities prepared, last Spring, to place song leaders in the training camps for the army, aviation, and ambulance service. Later Mr. Hanmer's song work was extended to the navy commission as well.

It is easy enough to talk glibly about promoting singing in the army and navy and quite another thing to set the wheels in motion for producing the desired result. Mr. Hanmer had to find the right kind of leaders and induce them to take up the work. They had to be men with good voices, men who could inspire others. Then there was the problem of what to sing and how to get music in and how to find a place for it on the camp programs.

The pioneers in the movement were Geoffrey O'Hara, a young composer, who went down to the big mobilization camp at Fort Oglethorpe, Ga.; Kenneth Clark, New York music critic and composer of a large number of Princeton University songs, who undertook the work at the Allentown, Penn., Ambulance Training Corps camp; Robert Lloyd, a vocal teacher, who took charge of the work in the Officers' Training Camp at Fort Niagara, and Stanley Hawkins of Rochester, N. Y., who was sent to Madison Barracks to teach the embryo officers in training at that place.

They had to face absolutely new conditions. Geoffrey O'Hara looked his camp over and decided that the only thing available for a leader's stand was a lumber pile. This worked all right—until the carpenters needed the lumber and took it away. There was no music;

otic and marching songs. Major Gen. J. Franklin Bell heard of the work and "conscripted" Mr. Barnhart to lead the singing of the 43,000 men of the new National Army, who will be under his command this Winter at Camp Upton.

In the meantime, the success of the work in the different camps had also disclosed the possibilities and needs, with the result that the National Committee on Army and Navy Camp Music was organized early in September to co-operate with Mr. Hanmer in the task of putting singing in the camps, getting out an army and navy song book, the contents of which are to be based on the experience of the men who were in the work this Summer, linking up the communities and the camps in great community "sings," and standardizing the music of regimental bands. This committee is headed by W. Kirkpatrick Brice, treasurer of the New York Community Chorus and of the "Camp Upton Army Recreation Fund." The other members include M. Morgenthau, Jr., of New York; John Alden Carpenter, the Chicago composer; Mrs. Margaret Barrell of Buffalo, and Mr. Hanmer. The Chicago Civic Music Association lent Miss Frances Brundage, its supervisor, to become executive secretary.

At the committee's headquarters, 130 East Twenty-second Street, the New York offices of the Training Camps Commissions, there will be a school for army and navy song leaders this Fall, conducted by Harry Barnhart, where the problems of army singing, of band music, and similar topics, will be discussed by

the leaders before they start out in the highly specialized work before them.

Besides the men who went into the camps first as song leaders there, have been recent notable additions to the list. John B. Archer, community chorus leader of Providence, R. I., has answered the call of service and gone to Battle Creek, Mich., where he will train the 36,000 men of Major Gen. Dickman's command at Camp Custer. Holmes Cowper, Dean of Music at Drake University, Iowa, has taken charge of the singing in Camp Dodge at Des Moines. He will teach 45,000 men. Warren Kinsey and Howard Kinsey have left their Chautauqua work to teach the men of Camp Gordon, Atlanta, Ga., and Camp Pike, Little Rock, Ark. They will be responsible for the musical proficiency of more than 80,000 men. Robert Lloyd will go from his work at Fort Niagara this Fall to teach the 46,000 men of Major Gen. Leonard Wood's command at Camp Funston, Fort Riley, Kan. Kenneth Clark will take charge of the work at Camp Meade, Annapolis Junction, Md., and G. Geoffrey O'Hara will continue in the big camp at Fort Oglethorpe.

H. W. Barnes will not head the San Antonio College of Music this year. Instead he will be leading the singing at Camp Travis, Fort Sam Houston, Texas. Vernon Stiles is in charge of the singing at Camp Devens, Ayer, Mass. Herbert Gould will direct the singing of the big naval forces at the Great Lakes Naval Station, a work which was carried on during the Summer by the Chicago Civic Music Association, and which, with the work in the Philadelphia Navy Yard, led by Albert Hoxie, leader of the Philadelphia Community Choruses, will come under Mr. Hanmer's direction. He has, by the way, the task of placing song leaders in 16 National Army camps, 16 National Guard camps, 20 mobilization camps of the regular army, 9 Officers' Reserve camps, 16 naval training stations, and 15 training establishments for reserves and national naval volunteers. So if you are a song leader, know of a song leader, or suspect some one of having the necessary qualifications for a song leader, you will do well to talk with Mr. Hanmer about it. Only, remember that it's a man-sized job!

Already there are more than 500,000 men in the training camps being taught

the songs which are included in the new song book to be issued early in October. These are the patriotic songs of the Republic, sectional songs of the "Dixie" type, a few of the grand old hymns of the church. Gretchaninoff's "Hymn of Free Russia," Farwell's "March, March," the new songs of the camps which have been tried out this Summer and stood the test, and some of the songs that rang out through the dust clouds last Summer when the men in khaki hit the long trails of the Mexican border. Then there will be "Pack Up Your Troubles," "When the Great Red Dawn Is Breaking," "There's a Long, Long Trail," "Keep the Home Fires Burning," and similar songs that have cheered and inspired the British Tommies.

But—and this is a large, emphatic, heavy-footed but—there will not be included any of the "soldier true, die or do," stuff that has been turned out by the cartload this year. Soldiers and sailors unite in one common dislike of being sung at or about. They don't want their patriotism waved in their faces; the fact that they are wearing Uncle Sam's uniform is a sufficient guarantee of where they stand. Neither do they

like to be pulled out for "show singing." They know what they like, and song is their natural emotional outlet. And the main battery in the offensive against care and homesickness is the standard songs such as the "Star-Spangled Banner," "America," "Battle Hymn of the Republic," plantation melodies, some of the old songs of the civil war, as "Tenting Tonight," and the newer sentimental songs that have pleasing melody and are well within the range of the "mass voice," such as "Going Back Home":

Uncle Sammy's nephews  
Sailed across the sea,  
To protect their sweetheart,  
Fair Miss Liberty.  
When we've won the victory,  
Far across the foam,  
We'll be yearning for our returning  
To home, sweet home.

Chorus:

Going back, going back,  
Going back home,  
Going back, going back,  
From the lands across the sea,  
Going back, going back,  
When we've made the whole world free,  
We'll clear the track till we get back,  
Going back home.



PHOTO BY AMERICAN PRESS ASSOC.

A "Sing" at the Philadelphia Navy Yard.

There the shrapnel shells are bursting,  
But we must advance,  
There'll be lots of drills and hiking  
Before our dreams all come true,  
But we're going to show the Kaiser  
How the Yankee boys come through.

Or it may be the song of the field artillery:

"ROLL, ROLL, ROLL."  
Get that smell of slum and coffee, hear  
the cursin' as we load,  
Sections right, behind the guidon, and  
we're out upon the road.  
Roll, roll, roll, just keep them rolling;  
Roll, roll, roll, just keep them rolling;  
Roll, roll, roll, just keep them rolling,  
As we're rolling in the field artillery.

Army and navy officers are not simply