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6 speakers (Theo Mayer, Mike Shuster, Sabin Howard, Libby O., Dr. John Boyd, Katherine Akey)

[0:00:09]

Theo Mayer: Welcome to World War I Centennial News Episode #54. It's about World War I Then, what was happening 100 years ago this week, and it's about World War I Now, news, and updates about the centennial and the commemoration. Today is January 12, 2018. Our guests this week include, Mike Shuster discussing the situation facing the Allied forces at the outset of 1918, master sculptor Sabin Howard telling us about how meeting a man named, Richard Taylor is transforming his approach to creating the sculpture for the National World War I memorial in Pershing Park, and Dr. Libby O'Connell speaking with us about the commission's Education Program, Dr. John Boyd with the history of chaplains in the armed forces during World War I, and Katherine Akey with The Buzz with some great selections from The Centennial of World War I in social media. World War I Centennial News is brought to you by the US World War I Centennial Commission, and the Pritzker Military Museum and Library. I'm Theo Mayer, the chief technologist for the commission and your host. Welcome to the show. You know, our way back machine not only travels in time, but it also travels in space, so as we roll back 100 years we're also going up to 10,000 feet to get a high level view of what happened in 1917, and a glance into the future for what to expect for this upcoming year, and the war that changed the world. Looking back across 1917 from way up here, we can see Wilson being sworn in as the president who promises to keep us out of the war. But, events early in the year, pressure from the Allies, aggressive and presumptuous action by the Germans builds up by Spring to a declaration of war. We see a massive rush for mobilization. We see Allies struggling with ever more massive and devastating loss of treasure and men. Standing on the brink of devastation, we see the Eastern ally Russia go through two revolutions in one year. The first, which collapses the Tsarists government. The second late in the year when Lenin and the Bolsheviks take over and effectively drop Russia out of the war. This is to Germany's great delight, anticipating the freeing up of massive resources with which the Germans plan to deal the Allies a knockout punch in the upcoming Spring. Let's zoom down for a bit closer look at 1917. In late January early February, Germany resumes unrestricted submarine warfare, reneging on promises made to Wilson after the 1915 sinking of the Lusitania. The US severs diplomatic ties with Germany. Now, in an attempt to draw the US into the fight, Britain passes along a secret telegram showing an offer by the Germans to Mexico promising great rewards, including Texas and New Mexico, if Mexico will toss in with Germany and help them take down the US. This does not sit well in America. By March, with Germany attacking shipping everywhere, Wilson asks Congress to put navy armaments and sailors aboard US merchant ships. Congress doesn't go for it, so he issues an executive order to the same effect. While over in Russia, revolution number one, and Czar Nicholas the II abdicates. Now by the end of March, Germany's blatant aggression against the US gets Wilson's cabinet to vote unanimously in favor of declaring war. April is big. On the 2nd, Wilson delivers a war address to Congress and then four days later on April 6th, Congress votes to go to war. Over in Europe, French Commander and Chief General Robert Nivelle cranks up a strategic plan that is so flawed and costly in French soldier's lives, it sets up a French Army mutiny. Nivelle gets the boot, and the French forces come back online. In May, America cranks up the war machine in a big way. Wilson appoints George Creel to head the Committee on Public Information creating a historic government propaganda machine. Congress also passes the Selective Service Act and all men between 18 and 32 have to register. Meanwhile, John J. Pershing is appointed to head the American Expeditionary Force and goes over to France to assess the situation. June. To deal with strong war opposition at home, Congress passes the US Espionage Act, a massive attack on freedom of speech that makes, "All false statements intended to interfere with the military forces of the country, or to promote the success of its enemies," illegal. In other words, if you speak up against the draft or the war you're going to prison, and people do. Same month. The first US troops arrive in France, but not yet to fight. They're there to prepare the way for our army. In July, Pershing makes a request for an army of a million men that just a few weeks later revises his request upward to three million. On the fighting front, July, August, and September see the first use of mustard gas on the battlefield, and campaigns in the Belgic regions of [Ypres] and Passchendaele. America is busy building and equipping the largest fighting force of its young history. Money is raised. Industries are nationalized. Units are mobilized. The population is galvanized by Mr. Creel and his minions. October marks a disastrous war effort for the Italians at the Battle of Caporetto. And in November, revolution number two, the Bolsheviks take over under Lenin and end the battle on the Eastern front. November also sees the expanded use of a new war machine in the battlefield, the tank. And at the end of the year, the Brits bring home a little holiday surprise as they finally turn around their struggle with the Ottoman Empire and defeat the Turks taking Jerusalem in December. Wow. Okay, so now we're going to zoom back up and look forward at 1918 from an overview. Germany's [kaisashlot] is their big offensive hoping to deal the Allies a knockout punch. It includes five major offenses over the Spring and early Summer. The Allies lose ground, then gain it back with the help of the Americans who are now coming online. Things begin to turn around, and over the Fall the central powers admit defeat one by one, so that in November an armistice is declared. The fighting stops at last. Now some of World War I's most fascinating stories emerge as the aftermath of the war, the negotiations, and America's war cranked economy try to settle on and into a new world order. It all actually starts this week on January 8, 1918.

President Wilson address the US Congress with what would later become known as his 14 Points, the fundamentals to America's war aims. Inconceivably, up until now there has been no explicit statement of war aims by any of the nations who are engaged in this mad destruction, so at his request, a team led by Walter Lipman and longtime Wilson advisor Colonel House, they generate a memorandum called, The War Aims and the Peace Terms It Suggests from which Wilson crafts one of the most important and influential speeches of his administration, and maybe his career, the 14 Points. The first six points enumerate the causes of the war and urge: 1. The elimination of secret treaties in favor of open agreements. 2. A free navigation of the seas. 3. Removal of all economic barriers and the establishment of equal trade between nations. 4. The reduction of armaments. 5. The adjustment of Colonial aims and the self determination of colonized populations in regard to their own sovereignty. 6. The evacuation of all Russian territories by the German Armies. Now, the next seven precede to rearrange the map of Europe effectively eradicating the old Imperial borders of specific territories and creating independent states. Now, they include: 7. The evacuation of Belgium. 8. The release of French territory, particularly [Isasloren]. 9. The readjustment of the frontiers of Italy at the clearly recognizable lines of nationality. 10. The autonomy of Austria Hungary. 11. The release of occupied territories in the Balkan states. The establishment of political and economic independence, along with historically established lines of allegiance as well as access to the sea for the Serbs. 12. Assured sovereignty of Turkey from the Ottoman Empire as well as the right of other nationalities to develop autonomy. 13. The establishment of an independent Polish state with access to the sea. And finally, his 14th point. The creation of a world organization that would provide a system of collective security for all nations, the foundation of the League of Nations. An auspicious beginning for 1918, establishing a world changing doctrine in what truly has been the war that changed the world. All year we'll be bringing you with us on an incredible journey through these amazing times for our national and our global heritage. There are stories of suffering and heroism, humanity, and technology, defeat and triumph, diplomacy and diplomatic failures. To help us understand all this starting next week we'll be joined regularly by Dr. Edward Lengel. Dr. Lengel is an American military historian, chief historian of The White House Historical Association, and he sits on the US World War I Centennial Commission's Historical Advisory Board. Ed gives historians a good name. He's smart, well spoken, an author, and a devout storyteller. We look forward to his contributions to World War I Centennial News Then. Back with us now is Mike Shuster, former NPR correspondent and curator for The Great War Project blog. Mike, first of all welcome back. We missed you over the holidays. Your January post, Crisis for the Allies, is a great set up for 1918. What are they facing as they roll into the new year?

[0:12:10]

Mike Shuster: It's crisis for the Allies. German troops outnumber Allies. The British running out of men. Americans resist joining British French units, and this is special to the Great War Project. The United States approaches its involvement in the war very cautiously. Even the withdrawal of Russia from the war does not change the US strategy. "In the first day of the new year," writes historian Martin Gilbert, "the American Commander General John J. Pershing successfully opposed an urgent request from the British Prime Minister David Lloyd George that America send over as many supply troops as possible and incorporate them immediately in their arrival into British and French units." While George argued that the Germans were planning a knockout blow to the Allies before fully trained American army was ready to take its place in the line that Summer. "Pershing disagreed," according to Gilbert. "Do not think emergency now exists that would our putting companies, or battalions into British or French divisions. He telegraphed the secretary of war in Washington. And would not do so except in grave crisis. Pershing did accept a request from the French commander General Philippe Petain that four Black regiments that were already in France should serve an integral parts of the French divisions. They did so for the rest of the war," Gilbert writes. But that's another story of an army deeply segregated. "It's quite apparent that for Britain and the other Allies the signs were not good," writes historian Adam Hochschild. A year earlier, allied troops outnumbered the Germans by a factor of three to two. After a disastrous year, Germany now every week was racing across Germany bringing troops no longer needed against Russia just as tens of thousands of British and French soldiers were being urgently diverted from the Western front to prop up the collapsing Italian army. Hochschild reports that, "By January 1918, there were some four Germans for every three allied soldiers on the Western front." Hochschild continues, "The US Army was not yet much help, although millions of men were being drafted and trained, barely more than 100,000 of them, almost all inexperienced, had made it to Europe. And if casualties continued as the current rate, British forces would need to find more than 600,000 men the coming year just to replace their losses, far more than conscription could supply. Britain was running out of men." Churchill had it right when he wrote, "Lads of 18 and 19, elderly men up to 45, the last surviving brother, the only son of his mother and she a widow, the father of the sole support of the family, the weak, the consumptive, the thrice wounded all must now prepared themselves for the scythe." And yet, British Commanding General Sir Douglas Haig wants to launch new attacks. There is dismay among the senior command. And, writes historian Frank Simmons, "For the first time during the present war a year begins with no legitimate reason for expecting decisive victory. Unless all signs fail, the end of the year will see the war still in progress." Those historians are from The Great War Project this week.

[0:15:27]

Theo Mayer: Mike Shuster from The Great War Project Blog. We also put some links in the podcast notes to the articles we missed from Mike over the holidays. Over to The Great War channel on You Tube, they've been

producing videos about World War I since 2014 from a European perspective. A bunch of new episodes were released over the last weeks. They include, Transcaucasian in World War I, The [Sopwith Snipe], World War I Pilot's Gear, Machinations and the British High Command, Inside the Rolls Royce Armored Car, German Anti-Tank Units, and more. To see their videos about World War I follow the link in the podcast notes or search for The Great War on YouTube. It's time to fast forward into the present with World War I Centennial News Now. This section isn't about history, but rather, it explores what's happening now to commemorate the Centennial of the war that changed the world. For 2018, we're introducing a new segment. It's called, A Century in the Making: America's World War I Memorial in Washington DC. Now, as a regular listener you know that we're building a National World War I Memorial at Pershing Park in the nation's capitol. It's a big project. It's complicated, it's hard, and it's been a long time coming, so over the coming weeks we're going to be bringing you along on an insider's journey that explores this grand undertaking and adventure. The centerpiece of the memorial located in this urban park just two blocks from The White House is planned as a massive bronze bas-relief sculpture that tells the story of both the human and the national experience of the war that changed the world. Joe [Weishar], our brilliant young visionary who won the international design competition for this memorial, brought in an incredibly talented artist and sculptor onto his team, Sabin Howard, a traditionally trained Modern Classicist sculptor. Sabin has taken on the challenge of telling the American World War I story at scale, in bronze, and for posterity. We're going to kick off the series with an interesting story about how Sabin, the traditionalist, has gotten hooked up with Richard Taylor, a tech visionary who has helped directors Peter Jackson and James Cameron manifest their visions for Lord of the Rings and Avatar. Welcome, Sabin.

[0:18:15]

Sabin Howard: Thank you. Thank you for having me on today.

[0:18:17]

Theo Mayer: Sabin, you're a traditionally trained sculptor, a Modern Classicist. You work with the human form in a very traditional way, but for this project you're combining classic sculpture with some very high tech. Now, how did that happen and how are you using cutting edge technology in creating this masterwork for America?

[0:18:38]

Sabin Howard: The universe lined up for me in a really fantastic way. I had an email in April from Richard Taylor who was coming to New York City to be at the opening for Ghost in the Shell. That's a movie that he was part of. Richard Taylor owns Weta Workshop, which is in New Zealand in Wellington. That's 9,000 miles away. He is a big sculpture aficionado, so I got this email that saying, "I've been following your work for many years. Would it be possible for me to arrange for a studio visit?" I was kind of blown away because this is a man who worked with Peter Jackson. They were partners and did Lord of the Rings. They do all the Avatar movies. They are the people doing the digital stuff that creates the scenery, the props, and all the things that make up the visuals of movies. He arrived at my studio on a really rainy, it was pouring, with two of his top people. I opened the door and they were completely blown away because I guess what I do is kind of like stepping into the past because for, geez, since the 90s I've been running a studio making classical figurative sculptures that are reminiscent of the work that the Greeks did like with Hellenistic bronzes, and then the Renaissance with what you see in Florence, and then that's the tradition that I'd always been working in. That's where the launch off point was. He came in. He saw the drawings that I had done for the Commission of Fine Arts, and said, "Do you know what? I just did this national memorial for New Zealand that's showing at Te Papa Museum in Wellington and it's called Scale of Our Wars. You're working exactly the same way we are where you're working with live models. You're taking photographs, and you're recreating what World War I looked like. This is amazing." I'm quoting it. Then, we got talking for three hours, and he said, "Listen, why don't you come to New Zealand? I have some technology that will really help you get through this project in a way that is timely, and you're not going to lose any of the quality of your sculpture," which is museum quality. That's what I've always aspired and strived for. I go home, and I'm a little shocked because frankly, New Zealand is not on my radar. I bought a plane ticket. Two weeks later, I'm on the plane landing in Wellington. That's where the launch all started and realizing, wow, this is what I have to do. I have to bring this process to a modern day way of executing it because time is of the essence, and came back to the States in May and proceeded to get this thing arranged, so that I could go back in, I guess it was July, in July through... I just landed in December the 21st, I've been there sculpting [inaudible] nine foot long sculpture maquette that I will present to the Commission of Fine Arts on February 15th.

[0:22:13]

Theo Mayer: That was the first installment of, A Century in the Making: America's World War I Memorial in Washington DC. Next week, Sabin's going to tell us about how he's integrating his tradition sketch and clay sculpture process with 3D imaging, programmable milling, and additive manufacturing technologies to literally cut years into months for the test, and iterate, and retest process in creating a maquette, a nine foot manifestation of the sculpture. A Century in the Making has another part to it that's unique for our weekly podcast. Now, you're more involved in this project than you may realize. Congress, who authorized this memorial, made it the law that the National World War I Memorial has to be built with individual and corporate funding, no government funding allowed, so only you can build

this memorial. I'm going to be asking you to go to www1cc.org/memorial to help honor the memory of those who shaped the world we all enjoy today with their honest and genuine commitment to American ideals, and their personal sacrifice of effort and blood. Now, we're not asking you to jump into a trench with mud, and lice, and bullets flying all over. All we're asking you to do is to go to www1cc.org/memorial, or pick up your cell phone. It's probably in your hands already, and using your texting app to text WWWI to the number 91999. You can give any amount. You can give once, or you can subscribe to the project with a monthly gift because you see this really is America's World War I Memorial, and thank you. As we enter 2018, many commemorations both big and small are coming up to remember and honor the service of America and Americans during World War I. You can find many of these in the US National World War I Centennial Events Register at www1cc.org/events. On any given day, you'll find literally dozens of World War I related events listed, small local commemorations and large international ones. The register is America's official record of commemorations of the Centennial of World War I. You can add your own World War I Centennial event to the register with the big red Submit My Event button on the page, even including livestream and social media events. And finally, we wanted to share with you that the America Battle Monuments Commission has published its upcoming commemorative events in France and Belgium. The link to that calendar is included in the podcast notes. And now for our feature, Speaking World War I where we explore the words and phrases that are rooted in the war. One of the most iconic new weapon technologies of World War I is the tank. "They rode into World War I on horses, and they rode out on tanks," is a popular phrase that describes the times. This is the grand evolution of the armored car and every side in the conflict tried to create an effective machine. But, the British beat everyone to the punch with their land ship premiering the Mark 1 in September of 1916. Until then, this was a new secret weapon. The machines were called tanks in a ruse describing the big metal things as water carriers supposedly for use in the Mesopotamian front, so in conversation the engineers referred to them as water tanks, or simply tanks. Interestingly, the British Land Ship Committee even decided to change its name for the same secretive reason, renaming itself, The Tank Supply Committee. By the time the machines rolled over the fields of [Cambri] in the Winter of 1917, not only did the tanks get stuck, but so did the name. No one went for the name land ships. They were simply known then and are still known today as tanks. This week's word for Speaking World War I. See the podcast notes to learn more. In our Education section, as we tell you every week in our closing, bringing the lessons of World War I into the classroom is one of the commission's prime goals. Here to tell us more about the commission's Education Program is Commissioner Dr. Libby O'Connell. Welcome, Libby.

[0:26:49]

Libby O.: Thank you. I'm excited to be here today.

[0:26:52]

Theo Mayer: Libby, tell us a little bit about the education initiative. What's happening now? What are the goals for 2018?

[0:26:59]

Libby O.: Sure. I'm excited to tell you about it because we have a pretty active Education Program chaired on the commission by Dr. Monique Seefried and myself. We've been so lucky to be able to leverage our national partnerships to create a really outstanding outreach effort, and terrific materials too, so I'd like to just quickly touch base on some of those. Would that be okay?

[0:27:24]

Theo Mayer: Well yeah, please do.

[0:27:25]

Libby O.: Well, originally our first partners have been the National World War I Museum. We're doing a bi-monthly newsletter with them that covers all sorts of topics. They've been a terrific partner. That's free and available online. The Pritzker Military Museum and Library, The American Friends Service, Gilder Lehrman Institute, these are all groups that we've worked with. They have terrific content and have been so lucky to kind of ride on their coattails and initiate ideas with them as well. The particularly big projects that I'm excited about, along with National History Day, is the Library of Congress they have a terrific exhibit up and we've partnered with them through the History Channel, and have printed materials that are going to be available right now. I'm very excited about it. They feature the posters, but also other [inaudible] from World War I. The Smithsonian Institute's Traveling Exhibits Service has classroom posters available, and another resource that going to be free to all teachers for signing up. The thing that really excites me about this is that we do two ways of looking at World War I. They're woven together, but the first is looking at the military history, the battles, the strategies, defeats, victories. But, we also are looking at individual stories, stories about African American troops at the height of Jim Crow in America, women in uniform, serving in uniform for the first time in American history in the army and the navy. There have been women nurses, but this is a new capacity. We have stories about women working in factories and actually women's history in general, medical advances. We're used to the idea of Civil War breakthroughs in medicine, but there were a lot of breakthroughs in World War I as well. One of the easiest ones to point to was transfusions being able to be given at the battlefield, so

that's going to really transform things. Music, art, all sorts of stories about how World War I transformed the world. We even talked about food, which is my favorite. We're excited about all of these different efforts we have going on. We're building to a reach of about 350,000 classrooms. When you multiply that by the number of students in each classroom you really are talking about millions, reaching millions of young people. We're focused on that legacy, and if we don't talk about it now it will be forgotten. And if you go to our website www1cc.org/edu you'll get a list of the resources. You really want to share this information to all the public, and it's free.

[0:30:19]

Theo Mayer: Okay, so I understand that you're tying the Education Program to the Memorial Program. How are you doing that?

[0:30:25]

Libby O.: I'm very excited about this. We're going to be working in partnership with the National Park Service. They have outstanding experience in serving as our public historians, rangers, at every park. But, the other thing that they've been able to really excel in these days is developing the use of WiFi at parks to tell the story because they can't have a ranger there every moment, but visitors will want to know the history of World War I. Who is that guy in the statue at the other end of the park? General Pershing. What's his story? How does this memorial get built? Why should we remember World War I anyway? These are going to be topics of many podcasts that are going to be accessible through people's phones. There will be listening posts, probably one near the flag stand and one at the other corner, where people can get easy access, but it's just really a matter of dialing on your phone and getting the stories. I think it's a terrific thing because people are going to be looking at the memorial as these stories are told to them on their phones. I think it's a distraction to provide video information at the park itself except for maps and some of that information. But, when you can hear the stories and look for yourself I think that's a very engaging way of learning, so I'm very excited about working with the Parks Service. I have to be honest with you. This is still a conversation, but I've had good preliminary discussions and we know that, that's going to be the route that we take. Education is one of our three missions and I'm very excited about the opportunity to reach out to the public for years to come.

[0:32:15]

Theo Mayer: Libby, thanks so much of joining us on the show again today.

[0:32:18]

Libby O.: Thank you for inviting me. It's a lot of fun. I'm so excited about the materials that we have and our educational outreach. Cheers.

[0:32:26]

Theo Mayer: Dr. Libby O'Connell World War I Centennial Commissioner, historian, and author. Learn more about the Education Program at www1cc.org/edu, or by following the link in the podcast notes. Moving on to our 100 Cities 100 Memorials segment about the \$200,000 matching grant challenge to rescue and focus on our local World War I memorials. This coming Monday, January 15th, 2018, the submission period for the second and final round of grant applications closes. Then, we're going to start the process of selecting the second 50 awardees to round out our 100. Check the podcast notes for a link to the program, or go to www1cc.org/100memorials. This weekend in, Remembering the Veterans section, we're joined by Dr. John Boyd, historian for the United States Army Chaplains Corps. He's here to tell us about the history of the chaplains in the armed forces and their special role during World War I. Welcome, Dr. Boyd.

[0:33:34]

Dr. John Boyd: Well, thank you so much for having me.

[0:33:36]

Theo Mayer: Dr. Boyd, just to start us off with, what is a chaplain and what's the role in the military?

[0:33:42]

Dr. John Boyd: Well, I'm glad you asked that question. Chaplains had actually been with the United States Army officially since the 29th of July 1775. And if we talk about their core competencies, they are to nurture the living, care for the wounded, and honor the fallen, or as some chaplains like to say, "Bringing soldiers to God and God to soldiers."

[0:34:07]

Theo Mayer: In World War I, we suddenly found ourselves with an army and it was made up of a large and diverse group of soldiers. Was there any attention given to increasing the diversity of the troops?

[0:34:18]

Dr. John Boyd: Oh, absolutely. I mean, this is like going from zero to 60 as you probably discussed in other sections where Pershing initially wants to build a 1 million man army. Of course, we know it gets larger than that. The chaplains actually start... There are 74 active duty chaplains and 72 national guard chaplains. That number is actually going to shoot up to literally over 1,250 by the time all this is done, at least for the chaplains in France. You've got a lot of people that have not been in the chaplain's corps that don't know anything about the army. It's just like the army itself that we've got. It's trying to stand up quickly and train. It's got all the diversity that you can imagine. Predominately of course, this is all Protestant, Christian, or Catholic in its orientation, but the army actually is... This is part of the Progressive Era, and the army is very progressive in this sense. The people filling these ranks bend over backwards to try to put different denominations and faiths into the ranks, eventually even by a congressional action, which occurs twice. You will find them putting Rabbis, and Mormons, and Christian Scientists, and others into the ranks too. There are even Salvation Army chaplains that join the ranks. They are going there to minister to the soldier regardless of their faith. They will literally attempt to try to do that for the soldier no matter what denomination they are.

[0:35:50]

Theo Mayer: Dr. Boyd, there are a lot of stories about the chaplains of World War I. Does anyone of them in particular stand out for you? Do you have any favorites?

[0:35:58]

Dr. John Boyd: As I should go with the most famous, or well known chaplain first, and that's Father Frances Duffy, chaplain of the 42nd Infantry Division out of New York. Father Duffy is larger than life. He's known some of these men prior to the war. He knows them well. He ministers to them equally well. He becomes very close friends with a guy called, Wild Bill Donovan who, William Donovan, later goes on to found the Office of Strategic Services, the OSS in World War II. Eventually, of course, that becomes the CIA. They are quite close friends. As a matter of fact, at point Chaplain Duffy is even suggested for battalion command, very unusual for a chaplain to even be talked about in that light. Duffy will eventually be the senior chaplain for the 42 Infantry Division. He will stay with them throughout the entire war. He's one of my favorites. Another one is Chaplain [Julius Bapst]. Bapst is what you might call a fighting chaplain. Of course, we all know that these chaplains are supposed to be non-combatants. The fun story about that is Chaplain Bapst evidently would go over the top with the troops and if he did it was claimed that he had a Bible in one hand and a hand grenade in the other. I'm not sure that he ever actually threw the hand grenade. Although, some accounts say he did, but if he did that was an attempt to keep Germans away from the wounded of his flock. This man, actually it's Chaplain Bapst that will be the most highly decorated chaplain of the first war. Another one would be Chaplain [Tetrue]. He's a Methodist. He encounters on the battlefield a Catholic soldier who basically, he's dying, and he speaks too. The soldier sees the cross on his lapel and he says, "Tell my mother I am sorry I grieved her so often, and I am sorry I cut mass so often back home. I am sorry for the curses I have spoken." Then he cries out in desperation a Holy Mary. Tetrue records, he says, "I reached beneath his shirt and brought out a small crucifix, and then I said a prayer for the lad. His eyes were still questioning as I looked at him, but with a few words I gave him full assurance of the forgiveness of the Father. With the crucifix on his lips, his eyes suddenly brightened and his face lighted for a moment with a smile. Then swiftly, but without a struggle the midst of death clouded his gaze and he was gone." That's what chaplains do.

[0:38:40]

Theo Mayer: Thank you for joining us, Dr. Boyd.

[0:38:41]

Dr. John Boyd: Well, I certainly appreciate your time. Please keep the Chaplain Corps in mind. They have their selfless service. They certainly assisted the wounded on the battlefield. They were concerned with the morality, and the spirit, and the morale of their men. It was just really a brotherhood of caring. You really can't have civilians do that on a battlefield. You need soldiers that do that on the battlefield. That's why we need chaplains today, and that's why we will always need chaplains.

[0:39:14]

Theo Mayer: In articles and posts from our rapidly growing website at www1cc.org, this week there is an article about the American Medical Women's Association, the AMWA. Now, they've created a remarkable new online exhibit, American Women Physicians in World War I. When the United States entered the war in 1917, women physicians numbered less than 5% of all doctors. Many were eager for a chance to serve their country, but when the army surgeon general sent out a call for physicians to serve in the medical corp, the women who applied were rejected. Women physician leaders all across the country protested this decision and petitioned the government, but the War Department didn't budge. Despite the stance of the government, women physicians found ways to participate. Some became civilians contract surgeons in the US Army, or they served in the French Army, others volunteered with humanitarian relief organizations. Learn about this amazing story and women physician's contribution and legacy in

World War I by reading the article and by visiting the online exhibit using the link in the podcast notes. Also in articles and posts this week, we recently interviewed the staff of the Frist Center in Nashville, Tennessee to discuss the landmark exhibition, World War I and American Art, which was organized by the Pennsylvania Academy of the Fine Arts. This wonderful exhibition has been touring the country for the last year and it's on view at the Frist through January 21st. The exhibit includes 140 works in all kinds of media, including the monumentally large John Singer Sargent piece, Gassed. Frist Center curators and the directorial staff responded to our questions about the show, about the war, and about the impact on the local region. Read the interview by following the link in the podcast notes. And that brings us to The Buzz, the Centennial of World War I this week in social media with Katherine Akey. Katherine, what did you pick for us?

[0:41:27]

Katherine Akey: Hi, Theo. Happy New Year, everyone. We're glad to be back. Before we broke for the holidays in December we talked a fair amount about the disastrous Halifax explosion of 1917. Recently, we shared an article on our Facebook page with some interesting contemporary news about that very incident. The article outlines the discovery by a Canadian arborist of some odd material lodged in a large pine tree near Halifax, debris from the explosion 100 years ago. Shards of unidentified flying objects got lodged into the city's canopy when the explosion occurred. To this day, lumber mills as far South as the Southern US still don't dare touch logs from Halifax knowing some hidden metal artifact could wreck their machinery. Read more about the hidden history and the trees around Halifax by visiting the article at the link in the podcast notes. Lastly this week, I wanted to share a really amazing article from the Centenaire website, the official National Centennial Organization in France. The story comes from the Municipal Archives of Marseille where one archivist discovered a sneaky and smart strategy to get around the heavy censoring of wartime letters. Jean Bouyala who went on after the war to become a prominent surgeon, was one of several Poilus who found a way to write secret messages on their letters. It sounds bizarre, but by writing first using their saliva, then having the letter's recipient brush black ink over the page, the saliva stanzas become legible, a darker black writing in the midst of the ink wash on the page. This way the Poilu were able to send home messages that would otherwise have been blocked by the censor. A link to the article is in the podcast notes along with photographs of the magic ink letters. Saliva: The Key to Clandestine Correspondence. That's it this week for The Buzz.

[0:43:24]

Theo Mayer: Well, thank you all for listening to another episode of World War I Centennial News. We want to thank our guests, Mike Shuster from The Great War Project blog, Sabin Howard master sculptor and artist, Dr. Libby O'Connell World War I Centennial commissioner, author, and historian, Dr. John Boyd historian for the United States Army Chaplains Corps, and Katherine Akey the show's line producer and the commission's social media director. I'm Theo Mayer your host. The US World War I Centennial Commission was created by Congress to honor, commemorate, and educate about World War I. Our programs are to inspire a national conversation and awareness about World War I. This podcast is a part of that. We're bringing the lessons of 100 years ago into today's classrooms. We're helping to restore World War I memorials in communities of all sizes across the country. And of course, we're building America's National World War I Memorial in Washington, DC. We want to thank the commission's founding sponsor, The Pritzker Military Museum and Library for their support. The podcast can be found on our website at www1cc.org/cm, on iTunes, and Google Play at www1centennialnews, and on Amazon Echo, or other Alexa enabled devices, just say, Alexa, play WWI Centennial News Podcast. Our Twitter and Instagram handles are both @WWW1CC. We're on Facebook @WWWI Centennial. Thank you for joining us. Don't forget to share the stories you are hearing here today about the war that changed the world. [song lyrics]. Well, the only thing I can think to say is, tanks a lot. So long.

[0:45:41]