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24 speakers (Theo Mayer, Mike Shuster, Edward Langel, Cathleen C., Frank Krone, K.C. Piccard, Boy 1, Boy 2, Boy 3, Boy 4, Girl 1, Girl 2, Kid, Boy 5, Boy 6, Boy 7, Girl 3, Girl 4, Boy 8, Crowd, Linda Sinco, Alexander S., Katherine Akey, The Who)

[0:00:09]

Theo Mayer: Welcome to World War I Centennial News, episode #65. 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 March 30th, 2018. Our guests this week include Mike Shuster from the Great War Project Blog, checking in on the progress of the German Spring Offensive: Operation Michael. Dr. Edward Langel, with a story of New York City's Doughboys as they set sail for Europe. Cathleen Cordova shares the history of the Women's Overseas Service League. K.C. Piccard and Frank Krone are here to tell us about the Idaho World War I Centennial Commission. Linda Sinco shares the 100 Cities/100 Memorials Project from Glen Carbon, Illinois. Alexander Schultz, with the 100 Cities/100 Memorials Project from Appleton, Wisconsin. Katherine Akey, with the World War I Commemoration in Social Media. That's our lineup of guests for World War I Centennial News, a weekly podcast brought to you by the US World War I Centennial Commission, the Pritzker Military Museum and Library, and the Starr Foundation. I'm Theo Mayer, the Chief Technologist for the Commission, and your host. Welcome to the show. 100 years ago this week, the fate and the future that would be determined by World War I hangs by a thread. In this episode, we want to give you a sense of what was happening on the ground in Europe, explore the push to get our troops across the Atlantic, and see how the war effort is affecting life and policy here stateside. A year after entering the fray, America is definitely in the thick of it. Now, with that as a setup, let's jump into our Centennial Time Machine and roll back 100 years to witness a crucial moment in the War that Changed the World. We're gonna open our look back 100 years ago this week with Mike Shuster, former NPR correspondent and curator of the Great War Project Blog. Mike, your post is a powerful update on the front line action this last week of May, 1918. The Allies are trying desperately to cope with the German total commitment onslaught and, by the week's end, it turns out that maybe the Kaiser's claim of total victory last week might have been a bit premature. It's not over yet.

[0:02:58]

Mike Shuster: This week in German Spring Offensive, crisis on both sides. Allies near collapse, then turn the tide. Marshall Foch: "We cannot surrender one inch." This is special to the Great War project. For a week a century ago, the situation is dire for the British troops facing the onslaught of the German Spring Offensive. "On March 25th," reports historian Martin Gilbert, "The Germans broke through between the British and French armies. As many as 45,000 British and French soldiers now taken prisoner. As the British line east of Amiens in Northern France was threatened with collapse, a special force of 3,000 men was formed to hold the line. It included 500 United States railway engineers, thrown into the struggle at its most dangerous moment." The Germans succeed in pushing back the French and British at several points. At this moment a century ago, it seems as though the Allies cannot hold the line anywhere. One British general is removed from his command. Writes historian, Gilbert, of the bad news, "The public was satisfied at the thought of an incompetent general and poor troops being the causes of so deep a retreat." But at this moment, unexpectedly, the British offer a ferocious response. After that terrible two weeks, the British front still holds, and the German last thrust had patently failed. "On March 30th," reports Gilbert, "a successful counterattack by British, Australian and Canadian troops, in which much French territory was recaptured. It signified the turn of the tide for the Allies. The Germans were only 11 miles east of Amiens, but the city eluded them." The Germans take 90,000 prisoners, though, and 1,300 guns, but, "Nevertheless," reports Gilbert, "the German attack was broken, and their own losses were high." It becomes clear to the command on both sides that a German victory on the Western Front would be the end for the Allies, so how did the British stop the German offensive? "The last man may count," was the way British Prime Minister David Lloyd George put it. "The aim now," declared the French Senior Commander Marshall Foch, "we must fight where we are now. We must not surrender a single inch." Foch gets command of all French and British forces. Writes war historian, John Keegan, "His appointment came just in time." The Germans still press ahead, gaining 50 miles and coming within five miles of Amiens. "But," observes Keegan, "the appointment of a single supreme commander with absolute authority to allot reserves, French and British alike, wherever they be most needed, was essential in such a crisis." At this stage, the Germans are in crisis as well. "Not only had the pace of their advance slowed," writes Keegan, "the advance itself had taken the wrong direction." In France, doctors and nurses were ensuring that 60,000 men and women were returning to the battlefield to rejoin the fight. From Britain, more than 100,000 infantry replacements reach France, many of them 18 and 19 year olds who had not seen action before. As for troops from the United States, the pressure was on them, but they still lagged in reaching the front lines. The Germans do not lag. In April, Germany moves some 80,000 troops into the Western sector. The outcome of the German Spring Offensive still remains in doubt. That's the story this week from the Great War Project.

[0:06:20]

Theo Mayer: Thank you, Mike. Mike Shuster, from the Great War Project Blog. We're gonna follow that with America Emerges: Military Stories from World War I with Dr. Edward Lengel. Ed, as Mike just told us, getting our boys shipped out and on the ground in France is crucial. Your story this week focuses on what it was like stateside. Many troops and individual soldiers that would play an important role in the upcoming battles are heading over there. What's the story, Ed?

[0:06:52]

Edward Lengel: 100 years ago this week, there's an increasing sense of urgency that we need to get our men to the Western Front, as quickly as possible and in as large numbers as possible, because of the German assaults that are putting so much pressure on the Western Allies. That means it's time to send in the draftees, the men of the so-called National Army who had presumably not been wanting to go to war, who had been drafted unwillingly and now found themselves heading for combat on the Western Front. The first two divisions of the National Army to head overseas would be the 77th Metropolitan Division, which consisted of draftees who were taken from New York City and all over New York state, and the 82nd All American Division, which was a melange of troops from all over the country. These two divisions contained future Medal of Honor recipients. The 77th Division included men of the Lost Battalion, future Medal of Honor recipients Charles Whittlesey and George McMurry, and the 82nd Division included Medal of Honor recipient Alvin York. All three of whom would come together in one of the most important battles of the war in the Argonne Forest in October of 1918. The men were surprised that it was time to head overseas. They didn't know exactly what was happening on the Western Front. The 77th Division and particularly the 308th Regiment, containing men of the future Lost Battalion, had just created a theater in their camp at Camp Upton. It was a huge theater built on a concrete foundation. It could accommodate 1,500 men. It had cost \$10,000 dollars. It had a movie theater and a gymnasium and dressing rooms. The \$10,000 dollars had been raised from a show that the 308th Regiment had put on at New York City's Hippodrome, about which I spoke in a previous segment. They had held vaudeville performances and boxing matches and music and movies, and now, suddenly, they were told that they were going to have to abandon that theater and get ready to go. At the beginning of April, the men began to pack their bags. They write their final letters home, they strip the barracks of everything that's left and they end up having to sleep on the floor, but they get a rousing sendoff from New York City, which is funny given the fact that their movement was supposed to be secret. At 4:00AM on April 6, the Doughboys roll their packs and they march out of camp, passed the dark and silent theater. When the sun was coming up, the Doughboys were packed on ferries. They rounded Battery Park, where cheering crowds had assembled to give them a sendoff. The ferries docked at Brooklyn, and they boarded transport ships that would be ready to take the Division overseas. Onboard the transports, officers shoved the men into the holds and, as soon as they could, they just threw their packs on the floor and want to poke their heads out of the portholes. If you had seen the ship on the docks, you would've seen a head poking out of every single porthole and calling to each other. Finally, as the ships flipped the docks and headed out into New York Harbor, ferries and tugboats that are passing by blow their whistles and wave their flags in tribute, and the men get their final sight of the Statue of Liberty, which is really an emotional moment for them. The final view that they have of the United States is the lights of Coney Island, fading into the distance. A few weeks later, the 82nd Division arrives at the same camp with Alvin York. They hardly have any time to get ready. You can imagine that they would have poked around that theater. Maybe they would have tried to put on a performance of their own. At the end of April, they, too, begin their journey overseas. Alvin York is on a transport ship that leaves by a roundabout route. First, it sails up to Boston on April 30th, and the following morning, May 1st, the ship sails back in heavy rain to New York Harbor, and Alvin York gets his first view of the Statue of Liberty through the rain and the mist. He has to wonder if he's ever going to see the Statue of Liberty again and, in fact, just one year later exactly, he would return home, see the Statue of Liberty, and be hailed a hero.

[0:11:26]

Theo Mayer: Dr. Edward Lengel is an American military historian, author, and our segment host for America Emerges: Military Stories from World War I. There are links to Ed's post and his website. Meanwhile, on the home front, there are a number of articles this week reflecting our conversation from last week with Smithsonian National Postal Museum's Lynn Heidelbaugh, about the massive amount of mail going out to the troops, especially parcel post, so much so, that the War Department begins the week by expressing concern, and ends the week with an absolute ban on sending loving care packages to our boys over there. Dateline: Monday March 25th, 1918. A headline in the official bulletin reads: "Parcel Post to France being Crowded with the Dainties Purchasable There at Lower Prices than Costs Here." The story reads: "What are you sending by parcel post to the boys in France?" asks the Department. "If it is cookies, candies or canned goods, bear in mind that the soldiers of the American Expeditionary Forces can purchase these things at the YMCA Recreation Centers or canteens in France as cheaply as they can be had here." The article goes on to make the economic argument not to send these items. Two days later ... Dateline: Wednesday March 27th, 1918. A headline in the official bulletin reads: "Shipments of parcels to soldiers in France to be limited to those requested by men." The article goes on to explain, "The postmasters throughout the country are instructed to receive no parcel post shipments for delivery to the members of the American Expeditionary Forces abroad, unless the articles offered have been requested by the individuals to whom

they are being shipped, and approved by their regimental, or higher, commanders." In the same issue, another headline reads, "Prices at which our soldiers in France may purchase those little dainties that you are sending them by mail." Once again, the article details the prices of razors, cigarettes, cigars, even malted milk balls. Although the article's seemingly redundant, anyone interested in a great primary source on the prices of basic foods and items in 1918, this article is a treasure trove of detail. Now, you can access each issue of the official bulletin on the Commission's website at ww1cc.org/bulletin. Each issue is republished on the centennial anniversary of its original published date. This article's on page 7 of the Wednesday March 27th issue. The week continues with more cajoling about not sending our boys loving care packages from home, and, by the end of the week, the War Department gets unambiguous and definitive. Dateline: Saturday March 30, 1918. A headline in the official bulletin on page 7 reads: "War Department statement on shipping of post parcels to the US soldiers in France. The War Department has issued the following statement regarding the restriction of the shipment of parcels to officers and soldiers in France. 'On account of the well-known shortages, in shipping, it is necessary to limit shipments to France to things that are absolutely essential for the fighting efficiency of our forces. In other words, we must strip for action. It has been found that the shipment of parcels to individual officers and soldiers has assumed enormous proportions. Now averaging 250 tons a week, and by reason of their bulkiness, displacing a great amount of important Army freight on commercial liners and transports.'" That, ladies and gentlemen, is the end of Aunt Ethel's homemade cookies and mama's canned peaches for our Doughboys in France 100 years ago this week in the War that Changed the World. We're really happy that you listen to our podcast, but if you'd like to see videos about World War I 100 years ago this week, we suggest our friends at the Great War Channel on YouTube, hosted by Indy Neidell. This week's new episodes include: "Conscientious Objectors - Water - "Wastage." Another one: "German World War I Prototype Tanks of 1918." Finally: "Backs to the Wall - All Eyes on Amiens." To see the videos, search for, "The Great War," on YouTube, or follow the link in the podcast notes. Okay, it's time to fast forward into the present with World War I Centennial News Now. This part of the podcast isn't about the past, it's about the Now, and how we're commemorating the centennial of World War I. This week, for remembering veterans, and for our last article focused on Women's History Month, we want to introduce you to the Women's Overseas Service League. As the name implies, the League was founded by American women who had served overseas during World War I. With us, to help us understand the WOSL, their heritage, their mission and their constituency, we're joined by Cathleen Cordova, the past National President of the WOSL. Cathleen, welcome.

[0:17:13]

Cathleen C.: Thank you. Pleasure to be with you.

[0:17:16]

Theo Mayer: Cathleen, the Women's Overseas Service League was formed in 1921, just after the war. What prompted the formation, and what was the League for?

[0:17:25]

Cathleen C.: Well, WOSL, or, "the League," as it's known, was started by the civilian women who had served with the Expeditionary Forces in Europe during World War I, and they served with various organizations, but they were never considered military veterans. They had volunteered with organizations like the WCA, Catholic Services, the Red Cross, the Salvation Army. They were there to provide comfort and care to the soldiers. In fact, my favorite motto from these organizations was the Salvation Army's motto, which was, "Soup, soap and salvation," and that's what they went there for, to provide that kind of comfort to the soldiers. Some of the other women were employed with Quartermaster, Ordnance, and Signal Corps. Probably some of the most well-known women that were with the Signal Corps, were the French-speaking telephone operators known as, "Hello Girls." These women all served all over Europe, wherever the troops were stationed. It's estimated that over 300 of them lost their lives during that conflict. Most of these women came home, they scattered across the country, and most of them had no benefits whatsoever and got no care like the care that was given to the returning soldiers. That's why in May of 1921, a small group of women here on the West Coast got together and WOSL was formed at that time as a self-help organization, basically, to assist those women that were injured and incapacitated as a result of their service.

[0:19:06]

Theo Mayer: All right, would I consider the Women's Overseas Service League as a veteran service organization, or how does it differ?

[0:19:14]

Cathleen C.: It started out as more of an advocacy group for these women, but it has become a veteran's organization since then, and it now includes military and civilian women who have served overseas with our armed forces during times of war.

[0:19:30]

Theo Mayer: The League's focus and mission have evolved over the years. What's the continuing legacy of World War I within the League?

[0:19:36]

Cathleen C.: Well, I think it's what prompted the spirit of overseas service in the first place, and that was comradery to maintain the bonds of friendship that they developed overseas, and also, the spirit of patriotism and service, service to our country and service to our military.

[0:19:55]

Theo Mayer: You're doing advocacy now as well, aren't you?

[0:19:58]

Cathleen C.: Yes, we do. Going back to World War I, they advocated for the women that came home and, working with congress, they were able to get the women admitted into veterans' hospitals and veterans' care. Then, after World War II, they advocated for the civilian female pilots, and were eventually able to get them veterans' benefits. More recently, we've been advocating for legislation and revision of the military Code of Justice, and that's in order to support the men and women who were survivors of military sexual assault. We work with the California non-profit organization called Protect our Defenders. They're a group of lawyers who provide pro bono legal and counseling to military personnel.

[0:20:47]

Theo Mayer: Cathleen, does the League have any specific World War I Centennial Commemoration plans?

[0:20:51]

Cathleen C.: This past year, we had our National Convention, and at that Convention, we had a restoration and a rededication of the grave site of our very first World War I National President, and her name was Ada Chew. We also had a special memorial service to commemorate her service and that of all our World War I members.

[0:21:14]

Theo Mayer: Well, it sounds like the League is really doing great work. What are the plans for the future?

[0:21:18]

Cathleen C.: Well, I think we're gonna continue with our advocacy. We also provide scholarships to women who are interested in careers in the military or social services. Of course, all our units, they're all over the country, and they have their own projects and activities that they support. It's important, I think, for us to continue our service to our country, our military, and our local communities.

[0:21:41]

Theo Mayer: Cathleen Cordova is the past National President of the Women's Overseas Service League. Learn more about the organization and their legacy of friendship and advocacy by following the links in the podcast notes. It's time for a segment of Updates from the States. This week, we're joined by K.C. Piccard, Commissioner for the Idaho World War I Centennial Commission, and Frank Krone, the Commission's co-founder.

[0:22:07]

Frank Krone: Thank you.

[0:22:09]

K.C. Piccard: We're glad to be here.

[0:22:10]

Theo Mayer: Frank, I don't know very much about the Idaho Centennial Commission. Would you tell us about it, and how it got started?

[0:22:16]

Frank Krone: Well, it happened about two years ago. My family's from Billings, Montana, and we were there on vacation. My great-uncle served in World War I, and that's all anybody in the family knew. We did some investigation and we discovered that he served on the USS Leviathan in the Navy. We wanted to know more about it and then, all of a sudden, we got very, very interested in the [why's 00:22:42] of World War I, and we discovered that nobody in Idaho was doing anything to honor the 29,738 men that served from Idaho during World War I.

[0:22:56]

K.C. Piccard: One of the things, and I should mention, Frank is my husband, and we have the background of being military historians and commissioners back in 2009 of the Lincoln Bicentennial Commission, and so we thought we could apply our organizational skills to starting this project and actually giving a voice to all of the World War I veterans that have been forgotten over the years. When we were going through parts of Idaho, looking at cemeteries, to start up the program, we ran into one of the descendants of Thomas Neibaur, our only World War I Medal of Honor recipient.

[0:23:36]

Frank Krone: First born in Idaho.

[0:23:38]

K.C. Piccard: They asked us is anything gonna be done on this 100th anniversary of World War I to honor their great-grandfather, and we said, "If no one's doing it, we'll take it up." So, we started the organization. We started websites with information on the veterans of Idaho, which includes now, in time for Women's History Month, Anne Atkinson, who was our own "Hello Girl" that we discovered in a pioneer cemetery in downtown Boise.

[0:24:08]

Theo Mayer: On the podcast in February, we told our listeners quite a bit about the sinking of the Tuscania. Now, you and your Commission got deeply involved with a commemoration called Hands Across the Atlantic. Can you tell us about that?

[0:24:20]

K.C. Piccard: We discovered that three of our soldiers from Idaho had died in the Tuscania. We reached out and spoke to the head of the WW100 Islay organization in Scotland, Jenny Minto, and we told them that we would like to honor what they did. She was very grateful for the fact that we were thanking them for what they did for our soldiers. Jenny sent us a copy of a letter that was given to them right after the tragedy from the governor of California, because there were quite a few soldiers from California that also drowned that day, just thanking them for taking them in, for feeding them their oatcakes and ...

[0:25:00]

Frank Krone: Drams.

[0:25:02]

K.C. Piccard: ... Drams, cheese; whatever they did to try to keep them alive. The three soldiers that did pass away were all in their 20s, of course, and one was from Potlatch, Idaho. All three were with the 20th Engineers, and their bodies were brought back to either Idaho or California. I think one is still there in England. It was just great to be able to reach out with them and schedule special events that were taking place here that would coincide with the ones they were doing in Scotland ... Although, on a much bigger scale ... In the Isle of Islay. We have photographs on our website. We have our copies of the correspondence. We had our ceremony. We actually had just to dig snow away from a headstone in Sugar City, because that's where our one surviving member of the Tuscania, Samuel Whitney Pincock, came back to survive and live a very prosperous life. It was good to reach out and to hold these events and, at the time that they were holding their receptions after the two ceremonies they had on Islay, we followed suit and we had the same hors d'oeuvres, so we were actually able to duplicate things that they were doing there.

[0:26:12]

Theo Mayer: Any other plans or programs from Idaho for the rest of the centennial?

[0:26:17]

Frank Krone: Our next one is we're giving a lecture at the AARP in downtown Boise on World War I.

[0:26:25]

K.C. Piccard: In costume!

[0:26:26]

Frank Krone: In costume. I'm coming as a World War I Doughboy.

[0:26:31]

K.C. Piccard: I'm a Hello Girl.

[0:26:32]

Frank Krone: Then, the next day, we're doing Parks Day, which is sponsored through the Civil War Trust.

[0:26:38]

K.C. Piccard: But the afternoon is cleaning up all of the World War I headstones in, it's called, the silenced section of Morris Hill, which is a pioneer cemetery in downtown Boise, Idaho.

[0:26:49]

Frank Krone: We're also doing Sgt. Stubby the end of April ...

[0:26:52]

K.C. Piccard: In honor of the movie opening on Friday.

[0:26:53]

Frank Krone: ... In Twin Falls.

[0:26:54]

K.C. Piccard: Yes.

[0:26:55]

Frank Krone: Then, we're doing a rededication of Carl Miller Park in Mountain Home. We've been invited to the Veterans Cemetery in Boise on Memorial Day, and we're coming, again, in costume.

[0:27:08]

K.C. Piccard: We've been invited to the grand opening of the Idaho Historical Society Museum in September. We're having a lot of fun. We're meeting a lot of good people out there, too.

[0:27:18]

Theo Mayer: Well, thank you very much. It sounds like some great programs, and you sound like a great team. Thank you for the work that you're doing.

[0:27:23]

K.C. Piccard: Thank you for everything!

[0:27:24]

Frank Krone: We enjoyed your time. Thank you very much.

[0:27:26]

Theo Mayer: K.C. Piccard and Frank Krone are with the Idaho World War I Centennial Commission. Learn more about the Commission and their projects by visiting their website at the link in the podcast notes. Earlier this week, here in Los Angeles, I had the pleasure of joining US World War I Centennial Commissioner Zoe Dunning, and the California World War I Centennial Commission's Courtland Jindra and Bill Betten at the premiere of the animated feature film, Sgt. Stubby: An American Hero. Now, I've been following the development of this movie for a long time. Of course, we've had the film's producer, writer and director, Richard Lanni, and also associate producer, Jordan Beck, on the podcast over the past months, so I was really ready to see the actual Sgt. Stubby movie. I loved it, and so did the 800 person audience at the premiere. Flat-out, it's a really good, class double A animated film that delivers the goods, and a great movie experience for the kids and the grownups alike. You know, it's really, and I mean really, really hard, to create a sympathetic, animated, animal character that someone actually cares about, especially if the character has no voice. Everyone in the room fell in love with Stubby. I didn't ask the grownups, but I did ask some of the 400 kids in the theater what they thought. Can I ask you a question? I'm with World War I Centennial News. What did you like about the movie?

[0:28:56]

Boy 1: That the dog was brave.

[0:28:56]

Boy 2: It was pretty dope.

[0:28:56]

Boy 3: I enjoyed it.

[0:28:57]

Boy 1: I just liked it.

[0:29:02]

Theo Mayer: You liked the dog? Did you like the soldier, or the dog?

[0:29:05]

Boy 1: Yeah, I liked both.

[0:29:05]

Boy 2: I liked the dog.

[0:29:05]

Boy 3: I liked the dog-guy, he was great.

[0:29:06]

Theo Mayer: Yeah?

[0:29:06]

Boy 3: Yeah. I wish I was like him.

[0:29:08]

Boy 2: I like how they incorporate animation into a true story. It was really entertaining.

[0:29:13]

Boy 4: It was amazing.

[0:29:14]

Theo Mayer: What did you like about it?

[0:29:16]

Boy 4: The dog.

[0:29:17]

Theo Mayer: Well, yeah! What did you like about the dog?

[0:29:21]

Boy 4: He was brave.

[0:29:23]

Theo Mayer: Did you learn anything about World War I?

[0:29:27]

Boy 2: Well, I've been learning about World War I. I like the history of war, and I like to study it a lot. To me, World War I was one of those wars that was supposedly supposed to end all wars, but, truly, it didn't. If we're still in war right now, and there's possibly a threat for another one, so, you know, it's all on us, us humans, to change it.

[0:29:46]

Girl 1: I heard that World War I was a very tragic time where people died. I think that it was a great movie, because it's ... Like, there were some parts that were really touching, but then, I like how the dog was more on changing so many lives.

[0:30:05]

Theo Mayer: What did you like best about it?

[0:30:06]

Girl 2: I really liked it when they won at war. That's my favorite part.

[0:30:12]

Theo Mayer: What'd you think of the dog?

[0:30:13]

Girl 2: The dog? I thought the dog was an American hero.

[0:30:16]

Theo Mayer: He was!

[0:30:17]

Girl 2: Yeah.

[0:30:17]

Theo Mayer: Did you learn anything about World War I?

[0:30:19]

Girl 2: Yes, I actually did. I learned how the Germans are cheaters and they gassed us. It was pretty good.

[0:30:26]

Girl 1: It was great.

[0:30:27]

Theo Mayer: Yeah?

[0:30:27]

Girl 1: Yeah, but, sometimes, it was sad. It was kind of sad.

[0:30:29]

Girl 2: The dog was an amazing dog.

[0:30:30]

Theo Mayer: He was.

[0:30:30]

Girl 1: He was very smart.

[0:30:31]

Theo Mayer: He was really smart.

[0:30:32]

Kid: He was very smart. He was clever.

[0:30:32]

Girl 1: He was helping the war.

[0:30:32]

Theo Mayer: Was there any part that was scary in the movie?

[0:30:42]

Girl 2: Yeah, when they went to war, yeah

[0:30:44]

Kid: Like, when they were trying to shoot, I was like, "Oh, my God!" It got me , so I got scared at that part.

[0:30:52]

Theo Mayer: Did you guys know anything about World War I before the movie?

[0:30:56]

Kid: No.

[0:30:56]

Girl 1: Not really.

[0:30:58]

Theo Mayer: Did you think you learned anything?

[0:30:59]

Girl 1: Yeah.

[0:31:00]

Kid: Yeah, we learned, like, putting .

[0:31:02]

Theo Mayer: What did you guys think of the movie?

[0:31:03]

Boy 5: It was awesome! I started crying.

[0:31:05]

Theo Mayer: What part?

[0:31:06]

Boy 5: When they blew up.

[0:31:07]

Theo Mayer: Any part that was scary?

[0:31:09]

Boy 5: Yes. When he got the flu.

[0:31:13]

Theo Mayer: What did you think of the movie?

[0:31:15]

Boy 6: It was great.

[0:31:15]

Theo Mayer: What'd you like about it?

[0:31:17]

Boy 6: About the dog. I liked the dog.

[0:31:19]

Theo Mayer: Yeah, what'd you think of the movie?

[0:31:20]

Boy 7: Yeah, it was pretty great, you know? Like, it almost made me cry, you know? Almost made me cry.

[0:31:27]

Theo Mayer: What part?

[0:31:28]

Boy 7: Like when the dog got shot, you know?

[0:31:30]

Theo Mayer: Okay.

[0:31:30]

Boy 7: Don't make me cry like that.

[0:31:32]

Girl 3: I really like Stubby.

[0:31:34]

Theo Mayer: Do you? What do you like best about Stubby?

[0:31:36]

Girl 3: He saved all the peoples. I liked how he saved the peoples.

[0:31:42]

Theo Mayer: Very nice, thank you. Hey, did you guys like the movie?

[0:31:45]

Girl 4: Yeah.

[0:31:46]

Theo Mayer: What did you like best about it?

[0:31:48]

Girl 4: I liked how Stubby saved most of the soldiers.

[0:31:55]

Theo Mayer: He was pretty great.

[0:31:56]

Girl 4: Yeah.

[0:31:57]

Theo Mayer: Did you know anything about World War I before you saw the movie?

[0:31:59]

Girl 4: No.

[0:32:00]

Theo Mayer: Did you learn anything, do you think?

[0:32:00]

Girl 4: I learned that a lot of people died, and then, I learned that America teamed up with France.

[0:32:09]

Boy 8: I loved Stubby!

[0:32:12]

Kid: Stubby was the best!

[0:32:15]

Theo Mayer: Yay, Stubby!

[0:32:17]

Kid: Yay, Stubby!

[0:32:18]

Theo Mayer: One, two, three!

[0:32:21]

Crowd: Yeah, Stubby!

[0:32:25]

Theo Mayer: Thank you, guys! Sgt. Stubby: An American Hero, and a really great movie experience, coming to a theater near you. Grab a friend, grab a kid, grab a grandparent, and go see this heartfelt, heartwarming movie. Oh, yeah, and I forgot to mention it's based on a real story and it's all about World War I, so you might care about that. Moving on to our 100 Cities/100 Memorials segment about the \$200,000 dollar matching grant challenge to rescue and focus on our local World War I memorials. Next week, on Friday April 6th, we're gonna be announcing the final 50 awardees. Some very exciting memorials and projects that are in that group, but before that, this week, we're gonna profile two projects from round one. They're very different and, some ways, very much the same. The first is a deeply meaningful but humble project about a World War I memorial restoration from the village of Glen Carbon, Illinois, where a Doughboy statue stands guard over the graves of two local World War I veterans. With us to tell us about the project is Linda Sinco, Museum Coordinator of the Glen Carbon Heritage Museum. Linda, welcome to the show.

[0:33:35]

Linda Sinco: Thank you for having me.

[0:33:37]

Theo Mayer: Now, Linda, your project was designated as a World War I Centennial memorial, in part because it represents memorials of its type all over the country. Can you tell us about it?

[0:33:47]

Linda Sinco: The memorial in Glen Carbon is a World War I Doughboy statue. He was dedicated in 1920. He stands guard over two soldiers from Glen Carbon, one being Harry G. Seaton, and one being Emil Trentaz. They both had different backgrounds but, in a time that our country needed people, they stepped forward and went to war. They were killed as a result of their injuries during the war, and our statue, sadly, had deteriorated over the years. It was dedicated in 1920, and he had lost his facial features, including his eyes, his lips, part of his hat; the gunstock had totally deteriorated away, partly because of people touching it, but partly because of the weather and the years that have passed.

[0:34:47]

Theo Mayer: Now, your Doughboy isn't bronze. What's it made out of?

[0:34:50]

Linda Sinco: He is made of Bedford limestone from Indiana, and that's what a lot of the buildings are made of that are federal or state buildings, and they tend to last a very long time, and the repairs were also done with Bedford limestone.

[0:35:09]

Theo Mayer: Now, I know that limestone is actually subject to acid rain and things like that, so that could have been a part of it.

[0:35:16]

Linda Sinco: That's a very big part of it. In fact, our craftsman that did the restoration referred to the acid rain when they were doing the preparation and the restoration.

[0:35:27]

Theo Mayer: What's the status of the Doughboy now?

[0:35:30]

Linda Sinco: It's been an ongoing project. Our restoration started in 2012. The idea was brought to our Historic Commission members by Ron Hicks, who is also a Historic Commission member but he wears many hats, and Ron appealed to the Historic Commission that something needed to be done. The Historic Commission in Glen Carbon works in conjunction with myself, as well as Village Hall, and, of course, the community heard about our project. Ron found a person that could work on the limestone. He actually found a company called RIP out of Monticello, Illinois, and the two craftsman, and, they actually had to come to Glen Carbon and stay for about a week. This was quite an expense for our community, and they stepped forward. The local hotel helped with lodging. A local restaurant helped with meals. The VFW and American Legion gave an award to the craftsmen. The newspaper gave us wonderful coverage. After the statue was restored, then we took on the task of the graves themselves. The graves had sunk over the years, but we found a company, A1 Concrete, out of Collinsville, Illinois, that stepped up and said they would help with lifting the graves. We still are going to do more cosmetic things. It needs stone put in the center of the graves so that grass won't grow there.

[0:37:14]

Theo Mayer: Well, Linda, how did you connect with 100 Cities/100 Memorials program?

[0:37:17]

Linda Sinco: I believe that Ron Hicks brought that to me, and much discussion about, you know, Do you think that our Doughboy would qualify? Do you think we could do this? Melissa Millard, who works for the village of Glen Carbon, actually did the grant writing, Ron and myself helped her with information, and then, again, volunteers stepped forward. I had a wonderful lady, Mary Christine McMahon, and Carol Dappert, who did research for me. We put it all together, and we were just so excited to be chosen for this. We do have a YouTube video that shows our dedication ceremony that was done last September. That kinda gives an idea of how the community came together. I'm just really proud to have been a part of it.

[0:38:09]

Theo Mayer: Linda, thank you for the great work, and congratulations on your project.

[0:38:13]

Linda Sinco: Thank you. Thanks for having me.

[0:38:16]

Theo Mayer: Linda Sinco is the Museum Coordinator for the Glen Carbon Heritage Museum. Learn more about the 100 Cities/100 Memorials program and their Doughboy statue restoration at the link in the podcast notes, or by going to ww1cc.org/100memorials. Our second 100 Cities/100 Memorials project profile this week is the Spirit of the American Doughboy project from Appleton, Wisconsin. Now, this Doughboy sculpture is from famed World War I memorial sculptor, E. M. Viquesney, and it's had one tough time of it since it was erected in 1934. With us to tell us about the project, its checkered restoration history, and its current rescue, is Alexander Schultz, Executive Director of Sculpture Valley. Alex, welcome.

[0:39:05]

Alexander S.: Hey, thanks for having me, Theo.

[0:39:07]

Theo Mayer: Alex, this monument was originally put in place in 1934 for \$700 dollars. That's the equivalent of \$13,000 today. It's had a really troubled history since. Can you tell us a bit about it, and the maintenance woes of this Doughboy?

[0:39:20]

Alexander S.: Maybe just to go back into history, E. M. Viquesney was a classically trained sculptor and, after World War I, obviously, our country was reeling a little bit and trying to cope with the devastation of that conflict. Part of that coping mechanism at the time was to find ways to erect and memorialize tragic loss of life. Communities all across the US were scrambling for ways to do that, and E. M. Viquesney was probably the most successful. He already began doing these Doughboys even before the war was over, and he did them in all sorts of . He did them out of marble and stone, but his most successful effort was to create a pressed copper version, because it was far cheaper than trying to create a bronze version, which he also did. Plus, copper versions were not meant to stay outside or outdoors, and to last as long as a true bronze sculpture would. He was very successful. There are 140 of the 1920 version of his pressed copper. Then, he ran into a little bit of financial trouble, sold his company share to his partner, and then, in 1933-34, he bought that share back and began to create new versions, sort of a reboot of the Doughboy, to try and make some money again. These were made out of a zinc-alloy, which was even inferior to his copper versions, and that's what we ended up with in Appleton: A 1934 version, which was made out of an inferior zinc-alloy. It just does not have the long-term sustainability of solid bronze. Anytime you get condensation inside and there's some pressure on that alloy, it just splits apart. That's what we had. It lasted for decades and decades, but in 1986, someone struck it with a vehicle, and it blew our Doughboy apart into about 20 pieces. The local American Legion and some Lamplighters got together to restore the monument. They repaired the monument as best they knew how. It was not a professional restoration. Unfortunately, because of that, they added concrete into the base of the monument, which led to and condensation issues, which caused it to start splitting apart at the seams. You fast forward 20 years, it's 2006, our local paper, the Post-Crescent, did a story on war memorials. The community, when they became aware of the issue, were pretty upset, and the community raised \$20,000 dollars in 2006 to do a full restoration. Unfortunately, I don't think anyone at the time understood the true nature of the monument, because I think, at that time, had we known, we would've said, no, let's stop here and consider casting a full bronze monument so it'll last for a couple of hundred years. We spent the \$20,000 dollars. We had this great restoration and a dedication event. Then, 10 years later, the thing is falling apart again.

[0:41:56]

Theo Mayer: What was your final solution for this when Sculpture Valley stepped in?

[0:42:01]

Alexander S.: Well, the first step for us was to establish ownership, because no one seems to know who owns these things. For the most part, it's gonna be the city, because they're typically gifted to the city or the community, so you have to approach the city or the township or the community and say, "Look, you guys own this. It's on public property. It is under your purview to take care of this thing." Once you get that established, then you can start moving into funding and restoration. We went on to the national sculptor sort of pool and said, "Who wants to do this? Who's capable of doing this?" We found a guy by the name of Steve Maxon in Kalona, Iowa. Max-Cast Foundry is his foundry name. He said, "Yeah, we've done something similar to this. We'd love to take on the program." What they did is they came into Appleton and we took him down, shipped him off to Kalona and, over the course of three months, they made new molds from our existing one, and we had a bunch of issues with ours but he took some time to collect all of those issues and create a new set of molds, and this process is to create little bits and pieces out of bronze. You pour a chunk here and a chunk there, and then, you assemble them and chase them together so that you got a solid bronze in the end. The total cost was around \$30,000 dollars. Part of that is the cost of actually coming here and making the molds. The monument itself cost us about \$20,000 dollars. I make that point because I know of several projects right now, where people are fundraising for their Doughboy memorial repairs of the originals

in that same ballpark figure. If you're gonna spend \$20,000 dollars to repair a copper or a zinc Doughboy, you might as well spend that same amount of money to get a brand new bronze built and rededicate it, and take your original and find a place where you can put it indoors. It's a smart thing to do at this point, because we know so much about these Viquesney memorials, and there are so many of them out there that are suffering. This is, basically, my call to people to say, look, if you're interested in doing it right, take some time to think about what you're doing. Don't just get your original repaired because it's the original. In 10 years, you may end up needing to repair it again.

[0:43:58]

Theo Mayer: Well, Alex, I'm gonna ask you, if you would, write an article for 100 Cities/100 Memorials Blog on the process and the procedure? Would you be willing to do that?

[0:44:08]

Alexander S.: Absolutely.

[0:44:09]

Theo Mayer: Okay. Now, that's really good. This is a really good story, and it's really good advice, and the idea of taking the ones that weren't meant to live outside, bringing them indoors, and redoing a new one out of solid bronze and putting it outside is a grand idea. Alexander Schultz is the Executive Director of Sculpture Valley. Learn more about Sculpture Valley and the 100 Cities/100 Memorials program at the link in the podcast notes, or by going to ww1cc.org/100memorials. Now, for our feature, Speaking World War I, where we explore the words and phrases that are rooted in the war. By the time America joined the war, nicknames for the various forces involved in the conflict were already established. The French infantry were also known as the Poilus, or the hairy ones. The New Zealanders were also known as Kiwis. The Americans were often referred to as Sammies, but self-branded themselves as Doughboys. The British common soldier? Well, that's our Speaking World War I word for this week. The British soldier was known as the Tommy. The nickname appears to have come from an individual: Tommy Atkins, a mythical, courageous British soldier, who fought under the Duke of Wellington in 1794. Lore has it that in 1815, the British War Office asked the Duke for a name that could personify a strong British soldier, and he apocryphally replied, "Tommy." From a branding perspective, it sounds like a great choice to an old marketing guy like me. It so aptly describes a regular Joe; resolute; a comrade; a good fellow. Unlike a lot of the other names, Tommy seems human. Tommy didn't get associated with the British army until World War I, when the name Tommy Atkins was featured on a guidance sheet enclosed in every pocket ledger provided to every British soldier to inscribe their personal information. Tommy, a valiant and humble soldier, and this week's Speaking World War I word. For World War I War Tech, we're focusing on a medical device that saved countless lives, and was invented by a woman. Almost immediately after the discovery of the X-Ray in 1895, medical professionals began using it to locate foreign objects that had become lodged in the body. You know, like, bullets. At the start of the war in 1914, the only X-Ray machines were to be found at city hospitals, far away from the front lines, and really only benefiting the soldiers that could survive long enough to get to them. The answer came from famed French scientist, Madame Marie Curie, discoverer of radium, polonium, and twice-awarded the Nobel Prize. When the German army began marching towards Paris early in the war, Madame Curie shipped her supply of radium to a bank in Bordeaux and devoted her time to the war effort. Curie came up with a radiological car: A rig with an X-Ray machine, a photographic dark room, and an early electrical generator to produce the X-Rays. Using funding from the Union of Women of France and cars donated by wealthy Parisians, she trained some 150 women, including her very own daughter, Irene, to operate these machines and move them around the front lines, where they were most needed. The "little curie," as they were called, debuted at the First Battle of the Marne. Over 1,000,000 million soldiers received X-Ray exams from the mobile units over the course of the war. The little curie: A big idea from an awesome scientist, Madame Marie Curie, and this week's World War I War Tech. Learn more and see images of the mobile machines at the link in the podcast notes. For Articles and Posts, we want to reintroduce you to a fantastic World War I Centennial resource. It's the Commission's weekly Dispatch Newsletter. Now, every week, the Commission publishes all sorts of great information about World War I and the centennial commemoration. There's articles posted in the website's news section, news stories of service that you submit, important commemoration events you might want to know about, Blog posts and postings from our state partners, and even the highlight listings from the World War I Centennial News podcast. In the Dispatch, the editor, Chris Christopher, works really diligently to keep it short and useful. He provides a quick summary of each new post with links to read, listen and see more. It'll just take you a minute to subscribe, and then only a couple of minutes to scan each Dispatch issue, when it comes into your email on Tuesday mornings. It's a really great way to see if there's something you'd like to know more about. Sign up for the weekly Dispatch Newsletter at ww1cc.org/subscribe. You can take a look at samples in the archive at ww1cc.org/Dispatch. Or just follow the link in the podcast notes. Which brings us to the Buzz, the Centennial of World War I this week in Social Media with Katherine Akey. Katherine, what did you pick?

[0:49:34]

Katherine Akey: We shared a beautiful image this week on Facebook from the Marine Corps History Division. It's a studio portrait of a little girl, Jeanne Louise Alphonsine Pascal. She's maybe three or four years old, dressed in a dark

frock with an enormous white bow atop her head. She is the Mascot of Company L, Thirteenth Regiment, US Marines, in the A.E.F. Under the auspices of the American Red Cross, soldiers were able to adopt war orphans. It's a very early example of a familiar charitable system. For .4 cents a month per man, a unit of some 200 men could fully feed, clothe and house an orphan. Some estimated 200,000 children were orphaned in France and Belgium alone during the war. Grassroots orphans' relief efforts appeared in France as early as 1914. Many additions of the Stars and Stripes, the American Expeditionary Forces official newspaper, discuss and promote the Red Cross's orphan relief campaigns, including the issue from this week, 100 years ago. These children, supported by the Allies, and under the care of a variety of service organizations, were beneficial for the soldiers. They reminded the men of their children back home, and the orphans received food and care from the Allied troops. By April, 1918, Stars and Stripes reports that 38 children were adopted by various infantry companies. You can read the article, "Take as Your Mascot, a French War Orphan," in the Stars and Stripes from this week 100 years ago, and see the image of little Jeanne Louise by following the links in the podcast notes. That's it this week for the Buzz.

[0:51:10]

Theo Mayer: That wraps up this week's episode of World War I Centennial News. Thank you for listening. We also want to thank our guests: Mike Shuster, Curator for the Great War Project Blog. Dr. Edward Lengel, military historian and author. Cathleen Cordova, the past National President of the Women's Overseas Service League. K.C. Piccard and Frank Krone, co-founders of the Idaho World War I Centennial Commission. Linda Sinco, with the 100 Cities/100 Memorials project from Glen Carbon, Illinois. Alexander Schultz, with the 100 Cities/100 Memorials project from Appleton, Wisconsin. Katherine Akey, the Commission's Social Media Director, and the line producer for the podcast. Thank you to , as well as our intern, , for their great research assistance. I'm Theo Mayer, your host. The US World War 1 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, including this podcast. 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 our 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, as well as the Starr foundation for their support. The podcast can be found on our website at ww1cc.org/cn. On iTunes, Google Play, TuneIn, Podbean, Stitcher Radio on Demand, or using your smart speaker, just say, "Play W W One Centennial News Podcast," and, as of last week, you can also listen to us on Spotify; search, "WW1 Centennial News." Our Twitter and Instagram handles are both @ww1cc and we're on Facebook @ww1centennial. Thank you for joining us, and don't forget to share the stories that you're hearing here today about the War that Changed the World. What did the American Captain shout to the British Lieutenant as the German barrage rained down?

[0:54:05]

The Who: Tommy, can you hear me? Can you feel me near you? Tommy, can you see me?

[0:54:13]

Theo Mayer: So long!

[0:54:14]