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**16 speakers** (Speaker 1, Speaker 2, Speaker 3, Speaker 4, Mike Shuster, Edward Langel, Libby O'Connell, David Rubin, Dan Dayton, Sabin Howard, Terry Hamby, Drew Ulrich, Corine Reis, Speaker 14, Speaker 15, Katherine Akey)

[0:00:09]

**Speaker 1:** Welcome to World War I Centennial News episode number 81. We're excited that more and more of you are also following the show on Twitter, @theww1podcast. Here you can ask us questions, make comments, get links that you missed, see pictures of some of the stories, or even ask us to drop a note to one of our guests for you. That's @theww1podcast, because of course it's more than just a show, it's a conversation about the events 100 years ago this week, and the World War I Centennial commemoration happening now about the war that changed the world. This week, we explore the stunning American transformation from local militias to national military. Mike Shuster tells of a new type of gas warfare perpetrated by the Allies. Dr. Edward Langel takes us to the front at the Battle of Soissons. In Washington, the CFA, the Commission of Fine Arts, reviews the National World War I Memorial Project. Drew Ulrich introduces us to a new local exhibition at the Delta Cultural Center in Arkansas. Corine Reis shares her passion for the photography and the American volunteers of World War I. Mayor Douglas J. Nicholls and John Curtis from Yuma, Arizona tell us about the 100 Cities, 100 Memorials project there. And of course The Buzz, where Katherine Akey highlights the commemoration of World War I in social media. World War I Centennial News is brought to you by the US World War I Centennial Commission, the Pritzker Military Museum and Library, and the Star Foundation. I'm Theo Mayer, the chief technologist for the commission and your host. Welcome to the show. By July of 1918, the US had sent over one million men over there. That got us thinking about the standing army sizes in World War I, so we decided to take a perspective look at the scope, the scale, and the nature of the US military historically through World War I and even to today. Let's start with the other guys for context. Get your head ready for some simple numbers. Here we go, in 1914 as World War I started, Germany mobilized an army of 3.8 million men, and their Austro-Hungarian partners, another 3.3 Million. That totals to just over seven million soldiers. On the Allied side, Great Britain had nearly a million, the Italians about one and a quarter million, the French about four million, so in combination, not totally unbalanced at around six million, just a little over. But the real balance breaker was Russia, who joined the Allied cause with almost another six million men under arms. So what about the then neutral America? Surely America had millions of men ready to turn the tide of war, right? Well, not exactly. The fact is that in 1914 the United States military consisted of, can you guess?

[0:03:37]

**Speaker 2:** Two million.

[0:03:38]

**Speaker 3:** A million.

[0:03:39]

**Speaker 4:** Five million.

[0:03:42]

**Speaker 1:** Nope, the total of the federal military forces in 1914 is 166,000 men, 98,000 Army, 57,000 Navy, and 10,000 Marines. That's right, let me lay this out again. Germany and the Austro-Hungarians, a little over seven million. Great Britain, Italy, France in combination, just over six million, and Russia with another six million, while America has a standing army of 98,000 regulars. Now, with that as a setup, once again we're gonna set our centennial time machine to go way back further than 1914 to the colonial days to see how the American military got started and how we managed to put four and a half million people in uniform by 1919. Welcome back to the colonial days, and the first settlers are arriving here in this vast new land, and they set up small local militias based on a British precedent, in which all able-bodied men are required by law to bear arms in times of need. Now, there's no big centralized army. In fact, it's kind of up to local cities and towns to have groups of citizen soldiers commanded by local authorities. The job is the safety and security of the community, you know, wolves, bears, Indians, outlaws, pirates, they're all issues at different times. Each colony is responsible for funding and operating its own militia. There's no professional full-time dedicated standing army. In fact, that idea's considered nonsense. Who's got time or resources for that kind of stuff when you're busy taming a whole new world? Heck, we even expect our militia men to bring their own guns, bullets, and gear when we need them. The militias are literally all over the map, physically and in terms of the level of training, leadership, gear, fighting styles, and all that. So America does have soldiers, a touch sharp shooting self-reliant bunch of guys they are too. Some of them, known to be ready to fight at a moment's notice get the nickname "the minute men." In fact, these local American militias turn out to be really valuable partners for the British. The British are considered the leading military force of the day, and the American militias helped them in

defending the empire's interests, like the French and Indian War between 1754 and 1763. Moving forward about ten years to 1775 when the colonies decide to blow off the crown and revolt against King George, the not-quite-yet United States needs an army, a Revolutionary Army. And as you learned last week, it's bankrolled by our friends from France. The Continental Army is formed by the Second Continental Congress around June of 1775. It's made up of somewhere around 11,000 to 16,000 men from New England, including a big contingent of minute men. Initially this Continental Army is commanded by a guy named Artemis Ward, but then George Washington arrives and pulls it all together. We're gonna skip the entire Revolution and fast forward to the early 1780s, when a treaty is signed in Paris and the United States of America is official. George Washington lobbies to continue to have a standing peace time army, but in the end, by the mid 1780s, the standing army gets boiled down to a really small force. Congress sets up the official US Army in June of 1784, the US Navy ten years later in '94, and the US Marine Corps in '98, with all the branches of the military under one commander in chief, the president of the United States. The US stays with a modest military for quite a while. There's sort of a cultural resistance to standing armies, and a strong faith in the ability of the local militias to take care of the business that needs to be taken care of. The sort of Jeffersonian thinking worries that having a large military establishment will suck the United States into foreign wars, probably true, and even potentially allows a domestic tyrant to seize power. This sets up a culture of non-preparedness for global conflicts that historians will argue strongly about through the future of the World Wars. The next bump in military size is from the War of 1812, when the British, having wrapped up their war with Napoleon, have spare resources. And they're still kinda hacked off at those uppity colonists and actually land in the United States and burn down Washington DC. There's a million men bump in the mid 1860s for the Civil War, and then the US standing army shrinks down to around 40,000 or below through the rest of the century. Okay, slide forward to the turn of the century, and Congress passes the Militia Act of 1903. It's also known as the Dick Act, named after congressman Charles Dick from Ohio. This legislation tries to sort out some of the mess that happened during the Spanish-American War, when it was unclear what access the federal government had to the state militias, also known as the state national guards. Now, this Act funds the state national guards, commanded by the state governors, in exchange for empowering the president of the United States, the commander in chief of the US military, to call up the national guard at his choice in times of federal emergency. Before that, the state militias would sometimes refuse to send their troops outside their state borders, claiming full jurisdiction of their militaries. And that brings us to the conditions of the US military as war breaks out in Europe. At the time of World War I, the regular US army had under 100,000 men, while the National Guard numbered around 115,000. In 1916, before we enter the fray, President Wilson pushes through the National Defense Act, which authorizes the growth of the army and the National Guard. But by 1917, the armies only expanded to around 121,000, and the National Guard to around 181,000. Then in April of 1917, we declare war. And now we really need an army. The answer: the Selective Service Act of 1917 that authorizes the United States federal government to raise a national army for service in World War I through conscription. In other words, a draft. All males, ages 21 to 30 are required to register for military service, which really gets the ball rolling. And then, in 1918, at the request of the War Department, Congress amends the law to expand the age range from 21 to 30 to include all men 18 to 45. By the end of World War I, some two million men volunteer for service in the various branches of the armed forces, and another 2.8 million men are drafted. This means that more than half of the 4.8 million Americans who served in the armed forces were drafted. Now, with a massive national effort to incite patriotic attitude, the World War I draft has a really high success rate, and there are fewer than 350,000 slackers, as they're called, who dodge the draft. And that's how America moves from a primarily state-based local military structure to one of the largest standing militaries on the planet, a transformation that was a direct result of the war that changed the world. It's time for Mike Shuster, former NPR correspondent and the curator for the Great War Project blog. So Mike, your post this week zooms in on one of the genuine horrors of this war being refined into an evermore powerful WMD, weapon of mass destruction. And this time, it's the Allies that up the stakes with a new delivery system for gas warfare.

[0:12:22]

**Mike Shuster:** That's right, Theo. So our headline reads, "A New Method of Gas Warfare, Delivery by Train; Pershing Is Not Impressed, A Ghastly Ride, and this is special to the Great War Project. On the Western front in France, a new method of gas warfare was being used in the Allied armies, so reports the story and Martin Gilbert, "It was a railway train whose wagons were loaded with gas cylinders that could be brought up by narrow gauge railway to the war zone, and the wagons then taken off the rails and pushed manually to within a quarter mile of the front." "On July 12th, more than 5000 gas cylinders were discharged simultaneously by this method." "Captain Donald Grantham was in charge of the attack. Corporal Martin Fox, a soldier who had been with the gas companies from their start, describes what happened, "Everybody stood well back as the detonators showered in the explosion. As Zero approached, conditions became eminently suitable. At 1:40 a.m. Grantham 'pooped' the whole train successfully. Immediately there ensued a terrific hissing noise as a huge release of gas commenced. The dense grey cloud made an awe-inspiring sight as it rolled steadily forward, widening as it went." We watched it as it poured over our own front lines and continued across No-Man's-Land. Such a threatening cloud as this we had never before witnessed. Over the enemy lines, the gas belt spread wider and wider, engulfing them from sight." Historian Martin Gilbert reports that, "Captain Grantham was pleased with the results of the multiple attack, noting in his diary: 'I fired train by switch near engine. Magnificent cloud.' Reports of several hundred German casualties confirmed the sense of achievement." But this method had one big problem of course that left the Allied dispensers of the gas cannisters totally exposed.

Pulling the train back from the front, there were hazards for the men who carried out these new methods. On the return journey, noted Corporal Fox, "The train set off before everyone was on board. I raced toward the front, but it was of no avail. Some of the guards scrambled onto the trucks as the train gathered speed. It rattled homewards across the plain at a frightening rate, with the men clinging on for dear life. They were engulfed in the gas, which still issued from the dripping cylinders. Their respirators saved them, though it was a ghastly ride." Gilbert quotes an anonymous member of this gas warfare unit with its epitaph, "Then chemist, student, artisan answered duty's call, our arms, our arts, our poison fumes gained liberty for all. "Neither Pershing nor his chief of staff were supporters of gas," Gilbert reports, "Nevertheless, there were 3400 American soldiers operating gas cylinders at the front by the summer of 1918." The Americans fought a serious battle with the Germans on the Western Front in those days a century ago. Reports Gilbert, "More than a thousand American soldiers were incapacitated by gas in the early hours of July 15th. Many were blinded, but only six were killed." Among those killed that day, reports Gilbert, was a pilot named Quentin Roosevelt, son of the former president Teddy Roosevelt. His plane was shot down in northern France. And that's some of the news from the Great War Project this week, a century ago.

**[0:15:45]**

**Speaker 1:** Mike Shuster is the curator for the Great War Project blog, the link to his post is in the podcast notes. And that leads to another episode of America Emerges, Military Stories from World War I with Dr. Edward Langel. It's a fascinating story about larger than life Senegalese officers, heroism, rivalries between American services, and a Doughboy private who goes AWOL. Now, not to escape the fighting, but from a hospital to join his comrades at the front.

**[0:16:16]**

**Edward Langel:** The largest American offensive action to this date in the First World War I took place in July 18th, 1918. For the first time, two US divisions attacked side by side, the 1st and 2nd Divisions at the Battle of Soissons. The Americans hit the Germans hard, but Army and Marines hit each other hard too. French and American divisions beat back German attacks along the Marne River on July 15th, as we heard about last week. Generalissimo Ferdinand Foch's counterstroke followed three days later. The French 10th Army spearheaded the assault with four infantry corps, including the 20th Corps under General Pierre Berdoulat, led by two American divisions, plus the crack 1st Moroccan Division. Their mission: to attack eastward against the German Marne salient and capture high ground south of Soissons. The attackers would have support from 156 tanks and hundreds of French aircraft, along with heavy artillery. Although Foch had planned this assault for days, American divisions were thrown into action with little time to prepare. General Charles P. Summerall commanded the 1st Division, and General James Harbord commanded the 2nd, fresh from its ordeal at Belleau Wood. Both were hard-driving leaders, but they only received word of their assignment two days before the attack. That meant they had to rush their troops to the front. Some of the Doughboys literally jogged into the front lines just as Zero Hour arrived. Fortunately, the 1st Moroccan Division fighting alongside the Americans was elite. It consisted of Senegalese, North African, and French Foreign Legion troops. Major Joseph Patch of the American 18th Regiment described meeting the division's commander, "He was a big, fierce-looking French officer with a big black mustache and wore a Croix de Guerre with a long ribbon stretching almost from his shoulder to his waist, on which there were so many palm leaves that it was hard to count them. He gave me a drink of their 'eau de vie' which was 'white lightning' and about 120 proof. We had a nice visit, and he said he hoped it would be sunny on the morrow, as it was much better weather for killing Germans, and that he was looking forward to it. He looked as if he meant it, too." The night of July 17th to 18th was one to remember. Violent thunderstorms pelted the Allies as they hurried into formation. The attack went in at 4:35 am behind an artillery barrage, with the 1st Division, 1st Moroccan, and 2nd Division in line from left to right. Summerall's men jumped off right on schedule with all four of its regiments. The men were poorly coordinated and units quickly became mixed. Nevertheless, pounding ahead despite severe casualties, the 1st Division Doughboys shattered the German 11th Bavarian Division, capturing a ravine where they trapped several hundred enemy soldiers in a cave. Harbord, unobtrusive as he had been at Belleau Wood, simply ordered his 2nd Division to assault frontally and advance as quickly as possible. Although tanks supported them, he made little effort to provide machine gun or other combined arms support. Soldiers of the 9th Regiment, U.S. Army, and 5th Marines assaulted side by side. The 2nd Division's attacking regiments quickly became mixed. These though were Army and Marines, and they hated each others' guts. "Pull your goddamn Marines out of here," screamed one army major at a Marine officer as they approached German machine guns spitting fire at Vierzy, "Get over on the left where you belong and protect my flank." But the Marine refused to obey. Men died, their unwillingness to cooperate against the German strong point, which held out for a long time. Episodes of heroism and savagery were common on that midsummer day. Among the 1st Division Doughboys was Private Dan Edwards. Though seriously wounded at Cantigny, he went AWOL from the hospital to rejoin his buddies just in time for Soissons. A German shell shattered his right arm during the advance. He kept going, and crawled into a German trench, clutching a pistol in his left hand. There he killed four Germans and took four more prisoner. While returning with the prisoners, another German shell landed nearby, killing one of the Germans and destroying Edwards' legs. For his courage and sacrifice, Edwards would receive the Medal of Honor. Lieutenant Elliott D. Cooke of the 5th Marines led his men in an assault against German artillery firing at them over open sights. "The gunners were caught by surprise but still managed to blast out a brace of shells into our charging

ranks," he remembered. "The belch of the cannon licked out like a hot breath. I thought a couple of boilers had blown up in my face. Water welled into my eyes and my helmet jerked back against his chin strap. The shells had screamed past before I could duck, but half blinded, I hit the deck anyhow." Later, soldiers of the 9th Regiment assaulted a German machine gun nest. One Doughboy remembered a German gunner trying to surrender, "We all closed in on the German machine gunner who stood with his hands as high as he could reach. But the man on my left lunged past me thrusting his bayonet through the German's stomach. The German crumpled into a pile of human flesh and bone behind the gun they had used in knocking down many Americans." The Battle of Soissons continued for several days. Exhausted by Belleau Wood, the 2nd Division tired quickly and had to be pulled out of the line. The Big Red One, however, continued despite heavy casualties. Among 1st Division officers who distinguished themselves was Major Theodore Roosevelt, Jr., of the 26th Regiment, who was wounded in action. Ultimately, the Americans and French colonial troops captured their objectives, dealing a severe blow to German hopes on the Western Front.

[0:22:11]

**Speaker 1:** Dr. Edward Langel is an American military historian and our segment host for America Emerges, Military Stories From World War I. We put links in the podcast notes for Ed's post and his author's website. And that's it for 100 years ago this week. It's time to fast forward into the present with World War I Centennial News now. Now, as our listeners know, this part of the podcast focuses on now and how we're commemorating the centennial of World War I. In commission news, it was an exciting day for the National World War I Memorial in Washington DC this past Thursday, July 19th, when the US Commission of Fine Arts, the CFA, moved the project forward with a unanimous vote of approval for the updated design concepts presented by the project team. US World War I Centennial Commissioner, Dr. Libby O'Connell, framed the day very well.

[0:23:14]

**Libby O'Connell:** It's been very positive. And I'm so pleased to be part of this design team, and very happy that the Commission For Fine Arts has given us the advice and counsel that they have given us. And we've worked with them together and came out with a design that's really gonna work, not only for the city of Washington DC, not only for the United States, but for the whole world. The big picture is the whole concept has been approved, we're moving forward, and it's time for everyone to get on board.

[0:23:42]

**Speaker 1:** David Rubin, the principal from the Land Collective, landscape architects for the project, offers a great perspective on the coming transformation at the National World War I Memorial.

[0:23:52]

**David Rubin:** There's an extraordinary history associated with Pershing Park, as designed by Paul Friedberg and Oehme van Sweden. Our aspiration is to revivify the park in the context of Memorial, to adapt the conditions in such a way that people can feel and experience the extraordinary nature of this modernist construct in the context of the memorial and commemoration of World War I.

[0:24:15]

**Speaker 1:** Dan Dayton, the executive director of the World War I Centennial Commission echoed the delight at the progress made.

[0:24:21]

**Dan Dayton:** It's a great day with our commemorative partners and the Commission Of Fine Arts and the World War I Centennial Commission. There's a great deal of work still to be done, but we're on a path now to get this done thanks to the wisdom of the Commission Of Fine Arts and our commission. And the way we've been able to work together with so many different federal agencies is really remarkable and heart-warming.

[0:24:43]

**Speaker 1:** Now, Sabin Howard, the sculptor for the dramatic centerpiece sculpture was clearly relieved and very happy.

[0:24:50]

**Sabin Howard:** If I could only explain to you how much energy has gone into reaching this point, it's really a benchmark. Today we can proceed forward and think about the creation of a 56 and a half foot wall with 38 figures. I have never worked in such an epic way.

[0:25:08]

**Speaker 1:** US World War I Centennial Commission Chairman, Terry Hamby, summed it up.

[0:25:11]

**Terry Hamby:** Now we have the opportunity to go forward, and after 100 years, finally build a memorial in the nation's capitol for the Doughboys. No longer will they be forgotten by our nation.

**[0:25:26]**

**Speaker 1:** For our updates from the States, we're headed to the wonder state, Arkansas. There, a new exhibit opens for the Delta Cultural Center in Helena, Arkansas, Over Here and There, The Sons and Daughters of Arkansas' Delta at War, honoring the men and women of the Delta area who served in World War I. With us to tell us more about the exhibit and the World War I legacy in the Delta region of Arkansas is Drew Ulrich, the curator of the Delta Cultural Center, a state museum with a mission to preserve and present the rich and varied cultural history of Eastern Arkansas. Welcome, Drew.

**[0:26:02]**

**Drew Ulrich:** Thank you so much, Theo.

**[0:26:04]**

**Speaker 1:** Great to have you. Drew, can you help us understand exactly what the Arkansas Delta is?

**[0:26:10]**

**Drew Ulrich:** Basically what defines the Delta is the reach of the Mississippi's tributaries, large and small, into the state. So you should imagine the eastern third of the state. It's comprised of about 27 counties.

**[0:26:26]**

**Speaker 1:** Now, tell us about the Delta 100 years ago, what was it like? And tell us about the wartime service of the men and women from there.

**[0:26:33]**

**Drew Ulrich:** Well, probably predictably, the main economic sectors were lumber and agriculture. It was an incredibly rural landscape. The few cities that there were was where we are, Helena, Jonesboro, and Pine Bluff. A lot of lumber mills existed in those towns, and they were turning out a lot of wood that would become rifle stocks for the Army and Marine Corps. There was a very enthusiastic response to the declaration of war and to enlistment. And the first officer wounded in the war was actually a Delta man from Lonoke County, Lieutenant Heber McLaughlin.

**[0:27:15]**

**Speaker 1:** Drew, if I come to the exhibit, what am I gonna see?

**[0:27:18]**

**Drew Ulrich:** Our exhibit, Over Here and There, illustrates through a lot of texts, images, and artifacts, the advent of American involvement in the war, and the impressive contribution the people of Arkansas in the Delta region affected. The exhibit underscores centrally men who served as soldiers, Marines, and sailors, and the women who enlisted as military nurses and clerks, both stateside and overseas. The enterprise begins with a synopsis of local communities embracing the declaration of war, and then it reflects on how recruitment and enlistments unfolded locally, especially implementation of the draft instituted by the Selective Service Act. Excerpts of letters home from servicemen of the Delta region are compositely featured throughout most of the sections, describing veterans' experiences. And the succeeding sections discuss Arkansas' soldiers overseas adjusting to their new environments they encountered, fighting on the front in France, proceeded by the finale of combat and reaction to the armistice, and the journey back to Eastern Arkansas. The final section addresses the vast commemorations of the war and its significance today, featuring contemporary images of memorials erected throughout the region to honor local veterans. The section also recalls turmoil veterans and residents experienced alike in the war's aftermath, including economic depression, unemployment, the new deadly enemy of the Spanish flu, as well as extreme racial violence. And finally, to really further distinguish veterans' different and similar experiences during the war, I profiled three vets from the region and their individual stories that a visitor can follow through the exhibition, a US Army nurse, Suzy Almer, who led nursing staff at Camp Pike, private first class Herman Davis, a soldier whom Pershing identified as, "the fourth most indispensable soldier in the American Expeditionary Force," and finally, Private Frank Moore, an African-American farmer drafted late in the war, who after his discharge, found himself embroiled in hostilities at Elaine.

**[0:29:35]**

**Speaker 1:** Well, it's pretty darn comprehensive, I have to say. I think you left no stone unturned from pre-declaration through post-war trauma.

**[0:29:45]**

**Drew Ulrich:** I did my very, very best.

[0:29:48]

**Speaker 1:** How's the reception been? What kind of audiences are you getting?

[0:29:51]

**Drew Ulrich:** Well, we had a wonderful grand opening in early May, in which Senator Boozman's military liaison gave remarks and I introduced the exhibit. And the reception's been very upbeat and positive, and I'm really excited to get more and more traffic as time elapses. It's going to be up until February next year.

[0:30:11]

**Speaker 1:** Perfect. Well, Drew, thank you so much for coming in and telling us about it.

[0:30:15]

**Drew Ulrich:** Oh, yes, yes, I'm glad to share it, and I appreciate this chance to talk to you about it.

[0:30:20]

**Speaker 1:** Drew Ulrich is the exhibit curator at the Delta Cultural Center. Learn more about their exhibit, Over Here and There, by following the links in the podcast notes. This week in our spotlight on the media, we're revisiting one of the most interesting, thoughtful, and well-curated collections of World War I imagery out there on the internet. The blog Waldo Pierce Goes to War is curated by French public historian, Corine Reis. We first talked about her blog back in episode number 61. Katherine introduced me to it, and I was truly taken in by Corine's sensibility, especially showing images that I'd never seen before. Corine, welcome to the podcast.

[0:31:04]

**Corine Reis:** Bonjour, thank you for inviting me.

[0:31:08]

**Speaker 1:** Corine, you started your blog not to explore photography about World War I, but to follow Waldo Pierce, a well-known American painter and a really colorful character. Could you give our audience a quick introduction to Waldo? And please tell us why you decided to document his World War I journey.

[0:31:24]

**Corine Reis:** I was introduced to Waldo because he was my husband's uncle. The family stories about Waldo fascinated me, and I started exploring his life more deeply. I discovered an incredible character that you find only in novels, an artist, a warrior, a family man, a real life explorer. His bravery at the Battle of Verdun, the ambulance service, won him the Croix de Guerre. Then he became an official artist for the American government while doing intelligence work. To me, his journey represents all that I love about America, courage, strength, generosity, and I wanted to share that with other people.

[0:32:09]

**Speaker 1:** Waldo was a friend of Hemingway's, and both men were volunteer ambulance drivers. What do you think made these people volunteer, and what do you think they had in common to go to war before the country did?

[0:32:20]

**Corine Reis:** Waldo, Hemingway, and all these young volunteers were college-educated, they read the papers and were well-informed about the situation in Europe and the looming danger of German imperialism. They were all driven by the American spirit, which is to protect the land, freedom, justice, democracy. For them it was a no-brainer, they just had to do the right thing. Without hesitation, they left their sweet American life to stand up for Europe. They truly walked the walk.

[0:32:56]

**Speaker 1:** Well, I completely agree with you, and it was a really powerful movement. I wanna move along a little bit and talk about your photographs from the period. What struck me particularly was how the images that you're finding and showing show everyday life in wartime from a lot of different perspectives. How do you find these photos?

[0:33:15]

**Corine Reis:** Because I work in both English and French, I'm able to access more resources. The most important component of successful research is using the right keyword, and being able to use those in both French and English ... La Contemporaine, the magnificent French library digitized the photographic treasures from World War I that were buried and made them public, and that important and moving context to the American diaries from that era.

[0:33:51]

**Speaker 1:** Your blog is wonderful. What's the most challenging thing for you about the project?

**[0:33:56]**

**Corine Reis:** My main challenge is the lack of time. Indeed, writing about such an enormous war can be intense and time consuming. I wish I had more time to write about the black soldiers, women, children, pets, food, and of course the all important pinard, which is French slang for wine.

**[0:34:19]**

**Speaker 1:** Beautiful. Now, we have a wonderful audience and a lot of them also speak French. What would you like to say to our audience in your native tongue?

**[0:34:28]**

**Corine Reis:** Ce blog est ma facon de remercier l'Amerique venue sauver mon pays. Je dis vive l'Amerique and vive la France.

**[0:34:36]**

**Speaker 1:** So for our English speaking audience, what did you just say?

**[0:34:39]**

**Corine Reis:** This blog is my way to express my gratitude to America, which came to my country's rescue. I say long live America, long live France.

**[0:34:52]**

**Speaker 1:** Corine, thank you so much for joining us.

**[0:34:54]**

**Corine Reis:** Merci, thank you so much for your wonderful work. Au revoir.

**[0:34:56]**

**Speaker 1:** Au revoir, Corine. Corine Reis is a French public historian and the curator for the Waldo Pierce Goes to War blog. If you have any questions for Corine, you can tweet to us @theww1podcast, or follow the link in the podcast notes. We're gonna publish a few select images from Corine's collection on our Twitter channel @theww1podcast, so if you don't follow it yet, sign up. A lot of our stories have wonderful visual components to them, and that's where you'll find them. Moving on to our 100 cities, 100 memorials segment about the 200,000 dollar matching grand challenge to rescue and focus on our local World War I memorials. Before we get into this week's segment, in episode number 79, we did a segment on the new Patton and Tank Corps Project memorial being built in Fort Knox, Kentucky. A listener, Slade Caltriter, wrote in with a comment elaborating on the plaque placed at Camp Colt. He said, "The plaque you talked about was placed there in 1954 by and Tank Corps veterans during a Tank War Association reunion. A 22 foot white pine tree was also planted, and it's still there. Some soil from each of the 48 states and Samuel Colt's Connecticut estate were spread at the base of the tree during the planting. That's a nice quote. Thank you, Slate. Now, this week we're heading to Yuma, Arizona, and Yuma's Armed Forces Memorial Park. Here to tell us about the Memorial Park and the project to protect it from vandalism are city of Yuma mayor, Douglas J. Nicholls, and Yuma County Chamber of Commerce executive director, John Curtis. Gentlemen, welcome to the podcast.

**[0:36:41]**

**Speaker 14:** Thank you very much. Thanks for having us on.

**[0:36:43]**

**Speaker 15:** Good morning.

**[0:36:44]**

**Speaker 1:** Let me start by asking you to describe your very unique venue, which you actually call, "an honor park," because it commemorates those who served in the past all the way to those still serving today.

**[0:36:56]**

**Speaker 15:** We have plaques up currently for our two commanding officers of our two bases here locally at Yuma Proving Ground and Wayne Station Yuma, there's a plaque up for my brother and for my father. It's a wide variety of veterans who are up at the park. There is over 3400 plaques up currently, it's a very, very special place.

**[0:37:19]**

**Speaker 1:** When did it actually get started? When did they start building it?

**[0:37:22]**

**Speaker 15:** I believe it was dedicated in 2002, and it is a collaboration of many civic organizations, people, volunteers.

**[0:37:32]**

**Speaker 14:** In Yuma we have a very strong patriotic community, and so when this park came up as a concept through the Chamber, the community just dove right in, and there was just a lot of hands on deck really helping out, making it a place for the community to gather, to reflect, to honor those that have given a lot to our country, and to have events like our Fourth of July flag raising. Each Fourth of July we get up early and go out and raise a flag on an old battleship flagpole.

**[0:38:01]**

**Speaker 15:** It's a very, very special here in Yuma, Arizona for people to rest, to just kind of reflect. There's an amphitheater for events. It's really a point of civic pride for us.

**[0:38:12]**

**Speaker 1:** Let's go back 100 years, what was Yuma like at the turn of the century around World War I, and how were things there 100 years ago?

**[0:38:20]**

**Speaker 15:** Well, 100 years ago we were probably at about, 3000 people is my estimation as far as the population, very agricultural community, kinda growing our agricultural industry, kind of in a remote location, that wayward point between the East and the West. This was the place where people could cross the Colorado River for hundreds of miles, so the 49ers came through here, the settlers, from the Spaniards and the missionaries, to even up into World War II, the troops were moving back and forth. They all came through Yuma, so it was a very transitional community. At the time World War I came along, the patriotism kicked in. They made sure that they met their liberty bonds requirements, actually they oversubscribed. And any requests for the Red Cross were over-fulfilled, so very engaged community at the time.

**[0:39:11]**

**Speaker 1:** So about how many people from Yuma do you think served in World War I?

**[0:39:14]**

**Speaker 14:** We're looking at about 50 is what our records indicate.

**[0:39:17]**

**Speaker 1:** And 11 of those 50 did not come home.

**[0:39:21]**

**Speaker 14:** Over the years we've had probably hundreds move here after the war, we've had quite a few World War I vets come through Yuma.

**[0:39:30]**

**Speaker 1:** In your grad application, you focused on putting in a security system to protect the park from vandalism. Many, many, many World War I memorials got damaged by vandals over the years, and once they were damaged, they were often neglected. So it's actually a pretty smart plan in my mind. How'd you come up with that?

**[0:39:48]**

**Speaker 15:** Thank you, I think that was a collaboration with a whole bunch of folks. And that's kind of the way Yuma is, we don't care who gets the credit, just get the job done. If we got extra money, we just knew that that was a smart way to spend it so that the park is preserved for generations.

**[0:40:04]**

**Speaker 14:** And as a city, we have hundreds of acres of parks, and vandalism is an issue with all of them. And because this one's in our downtown area and it's a really historic location for us, we're doing upgrades throughout the city, but this is something that we really focus on because we wanna make sure that it remains a point of pride.

**[0:40:20]**

**Speaker 15:** And the Chamber of Commerce, in partnership with the city of Yuma, the chamber manages the park, it's a city park, so we work really closely with Parks and Recreation to make sure that it's cleaned up. There's a lot of folks looking at this, we wanna make sure that it has the respect and dignity that it deserves.

[0:40:37]

**Speaker 1:** You mentioned that you do a big event on July 4th, any special plans for the coming centennial of the armistice on Veteran's Day?

[0:40:45]

**Speaker 15:** There are several events going on that whole weekend. On November 9th, we have the Ageless Aviation Dreams Foundation Flights coming here, and it's an old Boeing Stearman, and we get 12 or 13 World War II vets up in the sky for a 15, 20 minute dream flight. And there's a huge Veteran's Day parade on the 10th. With the two bases and with the love of military here, the parade is epic. And so there'll be events all weekend. We'll do something probably Monday or Tuesday to commemorate the 100 Cities, 100 Memorials, and with special plaques and special designations at the park as well.

[0:41:21]

**Speaker 1:** So gentlemen, thank you for all the work that you're doing, and Yuma sounds like a town that it's a great place to be a veteran.

[0:41:26]

**Speaker 14:** ...

[0:41:26]

**Speaker 15:** It truly is.

[0:41:28]

**Speaker 14:** I would agree, it's a great town to be a veteran and to support our country. Thank you.

[0:41:33]

**Speaker 15:** Thank you.

[0:41:33]

**Speaker 1:** Mayor Douglas J. Nicholls and Chamber of Commerce executive director John Curtis of Yuma, Arizona. Learn more about the 100 Cities, 100 Memorials program by following the links in the podcast notes. This week in World War I War Tech, we're focusing on a subject that seemed a natural for this show, especially considering the wonderful image curation by this week's guest, Corine Reis. The subject is photography and imaging in World War I. Photography and the war had major influences on each other. In 1914, as the Germans streamed through Belgium towards France, pilots had seen the columns of invaders from the air. Now, they made estimations on the number of invaders, but the commanders just didn't believe that you could make such an accurate assessment from up in the sky. But soon after the planes were outfitted with cameras and aerial reconnaissance grew into a major part of combat and strategy. The combination of these two relatively new technologies, the airplane and the camera, provided field commanders with a comprehensive map of the enemy positions and movements, as field dark room technicians started to stitch together dozens of images into comprehensive area maps. Now, there was a pattern here. Reconnaissance overflights preceded artillery bombardments, and artillery bombardments preceded ground offensives, a pattern that the soldiers began to recognize. And if you think about it, even though fighter plane aces were the noted notorious wonderful knights of the sky as they engaged in dogfights, much of the time their actual job was protecting the recon planes. And in fact, those pilots and the specialized units that made sense of their photos probably had a greater impact on the war. On the ground, official war photographs and films were being made by all sides. The US Signal Corps motion and still picture cameramen were assigned to every division and outfit of the American military, as well as the Red Cross and the Salvation Army. These cameramen produced nearly 600,000 feet of film abroad, and in the United States the Signal Corps shot another 277,000 feet of film. The US Signal Corps documented an American war in an unprecedented fashion, preserving countless motion and still images for posterity, a huge boon to the Centennial as the Library of Congress has added troves of great digitized images and films to the publicly available resource. But the Signal Corps cameramen weren't the only ones on the ground with cameras. World War I started just after the introduction of a world-changing new camera, the vest pocket Kodak, the VPK. By 1914, war photography had actually been around for over a half a century. However, due to the tech limitations of the camera gear, pictures of war were mostly staged. According to military historian, Joe Cocksy, 19th century war photographers were hampered by wet clay technology, with unwieldy cameras that needed long exposure times, not exactly ideal for capturing the chaos of war. But the 1912 Kodak Vest Pocket camera was small enough to carry, and anyone could take a picture. It quickly exploded in popularity and reached the Front in 1914 with the first wave of British soldiers. Commanders were far from thrilled about this, they wanted to control the world vision of the war. After friendly images of Brits and Germans surfaced following the Christmas Truce of 1914, the British government banned portable cameras. Of course it didn't work. In contrast, the German authorities were fairly tolerant about personal photography in their ranks. In the US, the Kodak Company marketed the VPK specifically to soldiers, who brought them to France in droves. According to a Kodak advertising poster, the camera helped the soldier

create, "History from their viewpoint." Now, this isn't just effective marketing but a poignant statement regarding the significance of personal photography in wartime. So thanks to this new piece of photographic technology, soldiers, nurses, and civilians alike produce a massive collection of personal images, and have managed to share their experience with us about the war that changed the world. Imaging and photography, this week's focus for World War I War Tech. Hey, be sure to follow us on Instagram, @ww1cc, where Katherine Akey curates a great collection of really amazing World War I images. And we have links for you in the podcast notes. Now, for our weekly feature, Speaking World War I. This week we're going to stay with our photo kick with the reprise of a word we featured in episode number 46. Now, Americans have been known for their shooting skills since the colonial pioneer days. And in World War I, they continued to display their sharp shooting skills in the trenches. But shooting from a trench in a war was really different from shooting back home. Lifting your head up while you carefully aim in on a target could get you killed, so when you went to fire, speed was key. Snapping up over the parapet, aim, fire, and drop became the standard procedure, a procedure that came to be known as the snapshot. The word snapshot had been used to describe a quick shot from a firearm during the 1800s, but came into much more frequent use during World War I. Around the same time, the word was then borrowed for another activity. As we mentioned in this week's World War I War Tech, this is the era of a new small portable camera. Pop up a camera, aim, and fire, you've just taken a snapshot. A game even emerged called snap shooting, a sort of photographic version of tag where you tried to escape while someone raced around trying to catch you on film. It was kind of a photographic version of hunting. Snapshot, see the podcast notes to learn more. This week in Articles and Posts, where we highlight the stories you'll find in our weekly newsletter, The Dispatch, headline: Senators Tester and Heller Introduce Measure to Honor World War I Hello Girls. The Senators' bipartisan Hello Girls Congressional Gold Medal Act will award the women of the U.S. Army Signal Corps, dubbed the Hello Girls, with the Congressional Gold Medal for their service and subsequent 60 year fight to be recognized as veterans. Headline: Wild Bill William Wellman Made History in World War I And On Cinema Screen. In the second of our series on Hollywood and World War I, read how Wellman's wartime aviation performance earned him the nickname Wild Bill, a name that would follow him after the war all the way to Hollywood, where that wartime aviation expertise would help him shape the first motion picture to win the Academy Award. Headline: Right Blog, The Story of California's Muwekma Ohlone Indians in World War I. In 1925, Muwekma Ohlone Indians were erroneously declared extinct in California. Ethnohistorian Alan Leventhal has dedicated his life and career to correct this mistake. Don't miss Right Blog's look at his work on writing and telling the story of the Ohlone World War I veterans, who had proved that they have never stopped living, or fighting. Headline: This Week's Featured Doughboy MIA is Corporal Edward Graham. Corporal Graham was a telegraph operator by trade, and was assigned to Company C, 5th Field Signal Battalion. During the Meuse-Argonne Offensive, he patrolled and repaired communication wires, a particularly dangerous assignment which exposed him to regular shell fire. On October 6th, 1918, Corporal Graham was reported Missing in Action. Nothing further is known at this time. Finally, our selection from our official World War I Centennial merchandise shop. Our featured item this week is our navy blue Doughboy polo shirt, perfect for summer, and inspired by the iconic image of an American doughboy. You can wear your American pride with this Made in America polo shirt. Links to our merchandise shop and all the articles we've highlighted here are in the weekly Dispatch newsletter. Subscribe at [ww1cc.org/subscribe](http://ww1cc.org/subscribe). You can also send a tweet to @theww1podcast and ask us to send you the link. And that brings us to The Buzz, the Centennial of World War I this week in social media with Katherine Akey. Katherine, what are this week's picks?

**[0:50:47]**

**Katherine Akey:** Hello Theo. The National Museum of the Marine Corps put out a really interesting video on Facebook this week which we shared on our own Facebook page. It's a behind the scenes look at how the figures in their new World War I model T exhibit were produced. The exhibit showcases the 6th Marine Regiment during the Battle of Belleau Wood, and the truck donated to them that they called Elizabeth Ford, which they used to carry supplies to the front and wounded to the rear. To create the Marines for inclusion in the diorama, the Museum actually used Marines working at the museum to live cast. Those Marines served in the 6th Marines as well, but in Iraq. And in fact, the museum's exhibit of the Elizabeth Ford in action in 1918 mirrors real life incidents that these Marines experienced themselves during contemporary combat. Visit the link in the podcast notes to hear the whole story and see images of the diorama and the live casts being made of the Marines at the museum. Finally, I just wanted to remind all of our listeners of the many different ways they can follow us on social media. We share articles and posts on Facebook at [facebook.com/ww1centennial](https://facebook.com/ww1centennial), and photographs, stories, and more on Instagram and Twitter, where our handles are both @ww1cc. You can also follow the podcast's Twitter now to ask us questions directly and to get supplemental content relating to our show, our handle is @theww1podcast. And links to all of these are in the podcast notes. And that's it this week for The Buzz.

**[0:52:28]**

**Speaker 1:** And that wraps up Episode 81 of World War I Centennial News. Thank you for listening. We wanna thank our guests, Mike Shuster, curator for the Great War Project blog, Dr. Edward Langel, military historian and author, Drew Ulrich, curator at the Delta Cultural Center, Corine Reis, public historian and curator of Waldo Pierce Goes to War, Mayor Douglas J. Nicholls and Chamber of Commerce executive director John Curtis of Yuma, Arizona, Katherine Akey, World War I photography specialist and line producer for the podcast. Many thanks to Mac Nelson,

our wonderful sound editor, and World War I Centennial Commission intern, Jayelle Machoud, for their great help. And 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, including this podcast. We're bringing the lessons of 100 years ago to today's educators and their 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 Memorial in Washington DC. We wanna thank the Commission's founding sponsor, the Pritzker Military Museum and Library, as well as the Star Foundation for their support. The podcast and full transcripts of the show can be found on our website at [ww1cc.org/cn](http://ww1cc.org/cn). You'll find World War I Centennial News in all the places where you get your podcasts, and even using your smart speaker by saying, "Play WW1 Centennial News podcast." The podcast Twitter handle is @theww1podcast, the Commission's 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. I was thinking about snapshots, and it suddenly struck me how totally weird it is that we talk about shooting a picture, shooting a video, shooting a selfie. I mean, when you think about it, that's completely backwards. Nothing comes out of a camera, you're not shooting anything. The light and the image go into the camera, so you're not shooting, you're capturing something. But somehow the term snap capture just doesn't have the same panache as this weeks Speaking World War I word, snapshot. So long.

**[0:55:26]**