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19 speakers (Theo Mayer, Dr. Dickinson, Mike Schuster, Dr. Edward L., Indy Neidell, Poetry Reader, BBC Announcer, Prince William, Tamsin Dillon, Emma Enderby, Timothy Lane, Katherine Akey, Poetry reader 1, Poetry reader 2, Poetry reader 3, Poetry reader 4, Poetry reader 5, Poetry reader 6, Speaker 7)

[0:00:09]

Theo Mayer: Welcome to World War I Centennial News, episode #84. It's about World War I then. What was happening a hundred years ago? And it's about World War I now. News and updates about the centennial and the commemoration. Now we've extended the podcast to include a Twitter handle @theww1podcast. That's @ T-H-E-W-W-1 podcast. This lets us include images and details from the show. You can ask us questions, make comments, get a link that you missed, or even ask us to drop a note to one of our guests for you because after all, this is more than just a podcast. It's a conversation about the war that changed the world. This week, our history section focuses on Japan. And we're joined by Dr. Fredrick Dickinson, who provides great insight about Japan in World War I. Mike Schuster takes us to the eastern front and the total chaos there. Dr. Edward Langel takes us inside an amazing story about the 28th division, the Pennsylvania National Guard Doughboys as they take the fight to the streets. We'll tell you what happened in Amiens, France this week, with the centennial commemoration of the battle that is widely considered the turning point of World War I. Then, Tomson Dillon and Emma Enderby tell us about their wonderful Dazzleship series public arts project, and a collaboration between the UK and New York city. Iowa Centennial committees' Timothy Lane tells us about not just one, but two 100 cities, 100 memorial projects in Iowa. And the buzz, where Cathryn highlights some of the World War I centennial posts and stories from social media. World War I Centennial News is brought to you by the US World War I Centennial Commission, the Pritzker Military Museum & Library, and the Star Foundation. I'm Theo Mayer, the chief technologist for the commission and your host. Welcome to the show. Now those who've never been exposed to what happened in the Far East during World War I are often surprised by the fact that Japan declared war almost as soon as hostilities broke out in 1914, years before America entered the fray. Many of those same people are also surprised to learn that Japan fought on the side of the Allies. Those who know just a little about Japan in World War I tend to hold some precepts about Japan, and Japan in World War I, including the accepted Western concept that Japan was an isolated nation stalked away from the Versailles Treaty, having been seriously insulted by the nonacceptance of their proposal for racial equality for the League of Nations. Now, I'm one of those people, so it was really great to have some of my precepts realigned by our next guest, Dr. Frederick Dickinson, professor of Japanese history at the University of Pennsylvania, co-director of the Lauder Institute of Management and International Studies, and the deputy-director for the Penn Forum on Japan. Dr. Dickinson didn't just study Japan, he was born in Tokyo and raised in Kanazawa and Kyoto. He's written a series of books, including War and National Reinvention: Japan in the Great War, 1914 to 1919. Dr. Dickinson, thank you for joining us.

[0:03:44]

Dr. Dickinson: Sure. Thanks, Theo, and thanks for having me. Delighted to talk about Japan. Delighted to have an audience for Japan.

[0:03:49]

Theo Mayer: Okay, let's start with the isolation issue.

[0:03:52]

Dr. Dickinson: I would say, number one, that Japan was never isolated, but we have this impression because Japan was very adept at essentially controlling its own foreign policy up through the early modern period. Had a little bit of issue in the mid-19th century, obviously, when Commodore Perry came along, and it turned out the American's were going to sort of decide the terms of trade and negotiation, but the Japanese are first defeating the Chinese in war in 1895. They're also a very important part of the International Coalition to Suppress the Boxer Rebellion in China in 1900. Latter 19th century, it's the Age of Empire, right? So there are a few things you have to do in order to be taken seriously on the international stage. You have to create a modern state, and you have to create a modern empire. In order to both of those things, you have to create a modern navy and a modern army. Essentially, Japan is doing that, and the Japanese, already by 1885, are the looking to Korea as the principle target of their potential empire-building enterprise. That very much begins with the Sino-Japanese War and just continues. So, Japan is very much on the radar screen, and this is the main reason for the Anglo-Japanese alliance of 1902. The British recognize, number one, that Russia is a problem, and they recognize, number two, that the Japanese are the ones to help deal with the Russians.

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Theo Mayer: World War I breaks out, and within months, Japan invades the Sing Tao region of China, presumably because it was held by Germans at the time. Is that true?

[0:05:23]

Dr. Dickinson: Definitely, but even more important that, within months, ideas that the Japanese are declaring war on Germany August 23, 1914. This is quite remarkable. This is after the British, after the French, but it's before the Americans, it's before the Italians, it's before the Ottoman Empire gets involved in this war. They're very much out there at the beginning of the war, and yes, you have to ask yourself, "Well, what's going on?" Essentially, it's the Anglo-Japanese alliance, and in particular, it has to do with the one man who was basically in charge in August of 1914, and he was the one that made, almost single handedly, the decision to go to war against Germany. That was Kato Takaaki. He was the foreign minister at the time.

[0:06:04]

Theo Mayer: So, what role did Japan play during the war?

[0:06:08]

Dr. Dickinson: Well, it's an interesting question, and important one, and one that you would probably be surprised to learn, but I would say, to put it in a nutshell, the Japanese belligerence against the central powers was a deciding factor in the victory of the Allied Powers. The Germans, essentially, are knocked out of the war in Asia by November 1914, and I would simply say that, had the Japanese decided, instead of declaring war on Germany, to declare war on Britain and its Allies, we would be living in a very different world right now. And that was not necessarily out of the realm of possibility.

[0:06:46]

Theo Mayer: No. It's a fascinating role. They also played a fairly large part in keeping the U-boat threat down in the Mediterranean.

[0:06:53]

Dr. Dickinson: Exactly. So, all kinds of supporting roles that the Japanese are playing throughout the war, in fact.

[0:06:59]

Theo Mayer: So, now the war wraps up, and Japan is at the table at Versailles. How did that go? What role did classic American racism play in the outcome?

[0:07:08]

Dr. Dickinson: So, we usually simply hear the issue of the racial nondiscrimination clause that the Japanese put up for inclusion in the covenant in the League of Nations. But you have to remember, that was a very minor issue for the Japanese. They essentially got everything they wanted except that clause, and then some. What they actually wanted was confirmation of their newfound power in China, number one, and they also got confirmation of their newfound empire, and that is, they were given German Micronesia as League of Nations mandate territories to essentially develop as part of their informal empire after 1919, so those are the two things that the Japanese were really interested in, and they got them without a problem. Plus, they got recognition of being a world power. They were one of the five victor powers that were present at the table to discuss not simply issues in Asia, but to discuss issues of world peace.

[0:08:08]

Theo Mayer: Okay, so moving forward again, Japan was allied with the Anglo-Franco alliance during World War I. What happened between World War I and World War II that caused Japan to align themselves against the Allies 25 years later?

[0:08:21]

Dr. Dickinson: This changes from the in September 1931. After becoming a pivotal player at the Paris Peace Conference, a pivotal player at the Washington Conference, at the Geneva Conference, the Naval Arms Reductions, at the London Conference in 1930, very important, signatory to the Kellogg-Briand Pact of 1928, after that, clearly something different is going on. And essentially, I would say it's a problem of domestic politics in Japan. Political parties are sort of a new phenomenon in Japan until the first World War essentially. The oligarchs had been in charge, the bureaucratic decision makers had been in charge, so the 1920s is a new era of political party management, and there are some within Japan that do not benefit politically by this arrangement, and they try as hard as they can throughout the 1920s to put Japan on a different path. They finally find a solution, a formula, and that is to just start shooting at home and abroad, and so these folks are doing that in the early 1930s, and this obviously, are ultimately changes Japan's trajectory, puts it on a path toward alliance with Germany and Italy rather than with Britain and the United States.

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Theo Mayer: Dr. Dickinson, thank you so much for providing our listeners with this great overview of a story that many people I've spoken with are actually surprised at. And really, a story that's pretty much untold. Thank you for coming in.

[0:09:46]

Dr. Dickinson: My pleasure. Thanks for having me, Theo.

[0:09:48]

Theo Mayer: Dr. Frederick Dickinson is professor of Japanese History at the University of Pennsylvania. You can learn more about Japan in World War I by following the links in the podcast notes, and don't forget, you can send us or Dr. Dickinson questions via Twitter, @vww1podcast. Next, we're staying to the East, but not quite as far East, as Mick Schuster, former NPR correspondent and the curator for the Great War Project blog, takes us to Europe's Eastern Front, where the Russian Revolution creates quite a bit of chaos, especially for the Czech troops. No one seems to be quite certain of who is allied with whom. It's kind of a mess.

[0:10:29]

Mike Schuster: It certainly is confusing. The intro reads, "Fighting erupts across the East; weakened, Russia is the target. In the West, German soldiers throw down their rifles, the black day of the German Army." And this is special to the Great War Project. Although the Bolsheviks had taken Russia out of the war early in 1918, it turns out, that was not the end of the war on what had been the Eastern Front. Far from it. Serious fighting erupted, stretching from central Europe, East through what would become Yugoslavia, then Ukraine, the Caucasus, Siberia, reaching all the way to Vladivostok on Russia's far eastern shore. In late July, Czech troops who had been active in Western Russia, taking no one's orders but their own, reached the Volga River in Central Russia. Czech troops, reported historian Robert Gilbert, were now holding a 3000 mile line from the River Volga to the Pacific. By late July, reports Gilbert, the Czechs have seized a string of Central Russian towns, including Simbirsk, where Lenin was born. Cut to Rensselaer, where the Romanov Tsar and his family were executed. French and British troops seize Mamonovo in Russia's North. The Germans, reports Gilbert, were masters of the Russian shores of the Black Sea and the Caspian. The Bolsheviks were struggling to maintain power at the center. Then, 1000 French troops landed at Vladivostok. Meanwhile, at the center, in Moscow, serious fighting breaks out as well. Lenin survives an assassination attempt. He survives, but two Bolshevik leaders are killed, Stalin takes the lead in a series of ferocious reprisals. At this stage, it's become clear that Czech troops stranded in Russia were now on their own and clearly besting their Bolshevik adversaries. The Allies can't help but notice the predicament of the Czech legion, and for a time, considered an attempt to fold the Czechs into their forces. But the French still allied with the Russians and still committed to that alliance, squelched that proposal. Then, in the Russian Far East, Japan enters the battle on the Allied side. The politics, diplomacy and military action of the Great War had become very complex. And what of the Germans and their war making capacity in early August a century ago? More important, writes historian Adam Hopesfield, than the territory gained in their new offensive, was that suddenly, the German's legendary fighters in this war were surrendering, often throwing down their rifles and raising their hands when confronted by smaller numbers of Allied troops. It was this and not lost ground that began to convince the German high command that Germany had lost the war. It was on August 8, the day the Allied offensive began that was the Black Day of the German Army. The war continues, writes Hopesfield, but rumors of pessimism at the top begin to seep out. Several hundred thousand soldiers well behind the lines either deserted, or else ignored orders. There is a rising fear that if army discipline and moral collapse, something even worse than an Allied victory could occur: revolution at home. That's some of the news from the Great War Project this day 100 years ago.

[0:13:44]

Theo Mayer: Mike Schuster is the curator for the Great War Project blog. The link to his post is in the podcast notes. On to this week's segment of America Emerges, military stories from WWI. Dr. Edward Langle takes his history lens and zooms in for a close-up, as he focuses on the action of the 28th Division, the Pennsylvania National Guard Doughboys, who, after three weeks of intense fighting, find themselves crossing a river and engaging in some seriously intense combat.

[0:14:16]

Dr. Edward L.: The curtain opened in August 1918, on one of World War I's hardest fought battles. The 28th Division, Pennsylvania National Guard had been in the thick of the fighting for three weeks now, following up the defeat of the final German offensive along the Marne on July 15. By participating in the so-called Aisne-Marne campaign. The campaign cleared a German held and pushed the enemy back to the Vesle River. Now, however, the Pennsylvania Dough Boys had to cross the river at the shell shattered village of Fismes. 19-year-old Corporal Harold Pierce approached Fismes with his comrades of the 112th regiment on the evening of August 7. A white cloud of gas and smoke hovers over the town, "But otherwise, it looks peaceful enough," he thought. The closer he got, though, the

worse it appeared. Supposedly, the just departing Red Arrow 32nd division from Michigan and Wisconsin had captured the town. As the Doughboys passed an old mill and railroad, though, they saw a red glow from fires burning in the town. Then, enemy artillery shells began falling as the Doughboys ran past a wrecked dodged staff car. Fires crackling with exploding cartridges, corpses and streets littered with fallen buildings, shell holes, poles, wires, and other debris. German snipers were everywhere. American detachments worked through the town to clear out the enemy snipers, who had penetrated Fismes from the smaller village of Fismette across the river to the North. Meanwhile, other Doughboys with automatic rifles used the half wrecked foot bridge to enter Fismette. German infantry managed to hold the Americans back until a group from the 112th Regiment's third battalion raced across a bridge of fallen logs and established a weak bridgehead below a railroad embankment near Chateau Diabla, soon better known by its English name, as the Devil's House. American artillery opened fire on the North bank of the river at dawn on August 8, and an hour later, the Americans hot footed it across the footbridge from Fismes to Fismette. Converging enemy machine gun and artillery fire quickly drove them back. That afternoon, the 112th regiment attacked again, this time following a rolling barrage that ripped through Fismette, fighting desperately in the streets, often hand to hand, the Americans gained footholds in the southern and eastern parts of the village, and took 40 prisoners. It wasn't much, but it was a start. August 9 dawned with the Americans in Fismette just trying to hold on. Savage German artillery fire, including gas, descended on the village all day, making relief difficult. Harold Pierce and his brother Hugh had to dash across the footbridge into Fismette at their captain's direct orders. Harold Pierce recalled, "He commands to go and we start as fast as our legs can go. Over the bridge, past a big dud aerial bomb. I see my brother Hugh fall, and I think he's shot, but he has only jumped into a hole in the bridge, and we all follow him in to get our wind. Two dead men are lying half in the water. We climb out again and run to the end of the bridge, and turn quickly to the left, into the houses. Near the first house, an American is lying so covered with rock dust, he looks like a marble man." In a house, Pierce found some Doughboys sniping at Germans and cutting notches in their barrels to count the kills. The men were out of cigarettes and so desperate that they had been smoking leaves. Fortunately, Pierce didn't smoke, so, as he recalled, "I hand out packs of Camels and Chesterfields and know how the Good Samaritan felt. I am a hero, a saint, a philanthropist in their eyes. They inhale and relax." Beyond, he found houses filled with wounded and killed. Pierce and his brother next draw on some Doughboys behind a stone wall. The Americans fired uphill into an orchard where they heard but did not see a gun firing, ignoring orders to conserve their ammunition. And he recalled, "Hugh claims it is an American gun, and does not get down, although it's firing steadily now, and the crack of its bullets are plain, now, over our heads. I yell at him to get down, but he laughs and fires another shot. I jump and grab him around the neck and shoulders and throw him to the ground heavily, and lied on top of him. Just then, a leaf comes tumbling out of the peach branches, cut by a bullet, not a foot over his head. He is willing to admit I'm right." Later, the men opened fire together, as if the whole German army are marching down the streets. "Quickly, I shift my Springfield to the right, to get in a shot. As I shoot, a man from F Company next to me drops to the ground as if dead. I had the muzzle about six inches from his ear. He's out for a few seconds, then rolls onto his back, stares to the sky and asks me where he's hit. A sergeant next to him whose ear drums were almost broken curses at me, but the one who was knocked out says, 'Nevermind buddy.' I settle back at the wall, ashamed, but then my intentions were good." German soldiers of the proud and battle hardened fourth guards division counterattacked, but the Doughboys behind the stone wall beat them back. Undeterred, the Germans filtered snipers and machine gunners into town overnight. They were determined, not just to hold Fismette, but to wipe out the impudent Americans.

[0:19:59]

Theo Mayer: We put the links in the podcast notes for Ed's post, and his author's website. This week, our YouTuber friends at The Great War channel posted a three month recap of May, June and July 1918. Host Indiana Neidell walks the viewers through a great summary of the action on all fronts.

[0:20:18]

Indy Neidell: I'm Indy Neidell. Welcome to a Great War recap special covering the months May, June and July 1918. May began on the western front with the end of the Battle of La Lieze, which had good tactical success for the Germans, but was an operational failure, since it did not take its main objectives. German quartermaster, General Erlich Ludendorf was already making plans for yet more western front offensives designed to win the war before the Americans could arrive in force. But they were, in fact, already coming in droves, well over 100000 per month, and that number grew and grew. However, on May 1, in an Allied Command meeting, American Commander John Perzing made clear that he was not going to send them into the lines with the French and British yet. Well, not all of them. He was waiting to build a whole American army first.

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Theo Mayer: You can get a great overview of the whole three months in just nine minutes, and you'll find it by searching The Great War on YouTube. Tweet us for the link, @theww1podcast, or follow the link in the podcast notes. And that's how it was 100 years ago. It's time to fast forward into the present, with World War I centennial news now. This part of the podcast focuses on now, and how the centennial of World War I's being commemorated. This week in commission and international news, all the action was in France, with the centennial commemoration of

the Battle of Amiens on August 8, which most consider the turning point and the beginning of the end of World War I. The Allied Nations all came to France to remember this poignant moment. A number of commissioners and some of our staff were on hand. Commissioner Siegfried gave great interviews, including to the BBC, while Helen Patton, granddaughter of the general, did a wonderful job for the US commission, interviewing with Centenary News, Reuters, Agence France Presse, BBC France 3 and more. Coordinating all this from behind the scenes was Chris Islieb, our director of public affairs. The whole team did a great job as the US representative at this key international event, attended by the dignitaries and prime ministers of our partnered nations, and even royals, by the attendance of Prince William, the Duke of Cambridge. To bring the whole story home to our constituents, we rolled out some new technology on our website that allowed us to pull in social media posts from all platforms, from anyone, creating an intriguing and wonderfully educational pastiche of images and sounds and voices, all available for exploration on our website, at ww1cc.org/international. Here's some of what you'll find.

[0:23:13]

Poetry Reader: Lord Harry laughed in Amiens there flashed a name of some great man he left behind, and then a sudden silence came, and even who runs, stood still to hear with eyes aflame, the distant mutter of the guns.

[0:23:35]

BBC Announcer: So, in the spring of 1918, the Germans launch that vast force against Allied lines. They come close to breaking through their lines, defeating the French, the Americans and the British, but they don't.

[0:23:49]

Prince William: Aerial, mechanical, and human courage, and ingenuity combines with devastating results. Amiens was symbolic of the the cooperation without which victory was impossible. It is entirely fitting, therefore, that today, that same international coalition has returned to Amiens, with our former enemy in peace and partnership.

[0:24:22]

Theo Mayer: We'd like to invite you to explore this really interesting resource at wwicc.org/international, all lowercase. Follow the link in the podcast notes, or send us a link request on Twitter, @theww1podcast. This week's World War I war tech looks at a really distinctive World War I form of camouflage, one that doesn't seek to hide the target, but to confuse the mind. It's very visible, visually stunning, and it's known as dazzle. During the first World War, U-boats were the scourge of the seas, sinking nearly 5000 ships during the course of the war. Now, on the high seas, the human eye, assisted by optical lenses, were the primary tool used by U-boat commanders to judge the speed, size and position of their target vessels. Like aiming a rifle at a moving target, the human eye was the essential technology for aiming and firing torpedoes. Sonar and radar were emerging technologies, so for all intents and purposes, the submarines targeted ships by eye. Hiding below the surface of the water, U-boats could sneak into torpedo firing range without the target ships knowing or taking evasive actions. The term sitting duck comes to mind. So, the question is, how could the Royal Navy better protect itself and crucial allied shipping lines from the U-boat scourge? Well, ships started to use something called hydrophones, a sort of immersed microphone that would let talented operators listen to the ocean and try to figure out whether U-boats were coming or not. But the most unusual and dramatic and even surprising countermeasure was naval camouflage. Now, for our long time listeners, as we noted in our February 2018 episode #60, in our Speaking World War I segment, the term camouflage comes from the French, which means to hide oneself. So, when you think of camouflage, what comes to mind is keeping something hidden, making something hard or impossible to detect. But in this case, hiding wasn't the goal at all. In fact, dazzle camouflage, as it came to be known, arguably makes boats more visible, not less. Dazzle painting a ship was meant to confuse the eye about the ship's movement, size, direction and speed. The idea was to throw off the U-boat commander's targeting, with wild striped patterns and shapes, so that, when he fired his torpedoes, he'd miss. That was the admiralty's thinking when it decided to paint hundreds of naval and merchant boats in this style in May of 1917. But it all started in 1914, when a professor of zoology from the University of Glasgow named John Graham Curr brought his nature inspired camouflage idea to the admiralty. Now, his ideas were meant to hide the ships, and they painted some ships, but concluded that hiding camouflage for ships didn't really work. So, here comes the twist. An experienced royal navy painter, and certainly not a scientist, named Normal Wilkinson, floated the idea that painting ships, not to hide, but to distort the form of a vessel, would make it harder for attacking submarines to target them accurately. Now, he claimed that the previous ship camo schemes failed because they tried to render the ships invisible. John Curr, our Glasgow professor, took great exception to this, but the admiralty took Wilkinson's idea and implemented it. In truth, the effectiveness of dazzle painting was never definitively proven one way or the other. Some primary sources in post war evaluations give it high marks for effectiveness, while others downplay it. Here's a first hand account of a U-boat captain tracking a dazzle painted ship. "It was not until she was within a half a mile that I could make out that she was one ship. The dark painted stripes on her after part made her stern appear her bow, and a broad cut of green paint mid-ship looked like a patch of water." Now, he declared the camo of this particular boat, "the best I have ever seen." However, studies by the British admiralty of shipping losses could not draw a correlation between dazzle painting and greater survival rates for ships. Although, one inquiry did not that the sailors on dazzle painted ships exhibited higher morale. So, while the British authorities were generally less than enthused, the

American Bureau of Construction Repair fully endorsed dazzle painting as something of distinct value, particularly in the case of large and fast vessels, which might be saved from disaster by the momentary confusion of the attacking submarine commander. In any case, the argument became moot between the wars, with the improvement of sonar and radar. Although it became obsolete as a naval technology, dazzle camo persists in a very interesting way, with luxury auto makers, such as Lamborghini, who use it to conceal the design features of a new car model while it's still in the testing phases. Dazzle camouflage, awesome looking paint jobs for ships, and an awesome subject for World War I war tech. Of course, this is such a visual story, that we'll be posting a lot of really great images on our Twitter channel this week, @theww1podcast. We also have links for you in the podcast notes. During our podcast episode #71 in May of 2018, we spoke with Jenny Waldman, the director of 1418 Now. Now, this is a British five year program of arts experiences connecting people with World War I. So, in keeping with our previous story, today, we're taking a deeper look at one of their programs, the Dazzle Ship series. Now, for this, five contemporary artists were commissioned to transform real life ships in the UK and even on in the USA, paying homage to the World War I practice and creating conversations about the hundreds of ships that were dazzled during the first World War to fool submarine attacks. It's a wonderful project that takes dazzling off the obscure pages of old photos, and brings dazzle ships out into the public, opening thousands of conversations about, "What the hey? What is that?" Joining us are Tamsin Dillon, curator at 1418 Now, and Emma Enderby, adjunct curator at the Public Art Fund in New York City. Now, both of you, welcome to the podcast.

[0:31:14]

Tamsin Dillon: Hello!

[0:31:15]

Emma Enderby: Hi, thank you so much for having us.

[0:31:17]

Theo Mayer: A pleasure to have you here. Tamsin, let me start with you. Dazzle ships are an iconic but generally obscure piece of World War I history. How did the idea come up to do a dazzle project as part of you 1418 Now programming?

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Tamsin Dillon: As you say, it'd be a fantastic series of projects with the dazzle ships, and all of the projects in 1418 Now work with partners, and in the case of the dazzle ships, the key partner has actually been the Liverpool Biennial up in Liverpool, and they came up with the idea of thinking about how dazzle camouflage was so important during the first World War, and the fact that it was actually invented by an artist, Norman Wilkinson. Of course, we leapt on it. It's a fantastic idea, and then the long investigation began to find a ship, to find an artist for the first project.

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Theo Mayer: So, how many ships did you end up dazzling and where are they?

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Tamsin Dillon: Well, ultimately, the dazzle ship in New York that we've got done with the Public Art Fund, is the fifth ship in the series, and all the other four that we've actually dazzled two in Liverpool, and you can still see those ships, which is fantastic, I think they'll continue to be there for a while. And then there was one in London and another in Edinburgh.

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Theo Mayer: Emma, could you give us a brief introduction to the New York City Public Art Fund?

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Emma Enderby: Of course. So, the Public Art Fund is an art organization based in New York. We celebrated our 40th anniversary last year. We were founded in 1978, and since then, have been bringing free art to the public, working with contemporary artists ranging from painters, sculptors, those who work with moving image, all sorts of mediums, to make those works and bring them to a New York audience free.

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Theo Mayer: Now, were any of the artists trying to fool the eye the way the dazzlers of World War I were? Or were they just using the ships as a sort of giant, wonderful canvas?

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Tamsin Dillon: I think the selection of the artists was a really important part of this process, to work with artists who, in their practice, are thinking about what the eye is doing. It wasn't necessarily about replicating the process of dazzling, actually having a more contemporary response to the idea of what that might mean, and therefore, kind of

raising awareness of how it happened 100 years ago, and how artists work now, and I think in each case, it was an opportunity that really pushed the practice of each artist and tested their limits and their comfort zones for sure.

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Emma Enderby: Interestingly, who dazzled the ship in New York, the John Jay Harvey, which is a decommissioned fire boat, she did incorporate some of the methods or some of the techniques that they used in the traditional dazzle patterns, so the dazzle ship in New York does have a fake bow and a fake stern, which does work. We looked at it from a certain angle, and it does look offset, as well as kind of trying to create a sense of you're not sure where the front of the boat is or where the back of the boat is, this idea of directional confusion.

[0:34:31]

Tamsin Dillon: But, the result is beyond the dreams I had of the ship. It's fantastic.

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Theo Mayer: I was talking to Catherine about this earlier, and all I'd ever seen were black and white photos of dazzle ships, so I suppose, I assume that dazzle painting was black and white, but she explained to me, no, many of the ships were painted with colors, even during World War I.

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Tamsin Dillon: Yes, absolutely. And that is a very interesting point.

[0:34:56]

Emma Enderby: The colors that Talba selected are the colors of the fire boat. It's red and white. And she kind of chose that for several reasons. One, to pay homage to the fire boat, and its colors, but also to play off the idea of dazzle itself. It's sort of hiding in plain sight.

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Theo Mayer: So, how does somebody go around and approach somebody who owns a ship and explain, "Hey, you know what? We'd really like to paint your ship in a really crazy way."

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Emma Enderby: It's definitely a process. So, we talked to so many vessel owners and types of boats and for us, it felt like it had to be the really right collaboration. When we came across the John Jay Harvey, which is the boat that we dazzled, which was built in 1931, decommissioned in the 90s, itself is like this icon of New York. It was here at 9/11, so it also had this incredible story. It's a non for profit, it's a museum in of itself, and the fact that we could collaborate with them was really great for us, and also for them, because we actually helped to restore their boat, every layer of paint as Tamsin will tell you, that goes onto a boat is actually restoration. They loved the idea that they had their own historian who knew about the history of dazzle, and it struck a chord with them, and the idea that we could do this and then bring this project to the public felt very in line with their mission. They had been giving free tours to the public for 18 years. The great synergy there.

[0:36:26]

Tamsin Dillon: There was a unique story behind every one of the boats, and as she said, in most cases, it's as much a process of restoration as anything else. It's a question of finding something that's the right size, that's feasible, and is actually in need of a lick of paint, and to kind of infuse a group of people who would never think about working with an art program for any other reason, there were so many challenges involved in each of these projects. But all of these projects come to fruition at the end of quite a long period of research and development, and it was interesting to be in touch with Emma as she and Jesse were racing around the New York waterways trying to find the right boat and the right boat owner to collaborate with.

[0:37:11]

Theo Mayer: So, what's going to happen to these ships after they've been exhibited? And Tamsin, you sort of already answered, that some of them may just stay the way they are, and Emma, the New York fire boat is going to get reverted?

[0:37:23]

Emma Enderby: The plan, at the moment, is to de-dazzle. I imagine there may be small elements, maybe, of it painted, but it is this historic vessel, and I think always the plan was to sort of take it back.

[0:37:33]

Theo Mayer: De-dazzle?

[0:37:34]

Emma Enderby: De-dazzle. Yeah.

[0:37:37]

Theo Mayer: It's a dazzling project. Thank you both so much for coming in and talking about it.

[0:37:41]

Tamsin Dillon: It's been a pleasure. Thank you very much.

[0:37:43]

Theo Mayer: Tamsin Dillon is the curator at 1418 Now, and Emma Enderby is the adjunct curator at the Public Art Fund in New York City. Learn now about the 1418 Dazzle Ship series by following the link in the podcast notes. Moving on to our 100 cities, 100 memorials segment. About the \$200,000 matching grant challenge to rescue and focus on local World War I memorials. This week, we're joined by Iowa World War I centennial committee co-chair, Timothy Lane, to talk about not one, but two 100 Cities, 100 memorials projects, and both with a specific and interesting angle. Both projects were directed by a state centennial organization. One was awarded in the first round, and the other in the second round. And Tim, your name comes up both times. Welcome to the podcast.

[0:38:36]

Timothy Lane: My pleasure to be here, Theo.

[0:38:38]

Theo Mayer: Tim, since you are the co-chair of the Iowa World War I Centennial Committee, let's start wide with Iowa in World War I. There's a real story and some real well-known persons involved. Could you give our listeners an overview?

[0:38:52]

Timothy Lane: I would love to. Let's start with Herbert Hoover, born in West Branch, Iowa, and although his presidency might not have been all that much to write a whole bunch about, his efforts as a humanitarian in bringing relief to Belgium was epic, and on August 3, 1914, he was a geologist, he was a miner. He was not a humanitarian, but boy could he get things done and get things delivered. So, we can start with Herbert Hoover, and we can move on to one of the first Americans to die in the war. The first woman to die Marian Crandle, and the last American to die in the war, Wayne Miner from Centerville, Iowa. At every stage of the war, we like to think Iowa was in 100%.

[0:39:39]

Theo Mayer: Now, we've got a lot to cover with two memorials. Let's start with the Gold Star Memorial. It's really striking, and for World War I memorials, kind of a unique design. Can you tell us a bit about its history and its design?

[0:39:52]

Timothy Lane: Charles, if you go to statuary hall, I believe he has statues for eight different states, and he's just all over the place. He's an amazing artist, and he was the one that created the Polk County Gold Star Memorial, which is just absolutely an amazing monument, but unfortunately, over the years, the trees around it have grown up, the views of it from the neighborhood that have kind of almost disappeared, and birds and bees make their nests in this incredible sculpture, and we need to harken back to the days of 20s when this thing was a civic landmark in Des Moines, Iowa. Last April, throughout the city of Des Moines, we had a massive poppy planting at all the parks in Des Moines that were named after World War I veterans. But we're in the process of still sprucing up and dealing with our two monuments in the city of Des Moines that are part of the 100 Cities Project.

[0:40:51]

Theo Mayer: Are you planning a rededication in November, or are you planning one for later in the year?

[0:40:55]

Timothy Lane: We're shooting for November. We'd like to maybe organize things where the entire month of November is followed with day one, with day two dedication and day three dedication, et cetera, et cetera, so that we create the greatest amount of awareness possible.

[0:41:12]

Theo Mayer: Okay, Tim, your second project really fascinates me because it focuses on a largely, let's say often neglected group, who contributed so much 100 years ago, women.

[0:41:24]

Timothy Lane: Let me lead up to that, Theo, with kind of a story from exactly 100 years ago this week. There was a group of women at our Fort Des Moines, not Camp Dodge, that were heading off to war, and the men were lined up to wave the medical corps adieu. Now, we lost 11 women in Europe during World War I, including Marian Crandle, who was an interpreter, and 10 nurses. In the 1920s, the state of Iowa planted some white birch trees for the women in white, and over time, those trees died, some were struck by lightning, and that particular memorial faded over time. It's unfortunately the case. So, one of our projects is to rededicate a grove of trees on our state capital dedicated to the women in white.

[0:42:12]

Theo Mayer: Well, Tim, I really like the aesthetic of that, because you're commemorating these women in white, not with dead stone, but with living trees, which really speaks to the role in saving and not taking lives during this horrific war. What stage is the project at now?

[0:42:29]

Timothy Lane: That stage is moving along nicely. We've got our contractor, we've picked the site, we've selected the trees, a heartier breed of trees than the white birch that we initially went with. We're going to go with white oak to, again, carry on the theme, and we also want to make sure that we include all of the nurses that died in Iowa during the Spanish Flu epidemic, as well as those that died abroad.

[0:42:52]

Theo Mayer: As a part of that, I understand you're also putting up a plaque listing the names of the women?

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Timothy Lane: We want to make sure that this grove of trees has a higher level of visibility and recognition than the initial grove, which just was basically trees and no marker to designate just what those trees stood for.

[0:43:11]

Theo Mayer: Tim, is there anything else you want to tell us about your memorial or your centennial plans for Iowa?

[0:43:17]

Timothy Lane: They have a current exhibit called the War Train that shaped a nation. It is about the Czechoslovakia troops that were kind of muddled in original alliance to one side and then the other. It's a great exhibit that kind of plays into your earlier comments and discussion.

[0:43:36]

Theo Mayer: Well, Tim, you and your colleagues are doing a great job in Iowa. Thank you for coming in. Timothy Lane is the co-chair of the Iowa World War I Centennial Committee. Learn more about the 100 Cities, 100 Memorials program by following the link in the podcast notes. Alright, now for our weekly feature, Speaking World War I, where we explore the words and phrases that are rooted in the war, and this week, it's the third light. Did you ever run across the superstition that you should never light three cigarettes on a single match? Well, okay, so in today's more smoke free world, that may be getting a bit obscure, but I absolutely remember my war veteran dad making a big deal out of this. Some superstitions do have a basis in fact, like walking under a ladder being unlucky. I mean, the odds of something getting dropped on you are a heck of a lot higher when you're under a ladder, right? Well, the misfortune of the third light is a lot like that, and it comes from World War I, from the trenches, because at night, in the time it takes to light two cigarettes, a sniper can see the light, aim his rifle, and by the third cigarette, can squeeze off a shot, which makes for a very bad day for the third cigarette holder. It's called the third light, and it's this week's word for Speaking World War I. Learn more about this by the link in the podcast notes. This week in Articles and Posts, where we highlight the stories you'll find in our weekly newsletter, The Dispatch. Headline: Bells of Peace gaining new participants nationwide for 11/11/18 National Bell Tolling. We're just getting started, but already more than 85 community participants and two state governor proclamations have signed up for the US World War I Centennial Commission's initiative, Bells of Peace, a national bell tolling on 11/11 at 11 AM local. Read more about how you, your organization, church, school, civic group, veterans group, city or state can participate in this growing national commemoration event. Headline: Women in the Marines. PFC Edith Mecias was one of two sisters who served as marines in World War I. Her story and that of all her groundbreaking fellow women marines are the subject of a special exhibit showcasing 100 years of service by women marines, 1918 to 2018, presented by the Women in Military Service for American Memorial Foundation. Learn more about how you can attend the opening to the special event. Headline: US Mint reopens sales of World War I service medals and Centennial Silver dollar coin sets. Collectors can once again order the five 2018 World War I centennial silver dollar and service medal sets. Limited to a production run of 100000, the sets launched on January 17, and originally had an ordering deadline date of February 20. Find out more about this new and probably last opportunity to buy these distinctive and history centennial collectibles from the US Mint. Headline: Purple Heart Medal has Direct Connection to American World War I Military Experience. World War I centennial commission intern, Erin Rosenthal, takes a look at the story of the

modern Purple Heart Medal, and its World War I roots. Headline: This week's featured story of service is Charles Benjamin Mead. Read the story of Charles Benjamin Mead, submitted to stories of service by his granddaughter-in-law. Charles Mead was born in Nebraska, enlisting at 22 years of age, listing his occupation as a carpenter. He served in the US Army, and you can read a transcription of his handwritten journal by heading to Stories of Service on the commission website. Finally, our selection from our official World War I centennial merchandise shop. Our featured item this week is our white ceramic World War I centennial mug. It features the iconic Doughboy silhouette flanked by barbed wire, and you can enjoy your favorite beverage in this 15 ounce ceramic mug while you remember and honor the sacrifices made by our boys. Links to our merchandise shop and all the articles we've highlighted here are in our weekly Dispatch newsletter. Subscribe at ww1cc.org/subscribe. You can also send a link request with a tweet to @theww1podcast, or follow the link in the podcast notes. And that brings us to The Buzz. The centennial of World War I this week in social media, with Catherine Akey. Catherine, what are this week's picks?

[0:48:31]

Katherine Akey: Hey, Theo. This week, it's all about Amiens, as this week marks the centennial of the Battle of Amiens, the German Black Day and a major Allied offensive. There are commemorations and events all over the world remembering the clash, and you can find photos, articles, and stories about the battle and the commemorations by looking up the hashtag #Amiens100 on Facebook, Twitter, and Instagram. You should also add your own content to the tag. Just include #A-M-I-E-N-S-1-0-0, Amiens100, on your post to be part of the social media story. You can also visit our International Experience Commemoration page, at ww1cc.org/international, where these posts are pulled together into one place. And to finish this out of the week, if you want a detailed but easy read on the Battle of Amiens, follow the link in the podcast notes to read the article, "100 Year Ago Battle of Amiens and Start of 100 Days" at Centenary News. The piece includes some photographs of modern day Amiens, including the cemeteries there, and is a great introduction to the battle and its importance. There's also, in the links for you, a wonderful page set up by the Imperial War Museum in the UK with an outline of the battle and videos, images and more. That's it this week for The Buzz.

[0:49:56]

Theo Mayer: And that wraps up episode #84 of World War I Centennial News. Thank you for listening. We also want to thank our guests, Dr. Frederick Dickinson, professor of Japanese History at the University of Pennsylvania, Mike Schuster, curator for the Great War Project blog, Dr. Edward Langle, military historian and author, Thamson Dillon, curator for 1418 Now, and Emma Enderby, adjunct curator at the Public Art Fund in New York City, Timothy Lane, from the Iowa World War I Centennial Committee, Catherine Akey, World War I photography specialist, and line producer for the podcast. Many thanks to Mac Nelson, our wonderful sound editor, and we're both grateful and sad to say that our summer intern, J.L. Michoud, leaves us this week to finish his schooling. J.L. Is a fourth year student at the University of Virginia, and will graduate next spring with a degree in Foreign Affairs. Thank you, J.L. for all the hard work over the past months. And I am Theo Mayor, 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, and this podcast is a part of that. 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 I memorial in Washington, D.C. We want to thank the Commission's founding sponsor, the Pitzgert Military Museum and Library, as well as the Star Foundation for their support. The podcast and a full transcript of the show can be found on our website at ww1cc.org/cn, that's Charlie Nancy. You'll find World War I Centennial News in all the places that you get your podcasts, and even on 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, at WW1 Centennial. Thank you for joining us, and don't forget to share the stories that you're hearing here today about that war that changed the world.

[0:52:23]

Poetry reader 1: I'm a soldier and stand in the field, and know of no one in the world.

[0:52:24]

Poetry reader 2: Thus, I cannot celebrate this rainy day, so I tend to be concerned, damp, and leaden.

[0:52:45]

Poetry reader 3: Since, at night, your image broke my sleep, and brought me near to you.

[0:52:52]

Poetry reader 4: I'm a soldier, and stand in the field, gun in the arm, and far from the world.

[0:52:58]

Poetry reader 5: While I'm at home, I close door and window, and remain alone for a long time.

[0:53:03]

Poetry reader 6: Sink into the sofa's corner, with closed eyes,

[0:53:08]

Speaker 7: Don't know why I still do it, as if I must. Into the gray weather, a shot cracks.

[0:53:20]

Theo Mayer: August 8, 2018, the Centennial of the Battle of Amiens, the beginning of the end of World War I. So long.

[0:53:30]