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8 speakers (Theo Mayer, Mike Shuster, Edward Lengel, Jack Monahan, Yoan Fanise, Garrett Moore, Seth Moore, Katherine Akey)

[0:00:09]

**Theo Mayer:** Welcome to War World I Centennial News, episode number 86. It's about World War I then. What was happening 100 years ago? And it's about World War I now. News and updates about the centennial and the commemoration. Now, as many of you know, we've extended the podcast to include a Twitter handle, @theww1podcast. That's @, T-H-E-W-W, the number one, 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 it's more than just a podcast, it's a conversation about the war that changed the world. This week, 100 years ago, we take a look at the army air service. Mike Shuster reflects on the mindset of the combatants, who think that war may simply have become a habit. Dr. Edward Lengel brings us the final chapter of the 28th division, the Pennsylvania National Guard Doughboys, as they fight and [fume]. Then, US World War I Centennial Commissioner John Monahan, tells us more about the American Legion and the planned Armistice Centennial events. Video game visionary, Yoan Fanise, joins us from Europe for an inside scoop on the upcoming World War I game release, 11-11: Memories Retold. We're joined by reenactors and brothers, Seth and Garrett Moore. And The Buzz, where Katherine Akey highlights some of the World War I 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 and Library, and the Star Foundation. I'm Theo Mayer, the chief technologist for the commission and your host, welcome to the show. 100 years ago at this time the Allied Nations were pretty sure that the war was going to continue until Germany was either invaded or destroyed. As we examine the articles and the headlines at the end of August 1918, an interesting picture emerges. Now, with the clarity of looking backwards, we know what happened. But, back then, common wisdom or theory said that the answer to ending the war quickly was to use the new technology of airplanes to bomb Berlin into rubble, in order to force a German surrender. And that it would be American air power that would turn the trick. Now, freakishly, a quarter century later, the exact same strategy and rationalization, combined with another new technology, the atom bomb was used to end the war with Japan. Unfortunately, in 1917 and 1918, America was really struggling with making its massive investment in airplane design and production work. So, with that as a setup, we're going to jump into our Centennial Time Machine and go back 100 years to explore the headlines and the articles from the official bulletin, the government's war Gazette and the New York Times, filled this week with speculation and controversy about the war in the sky. Okay. We've landed at the end of August 1918, when a Canadian newspaper publisher returns from a visit from the war zone with an unambiguous message about the common wisdom and strategy for winning the war. From the pages of the New York Times. Date line, August 30, 1918. Headline, "Call on America for victory in the air. 'That is overseas program,' says Quebec publisher returning to Canada from the front. 'It will conserve Allied lives.' Message from over there is, 'War will end when airmen strike home at Berlin.'" And the story reads, "'Crushing defeat for the enemy, peace in six months and conservation of Allied lives are only possible through the air.' According to the message brought back to America by Frank Curell, proprietor of the Quebec Telegraph." "The victory air program is outlined by Mr. Curell's statement formulated by talks with overseas leaders, calls for America to build bigger, faster airplanes, and to build them more abundantly, period. Mr. Curell stated, 'When do I expect the war to be won? Well, I'm glad you asked me that. I have concluded a reply,' said the Quebec editor on his arrival on his eastern port. 'I have met and spoken to some of the distinguished leaders of the Allies, including King George, President Poincaré, Monsieur Clemenceau, Sir Douglas Haig, and many connected with the British war office. I also had the honor of talking for more than an hour with Lloyd George, the daring and popular man at the helm. The general is that the war will last at least one or two years, or even longer. And few think it will be of short duration.'" "My opinion is that the war will be won or even if it is to be limited in any definite length of time, it will be won only through the air. The United States must speed up its building of airplanes. It must double the present rate of output and must be ready to double the flying speed of the present type. And increase the carrying facility, until it is possible for air machines to reach Berlin with large cargoes of explosives. The policy of using kid gloves with Germany, allowing her to go on murdering our women and children must be brought to an end and the airplane will do it.'" "The Germans through expert propaganda still believe that the Kaiser and his hold are winning the war. The fear of God must be instilled into them. And this can only be done through dropping tons of bombs in Berlin, not sporadically, not periodically, but every hour of the day until there is nothing left but a pile of smoldering ruins. Berlin must be made to look like what I've seen in the cities of [foreign] and countless more.'" Well, even though the first powered flight happened in America by the Wright Brothers at Kitty Hawk. And even though the country has committed to the single largest federal appropriation in the nation's history to its air craft design and manufacturing for the war effort, things are just not going that well. To the point where a big congressional investigation has been pressuring the administration to change its management of that endeavor. And this week, 100 years ago, the administration responds. Dateline, August 27th, 1918. A headline in the New York Times reads, "Ryan, appointed to direct armies entire air plans. Baker, gives him title of Second Assistant Secretary

of War with full powers. Changes approved by president. And intended to meet Senate demand for a separate department." And the story reads, "Washington, swiftly upon the heels of the disclosure made in the Senate Military Committee report upon the army aircraft investigation, the announcement was made today by Secretary of War, Baker of the selection of John D. Ryan, to act as Second Assistant Secretary of War with full responsibility to oversee the army's air service." "Secretary Baker made in plain that the changes announced were being instituted with the full concurrence of President Wilson. It is the President's answer to the recommendation of the Congressional Thomas Report on the aircraft investigation for the creation of the department of the air to unify the nation's air act activities. John D. Ryan as Second Assistant Secretary is designated director of air services and is charged with the responsibility of procuring and furnishing to the army in the field and the equipment and the personnel required for the air service. And is given supervision, control, and direction of the Bureau of Aircraft Protection and the Bureau of Military Aeronautics with full power, completely to coordinate their activity and to develop and carry out the air program. Mr. Ryan will select a new head for the Bureau of Aircraft production." So, as the administration works hard on getting the fledgling and vital industry effective, the airplane takes a central role in the 1918 end of summer Labor Day celebration. A big holiday for the workers and unions toiling on the war effort. Dateline, August 30, 1918. A headline the New York Times reads, "Airplanes to lead Labor Day Parade. Will drop leaflets online telling of workers part in the war." And the story reads, "More than 100,000 members of labor unions will march up 5th Avenue, beginning at 10:00 on Monday morning, on what is expected to be the most impressive Labor Day Parade ever held in this country." "American, French, British, and Italian airplanes will drop leaflets on the line, telling how the foundation of the coming Allied victory is based on the labor, which makes the airplanes the ammunition and the ships. After the parade, there will be a gathering at the Manhattan Casino, where an address will be made by the Secretary of Labor. Another speaker will be Mrs. Emmeline Pankhurst, one of the greatest factors in the recruitment of more than 5 million women into the war winning industries in England." Now, Emmeline Pankhurst is a really interesting character. She's a British political activist and the leader of the British Suffragette Movement, who helped the women in England get the right to vote. Now, she's been called one of the 100 most important people in the 20th century, stating she shaped an idea of women for our time. She shook society into new patterns, from which there could be no going back. And in another article, The New York Times, she unambiguously states that women are the answer to getting the US aircraft industry flowing. Dateline, August 30, 1918. A headline to the New York Times reads, "Women can make airplanes we need. If asked, they will put their strength into the essential industries, here as they do in England. Mrs. Pankhurst tells how 4 1/2 million women in England are helping to beat the Hun. She finds the same spirit in women here." And the story reads, "Mrs. Emmeline Pankhurst, the English Suffragist leader, who has played a great part in the process by which most of the full capacity of the women of England have been used for the production of ammunitions, and aircraft, and for other war work. Said yesterday that the women in this country are as eager to put their full strength into the war winning industries and could be employed for speeding the war in the same scale as they're being used in England, period." "A recent government report on the employment of women ammunitions metal work in this country stated that the results have been highly satisfactory, as women were found quick to learn and also able to surpass men in repetitive work. In which the same process was preformed over and over again through the day. 'At the beginning of the war ...' Mrs. Pankhurst said, 'The British government did not understand that they would need the labor of women.' Mrs. Pankhurst continued. 'All experience proves that women are well fitted by nature to do a large share of the work if training is given. There has been some opposition on the part of men in factories to their employment. This opposition still exists in England, though to a lesser degree. I do not believe that any opposition will be offered by organized labor in this country.'" And that's a snapshot of some of the public conversations and sentiment on the home front 100 years ago at the end of August during the war that changed the world. Changing our view from the home front to back over there. We now go to Mike Shuster, former and PR corespondent and the curator for The Great War Project blog. Now, Mike, as we've just illustrated the official thinking and the common belief in the summer of 1918, is that the war's going to continue well into 1919 and maybe beyond. So, in your post, you can lecture that this may simply be that the idea of war has become habit about the common soldier, especially the German soldier, may simply not agree.

[0:13:42]

**Mike Shuster:** They don't seem to. So, our headlines read, "Planning the war of 1919." War is almost over, but can they see it? What about Bolshevik Russia, Allies dismembering the Russian Empire? This is special to The Great War Project. "American troops have landed at Russia's far eastern port [foreign] . Russia is once again in play." The date is August 16th, a century ago, according to historian Martin Gilbert. "It is only the first stage of the Allied extension of their forces far beyond the limits of Europe and the Western front. The next day reports Gilbert, the Allies extend their presence in the Middle East. A British force having come northward from Persia, entered the city of Baku on the Caspian Sea." "It is a British challenge that the Germans and the Bolsheviks and the Caucuses ... It is also a move to cut off Russia from the Germans, but that can only occur if the British setup a puppet of their own in Russia, so far, that is not taking place. But then an unexpected twist, Germany persuades Bolshevik Russia to sign a supplementary peace agreement, in which the Bolsheviks promise to fight against the Allies in Northern Russia. In what they perceived as their National Interest Gilbert Rights, Lenin and the Kaiser were making common cause among the provisions of this agreement, Germany takes possession of all red navel vessels and facilities in the Black Sea." In late August, in the Western Front reports a story in Norman Stone, "The Germans are taken by surprise. In

the first day of renewed fighting, a triumph according to Historian, Stone, almost 50,000 prisoners were taken by the end of the operation. There was a mysterious process in the defeat of any army," writes Stone. "The point at which the men give up hope. The German armies' morale began to break," reports Historian Stone in late July, a century ago. "When the Kaiser asked his commanding general, 'What are going wrong?' The general responds that the men were just not fighting anymore. Thousands were surrendering." And Stone, reports, "Men were reporting sick in greater and greater numbers." As of late August, the war is almost over. "It was obvious enough," writes Stone, "But the belligerence, the United States and Germany don't know that. They're all planning to continue the war into 1919. Such was the habit of war making," writes, Gilbert and Such, was the impact of that infinite hatred over four years. That London, Paris, and even Berlin continued to think of renewed offensives, retrenchment in the war of 1919. It was obviously enough in Germany's case that it would be defeated. The record is quite clear. She had lost over 1 million men between March and July and a further of three quarters of a million in a succeeding month. There was also a crisis in the German war economy with plant wearing down. And Stone writes, "No doubt, the country could've fought on to 1919, but the end was in sight, it just depended on which leaders had the courage to see it." And that's some of the news from The Great War Project a century ago.

**[0:16:53]**

**Theo Mayer:** Mike Shuster is the curator for the Great War Project blog. The link to his post is in the podcast notes. Now, all analytical thinking and rhetoric aside, on the battlefields, if you're up, the war is very, very real indeed. In this week's segment of America Emerges, military stories from World War I. Doctor Edward Lengel gives us the third and final chapter of a powerful first narrative experience of the actions of the 28th Division, the Pennsylvania National Guard. Now, this is the division that General Pershing dubbed the Iron Men and for good reason. A warning to listeners, this segment contains graphic descriptions of violence that may be inappropriate for younger listeners.

**[0:17:37]**

**Edward Lengel:** 100 years ago in August 18, Pennsylvania's 28th Division marched into the war torn village of [Fern] and established a bridgehead across the river at [Fermette]. The Doughboys engaged in tough street fighting against seasoned and determined German infantry and fought off several counterattacks. Then, the Germans sent in the flamethrowers, forcing a fight to the bitter end. Lieutenant Frank Welton of the 111th Regime commanded a machine gun post, situated in a shell hole outside Fermette on August 11th. Alongside the Lieutenant sat his Italian striker, Nick [D'saza 00:18:15]. Welton remembered, "We sat there and waited but nothing more happened. And it became too quiet. Nick saw that I was fidgety and started to tell me about his little girl, just 18 years old, just a right, and told of the wonderful wedding he'd put on when he'd got home." "He said he'd been through war before and there wasn't a bullet made that could touch him. While they were talking, several explosions slammed into the shell hole and covered the American squad with dirt. For Welton, it looked as if though the curtain were to ring down for us. Machines gun strafing commenced, bullets bounced off the edge of our post and crashed into the wall behind us. I knew that something was about to happen and got the gun ready. Nick laid alongside of me on my right to feed the magazines, while Geoffrey laid on Nick's right to do the observing, if I had to fire." "The German infantry attacked. Nick saw them coming the riverbank. I got the gun over the edge and gave him a full magazine. Nick slapped another in his place and I threw the single shot lever, in order to conserve ammunition. For about 10 long minutes it became a game of hide and seek and then a series of explosions took place very close to us. Geoffrey called that they were again trying to come down the river. Another explosion at this point occurred just in front of the gun and piled us back into the trench. I remember crying out, 'Come on you dirty.' And very unprintable language for one who thought was about to kick in. "So and so." And we got the old gun back into position." "Nick had just placed a new magazine and I was drawing the handle back to throw in the first cartridge where there came a flash, a terrific roar, and I seemed to float back and drop off to sleep. There was no pain, when I opened my eyes again, I could see the barrel of the machine gun bent in the shape of an L. The magazine bent and twisted directly in front of me. And from both of them rose a blue flame, something like alcohol burning. I turn and saw that I was buried waist deep in dirt. Then I turn to my right and saw Nick." And the vision would remain with Welton for the rest of his life. "He was buried to his waist, the same as I. His body erect, helmet off, eyes wide open as if watching over me. I spoke to him but he never moved. I shook him and he fell back staring up at the sky. Then I saw that the whole right side of his upper body was gone. I looked beyond him and saw Geoffrey's body. His head was on the edge of the trench facing forward about three yards away. His left leg was entirely leg but his rifle was still in position near his shoulder. I reach for my 45 and prepared for what I was sure would come, but nothing happened. Then I laid my head on my arms in the dirt and cried like a fool." Lieutenant [Hurvey] Allen drove his men out of their dug out and ordered them to reinforce an American platoon defending a stone wall. "They're all dead up there along the wall, Lieutenant," someone cried. Lieutenant Bob Hoffman heading for the same wall recalled, "Everywhere I looked were dead men. There seem to be no live men around to man the guns." "Here they come," a Doughboy shouted. Beyond the wall Allen washed a puff of smoke roll forward, along with a spout of yellow flame. Men curled up like leaves and self-protection as smoke and flames rolled over them. And another flash engulfs some nearby houses. One Doughboy looked up and whirled to face the young lieutenant. His body outlined against the flames. "Oh my God!" He screams, terror stricken into Allen's face. "Oh God." Hoffman's stomach twisted as German soldiers baring flame throwers advanced towards the wall. Their hoses spewing liquid flames up to 50 yards. Heat scorched his body as billowing clouds of smoke wafted

through the village. Barricades, walls, houses and men were engulfed in flames. Yet, the Doughboys held, concentrating fire on the flame throwers. The Americans hearts leaped whenever they scored a hit. German infantry blasted their way into several houses with rifles and grenades and drove through all the way to the river at some points. Scorched and exhausted, the Doughboys nevertheless managed to drive the enemy back. Allen, Warten, and Hoffman all survived. Their comrades of companies G&H 112th Regiment were not so lucky. They entered Fermette on the night of August 26th to 27 and faced the final German attack led by Battalion of the Elite 4th guards Division. German artillery opened fire at dawn, pummeling the Americans with heavy guns. The shells poured down for 20 minutes before the infantry assaulted in strength. This time instead of trying to bowl through Fermette from the North, they attacked on both flanks simultaneously with flame throwers, machine guns, and grenades. German aircraft even swooped down to strafe the beleaguered American Companies. The Doughboys held out as long as they could but they had no chance. After a long and bitter fight, the bridge had collapsed. 75 Americans were killed and 127 taken prisoner. Only 34 escaped, swimming across the river to safety. The 28th Division would never Fermette. The Pennsylvania Doughboys felt that they owed a debt to the Germans and would work to repay it one month later at the [foreign] .

**[0:23:56]**

**Theo Mayer:** Doctor Edward Lengel is an American military historian and our segment host for America Emerges military stories from World War I. We put the link in the podcast notes to Ed's post and his author's website. And that's week's lookback a century ago. Now, 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 and the upcoming Centennial of the armistice are being commemorated. This week in Commission News, we're joined by World War I Centennial Commissioner, John D. Monahan, better known as Jack Monahan. Jack chairs the Commissions Armistice Centennial Events Committee or ACE Committee. And as they go, a pretty good World War I acronym. Armistice Centennial Events, World War I ACE, not bad. Anyway, they're planning and organizing and executing commemorative events, marking the centennial of the armistice coming up on Veterans Day, 11/11/2018. Jack Monahan comes to the commission from the halls of the American Legion, where he's on the National Finance Commission, which is responsible for the stewardship of the financial resources of the Legion. Jack, welcome to the podcast.

**[0:25:22]**

**Jack Monahan:** Well, hello. So, pleased to be with you today.

**[0:25:25]**

**Theo Mayer:** Jack, I know that you're not the American Legion's historian but many of our listeners don't really know the history of the organization. Could you give them a glimpse into how and why the American Legion was founded a century ago?

**[0:25:36]**

**Jack Monahan:** By all means. The American Legion had its genesis, in fact, in World War I. So, it is very closely with our centennial of the World War. In fact, it was founded by members of the American Expeditionary Forces, beginning of March 1919. And it was a means whereby the members of the American Expeditionary Forces could come together for mutual support and benefit of course, but also to continue their service to community state and nation as they move back to the United States. It was what we would call the Doughboy spirit. And they were enthused by what they had achieved in defending democracy in France and would determine that they would come together and bring that back home and become a force for good in their home nation.

**[0:26:24]**

**Theo Mayer:** Now, Jack, you're also the chairman of the Armistice Centennial Events Committee, which is pulling together a lot of elements for this really special Veterans Day. It used to be called Armistice Day. Can you provide an overview of what's going to be happening in Washington that weekend?

**[0:26:39]**

**Jack Monahan:** Yes, of course. The Armistice Centennial Committee, which is a subset of the Commission, is responsible for organizing the events in Washington, DC, in and around this centenary of the original Armistice Day, which we now call Veteran's Day. And so, the committee is very busy in organizing the marking of this particularly special Veteran's Day with a number of events at the World War I Memorial site known as Pershing Park. And so, we will organize events there, including musical military and contemporary music. We will have a redux of the very successful concerts that were held in New York by the 369th Experience. And we will also have the film festival of World War I films. And it is of course intended to bring emphasis not only on the service and sacrifice of those who served, but to do it in the place where we intend to honor them permanently in Pershing Park. We will also have a sacred service on November 11th at the Washington National Cathedral. In partial of that, but although distinct in a

certain way, is our Bells of Peace Program. We will mark the hour, 11:11:11 local time at the Cathedral itself as it's sacred service, but we also have a program that will be nationwide ...

**[0:27:59]**

**Theo Mayer:** Yeah. Bells of Peace is both local and national. Now, I know we already have five state proclamations to toll the bells, and then a bunch more in the wings. Well, over 100 organizations that have already signed up to participate. In fact, we have a team introducing all that this weekend, at the 100th National Convention of the American Legion in Minneapolis. That's the big annual Legion gathering. It's a huge convention. It's a pretty big deal, isn't it?

**[0:28:25]**

**Jack Monahan:** It is a big deal. The American Legions National Convention is the governing body of the American Legion. And it's the largest annual meeting and it will have upwards of 10,000 people in the aggregate from the entire American Legion family, meaning the American Legion, it's auxiliary and fund of the American Legion in Minneapolis for this event. Minneapolis is the homecoming of sorts. It's our 100th convention. And so, Minneapolis was the location of the very first convention in 1919. It also represents the kickoff even of the legions own centennial commemorations, which will continue through 2019. The convention is the only place where changes to the bi-laws and the Constitution of the American Legion can be done. Beyond that, we will have exhibitions, including the World War I Centennial Commission. We will have a substantial exhibit in the exhibit hall. There will Beauvoir patriotic memorial service, a parade, and a general session typically have a number of nationally acclaimed speakers. It is a big deal for the Legion. It's significant for us in the commission.

**[0:29:30]**

**Theo Mayer:** Commissioner Monahan, thank you for joining us and providing some perspective on the history and the gathering of the American legion. As well as plans for the commemoration of the Centennial of the Armistice. Thank you for being with us.

**[0:29:41]**

**Jack Monahan:** Well, happy to have been here.

**[0:29:43]**

**Theo Mayer:** US World War I Centennial Commissioner, John. D. Monahan, as a member of the American Legion National Finance Commission, among a lot of other things. Learn more about the World War I Centennial ACE programming and the American Legion at the links in the podcast notes. For our spotlight on the media, we have a treat for many of you. This week, we're talking video games. 11-11: Memories Retold is a very unique upcoming video game about World War I. Published by Bandai Namco. Unlike the hugely popular first person shooter war games, like Battlefield 1, 11-11: Memories Retold is a narrative driven, graphically artistic story adventure, full of historical details. Let me read you the story overview from the game's website. "It's the 11th of November, 1916. A young photographer leaves Canada to join the Western front in Europe. That same day, a German technician is told that his son is missing in action on the front. These men will discover the reality of war, crossing paths on the front and in the rear. Trying to persevere the humanity for their loved ones in the face of disastrous events, but only if they can come back. At 11:00 AM, on the 11th day of the 11th month of the year of 1918, they will face the biggest decision of their lives. This is the moving story of the end of World War I." Okay, I'm intrigued. And today we're joined by Yoan Fanise, creative director at DigixArt Studios. And what are the guiding forces behind this unique project? Yoan, welcome to the show.

**[0:31:26]**

**Yoan Fanise:** Thank you, Theo. And really a big thanks to welcome me into this podcast. Yeah like you said 11-11 is not really a war game, it's a game about war. It's a game about personal stories, and family, and really small events that happened during World War I.

**[0:31:43]**

**Theo Mayer:** So, the trailer of the game is really compelling. It's not a first person shooter. What inspired the project in this way?

**[0:31:51]**

**Yoan Fanise:** It's two halves, it's both family story. My grandmother one day showed me all the letters that she got from my great-grandfather who was on the front. And she told me all those stories. All those research and those family story, they're very, of course, emotional. And after that there was a meeting with the encounter with [inaudible]. The famous British [inaudible], behind Wallace and Gromit. And together we decided that we wanted to make a tribute to World War I to this heritage and to make sure the young generation don't forget about what happened.

[0:32:25]

**Theo Mayer:** So, it's a story game. And can you explain how that works and what the experience is going to be if I go to the game world?

[0:32:33]

**Yoan Fanise:** Yes. In the game world, this is quite the opposite of as you can tell, like a Battlefield. The two characters that you're going to play, Harry, the Canadian and Kurt the German. They don't have weapon because one is technician, engineers on the phones, a wire engineer. And the other one is the photographer for the British Empire. And the activity is more about making choice of what you want to say and with who you want to talk in the trenches, for example. It's more of an active kind of activity. So, you explore and you will find some documents on the floor. You will ask about things, about your self, about personal stories. And you will discover all of the stories by yourself, in fact.

[0:33:14]

**Theo Mayer:** That's wonderful. The actual history of World War I is a big part of the game. How did you do the historical research, the interaction 11-11?

[0:33:23]

**Yoan Fanise:** Yeah, it was one of the most passionate parts of the project. It's because we cover from 1916 to 1918, so to the end. And we worked with two historians. The one, British, Peter Boyle. And one German, because we really wanted to have both sides all the time. German historian, [inaudible] Schrieffer. Because they did a book together before and this book was a collection of letters from both side, we worked with them every day. We were using slack. We have a channel called History and on this channel we can ask them a question of, "Is this true? Is this photo of this uniform good or not for that time, that place?" It was wonderful.

[0:34:04]

**Theo Mayer:** This really isn't a story about enemies. This is a story about people, right?

[0:34:10]

**Yoan Fanise:** Yes, exactly. This is the story about all those small moments that happen between the two sides of not necessarily friendship but sometimes they were thinking like, "Why are we here? Why are we fighting?" And sometime they were deciding about some truth, you say in English, maybe. Some moment of let's pause that thing and let's respect us as a human-being. Could also play as the companions in the game, as a cat and a pigeon. I really wanted that because it offers a new perspective to the player. So, you are an animal, you can cross through the mainland, you can go on the other side, you can fly. And this is so intense compared to the muddle, the trenches, this feeling of being on the ground there, that dip. And suddenly with the pigeon, it's strong emotion, when you fly over the no man's land and it's very, very impressive.

[0:35:00]

**Theo Mayer:** Well, I saw recently that Elijah Wood does one of the character voices. Do you have other people doing character voices? Are there known names?

[0:35:08]

**Yoan Fanise:** Yes. Elijah Wood for sure is the most famous that we have on board. He was very happy to do the project. And on the German side we also have Sebastian Koch. Who is very famous in Germany, quite famous in France or so, because he did some movie in France too. He did an American movie. And the way he discovered the story of the game, he was really happy that, "Okay, now we treat Germany in another way." And he was very happy about that.

[0:35:34]

**Theo Mayer:** There was an art direction, let's say to the game, that's really, really special. How did that happen?

[0:35:40]

**Yoan Fanise:** Yeah. I really wanted to go fast on the realism because we wanted to portray the emotions and what they feel and not necessarily what is graphic. So, there's no graphic violence. There's no blood, like graphic stuff. It's more about the emotions and what they feel. And this painterly style that we did create, it was a big, big challenge to create that painterly. This is the first painterly game in 3D. We wanted that for a reason, that it shows the emotions very strongly. You can feel the evolution of the emotion of the characters before the war, during the war, and after the war. Because what we show, so is not only the fronts but is the rare and when they go home, you can realize that in their mind, they have changed totally.

[0:36:26]

**Theo Mayer:** What age range is the game? What would be the youngest user that it would make sense to?

**[0:36:32]**

**Yoan Fanise:** Yeah, it's a good news because we got the rating last week for US and we have teens. So, we are really proud to be teen, because we wanted to be accessible to a very wide audience.

**[0:36:41]**

**Theo Mayer:** When is the game shipping and what platforms is it going to be on?

**[0:36:45]**

**Yoan Fanise:** So, the game will ship in November 9th. So, just two days before the Centenary of the Armistice because we wanted to ship on 11-11 of course, but it's a Sunday and we cannot launch a game on a Sunday, that's too bad. So, yeah, it's going to launch on November 9th on Xbox, PlayStation, and PC.

**[0:37:03]**

**Theo Mayer:** Well, that means that on 11/11 people can play it and experience it.

**[0:37:07]**

**Yoan Fanise:** Yes, yes, we have to do that before, for sure. We cannot miss the date and that adds a lot of pressure to the team or so to not to miss the date. We have a deadline.

**[0:37:17]**

**Theo Mayer:** Well, congratulations on a really fantastic project. I don't currently have a game platform and your game may just make me go out and get one.

**[0:37:26]**

**Yoan Fanise:** Thank you, thank you very much.

**[0:37:29]**

**Theo Mayer:** Yoan Fanise, creative director at DigixArt Studios. Learn more about the game and watch the game trailer by following the link at the podcast notes or send us an info request via Twitter @theww1podcast and we will be posting about the game over the coming weeks on that Twitter channel. This week on our segment, Remembering Veterans. We're joined by two young men that are very unique World War I reenactors. First of all, they happen to be twin brothers and they're also younger than most reenactors, which is incredibly compelling. When you see the brothers in Doughboy uniforms, you realize that they're really the age of the men or the boys that we sent over there, it's kind of powerful. Seth and Garrett Moore are from Columbus, Ohio. And their passion is FWW, the First World War. They collect relics and artifacts from the war and hope to someday open their own World War I museum. We introduce you to these young men, a few weeks ago when they were in France participating in a number of reenactments in ceremonies, but now they're here with us live today. Gentlemen at ease, welcome to the podcast.

**[0:38:38]**

**Garrett Moore:** Thanks for having us.

**[0:38:38]**

**Seth Moore:** Yeah.

**[0:38:39]**

**Theo Mayer:** Okay, the first question and either of you can answer because I happen to know it's going to be the exact same answer, no matter who answers. How old are you?

**[0:38:48]**

**Seth Moore:** We are 19.

**[0:38:49]**

**Garrett Moore:** We are 19.

**[0:38:51]**

**Theo Mayer:** Double answer, thank you. So, you are literally ... And when you I see you guys and when I see pictures of you guys, I have a whole different reaction because you really are the age that we started sending the boys over there. Is there any special connection in your own minds that, that generates for you.

**[0:39:08]**

**Seth Moore:** I guess, it's just more ...

[0:39:10]

**Garrett Moore:** You just feel more ...

[0:39:11]

**Seth Moore:** Connected to it.

[0:39:13]

**Garrett Moore:** Yeah. It's kind of hard to explain. It's like more of like an empathy link or something to it. You just feel like you could be there. It's like a real thing.

[0:39:22]

**Theo Mayer:** Yeah. And you know what? Watching you guys, the same happens for the people who see you. So, how did you get started and interested in World War I to begin with?

[0:39:31]

**Garrett Moore:** We had always been interested in history, when we'd go to the library at school or whatever. You'd check out history books, but five, six years ago, my great-grandmother was born in 1915, was telling us about various times throughout her life and what she experienced. I kind of decided once to just ask about what she remembered of the First World War. And she told us when her uncle went off to fight the Germans in 1917. So, it kind of started from that point as a family history type thing and then it quickly evolved into what it is today, collecting and reenacting, and so on.

[0:40:12]

**Theo Mayer:** So, Seth, reenactment involved some really serious investment, not just time and interest, but money and focus. Is your whole family involved in your passion?

[0:40:21]

**Seth Moore:** When we first started, they kind of thought it was a phase but more recently, they kind of come to accept the fact that it's Garrett and I's passion. So, yeah. They're pretty supportive. We wouldn't have all the opportunities we would've gotten, everything.

[0:40:33]

**Theo Mayer:** Well, you're attracting a lot of national attention. And again, I think it's because you actually are representing the real experience. Now, you guys are collectors, uniforms, objects, and Allies, and belligerents, and all that stuff. Each of you, what do you think is the highlight of your collection?

[0:40:50]

**Garrett Moore:** We got a tunic from Russia called a [jmnasterka] . And this particular one is from the Kerensky Provisional Government. So, it's not Czarist army and it's not Bolshevik, it's in between.

[0:41:02]

**Theo Mayer:** So, Seth, what about for you?

[0:41:04]

**Seth Moore:** Probably, some of the pictures we have, photographs with stuff written on them. Photo post cards where you get your picture taken and put on it and they send it off to people, that kind of thing. Because it tells a story. It kind of makes it more individual than just looking at a faceless mannequin kind of thing. Getting an idea, get people's mindset, what they were thinking about during the time.

[0:41:26]

**Theo Mayer:** So, guys, can you tell us about your recent trip to France. What were some of those highlights?

[0:41:32]

**Seth Moore:** Well, where do you begin. It was a great experience. It really kicked off at the airshow in Epernay. We were there, we heard about it, we went and they had some French reenactors from the association [foreign] de la mar. They're some topnotch World War I reenactors, really great guys. Really friendly. They told us about the event Château-Thierry. We're able to hang out with them outside of just doing World War I stuff, which was really cool because you got to get a taste of what it's like for the French reenactors and what they do for their World War I Centennial Commemorating events.

[0:42:12]

**Theo Mayer:** It's got to be quite different because the memory of war in France was completely different than the memory here. Somebody mentioned to me when we were starting the project that in Europe, they lost so many young men, that almost anyone who's living in Europe now is a descendant of a survivor. A little intense to think about.

[0:42:31]

**Seth Moore:** When we did ceremony at the [Waza] an American Cemetery, we'd met the superintendent there, Keeper [Kalud] and some of the guys that are employed by the AMBC to keep the cemeteries nice looking and everything. I'd like to thank them for making sure that the Americans that are still in France are still taken care of, hundreds of years on, they do a really good job over there. I want to thank Matt Amber, both, for giving us the opportunity to do the ceremony at Waza.

[0:43:02]

**Theo Mayer:** Was that the event where the local reenactor had fallen off and you all stepped in to support?

[0:43:09]

**Garrett Moore:** It was originally going to be somebody from the United States doing it, but they had something come up. Then, they couldn't get any local ones.

[0:43:17]

**Seth Moore:** We happened to be at the right place at the right time.

[0:43:20]

**Theo Mayer:** Well all word on it is you did awesome. So, thank you.

[0:43:25]

**Seth Moore:** [crosstalk] .

[0:43:26]

**Garrett Moore:** Thank you I appreciate it.

[0:43:27]

**Theo Mayer:** Well, you're both really, really special guys. And thank you for what you're doing. You're really helping make the Doughboys come alive to a nation that's largely forgotten, so thank you.

[0:43:37]

**Seth Moore:** Thank you for having us.

[0:43:37]

**Garrett Moore:** Yeah.

[0:43:38]

**Theo Mayer:** Seth and Garret Moore are reenactors and World War I enthusiasts. Learn more about them and World War I reenactments at the links in the podcast notes. Now sticking with our War in the Sky theme. For this weeks World War I War Tech, we're going to focus on an aerial technology that played an important role in the skies over the trenches, aerial observation balloons. Now, observation was an incredibly important role for aerial warfare in World War I. And one of the big roles for the iconic fighter planes and the dog fights in the air was in part to protect other planes that were low flying, slow flying observation planes, as they took strategically critical reconnaissances photographs. But, low slow observation planes weren't the only easy targets in the sky. Balloons were used a lot as observation platforms, right at the fighting front. These hovering mammoths were used for directing artillery fire, which needed spotters and observation well beyond the visual range of ground based observers. As much as planes were able to record enemy positions and movement on film, having real time spotters and observational ballon baskets linked to the ground by telephone was essential. It allowed the artillery to take advantage of increasing larger guns with vastly longer ranges. Now, these balloons don't quite look like the hot air balloons you may imagine. They were often called sausages or saucisson in French. They were big oblong things with fat fins on the sides to keep them pointing in the direction. It's as if being a sitting duck, unprotected over the battlefield wasn't dangerous enough, the sausage shaped gas bags were filled with highly flammable hydrogen, making them susceptible to fire started by hot rounds coming from the ground below. They were favorite targets of by planes that attacked from behind the clouds overhead. And as these balloon busters went after them, flying low with balloon level, well, they often got shot down with anti-aircraft guns from below, but not nearly as often as the balloons did. James Allen Higgs Jr., a native of Raleigh, North Carolina, describes his balloon getting shot down, which happened to him four times during the war. "We were wearing parachute harnesses with a rope attached to the shoot that was stuffed into a bag, hanging on the

outside of the basket. Our weight would pull the shoots out of the bag. They were supposed to open when we dropped 300 feet. It takes nearly five seconds to fall 300 feet from a standing start. And that's an awful long time to wonder whether you're going to live or you're going to die. The parachute opened with a considerable jolt, but it was a really pleasant feeling." Higgs and his fellows got rewarded for jumping out of burning, falling balloons. Each time they were shut down, they got 48 hours of leave in Paris to settle their nerves and get ready to go up again. Balloons, an essential part of the aerial repertoire in World War I. We have links for you in the podcast notes. And you can hear a longer segment on James Allen Higgs Jr., that we recorded for War in the Sky segment of episode 30 of July 2017. The links are in the podcast notes. All right, for our weekly feature, speaking World War I, we found a World War I term connected to balloons. If you're in 1918, what do you call the brave whackadoodle daredevils like James Allen Higgs that got up in those observation balloons on the battlefield? What else? You call them balloonatics. Yeah, they were. They were lunatics to get into those balloon baskets as sitting ducks and pray. To planes, sharp shooters, and artillery. The word was a common way to refer to members of balloon units in the first army. There were 102 American balloon units that were formed during World War I. But most of them were still in the US at the time of the Armistice. Only 36 balloon units saw service overseas. Balloonatics, incredibly brave and maybe slightly crazy American men, who hung over the battlefields in baskets, dangling from balloons. And this week speaking World War I word, learn more from the links of the podcast notes. This week in Articles and Posts, where we highlight the stories that you'll find at our weekly newsletter the dispatch. Headline, adopt a grave program at Flanders Field American Cemetery. A Flemish family has volunteered to be part of an Adopt a Grave Program at the Flanders Field American Cemetery. Flanders Field is a true battlefield cemetery and the area surrounding the sites saw intense fighting during the Autumn of 1918. Now, however, Flanders Field Cemetery is a place of peace and contemplation. Managed by the American Battle Monuments Commission. Headline, Now 100, student battlefield tour diary is now available online. In August of 2018, students from Australia, Canada, France, the UK, and the United States came together to tour the former World War I battlefields as a part of the commemoration of the centennial in Amiens, France. Two groups of students came from the US, sponsored with the help of the US World War I Centennial Commission and the National World War I Museum and Memorial as a part of their joint education programs. Read the story in the dispatch. Headline from the right blog, cousins reunited. How the World War I US Occupation of Germany still reverberates a century later. Nearly 100 years after it was taken in a German village. A photograph sheds light on a family secret that connected a German man to his cousin he'd never known in faraway Tennessee. In this centennial year marking the end of World War I. The discovery illuminates a post war occupation of Germany that most Americans have never heard of. A quarter of million US troops held some 2,500 square miles of Rhineland for four years after the November 1918 Armistice that ended the fighting. Finally, our selection from the official World War I Centennial Merchandise Shop. Our featured item this week is our charm pendant. Probably the World War I 100 year charm pendant is a fantastic way for those serving in the military, veteran spouses, and kids to show that we still honor those who served our country 100 years ago. 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), all lowercase. You can also send us a link request with a tweet @theww1podcast or follow the link at the podcast notes. And that brings us to The Buzz. The Centennial of World War I this week in social media with Katherine Akey. Katherine, what are this weeks post?

**[0:50:56]**

**Katherine Akey:** Hey, Theo. We shared a few really exciting and interesting articles this week over our social media accounts. The first comes from the British Films Institute who recently announced at the world premiere of Peter Jackson's, *They Shall Not Grow Old*, will be at the 60 second BFI London Film Festival. The film has co-commissioned by 1418 Now, the UK's arts program for the First World War Centenary and the UK's Imperial War Museums. *They Shall Not Grow Old*, has been created with exclusively with original footage from the Imperial War Museums and audio from the BBC archives. It's been put through a digital process to sharpen and enhance and bring the footage so much into the presence, that it's hard to believe that what you're seeing was taken a 100 years ago. You can read more about the film and it's upcoming premier which will occur this October. Links are in the podcast notes for you. Last for the week is for an article and audio piece for NPR. We spoke at length in our August weekly round table about the complex and dramatic situation in Russia in 1918. As the country was embroiled in a civil war and its empire started to break apart. Mike Shuster has also been following these events in his Great War Project blog. And the important and not very well known involvement of the Allied Forces on the ground in Russia, 100 years ago. MPR published this story about the contemporary memory of that intervention, but from the Russian perspective. The pieces entitled scant traces and negative memories of a century old US intervention. And it looks at the remains of the Allied and American presence left behind. A single American grave in [foreign] rumors of Allied atrocities. Listen to it in the link at the podcast notes. That's it this week for The Buzz.

**[0:52:52]**

**Theo Mayer:** And that wraps up episode number 86 of World War I Centennial News. Thank you for listening. We want to thank our guests, Mike Shuster, curator for the Great War Project blog. Dr. Edward Lengel, military historian and author. World War I Centennial Commissioner Jack Monahan. Yoan Fanise, creative director at DigixArt Studio. Reenactors, Seth and Garrett Moore. Katherine Akey, World War I photography specialist and line producer for the podcast. Many thanks to Mac Nelson and Tim Crow, our wonderful sound editing team. And starting this coming

week, [inaudible] , who you may remember was our summer intern, is now going to be one our regular researchers on the show as he continues his studies. It's a great team that brings you this weekly show. And I'm proud to be your host, I'm Theo Mayer. 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 to their classrooms. We're helping to restore World War I memorials in communities of all sizes around the country. And of course, we're building America's National World War I Memorial in Washington DC. We want to thank the Commissions founding sponsor, The Pritzker 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 at our website at [ww1cc.org/cn](http://ww1cc.org/cn). You'll find World War I Centennial News in all the places that you get your podcasts and even using your smart speaker by saying, "Play WW1 Centennial News podcast." The podcast Twitter handle is @theww1podcast. The Commissions 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. Hope you can join us next week, so long.

**[0:55:39]**