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6 speakers (Theo Mayer, Edward Lengel, Katherine Akey, Joe Weishaar, Sabin Howard, Erin Fehr)

[0:00:07]

**Theo Mayer:** Welcome to the World War I Centennial News podcast. It's about then what was happening 100 years ago in the aftermath of World War I, and it's about now, how the world transformed is very present in our lives today. But perhaps equally important, the podcast is about why and how we will never let those events fall into the mists of obscurity again. So welcome to World War I Centennial News episode number 106. This week on the show, we start off with our overview roundtable for 1919 with Dr. Edward Lengel, Katherine Akey, and myself. Mike Shuster catches us up on the political situation in the aftermath of the armistice. We'll hear part one of the story of an American riding his way into Germany on a Harley. We'll join a conversation about the National World War I Memorial in Washington, D.C. With lead designer, Joe Weishaar and sculptor Sabin Howard. Erin Fehr, joins us to tell us about a new World War I Centennial website about American Indians. We also have an update about Peter Jackson's film, They Shall Not Grow Old, and some exciting news about World War I and education. All this week on World War I Centennial News which is brought to you by the U.S. World War One 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. As our longtime listeners know, last year, we preceded the month with an overview where Dr. Edward Lengel, Katherine Akey, and I invited the audience into our editorial roundtable as we explored the themes and the stories for the upcoming month. Well, earlier this week we did a roundtable for the upcoming six months as the world heads into the signing of the Versailles peace treaty/. We'll be joining that in a moment but first this is also a farewell to Katherine Akey's regular participation in the podcast. Katherine took up the mantle of line producer for the show over the past two years and has really been my chief collaborator as we evolved and crafted the podcast. You see, Katherine's not just a subject matter expert, a fantastic logistics person, university and children's teacher, photography expert. But Katherine is also an artist and has put a number of her projects on the back-burner in deference to the World War I Centennial. Now, a weekly podcast is a pretty heavy lift and it just left no room for Katherine's art. As the shooting stops on the Western Front, Katherine is boarding the troopship and coming home to one of her favorite passions. Meanwhile, here's what happened this week when Ed, Katherine, and I got together to discuss the upcoming six months in a world transformed by the war that changed the world. Guys, we have a lot of things that happen over the next six months as we head to the signing of the Versailles peace agreement. Let's start with some of the things that happened in the US during this period. Ed, do you have some topics for us?

[0:03:48]

**Edward Lengel:** There's a lot going on in the United States from the very beginning of the year. It's like the passing of Teddy Roosevelt on January 6th. So that obviously draws a line between the pre-war United States and the post-war United States. More broadly, you have the 18th and the 19th amendments to the Constitution going into effect with prohibition coming into effect in the United States and then women securing the rights to vote. Obviously, these are very transformational.

[0:04:22]

**Theo Mayer:** Now Josephus Daniels, the Secretary of the Navy was a prohibitionist and he made the Navy dry. Was he a part of this whole movement or did he actually campaign further?

[0:04:35]

**Edward Lengel:** He was symptomatic of a broader movement that was going on in the United States. The whole temperance movement and the prohibition movement had been going on for many years. Daniels certainly advocated for it, he brought it into effect in the Navy, but it was a very broad based movement that actually was also part and parcel of the women's rights movement and the right for women to vote.

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**Theo Mayer:** And, Katherine, do you have any other notes on that? That's really interesting, I didn't know that the two movements were so tied together.

[0:05:08]

**Katherine Akey:** I would say that this suffrage movement is not isolated to the US. Women in the UK had suffrage already, women's suffrage is established in the Netherlands in April 1919. So this suffrage movement is really massive and far spreading and it's kind of an international phenomenon, not just an American one.

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**Theo Mayer:** Is there any other connection to World War I directly in prohibition?

[0:05:35]

**Edward Lengel:** It is part of a global movement that's related to the war in one respect, and that people and governments all over the world, because of World War I, were taking a much closer look at, for lack of a better word, their national stock. In the United States too, they looked at their young men who came to serve through the national draft and they saw, yes, they were strong, they seemed healthy, but there was deep worry that moral issues such as alcoholism were undermining their strength and the national strength.

[0:06:09]

**Theo Mayer:** Well, we have one subject that came up in a discussion that everybody agreed had nothing to do with World War I, but it's too interesting to pass up. What about the Great Molasses Flood?

[0:06:22]

**Edward Lengel:** That's something that it's amusing now, although, of course, it was tragic at the time, and January 15th in Boston, there was a massive molasses storage tank that collapsed and induced the flood that killed 21 people and injured another 150. It was a strange but tragic disaster that hit the headlines.

[0:06:46]

**Theo Mayer:** Was it downtown? Where was this?

[0:06:49]

**Katherine Akey:** It was in the north end neighborhood of Boston, which is very much in the middle of the city.

[0:06:56]

**Theo Mayer:** Katherine, you talked a little bit about some of the strikes that were happening. The war is over, industry is trying to readjust itself, and labor response.

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**Katherine Akey:** Yeah, this doesn't really happen until the fall, there's a steel strike starting in September and then that's followed by a coal strike later in the autumn. This was a union led strike in both cases, both iron and steel workers actually participated in the steel strike. They were violent, there were actually guns fired, men killed at some of these strikes that the men were holding outside of the various factories. It was really about reacting to industry consolidations that were happening, and I think that some of those consolidations are a direct result of the war and the economic situation that had been going on. Both of these strikes resolve before 1920, but there's definitely some union and industrial upheaval going on in the wake of the war.

[0:07:55]

**Theo Mayer:** Let's talk about Wilson for a minute. This is probably the worst part of Wilson's career, including having a stroke.

[0:08:03]

**Edward Lengel:** Wilson begins the year in France and, of course, he devotes a lot of energy to the negotiations surrounding the eventual Treaty of Versailles of trying to create in some ways a New World Order where a war of this type would become impossible. But he's dealing with some very strong personalities, Clemence of France, Lloyd George of Great Britain, Orlando of Italy, and others who have very different views of what type of world they want to come out of this Treaty of Versailles. Clearly, it wears him down, he's able to get some of what he was hoping for but ultimately the treaty becomes a punitive treaty in many respects. After the treaty, he goes on a campaign for the League of Nations and that further wears him down trying to secure passage of that treaty through the United States Congress and the failure of his effort is personally devastating for him.

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**Theo Mayer:** Now, I've heard that he had a stroke, I've heard that he had a breakdown. What was the physical impairment that actually happened to him?

[0:09:13]

**Edward Lengel:** It was a series of strokes, but it was probably related also to emotional stress and trauma all of which contributed to his health problems.

[0:09:23]

**Theo Mayer:** Katherine, you told a story about the army convoy across America. Could you elaborate on that a little bit?

[0:09:30]

**Katherine Akey:** Yes, the 1919 Motor Transport Corps convoy is really interesting and it's really, really important because we didn't have a highway system going into the war. That's why all of our troops moved around the country on trains. And one particular Lieutenant Colonel, Dwight D. Eisenhower of the Tank Corps comes back and he's thinking to himself, "We need to be better prepared." America is gigantic and we didn't have paved roads connecting us coast to coast. A group of about 30 or 40 expeditionary officers and 300 or so men formed this convoy and they drive from Washington, D.C. To San Francisco over the course of the summer of 1919 to figure out what is the status of roads and bridges across the US and how do you go about building a highway system?

[0:10:22]

**Theo Mayer:** Was that the birth of the highway system?

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**Katherine Akey:** Yeah, the original concept was to make sure that we could move an army across and around the country without the kinds of issues that you would encounter with unpaved roads and wooden bridges that break under pressure and Eisenhower was a huge proponent of this idea.

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**Theo Mayer:** We'll definitely be following that story as it comes along this coming year. Ed, what about Congress? Congress basically turned on Wilson or the nation elected in an opposition Congress, both House and Senate, what's the effect of that? Obviously, that leads directly into Versailles itself.

[0:11:02]

**Edward Lengel:** It's a pretty startling rebuke to President Wilson in which Wilson had appealed to the country to elect a democratic congress. Instead, the American people return a Republican, majority in Congress which really deeply undermines Wilson's attempts to pursue his own vision for a post-war world. The Republicans tend to be much more skeptical of the national war effort, their focus is to return to a policy that prioritizes the United States and the growth of the American economy and to pull out of all international obligations. While at the same time demanding a repayment of Europe's debts to America.

[0:11:49]

**Theo Mayer:** Let's talk about Versailles. In fact, we're going to have a whole segment over the coming months called a seat at the table. There were a lot of people who joined the war efforts simply to get a seat at the table. But we never signed that treaty, how did that happen?

[0:12:05]

**Edward Lengel:** Wilson is in some ways negotiating the treaty personally, but he's not speaking with the voice of Congress, and so after the conclusion of the Treaty of Versailles, when he attempts to bring this treaty back home, and again, campaign particularly for the League of Nations, Congress simply isn't interested. In some ways, some members of Congress are already viewing our participation in this war as a mistake. So Wilson really doesn't have a chance in getting the League of Nations through Congress. And, indeed, Congress does reject it later in the year.

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**Theo Mayer:** Katherine, there's a lot going on in Germany and Germany is in its own upheaval, isn't it?

[0:12:45]

**Katherine Akey:** Yeah, Germany just had its entire government disbanded, exiled, kicked out, they're being occupied in parts by Allied Forces. Starting at the beginning of the year, there's a few upheavals. At first, in January for about 10 days, there's the Spartacist Uprising, which is something of a strike mixed with a socialist revolution that is not successful. Leading off from that, there's the foundation of a couple of parties that will go on to be big players, notably the German Workers Party, which is the predecessor of the Nazi Party. In October, Adolf Hitler gets his first speech for that party. So sort of the groundwork for some of the political happenings that will become really important in just a few years, they're already in place.

[0:13:34]

**Theo Mayer:** Well, Ed, we now are a part of an occupying force in Germany. How does that play out through this year?

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**Edward Lengel:** A good number of American troops have moved into the districts of Western Germany and the Rhineland region from late 1918 to early 1919. It's an interesting moment, it's certainly the first moment in the history of this country where American troops have occupied territory in Europe. And there's a great deal of concern about

how they're going to deal with a hostile populace of the German people. It turns out German civilians in the Rhineland and American troops, for the most part, get along pretty well. Their attentions related to black American troops who are part of the occupying force. In some ways, the Americans worry more about them than Germans do. The Germans are much less happy to have French troops occupying that region as well as trouble with British and other troops. But the occupation goes reasonably well except in the sense of the American soldiers who are very eager to get home as soon as they possibly can.

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**Theo Mayer:** Speaking of the troops wanting to come back home, when they do, a lot of things change in America including some race riots. How does that play out?

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**Edward Lengel:** This is one of the most upsetting and tragic aspects of America in 1919 and it's directly related to the return of African American troops back to the United States, and these African Americans it's served with the 92nd and 93rd divisions. They had served honorably under arms in Europe and they felt like they had done their part for the country. But the sight of African Americans carrying weapons in the United States becomes a trigger for race riots all across the country that result in hundreds of deaths primarily of African Americans but sometimes also whites because at times the blacks fight back. This is often referred to now as the Red Summer, the summer of 1919. It's an indication of just how deeply divided American society is over race, the Ku Klux Klan reaches the height of its power throughout the country. It's a troubling sign for America's future.

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**Katherine Akey:** You know, we talked previously about how America's relationship to post-Czarist Russia is tense. Our relationships is socialism and communism is fraught from the beginning and that's actually a huge concern during these riots, the media, the press, the federal government, everyone's quite worried that there's a socialist and communist influence on the black civil rights movement that's forming because of the Bolshevik Revolution in Russia. They're really scared that there's foreign anarchists involved because actually earlier in the year, in April, there had been somewhere around 30 to 40 dynamite filled bombs mailed to various politicians like an attorney general, John D. Rockefeller. Various important people, newspaper editors, businessmen, and they were sent by various foreign anarchists inside the country. There's a real sense of what might be the very first Red Scare.

[0:17:02]

**Theo Mayer:** Well, in closing, Katherine, I just want to say thank you so much for your wonderful participation and support and work on this show. Your insight and your enthusiasm and your fascination with the subject has been a really big part of what's made the show wonderful and thank you.

[0:17:22]

**Edward Lengel:** Thank you Katherine

[0:17:23]

**Katherine Akey:** Okay. No, it's been an honor to work with the Commission on this and almost more important to me than that, it's been really fun. I've had so much fun working on this and I hope I get invited back for a little guest segment here and there in the future.

[0:17:38]

**Theo Mayer:** You can count on it. Now we're joined by Mike Shuster, former NPR correspondent and curator for the Great War Project blog. Mike, your post opens as 2018 wraps up, Democrat President Wilson has just lost both houses of Congress to the Republicans weeks prior to the armistice. Nevertheless, he is still determined to push his vision, views, and agenda for a world transformed to the many interests that are involved in the Versailles peace negotiations. Historians will tell you that Wilson surely expected this to be challenging but the hurdles, the resistance he faces, even from men he thought personal friends and allies, men he considered supporters indicates a very rough road ahead for the American president as your post so wonderfully illustrates. Mike, welcome to 2019.

[0:18:33]

**Katherine Akey:** Thank you Theo. The headline reads, "The Great Questions Emerge, Who Won The War. Wilson in Britain, new states appearing, how to handle them. Wilson agitates for League of Nations," and this is special to the Great War project. But the American President Woodrow Wilson now in Europe, the debate sharpens over which of the Allies was most responsible for defeating the Germans. Wilson is vociferous in his quite public claim that it was the Americans. The British and French, of course, challenge that view. Answering that question is quite a serious matter, it will have quite a serious impact on how the shape of the post-war world is organized. While waiting for the peace conference to start in January of 1919, Wilson in Europe travels to Britain where another ally awaits it's turn to take on the issue. In London, he meets with the British Prime Minister, David Lloyd George. He is not greeted warmly,

the British remember Wilson's early stance on the war and the President's slogan, "Peace without victory." In several speeches Wilson recalls those words, "I have conversed with the soldiers," he says in one speech, "they fought to do away with an older order and to establish a new one." According to a story in Thomas Fleming, Wilson was telling the British that American intervention had won the war and he was now in charge of reordering the world. The British have another view. Already taking shape, Fleming reports, was the fixed opinion in Britain that they, not the Americans, won the war. The distrust between the Americans and the British was rapidly growing deeper. Wilson compound in this alienation, Fleming writes, by suggesting that this new order might well require considerable changes in the British Empire. In a talk with David Lloyd George, Wilson emphatically insist that Germany's colonies should not be handed over to the war's victors. Instead, they should be placed under the supervision of something called the League of Nations, an institution just beginning to take shape. The idea is to place the new states emerging from the war in some kind of trusteeship or mandate to be administered internationally. Wilson also opposed punitive reparations against Germany and the issue on which Lloyd George had just won a huge electoral victory. When Lloyd George reported all this to is Tory packed cabinet, Fleming rights consternation and outrage were the order of the day. Nevertheless, the British arranged a banquet for Wilson in his honor at Buckingham Palace at which King George the V took part. Wilson was greeted in a friendly manner but not effusively, no warm glow of friendship. Writes a story of Fleming in a private talk with the King, Wilson advised him to refrain from any references to a special relationship between Great Britain and the United States, "Don't refer to the two nations as cousins or to the Americans as Anglo Saxons." There were only two ways that Wilson approved of describing the American-British relationship, a sharing community of ideals out of interest. Historians write, "The king came away thoroughly repulsed by the president. He told his private secretary, "I could not bear him, an entirely cold academic professor and odious man." That's some of the news from the Great War project these days a century ago.

**[0:21:54]**

**Theo Mayer:** Mike Shuster's the curator for the Great War Project blog. The link to his posts are in the podcast notes. Next we're going to part one of a multi-part story. There's an iconic World War I picture, it shows Sergeant Roy C. Holtz of Chippewa Falls, Wisconsin. First U.S. Soldier on German soil after the armistice of World War I and he's riding on a Harley Davidson. Also iconic and also from Wisconsin. Our good friend, citizen historian and author, Rob Laplander wrote a researched account of the story of what actually happened intended for high school students. Well, Rob has given us permission to read the story to you in serial form. Here's the unabridged First into Germany, Sergeant Roy Holtz and he did it on a Harley by author Robert Laplander. Part One. Yep, that's me. Now the war had been over for a long time when he was told his picture was in the magazine right there on page four. The picture of him on his motorcycle taken the day after the war ended riding through a town in Belgium. He readily admitted that he hadn't even realized that it had been taken. After all, he'd had other things on his mind that day like getting out of German territory and back to his unit. But, first, he had to go pick up the captain responsible for getting them picked up by the Germans in the first place and we'll get to that. Roy had been on occupation duty in Germany months later when his aunt sent him a newspaper with the picture in it, and then his buddies tracked down the photographer in Belgium and bought a few extra prints. He long ago misplaced any prints of the photo that he had, but one of his old pals had obviously kept a copy which had found its way into the Harley Davidson motorcycle company's magazine, The Enthusiast. Now, he was on his way to the offices of the magazine to ask about getting some extra copies for keepsakes. Now, when he got there and made his request, they didn't believe him at first. They didn't believe his picture was in their magazine, he was just another old timer who was mistaken. Then he leapt through the magazine to page four and he showed them, "See, here it is, that's me," he said, pointing the grainy picture. "That's you," they ask incredulously. "Sure is." Somebody gets scrolled across the bottom of the photo, the first Yank and Harley Davidson to enter Germany, 11/12/18. Well, okay, then they begged him for his story, and bit by bit, he filled them in. At the time, nobody realized or cared that the date written on the photo was misleading. He'd been behind German lines on the 12th, being held at the main German Army Headquarters in German occupied Belgium. But it wasn't until November 21st that he'd actually entered Germany proper, but that didn't really matter after all these years to the magazine people. Standing there in the office of the Enthusiast was a bonafide hero, the first American soldier to enter Germany following the armistice that ended the First World War, former Sergeant Roy C. Holtz and he done it on a Harley Davidson. Roy C. Holtz was born and grew up in Chippewa Falls, Wisconsin. He was the son of German immigrant parents, Frederick and Mary Holtz. He had three sisters, Martha, Vito, and Irene, and two brothers, Edward and Ezra. German was naturally spoken around the house, therefore, all the Holtz family grew up bilingual. This wasn't uncommon at the time, especially, in areas with heavily dramatic populations and Wisconsin was very heavy in German heritage in those first decades of the 20th century. Outside of that, the Holtz boys grew up like any other boys at the time, fishing, swimming in the summer hunting, doing chores around the house, and playing the new national pastime game of baseball. But on April 6th, 1917, German heritage became a problem. That was the day America declared war on Germany thus joining the First World War. Now she hadn't wanted to, in fact, President Woodrow Wilson had been elected to a second term in 1916 largely because he had kept the US out of the war in Europe that had been raging since August of 1914. It hadn't been easy, though, at the beginning of 1915, the Germans announced that they considered the sea around the British Isles a war zone and that they'd sink any merchant vessel in that zone regardless of whether it flew the flag of a neutral country and those countries not involved in the world like the United States or not. This practice culminated in the May 7th 1915 sinking of a British

passenger liner, the RMS, Lusitania, bound for England from New York. 124 Americans perished in that incident, which caused a national uproar in the United States that President Wilson was only able to calm down by obtaining a guarantee from the German government that it would suspend the unrestricted submarine warfare. According to the new guarantee given Wilson, the German u-boats would not attack ships flying the flag of neutral countries. That was First into Germany, Sergeant Roy Holtz, and he did it on a Harley by author Robert Laplander. Part One Yep, that's me. Rob Laplander is a citizen historian and author of The Lost Battalion and importantly the man behind Doughboy MIA. We have links for you in the podcast notes about his story, Harley and Doughboy MIA sites. Join us again next week for part two as Ray Holtz learns to ride a motorcycle. But the question remains, what were those men doing behind the enemy lines in the first place? Well, you just have to keep listening to find out. All right, let's fast forward into the present with World War I Centennial News now. This part of the podcast focuses on the present and explores World War I documentation, commemoration, education, and exploration. Here is where we try to show you how the echoes of the war that changed the world are very present in our everyday lives. We're going to start with our regular segment, A Century in the Making, an insider's view to the creation of the National World War I Memorial in Washington, D.C. Now, our newer listeners may be surprised or even shocked to learn that there's no National World War I Memorial in Washington, D.C. There isn't, we honor the veterans of every other major conflict of the 20th century in our nation's capital except World War I. To fix that, the U.S. World War I Centennial Commissions Capstone Project is the creation of the memorial. During the centennial of the armistice, we held events in D.C. At the site of the future memorial. At one of these events, the project's lead designer, Joe Weishaar and sculptor Sabin Howard spoke about the evolution of the project and how they got together. Here are Joe and Sabin.

**[0:29:53]**

**Joe Weishaar:** Back in June of 2015, I was working in an architecture firm in Chicago and I came across a competition online and it said World War I Memorial and said, "Okay, that's interesting." And followed the link and it said National World War I Memorial in Washington, D.C. I didn't know that there wasn't a World War I Memorial in Washington, D.C., I didn't know hardly anything about World War I at all. Maybe a week and a half, two weeks worth of high school education devoted to the subject tucked somewhere between the start of the century, Great Depression, World War II, they just jammed it in there. I clicked on the link and it took me to the World War I Commission website that had all these great links to the National Archives, and I started clicking on pictures. I don't know how many hours later I looked up probably after 10,000 pictures, the one that got me into this process more than any other image that I ever looked at and it's of two young guys down in a trench covered in mud. But they're doing relatively normal things, and I had this very instant powerful connection to them because the caption just said, "Two rural farm boys in a trench in World War I." I'm from Arkansas, originally, and I thought to myself, "If I was alive 100 years ago, I could have been one of those guys. They look like they're 25 or so, I was 25 and that would have been my life." So I felt a very deep personal connection with them and so then I followed the other links and being an architect I submitted the design and didn't think anything of it until they called me back two and a half months later and said, "Are you sitting down?" I think at the start we had something crazy Like 324 linear feet of sculpture, it was insane. I sat down with the commission at the very first meeting and they said, "How are you going to do this?" And I said, "Oh, I'm 25, I have no idea. Maybe I'll sculpt it myself. I don't know how to do this." I did what any 25-year-old would do, I googled sculptor, and got this huge range and so I said, "Okay, well we'll have to use Americans on this." So Googled American sculptor and it had these amazing sculptures, Daniel Chester French and August Scott Dens. I said like, "Okay, I'm going to call up Gardens and this is going to be great." He died in 1901 or something, so then I had to Google American sculptor living and it came up with the National Sculpture Society and went through all of their web pages. And then I came to Sabin's web page and instantly I knew if I could do this myself, this is what I want it to be. This is who needs to do this memorial and Sabin can take it from there with the phone call.

**[0:33:10]**

**Sabin Howard:** Yeah. It's a really interesting combination the two of us and I call this a miracle that we've gotten to this place because Joe actually had the vision to think of something that's not the usual, it's not corporate at all. This is truly from the heart and carries the passion that is necessary to instill in the visitor a reaction. You got a title that we're dealing with when we came into the project called the Forgotten War. Well, I'm about to change that title, it's no longer going to be forgotten after we get this memorial in place. This project needs to explain to the world that wars are not just about big governments, they are about human beings and people. I think that's what really struck Joe that here's an artist that makes sculptures from people. Can you flip back to that last picture? Your left bottom, there's a girl there. That girl to me reminded me of my young daughter, the soldiers walking back reminded me that this was about people. I had been working in the studio for basically the last 35 years looking at naked people, and that wasn't going to work for this project. We had to change it and this was one of the drawings that I did to win the project with Joe. As you can see, those are real people, that's marks of ours on the right who's from Throggs Neck in Bronx. That's Pete who works as an engineer at a college right underneath the bridge, it goes out to Staten Island. In the middle is Ognjen who's an immigrant from Serbia who is actually one of the kickboxing world champions of the world. This is how I do my art, I connect with real people and I pose them. If you come tomorrow night, you'll see that we're going to do that exactly with real 21-year-old, I call them kids, they're kids. That's who entered this war. So that's where I started. Real estate for monuments in Washington is you got to pass through a real tempering to get to the

other side, which we're very close now to getting to the other side and starting to sculpting. Thank you. So here I am and I go to Washington and I'm truly excited. I'm like, "I've won the lottery." No, you haven't won the lottery, you're about to get initiated. I didn't really know what to do and everybody's got an opinion, they're all telling you, "Do this, do this, do this." Well, if you listen to everybody, the vision gets lost. One day in my studio I have this poster up and I looked at that poster and I hear inside my head this voice that goes, "Do what you know." I looked at the poster of Michelangelo's Last Judgment and the Last Judgment is about all of humanity intertwined as Pretzels, they are all connected. They're not alone. I started from that moment on to use the models posing them not as static figures, but as breaking the space and intertwining. Then I met with Edwin Fountain and Edwin was like, "Well, you know the Grant Memorial in front of the Capitol Building? That's what I like. That was my Litmus, and then underneath it is the Parthenon which is what I knew would bring the heroism and the power that was necessary to impart that message to the visitor. Then we started this really long process of iterations with Edwin Fountain and the Centennial commission and they put us through our paces. But as we moved along, the story got really sharp and every single figure started to have a meaning to tell that story. The story as it grew larger, and I'm in a household with a novelist, my wife is a novelist, I really had to like listen to her. She told me, "You're doing the hero's journey." Once I realized that and heard those words, I knew I was on the right path. I would take the pictures in my studio, I took 12,000 pictures, and I would flip the pictures to Joe via the internet and then he would help me assemble them. I don't want to like hog the microphone so-

**[0:37:39]**

**Joe Weishaar:** No, it's fine, you want me to go back to the-

**[0:37:41]**

**Sabin Howard:** Yeah, you can talk too. All right, you'll have to.

**[0:37:47]**

**Joe Weishaar:** You did great.

**[0:37:48]**

**Sabin Howard:** Thanks. What happened is we got something that was very structured, we have a very clear beginning, middle and end, we have a very clear message in the middle of transformation with the symbolism. And then each of the individual figures as well tells a unique story.

**[0:38:07]**

**Joe Weishaar:** One of the things that I wanted to bring to the memorial and for it to convey was exactly the same, I said, "All of these emotions and that the faces are real. When you look at it, you will see somebody that you know in it, in one of the faces. Be it a parent, a grandparent, somebody currently serving in the military, somebody who has in the past because this isn't just a memorial for World War I, it is a story of all of us.

**[0:38:41]**

**Sabin Howard:** Yeah, so I did these drawings and the drawings were the final passing through Centennial Commission, that was our blueprint done over 700 hours. I used that drawing to go into the next phase which was the creation of the market in New Zealand and that was squeezed into a six month period.

**[0:39:02]**

**Theo Mayer:** Joe Weishaar, the lead designer, and Sabin Howard, the sculptor, the winners of the Commission's International Design Competition talking about the evolution of the National World War I Memorial in Washington, D.C. Learn more about the project at [ww1cc.org/memorial](http://ww1cc.org/memorial), all lowercase, or by following the link in the podcast notes. For remembering veterans. Now, the Commission's website at [ww1cc.org](http://ww1cc.org) is host to dozens of incredible information resources. Websites created and curated by invitation and living on our server like those of the many states Centennial Commissions or sites that honor and commemorate special groups like Polish, Italian, or Asian Americans who served. Sites about special topics like medicine or nurses in the war, or about service animals, horses, and mules. Today we're really pleased and excited to welcome another wonderful information resource to the fold at [ww1cc.org/americanindian](http://ww1cc.org/americanindian), all one word, all lower case. You'll find an exciting new resource focused on commemorating and sharing the service and experience of American Indians in World War I. With us is Erin Fehr, Archivist at the Sequoia National Resource Center at the University of Arkansas in Little Rock to tell us about it. Erin, welcome to the podcast.

**[0:40:37]**

**Erin Fehr:** Thank you for having me.

**[0:40:39]**

**Theo Mayer:** Erin, tell us about the project and how you got involved in it?

**[0:40:44]**

**Erin Fehr:** Well, it began in the fall of 2017 when we put together an exhibit on the code talkers of World War I. We wanted to do something as a commemoration to the centennial of the war and we decided what better topics than to talk about the code talkers who had a very unique role.

**[0:41:03]**

**Theo Mayer:** The code talkers were typically thought of as World War II but these are the code talkers from World War I.

**[0:41:09]**

**Erin Fehr:** Right, the Navajos in world war two feel the spotlight but the code talkers program began in the First World War. Due to their success in the First World War, it was used to get on a much larger scale in the Second World War.

**[0:41:27]**

**Theo Mayer:** That's how it started and then it expanded from there.

**[0:41:30]**

**Erin Fehr:** Correct, because of the publicity that we've received from that exhibit, Véronique Lozano, who is the administrator for the Facebook page World War I Native American Warriors, contacted us on behalf of the commission asking us if we would be willing to create a website on American Indian involvement in the war.

**[0:41:52]**

**Theo Mayer:** Tell us a little bit about your organization?

**[0:41:55]**

**Erin Fehr:** We began in 1983 and we are now the world's largest collection of Native American newspapers in periodical. In addition to that, we also collect manuscript collections, DVDs, music, anything that could be considered a form of expression of Native Americans.

**[0:42:17]**

**Theo Mayer:** What was the Native American experience like during World War I?

**[0:42:20]**

**Erin Fehr:** Well, there were approximately 12,000 American Indians that served during the war. Many of those were recruited from the federal boarding school system, and these boarding schools were created as a way to assimilate American Indians into mainstream white society. The US needed to build a military because we did not have a large military at that time, and so one of the places that they went to were the boarding schools to recruit these students.

**[0:42:52]**

**Theo Mayer:** What kind of roles did these folks play during the war?

**[0:42:55]**

**Erin Fehr:** Well, they honestly served in every capacities you can think of From on the front lines, as scouts, and as snipers, machine gunners, postal workers, musicians, doctors, field clerks, veterinarians, which to me was a surprise whenever I found that.

**[0:43:14]**

**Theo Mayer:** When I go to this new website, which is amazing by the way, what kind of stuff will I find? How is it organized?

**[0:43:21]**

**Erin Fehr:** We begin with a timeline where we talk about what led up to World War I, not necessarily the military and political aspects in the world, but what was happening in American Indian history. Another thing that we go through or we talk about some of the larger boarding schools that were educating these men that served. One of the things that we really wanted to bring to this website was a personal voice and to individualize the men that served and not just lump them all into one category. So many of these former students wrote back to the schools about their experiences, so we used some of those letters on the site. Another area that we highlight are the service of the American Indian women. We have found so far 11 that served as nurses and all but two, I believe, are the ones that we found served overseas in France during the war. We created a short bio on each of these women and some of them have

photographs as well, and we know there are more out there. So we're continually looking and will continually update the website when we find more information.

**[0:44:37]**

**Theo Mayer:** Tell us about the memorial map because it's great.

**[0:44:40]**

**Erin Fehr:** We decided to create a map of all of the native veterans memorials that we could find across the United States, and some of them were just completed in this past November. The last section of our website that we find and we hope is a great resource for those that visit our website is our Modern Warriors of World War I database which is searchable as we attempt to identify all 12,000 men that served during this time. But currently there are about 3500 names and we are asking the public to help us with this because we know there are hopefully 9000 more names to find.

**[0:45:26]**

**Theo Mayer:** You dug into this and you immersed yourself in this and putting it all together and did an amazing job. What struck you personally as the most memorable aspect of having really immersed yourself in this information?

**[0:45:41]**

**Erin Fehr:** I guess I have to say the musicians that I discovered were probably one of my favorites to learn about and I still think there are more out there that we haven't found. But I also really enjoyed finding the nurses because I feel like if anyone is overlooked it's definitely them. And they served such an essential function in this war.

**[0:46:03]**

**Theo Mayer:** Great answer. Erin, thank you for the wonderful work that you and your organization have done and thank you for coming on the show.

**[0:46:12]**

**Erin Fehr:** Well, thank you for having me. I have really enjoyed it.

**[0:46:15]**

**Theo Mayer:** Erin Fehr is the Archivist at the Sequoia National Research Center at the University of Arkansas at Little Rock and part of the team that produced the new American Indian Centennial website. Visit the American Indian World War I Centennial website at [ww1cc.org/americanindian](http://ww1cc.org/americanindian), all lowercase, all one word, or by following the link in the podcast notes. For our segment spotlight on the media, we hope that many of you were able to see Peter Jackson's groundbreaking documentary film, *They Shall Not Grow Old*, during its limited release across the U.S. This past December. I had a chance to see it in Oxnard, California, and I have to tell you, it was as incredible and as powerful as advertised. I think maybe more so. Though, the showings were limited to just two days and limited in the number of theaters where you could go see it, the response, interest and enthusiasm for this World War I documentary resulted in a two-day showing gross of an incredible \$5.7 million setting a record as the highest grossing U.S. Event Cinema ever both for Fathom Events and for the Event Cinema industry. Now what do I mean Event Cinema? Event Cinema is a special category of film distribution aimed at special interest and enthusiast audiences and made possible because special film events can be pushed out to digital theater screens electronically without the extremely costly process of making and shipping around film prints. For those three quarter of a million of you who went, you might have noticed that our very own, Gary Sinise, narrated three minute short film about building the National World War I Memorial in Washington, D.C. Ran in the pre-show. Because of its unparalleled success, the film will be getting a reprise showing through Fathom Events on January 21st. Also, Warner Brothers is exploring putting it into regular film distribution with the first showing in major metro areas scheduled for February 1st. Help us get the word out, you'll be doing those who follow your recommendation a really great favor. If you haven't seen it, go get your tickets right now for the January 21st showings. Tickets are available through Fathom Events, the guys that scream stage shows and special events and operas and entertainment into movie theaters. You've seen their previews. Google Fathom Events, F-A-T-H-O-M, or use the link in the podcast notes. But book your tickets now, they sold out last time and they're going fast this time. This week in education in World War I, we have some news to share from National History Day, a nonprofit organization that operates an annual project based contest for students in grades six through 12. 18 educators from across America have been selected to participate in memorializing the fallen at Teacher Professional Development program from National History Day. The program sponsored by us, the U.S. World War One Centennial Commission and the Pritzker Military Museum & Library, the program takes educators on a journey of a lifetime to rediscover the history of World War I and invigorate its teaching in American classrooms. Throughout the program, teachers attend virtual lectures, participate in discussions, and research a service member who never returned home. In June of 2019, these 18 selected educators will get to go to Europe where they're going to walk in the footsteps of history, making stops at battle sites and monuments across the western front. On the final day of the program, the teachers will attend the hundredth anniversary of the signing of the

Treaty of Versailles at the Palace of Versailles. This highly competitive program pays for the travel to those locations as well as lodgings, meals, books, and more. Learn more about National History Day, the memorializing the fallen program, and a big congratulations to the selectees. You can find it all in the link in the podcast notes. That wraps up Episode Number 106 of the award winning World War I Centennial news podcast. Thank you for listening. We want to thank the following: Dr. Edward Lengel, military historian and author. Katherine Akey, World War I photography specialist, educator and artist. Mike Shuster, curator for the Great War Project blog. Rob Laplander, for graciously allowing us to serialize his short story about Rot Holtz. Joe Weishaar and Sabin Howard, the lead designer and sculptor behind the New World War I Memorial in our nation's capital. Erin Fehr, Archivist at the Sequoia National Research Center at the University of Arkansas at Little Rock, and everybody involved in the making and distribution of Peter Jackson's amazing, They Shall Not Grow Old. Special thanks to Matt Nelson and Tim Crow, our interview editing team. We want to welcome the new line producer for the podcast, Katelyn Laslow. Our research and writing team, J.L. Michelle, and newly joining us, Dave Kramer. Of course, this week we say so long to Katherine Akey, a great big thank you Katherine for all that you've brought to the show. I'm Theo Mayer, your producer and host. The U.S. World War One 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, their classrooms, and the public. We're helping to restore World War I memorials and communities of all sizes across our 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 Pritzker Military Museum & Library, and also 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](http://ww1cc.org/cn). You'll find World War 1 Centennial News in all the places you get your podcasts and even using your smart speaker by saying play WW1 Centennial News podcast. The commission's Twitter and Instagram handles are both @ww1cc and we're on Facebook @ww1centennial. Thanks for joining us, and don't forget, keep the story alive for America by helping to build the memorial. Just text the letters WWI or WW1 to the phone number 91999. It's easy. Thank you for listening, so long.

**[0:53:47]**