

**The Ghost Fleet of Mallows Bay (44m 14s)**  
<https://jotengine.com/transcriptions/0s0t5fC90YGGH3BAGM9dTg>  
**4 speakers** (Theo Mayer, Dan Basta, Bruce Jarvis, Steve Badgley)

**[0:00:07]**

**Theo Mayer:** Welcome to World War I Centennial News, the Doughboy Podcast, episode number 136. The Doughboy Podcast is about what happened 100 years ago during and after the war that changed the world. It's not only about then, but it's also about now, how World War I is still present in our daily lives in countless ways. But most important, the podcast is about how and why we'll never let the awareness of World War I fall back into the mists of obscurity. So join us as we explore the many facets of World War I both then and now. On the show this week, we're going to go back to August of 1918, as the tide of the war shifts to the allies after a very dicey spring. Then, we come forward to 100 years ago this month as labor unrests, returning soldiers, high cost of living and conflicts with Mexico plagued the nation. We're going to explore the ghost fleet of Mallows Bay with guest, Dan Basta, former director of NOAA's Office of National Marine Sanctuaries. Now, we're going to have a series of updates and news for you from the commission that you might be very interested in. Then, in spotlight on the media, you're going to meet Private Graham, whose diary and story were researched, compiled and published by Steve Badgley and Bruce Jarvis. Then we're going to close with highlights from the dispatch newsletter. All this week on World War I Centennial News, the Doughboy Podcast, which is sponsored and brought to you by the US World War I Centennial Commission and the Doughboy Foundation, dedicated to remembering those who served in World War I and to building the National World War I Memorial in Washington DC. I am Theo Mayer, the chief technologist for the commission and your host. Welcome to the show. Looking back a little more than a century to August of 1918, it's four years since the war broke out in Europe and just 16 months after the US has entered the fray. Now though the combatants don't know it, August of 1918 is a moment that quickly develops into a major turning point in World War I, leading to an unexpected armistice just a few months ahead. With that as a setup, let's jump into our centennial time machine and look back at 1918 and especially August, as the tide turns in the war that changed the world. Earlier in the year of 1918 was a really perilous moment for the Allied Nations with Russia having dropped out of the war during the winter because of their own revolution, Germany's eastern front resources are now available to be shifted to the western front, to the great peril of the war-weary allies. In 1918, supported by those new troops and resources, the Germans launch a massive, and in their plans, a decisive spring offensive that was known in German as the Kaiserschlacht, and also as the Ludendorff Offensive, after the German who was leading the effort. And it almost works. Paris is evacuated as the allies come really close to losing the whole thing. As the spring rolls into summer, the pendulum swings. By August, allied leaders begin to believe that they will survive and even prevail probably as soon as 1919. No one on either side is predicting that an armistice is going to come a mere three months later in November of 1918. The turning tide begins in earnest at Amiens, north of Paris and west of Belgium, and it happens in early August. This British, Australian, Canadian led battle supported by some American troops and French troops, breaks the German ranks and for the first time in this war, one sees mass surrenders by German troops as stretched German resources and morale collapse. There is also the American factor. After many months of preparation and training, American forces, mostly led under French command, ever larger numbers of American troops get blooded in offensive action on the western front, helping to push the Germans back from the spring offensive gains. It is during August of 1918 that we begin to see the realization of Pershing's vision of an American army fighting under American command, specifically his command. The next few months of the war will be the bloodiest foreign war in our nation's history. But the western front is not the only place the war is turning in August. In the Middle East, Colonel Thomas Edward Lawrence, better known as Lawrence of Arabia, has been working to convert Bedouins and other Arab tribes over to the allied cause. They begin to win battles and take control of lands as the Ottoman Empire begins to falter. Much of what is now Syria, Lebanon, and Jordan will fall to this British encouraged Arab uprising by October of 1918. On the southern front, the Austro-Hungarian Empire is also suffering defeats. In this case, at the hands of the Italians, who got pretty thoroughly trounced the previous year. Even the war in the sky is taking a turn in August of 1918. The last airship raid of the war takes place as five Imperial German Navy Zeppelins attempt to bomb England. It's bad weather and really cloudy and most of the bombs drop harmlessly into the North Sea. But it gets worse. A Royal Air Force pilot shoots down one of the Zeppelins, not only killing the entire crew, but with them, the Imperial Germany Navy Airship Division Commander, Peter Strausser. When he goes, so do the airship raids on Great Britain. As you may recall, the first time in history that an enemy was able to reach that far back of the front lines to threaten and terrorize a nation's civilian population, including women and children. On the sea, the German U-boats are no longer enjoying the success they had earlier in the war. American convoy tactics and improved weapons are taking their toll. Back on our own continent of North America, there's an unusual August incident that hits the news, a skirmish along the border street that separates Nogales, Mexico from Nogales, Arizona. Just before the US entered the war, Germany was secretly wooing Mexico to join her and declare war on America in return for Texas, New Mexico and other territories, a great strategy that would have created a second front for the US in our own backyard. Tensions have been pretty high along the border ever since. There's an incident at the border crossing. Shots are fired, and before it's over, American and Mexican soldiers are shooting at each other and 12 men lay dead in the streets of August of 1918.

Fast forward a year to August 1919, 100 years ago this month. Now the war may be over, but trouble is still brewing with Mexico. Bandits kidnap Americans and hold them for ransom, including two American military pilots. Like they did with Pancho Villa, American troops chased them down and across the border into Mexico. That's never a good idea for your military to cross into another nation. Technically, you're invading. Well in the end, all the kidnapped Americans are ransomed and released, but Mexico's President Carranza is really steamed. He's no fan of his northern neighbors and ramps up tensions as he threatens to nationalize American oil assets. Elsewhere in our country, there's plenty of post-war trauma. Racial tensions have exploded over the summer and labor strikes and industries large and small rock the economy everywhere. Returning soldiers feeling good about the job well done over there want to come home to their old jobs over here. That's not always working out. Labor prices were suppressed during the war effort and cheaper workers are in their jobs. Cost of living inflation has hit the nation hard while they've been overseas. Food prices have doubled since 1915. Clothing prices have tripled. Steel, railroad, police officers and even theater workers strike for higher wages. The Communists are blamed. With Bolshevism and Communist revolutions happening in Russia, Hungary and threatening in Germany, the Red Scare is in full swing, and labor unions, who are trying to raise the wages, are painted with a red brush. They're beaten down and it will take more than 10 years for them to regain their strength. But before that, unknown to all, a big financial crash is looming on the horizon. Prohibition is in full swing. The Roaring '20s are upon us the mood of the nation is not so rosy, 100 years ago in the aftermath of the war that changed the world. Okay, with that, let's fast forward into the present. With World War I Centennial News now. Here's where we spotlight the ongoing World War I related news, information, and events. For remembering veterans. When America entered the war in 1917, the country was totally unprepared for prosecuting an overseas war at scale. Even before the US joined the war, the Shipping Act of 1916, signed by President Wilson, created a five member United States Shipping Board, the USSB, to create a subsidiary corporation to build ships. In fact, the US effectively nationalized the ship building industry. We needed tonnage fast. So under the Ship Building Board in 1917, they started to mass produce a fleet of cheap, small wooden steamers at about 3000 tons each, rather than larger, state-of-the-art, oil burning steel ships at 8000 tons. Well, that nationalized push to build ships and get our boys material over there did get a lot of ships built fast, but they weren't designed or built for the long term. So having served their purpose, or not even put into service, over 200 of them were scuttled and sunk right after the war. A lot of this happened in a small bay on the Maryland side of the Potomac River in Charles County, Maryland. With the scuttled ships protruding partially out of the water, the area became known as the Ghost Fleet of Mallows Bay. It's considered the largest shipwreck graveyard in the Western Hemisphere, and has recently been designated as one of the most interesting National Marine Sanctuaries in the United States. Now this designation was the result of a large number of people who felt passionately that this heritage site should be a National Marine Sanctuary, including our next guest. Daniel Jay Basta is a board member of the Doughboy Foundation and has also enjoyed a colorful and illustrious career, including as the Director of the National Marine Sanctuary System, which is within NOAA, the government's National Oceanic and Atmospheric Administration. Dan, welcome to the podcast.

[0:11:55]

**Dan Basta:** I'm happy to be here, Theo.

[0:11:57]

**Theo Mayer:** So Dan, before we get into the Ghost Fleet of Mallows Bay, I'd like to give our listeners a bit more insight into you and your career. You've got three engineering degrees, you've written books, papers, you've been an official government duty diver, you've run all sorts of programs. How did all of that lead you to the involvement with getting Mallows Bay designated as a National Marine Sanctuary?

[0:12:19]

**Dan Basta:** Well, the question that I would like to shed a light on is, how did I even get to understand that something like Mallows Bay had value? I didn't always know that Maritime Heritage, places like Mallows Bay and shipwrecks were such powerful motivators and connective tools to Americans and people everywhere around the globe. It was an accident of programming in the early 2000s, when being a person who was interested generically in shipwrecks, we uncovered a shipwreck in Massachusetts Bay that we knew was relatively important. We didn't realize it was the Titanic of New England.

[0:12:56]

**Theo Mayer:** Dan, what ship was that?

[0:12:57]

**Dan Basta:** That was the Portland. Discovery did a film on that shipwreck as well. It was the SS Portland, it was a steamer between Boston and Portland, Maine. It was lost in the Great Storm of, I think, 1901 or '02. Everybody died.

[0:13:14]

**Theo Mayer:** Wow.

**[0:13:15]**

**Dan Basta:** It brought more attention to the things we did than anything ever before. We knew it was important and we had a very modest Maritime Heritage program, but I didn't fully understand the connective tissue that this permitted. We had TV stations from all over the country. It was like, "Uh-oh. We have run into something." That formed in my mind, the way in which Maritime Heritage could be a means to an end to connecting people, expanding their views of their environment and their society and their culture. Mallows Bay is one of those and is the only one in Chesapeake Bay of its kind. It's the only one on the East Coast of its kind.

**[0:13:57]**

**Theo Mayer:** How did you come into the project and the Ghost Fleet?

**[0:13:59]**

**Dan Basta:** After the experience in New England, I created the Maritime Heritage program. I would hear lots of things. People would pitch me ideas about things. I was always interested in the greater Chesapeake Bay domain. I accidentally ran into this story and began conversations to learn more about it. I made a couple of trips. Don Shomette, who's the "father", quote, of the story of Mallows Bay, came to my office and we began to put together the ideas of what Mallows Bay could do for the larger picture that I was trying to affect. Forty shipyards around the country were involved. That's 40 major communities you could reach out to and connect with, 17 states, and all the places that built all the equipment that was on those ships. It's an integrated story of shipbuilding, of crisis, of America resolve and the Great War.

**[0:14:55]**

**Theo Mayer:** What does it mean to be designated as a National Marine Sanctuary? What's the result?

**[0:15:00]**

**Dan Basta:** There's more in federal jurisdiction in National Marine Sanctuaries than all National Parks combined, but it's all underwater. It's hard to compare and sell stories the way you do with the National Park Service. But if you become a National Marine Sanctuary, such as Mallows Bay becomes, it begins to bring assets to the table that the community begins to take advantage of. Typically there's research programs. There's education programs that are not possible to fund by state and local authorities. It's often an infrastructure investment. It changes the nature of the community and the environs because it is a National Marine Sanctuary. It provides economic opportunity. It provides business development. When you are talking about Mallows Bay now with the community, you're also talking about other issues, because that's what a sanctuary does. You're talking about the ecosystem that it supports. You're talking about its role, in this case, in the lower Potomac and the Bay, and now you're connecting to other organizations.

**[0:16:04]**

**Theo Mayer:** Well Dan, how unique of an environment is Mallows Bay?

**[0:16:08]**

**Dan Basta:** Well, it's pretty unique. The ships themselves, the 100 odd shipwrecks, have formed an infrastructure for an upper Bay ecosystem that didn't quite exist as robust as it is now due to the presence of those ships there. It provides habitat, it provides predator/prey context where prey can in fact hide within the matrix of the shipwrecks. It is a Maryland park by the way, so you can go and kayak it. They have some interpretative signs at Mallows Bay. I have done that. It's right across the river from Quantico in Virginia. It does a lot for you but you've got to embrace it and make it so. You can't just draw the lines on the map and say, "Okay, we're done." It's the programming and the connectivity, the community, that really creates the difference. For the Great War, it's a wonderful story.

**[0:17:00]**

**Theo Mayer:** If I wanted to experience it just as a citizen, are there other ways that I can learn more and experience it and see it?

**[0:17:08]**

**Dan Basta:** Well, there's a lot of stuff now available on the NOAA website regarding that. The state of Maryland has a website as well. There is a landing and a parking lot already accessible to Mallows Bay. When it's designated a sanctuary, other infrastructure begins to come to the place that allows better access, major educational program connectivity that doesn't exist right now. It's to be enjoyed, it's to be understood, it's to be interpreted and it has to drive that from this local community fabric, which is why it's being designated. The state of Maryland, Charles County and other local entities have been tremendous in their support. In fact, I would submit that they now own it more than the federal government does. It's theirs.

[0:17:56]

**Theo Mayer:** How long did it take as a project? How does something become a National Sanctuary?

[0:18:01]

**Dan Basta:** Well, there's an Act called the National Marine Sanctuary Act. It's an independent Act of Congress. There's a specific process you have to go through in order to get into the designation process. It took about 10 years to do this. You have public meetings requirement, there's a federal register notices, there's environmental impact statements. Once it goes through the agency, it passes all the litmus tests there. It then reaches what's called a Federal Environmental Impact Statement status, FEIS, which is the final statement about all the input from everyone, the pros, the cons, and the decision by NOAA or in this case, the Department of Commerce has delegated that to NOAA, to put out the final statement. Now that final statement came out in June. The law says that within 45 consecutive days of Congress, if Congress does not intercede, it will automatically become a National Marine Sanctuary by law. That is in November. It will be the first fully new Marine Sanctuary in 20 years. So in that 20 year period, it was very difficult to try and create a totally new place. A Maritime Heritage one, such as Mallows Bay, it doesn't really create many conflicts. There are some issues about, "Will that prohibits fishing in this 18 square mile area?" The answer is no. But the compelling story and the community support overcame all of that. You mentioned that there were 200 odd ships made. None of these ships in Mallows Bay ever sailed to sea, really.

[0:19:42]

**Theo Mayer:** Oh, really?

[0:19:42]

**Dan Basta:** By the time they were completed, the war was over. They're all wood. If you didn't know they were wood and you saw them when they were built, you'd think they were iron-hulled steamers. They look exactly like a steamship. Well, why are they wood? Huge, huge shortage of iron ore and steel. You could not get enough iron ore and steel to build the ships projected necessarily to bring all the Americans and all their supplies and all the wherewithal to the Great War. So they were made out of wood. That's why they're also a great habitat because it decomposes and creates all sorts of nooks and crannies for creatures and biota. But none of them actually went to France.

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**Theo Mayer:** Interesting. So Dan, as a closing question, from your point of view, what does Mallows Bay have to teach us about World War I, about America, and about the marine environment?

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**Dan Basta:** America, even today, was determined by what we did in during that period. Mallows Bay is symbolic of much of that. It was part of the changing fabric of an awakening America, but it also says that when we completed that conflict, we began to demobilize quickly. That meant that all of these ships that were built to great expense were towed up the Potomac River to be disposed of. They never were completely disposed of. There was lots of operations around Mallows Bay of contractors who had government contracts to deal with this.

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**Theo Mayer:** Were they doing salvage?

[0:21:17]

**Dan Basta:** Absolutely. That area around Mallows Bay was full of salvage equipment and cranes and all sorts of stuff to try and get some value back out of these vessels. It never was fully completed, but it's that view of ramp up, ramp down. Clearly we learned that ramping down put us in a difficult position 20 years later with World War II.

[0:21:44]

**Theo Mayer:** Dan, thank you so much for coming in and telling us this story.

[0:21:47]

**Dan Basta:** Thank you for having me Theo. I continue to look forward to the great work of the Commission.

[0:21:52]

**Theo Mayer:** Dan Basta, former Director of the National Marine Sanctuary System, board member of the Doughboy Foundation and marine expert. We have links for you in the podcast notes. In Commission News, three quick stories for you. There's going to be a World War I booth at the America Legion Conference in Indianapolis from August 23rd to the 28th. If you're at the Conference, please stop by Booth 813 and get a personal update on the National World War I Memorial in Washington DC. We have a new video which shows the latest rendered fly-through of the Memorial design, and this one includes what it's going to look like at night. As you'll see, it's going to be a spectacular focal

point, especially at night, just next door to the White House. You'll also be introduced to our new AEF Memorial Corps, a special designation for organizations, posts and groups, that support the Memorial by assisting with the fundraising for it. As a reward just for coming by, we have two free digital download premiums for you. Oh, wait a minute. Let me expand that offer. Whether you make it to Indianapolis or not, you can have either of these free digital premiums just for listening to the podcast. The first one is the lead music single from the Hello Girls Broadway show cast album. As you can tell, it's really great and it's free to download at [ww1cc.org/hello](http://ww1cc.org/hello), all lowercase. The other premium is a wonderful, free 100 page World War I genealogy research guide from Debra Dudeck. You can get a pdf download with hundreds of embedded links to resources by just going to [ww1cc.org/guide](http://ww1cc.org/guide). Come by and see us at Booth 813. Our final Commission News note is about the sculpting of the new Memorial. The first nine of 38 full sized armatures of the Memorial sculpture have arrived at sculptor Sabin Howard's studio in New Jersey. As you may have heard the last time Sabin was on the show, these full sized basic shapes will be coated with clay and then sculpted by hand, preparing them for the bronze casting process. Here is where it might get really interesting for you. If you're in the New York City or New Jersey area, and you're interested in sitting as a model for the final sculpting, Sabin is interviewing models right now. It's a real gig, about 32 hours a week, men and women. If you're selected, your modeling may be immortalized in a major sculptural work. If this sounds interesting you can reach out to Sabin Howard on his Facebook page at [Facebook.com/sabinhoward](https://www.facebook.com/sabinhoward), S-A-B-I-N, H-O-W-A-R-D. For Spotlight on the Media, the story of a new book. An article from military history now opens with quote, "Few if anyone today will remember the name of William J. Graham. The anonymous Doughboy was one of more than two million Americans who fought in the first World War, yet the 39 year old Philadelphia native and Private in the US Army's 28th Infantry Division, kept a series of remarkable detailed diaries of his 16 months overseas. In fact, Graham hoped to one day get them published so that he could share what he'd lived through with future generations. Unfortunately, he died in 1940 before he could make good on his promise. Now, 100 years later, two book publishers are finally realizing Graham's long forgotten dream." With us today are the two publishers who got this compelling personal account out. Steve Badgley is an author and owner of the Badgley Publishing Company, and Bruce Jarvis, a collector and public historian with a special interest in World War I. Together they compiled and published, *Over There With Private Graham*. Gentlemen, welcome to the podcast.

[0:26:08]

**Bruce Jarvis:** Thank you, Theo.

[0:26:08]

**Steve Badgley:** Thank you.

[0:26:10]

**Bruce Jarvis:** I'm glad to be here.

[0:26:10]

**Theo Mayer:** So let me open with a question: how did the two of you come together to create this project, and how did you come to the project in the first place? Bruce?

[0:26:20]

**Bruce Jarvis:** Back in 2001, I acquired a manuscript of approximately 600 pages that were anonymous at the time, but many clues contained in it to figure out who had written it. Over years, I put the pieces together to figure out who the writer was. My intent was to use it as part of a larger work involving firsthand accounts, letters, diaries and what have you from different sources to tell the story of a common America soldier in the first World War. Mr. Badgley, I met his acquaintance as an editor as publisher of local authors and historical works. I was intrigued and we talked and hit it off. I think we started work on it in 2009. We made the acquaintance of distant relatives, granddaughters, great-granddaughters of William Graham, who miraculously had other pieces of his writings from after the war, and in one case, someone who had the very end of the story and the very beginning of the story. So basically three different sources all came together. These things survived by a miracle and were able to find each other. We were able to obtain permission to use those and put his entire story together. That's an unusual situation to begin with.

[0:27:41]

**Theo Mayer:** Let's learn a little bit more about William Graham. Who was he and when did he serve and where did he see action?

[0:27:47]

**Bruce Jarvis:** William Graham was born in Philadelphia in 1878 and was orphaned at a fairly early age. He was raised by his maternal grandmother along with his brother and sisters. At some point in time in the early years of the 20th century, he became a Philadelphia policeman and he worked in that career all the way up until the Great War and then after the war he came back and continued along that line until he retired from the Philadelphia Police Department where was a mounted patrolman. He was almost 40 years old when he enlisted. He had to get his wife's

permission to do that. He'd actually attempted to sign up two other times, but was turned away because of his age or something physically that was not up to where it was supposed to be. The third time was the charm when they were trying to form a military police company. His wife gave permission, even though he had seven children at home. His desire to serve his country was very powerful.

**[0:28:45]**

**Theo Mayer:** Bruce, what year did he go in?

**[0:28:47]**

**Bruce Jarvis:** He signed up a couple of months after the declaration of war, so that was in April. This would have been, I think, July of 1917. Now from the book's point of view, he does discuss the joining up process, but when he talks about training, he skips through that and I have a feeling the beginning of the book was written by him maybe after the Armistice and probably last. Most of it was written either in realtime or near realtime based on a number of factors.

**[0:29:22]**

**Theo Mayer:** It's a diary, right?

**[0:29:24]**

**Bruce Jarvis:** Well, it's not a pocket diary. The physical documents are basically letter sized pages. My section were the kind that went into a three-ring binder. He wrote on both sides of the paper. We know he wrote it while he was in Europe because there's a single body louse stuck to one of the pages and it's right after he's describing sleeping in a bed that was full of them. We've got actually a survivor from that.

**[0:29:53]**

**Theo Mayer:** Something that we learned over these past few years in exploring World War I on the podcast with authors and curators and filmmakers and even game developers and so on, is that nothing compares to the personal accounts in humanizing this pretty inhuman moment in world history. How does William Graham do this for us?

**[0:30:13]**

**Bruce Jarvis:** He writes somewhat in a stream of consciousness so that you get a real sense of his emotional state in addition to a description of what's going on around him. He was close enough to be under artillery fire within range of gas. At one point he was strafed by a German airplane, but he was not a front line soldier. Being in combat support as an MP, he was far enough away to be able to write. I think the combination of who he was, his occupation, where he was in the big scheme of things, those all combined to allow him to be able to create something like this.

**[0:30:54]**

**Steve Badgley:** Private Graham, his job as a policeman, he learned how to write a report very well and that shows in his writings. He's very descriptive. When he's talking about German artillery, bombers coming in and the shack he's in rocking like a boat on the ocean and the shrapnel whizzing through the area. It just makes you feel like you're right there. He has that ability.

**[0:31:17]**

**Theo Mayer:** As people dive into this subject, invariably surprising things emerge for them. What comes to mind as one of the most surprising discoveries for you as this project was realized?

**[0:31:28]**

**Steve Badgley:** Well I, like probably most American people, we only knew that there was trench warfare. That was it. But there was so much more to it. Once somebody reads this outlook of World War I, it really broadens what happened.

**[0:31:45]**

**Theo Mayer:** Bruce, let me ask you the same question: what came out of all of this that surprised you?

**[0:31:50]**

**Bruce Jarvis:** The first time that I read his words, I ran across an entry on the day before the Armistice was signed on November 10th, where he sees a company of African American soldiers and he goes on to talk about their sacrifice is worthy of credit, how the African American soldier has a great reputation in battle and I'm thinking to myself as I read this that, here's a guy who was born in 1878 and you wouldn't expect that to be something that would be documented in this war diary. Yet, he felt that it was important to put that down. It was very eloquent as far as how he treated that subject.

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**Theo Mayer:** Private Graham has been living with you for the last 17 years. What kind of relationship do you have with him?

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**Steve Badgley:** I called him Bill. I did most of that transcribing from the original paper journal to a text and there would be times when Bill had written something that was just really hard to make out. I'd sit there staring at it and I would sense a presence behind me. I'd turn around and look and there's nothing there. When I'd come back and look down, it was clear as a bell. Bruce and I both went into this project knowing we would never get rich on it. We did this to preserve Bill's story. I think that's what he wanted and he was going to make sure we did it.

[0:33:21]

**Theo Mayer:** I love the answer. What about you, Bruce?

[0:33:24]

**Bruce Jarvis:** I was moved very deeply when I visited Philadelphia to speak to a great-granddaughter who had that last piece of the puzzle. I went to the cemetery to visit his grave. I had asked the caretakers there to make sure there was a flag on his grave all the time and they were pleased to do that for me. Standing there on a really hot summer day with the great-granddaughter and her husband who were also there with me, it was extremely moving. I felt like William Graham's presence, somehow his spirit was there with us and approving of what we were doing.

[0:34:01]

**Theo Mayer:** So if our listeners want to get the book, what's the best way to find it? Steve?

[0:34:05]

**Steve Badgley:** I would suggest they go to Amazon.com and do a search on the title. That will take them right to the book and they can order it from Amazon.

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**Theo Mayer:** Bruce, I understand it's available in different formats.

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**Bruce Jarvis:** Yes. It is available in hardcover, paperback and also in digital format through all major book retailers.

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**Theo Mayer:** With what you've learned on this, what do you think our listeners should remember about the World War I experience and about those who lived it?

[0:34:33]

**Bruce Jarvis:** It was the event that made America a world power and we've been there ever since. It's significant if for no other reason than that.

[0:34:42]

**Steve Badgley:** I don't think I could add anything to that. That covered it pretty well.

[0:34:46]

**Theo Mayer:** I think, as a closing, we should give William Graham the closing words. What do you think?

[0:34:51]

**Bruce Jarvis:** I think that's a great idea. The following is an entry that he wrote on Wednesday, November 13, 1918. He writes: "On my way home from Route de Coeur, I stopped at a town called Fleury. A ghastly sight met my eyes. What impressed me was a trench about 200 feet long dug by steam shovel. This trench was filled with our dead, American soldiers. What a shame. Shame on the one who in command of the hospital located at Fleury, France. Such is war. I suppose sooner or later we all go back to the animal kingdom and become hardened to such things. All we knew over here was set jaws, gnashing of teeth, a grin on your face, and kill. For what?"

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**Theo Mayer:** Over There With Private Graham has been published by Steve Badgley and Bruce Jarvis. We have links for you in the podcast notes. That brings us to Articles and Posts, where we select stories that you'll find in our weekly newsletter, The Dispatch. The Dispatch points to online articles with summary paragraphs and links providing a rich resource to World War I news and activities. Here are some selections from this week's issue. Our first story: Commemorative Reenactment of Historic Post-World War I Military Convoy is Underway. The Military Vehicle

Preservation Association is sponsoring a reenactment of the 1919 military convoy that traveled across the Lincoln Highway from the East Coast to the West Coast. The 2019 MVPVA Transcontinental Convoy got on the road on August 10th in New York, Pennsylvania and ends September 14th in San Francisco, California. Read about the convoy and its arrival in Galleon, Ohio on August 17th. If you're wondering where the convoy is right now, the Dispatch has a link to the live convoy tracker. Another story: Ridgefield, Connecticut Students Dig Into World War I History with Trench Restoration Project. A group of 15 Connecticut students participated in the Digging into History World War I Trench Restoration program in Seicheprey, France this summer. The Connecticut state library's program brought the participants to the site of the first German offensive against the American troops to restore a section of the trench once occupied by Connecticut's 102nd Infantry Regiment. A century ago in World War I, six soldiers from Chandler, Oklahoma were killed on the same day. Only the names on the telegrams were different. Otherwise the six were exactly the same: same date, same place, even the same wording. "It must have been gut-wrenching," said Paul Vassar, who still has a hard time grasping what it must have been like for his hometown losing six young men on the same day on World War I. A retired district judge, Vassar has written a book about this tragic chapter in the hometown's history. It's called, *The Boys: The Story of a Town and War*. Read more about the book and how the tragic story was lost to time in an Oklahoma town after the war. Letters From Over There, by Second Lieutenant Park Tolman Scott of Armstead, Montana. KC Picard from the Idaho World War I Centennial Commission tells the story of how Second Lieutenant Park Tolman Scott of Montana kept the home-front informed of what was happening with the AEF in France through his, *Dateline France: Letters from Over There* postings in the Dillon Tribune Newspaper in Beaverhead County, Montana. Read more about how the 25 year old gas and oil officer from the AEF Quartermaster Depot in France reached out to his family and community with news about the war front and commentary that was in keeping with the American Expeditionary Forces strict military and security needs. *Army's Message to Returning World War I Troops: Behave Yourselves*. The shelling stopped on November 11, 1918, sending millions of American soldiers back to the United States to pick up where they'd left off before joining and being drafted into the war effort. For one officer, the return meant facing a perfunctory public welcome and superficial support. Read the entire New York Times magazine article about the post-war debates over the government's responsibility to care for its military forces in the war's aftermath. Access the full-length version of all these amazing stories and more through the summary paragraphs and links that you'll find in our weekly Dispatch newsletter. It's our short and easy guide to lots of World War I news and information. Subscribe to this wonderful, free weekly guide at [ww1cc.org/subscribe](http://ww1cc.org/subscribe), all lowercase, or follow the link in the podcast notes. That wraps up episode number 136 of the award-winning World War I Centennial News, the Doughboy Podcast. Thank you for listening. We want to thank our great guests, talented crew and supporters including: Dan Basta, former Director of the National Marine Sanctuary System; Steve Badgley and Bruce Jarvis, authors, historians and publishers. Thanks to Mac Nelsen and Tim Crowe, our show editing team, Juliette Cowall, line producer, Dave Kramer, research and writing, JL Michaud, web support. I'm Theo Mayer, your producer and host. The US World War I Centennial Commission was authorized by the US Congress in early 2013 to honor, commemorate and educate the nation about World War I on the occasion of the Centennial of the war. For over half a decade, the Commission, commissioners, staff and supporters have labored to inspire a national conversation and awareness about World War I. We've brought the lessons of 100 years ago to today's educators, their classrooms and to the public, including this podcast. We've helped to restore our World War I Memorials in communities of all sizes across the country. Now that the Commission's charter to honor, educate, and commemorate the Centennial of World War I has been successfully accomplished, the full focus of the Commission is turning to its capstone mission: to build a national World War I Memorial in Washington, DC, that after a century of being MIA in the nation's capital will finally stand in this important international nexus to honor the memory and sacrifice of the men and women who served this nation during those transformative years of World War I. We want to thank the Commission's founding sponsor, the Pritzker Military Museum and Library, as well as the major contribution of the Star Foundation. Thank you to our podcast sponsors, the US World War I Centennial Commission and the Doughboy Foundation. The podcast and a full transcript of the show can be found on our website at [ww1cc.org/cn](http://ww1cc.org/cn), all lowercase. You'll find World War I Centennial News, the Doughboy podcast in all the places that you get your podcasts including iTunes, Google Play, Tune In, Spotify, Radio on Demand, even YouTube, asking Siri or using your smart speaker by saying, "Play WW1 Centennial News podcast." The Commission's Twitter and Instagram are both at [ww1cc](http://ww1cc) and we're on Facebook at [ww1centennial](http://ww1centennial). Thank you for joining us. Don't forget, we need your help to keep the story alive for America, so please contribute to the Memorial which will stand to tell the story for generations to come. Just text the letters "WWI or WW1" to the phone number 91999, and make a contribution of any size. Thank you for listening. So long.

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