

Our Missouri Podcast

Title: Episode 3: "Love and Death in the Great War"

Guest: Andrew Huebner

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KEVIN WALSH: Welcome to *Our Missouri*, a podcast about the people, places, culture, and history of the 114 counties and independent city of Saint Louis that comprise the great state of Missouri. Each episode focuses on a topic related to the state ranging from publications about Missouri's history to current projects undertaken by organizations to preserve and promote local institutions. The *Our Missouri Podcast* is recorded in the J. Christian Bay Rare Books Room at the State Historical Society of Missouri's Columbia Research Center, and is generously provided to you by the State Historical Society of Missouri. And now, here's your host, Sean Rost.

SEAN ROST: Good morning, good afternoon, and good evening, or at whatever hour you are tuning in to listen to the *Our Missouri Podcast*. My name is Sean Rost and I will be your guide as we explore the memories, moments, and misfortunes from our Missouri. It was supposed to be the war to end all wars. At the eleventh hour of the eleventh day of the eleventh month in 1918, the guns on the battlefield fell silent to mark the signing of the armistice that ended World War I. Yet, for all the hope of peace and a return to normalcy, the First World War, as it would later be called, merely marked the opening act of a century dominated by global conflict. As we come upon the 100th anniversary of the end of World War I, the *Our Missouri Podcast* is launching a three part series on "Missouri & The Great War." Each episode in this series will focus on different aspects of the war ranging from soldiers and civilians on both sides of the Atlantic Ocean to how the conflict has been remembered in memory and monuments. Today, in Part 1, we are speaking with Andrew Huebner, an Associate Professor of History at the University of Alabama. He holds a PhD in History from Brown University, and is the author of *The Warrior Image: Soldiers in American Culture from the Second World War to the Vietnam Era*. His most recent book, *Love and Death in the Great War*, was published in 2018. In it, Huebner documents how people throughout the United States found meaning in World War I from the trenches to the home front. Welcome to the *Our Missouri Podcast*, Andrew Huebner!

ANDREW HUEBNER: Thank you. I appreciate you having me.

SEAN ROST: Now, when we look at the origins of your book, what inspired you to write a scholarly monograph about World War I, and really, not so much the causes, but the meaning of the war?

ANDREW HUEBNER: Yes. In some ways, it goes back pretty far for me. One of the characters in the book is Arthur Huebner, who is my grandfather's brother. Growing up, I had heard a lot about him from one relative in particular, my dad's cousin, Jim. So, from a young age, I had heard about my relative Arthur. I'd heard this dramatic story where he was shot on the morning of the last day of the war. Ended up dying a couple of weeks later. Saw the Bible, which I still

have, that's still bloodstained today from that wounding. So, it took ahold of me pretty early on as a kid. Ended up becoming a historian, and wrote another book, as you mentioned, on some later wars. Kind of a long story short, came back to Arthur's story and World War I, and thought a lot about how to widen it out. Ended up including some other families that I think we can talk about in a little bit. But basically, the choice to focus on individuals—as you probably know, there's a lot of books out there about Woodrow Wilson, the war's causes, diplomacy, and combat, and all those sorts of things. I wanted to do something kind of more intimate. I'm not the only one that's done this. There's other author's that have this kind of focus. But, I wanted to do—kind of zoom in on everyday life, if I could, and marry it with a broader story or reinterpretation of how meaning was mobilized during the war. So, that's a big thread in the book. But, I also wanted to really dig downward from that into everyday life in a small number of individual families. Just kind of look at how Americans lived this war, this was that we don't really remember much about today. We have imagery from a lot of our other wars about that same topic just due to the huge amount of output in Hollywood and other venues on our other conflicts. But, World War I, I think, is quite a bit less prominent in our collective memory. So, one of the goals of the book that sort of percolates, I don't know if I say it in the book, I wanted to really bring us back into that era and look at what war does to family life. How it effects relationships, romance, and that sort of thing, and then marry that story, again, with the broader reinterpretation, actually, of how the state mobilized some of those very same ideas about family and love and so on to help justify the war. So, that's basically what brought me to the book and what my approach there is.

SEAN ROST: Now, as you're kind of beginning the research for this project, what collections and archives—you mentioned, of course, family connection—but what other collections and archives did you visit to gain information for the project?

ANDREW HUEBNER: Well, a lot. I used a lot of stuff from the National Archives. Well, a big part of the book was kind of piecing together—this wasn't, again, the main thrust of the book, but I wanted to really accurately piece together the movements of the families and the soldiers in the book. So, I used a lot of sources from the National Archives. Unit histories. Each unit and regiments and divisions and so on all have their own histories, and trying to triangulate all that was a challenge. To kind of fill out the story of my main folks, I used the papers of a good number of soldiers that are held in Carlisle, Pennsylvania, at the Military History Institute there. One of my main sources was a collection here on this campus at the University of Alabama for my character Waring Huston. A bunch of sources, bunch of archives from Wisconsin. Stuff from Missouri. Other ones in Alabama where my main people were. The nurse in the book, Natalie Scott, her papers are at Tulane University. And then, supplementing all that, though, I did quite a lot of work, and I've never done this really before, but I did a lot of work with online databases that are kind of filtered through Ancestry.com. There's a lot of great—I'm sure you and a lot of your listeners will know about this—but it's not just sort of census records, it's military stuff and death records and all kinds of things in there. So, I used that to help piece together who lived where and whose siblings were born when and that sort of thing. So, it basically was an effort to triangulate, again, across official kinds of sources, private papers and letters and so on, and all that record keeping that Ancestry curates. So, that was the main body of sources.

SEAN ROST: Now, you mentioned some of the different people you focus on. Obviously, your own family connection. But also you said Louisiana and Missouri. How did you find those individuals? Were they just names that popped up in the archives you were at? Or, did you have kind of a storyline already developed where you could see focusing more on them? How did you really focus on these individuals and these different states and locations?

ANDREW HUEBNER: Yeah, that's a good question. So, it was interesting. When I conceptualized the project, I had the set of letters that we can talk about later on from the Missouri couple. So, I kind of had them—they were clearly going to be one family. My own relative, Arthur, was going to be another family. Although, as you know from the book, I actually don't have a lot of primary stuff from him, ironically. We don't have really any letters from him, other than the one postcard I talk about in the book. So, I knew I needed some other—I wanted to round out the story with some other people. So, I kind of auditioned a bunch of other possibilities. There's a lot of really good search-ability now through the internet of archival collections as well. So, I searched around, and I had some parameters. I wanted some kind of geographic diversity. I wanted to have a nurse in the story, and that's how I found Natalie Scott. So, you just sort of search around and you have to find people who have a good record. Unlike my relative Arthur, you want people that have a good solid basis of sources and stuff that you can look at. Mainly, letters was what I was looking for. So, in kind of doing that canvassing, I came upon George Waring Huston here at Alabama who has a big set of letters. Like I said, right across the campus from where I am now. Natalie [Scott], I found, she's at Tulane. And then the Missouri couple I had. And then Arthur. But, the kind of the thinking was I had this story taking shape that ended up tracking these themes of the war being fought for family and love and this sort of thing, but, in a way, I didn't want to cherry pick, if you know what I mean. I didn't want to find soldiers whose letters said the things I wanted them to say in a way. So, I wish I could say that I auditioned hundreds of different people and sifted through their letters and found the ones who are really rich, but it really wasn't like that actually. Once I found these few that had good collections, and I dug into them, I kind of got hooked on these characters and then used them. I think it's actually telling that they do talk about the things that I'm tracking in the book, and they help fuel that argument. But, I didn't sort of hunt around until I found the one out of a hundred doughboys who was talking about love a lot and that sort of thing. I found characters I thought were compelling, and then they were talking about the things that I sort of hoped they would. So, it wasn't a perfect science. I can't say they perfectly represent the country. I don't know any group of four or five that would actually. So, that's how I did it, sort of deliberately haphazard, if you know what I mean.

SEAN ROST: Now, for the Missouri focus, you found the couple, obviously, from Wayne County. Could you tell us a little bit of the back story behind how you came into possession of those letters?

ANDREW HUEBNER: Sure. Yeah. It was interesting. So, I went to grad school at Brown University in the late 1990s, early 2000s. I had a student there who was an undergraduate. I was a teaching assistant or maybe I was teaching my own class, I don't remember. But, I think I was a

TA. She was in my class, she was an undergrad, and she kind of knew about my interest in war and society. I was working on my dissertation at the time. She told me she had this collection of letters from a couple in Missouri named Eliga and Mae Dees. She'd actually bought them. She was kind of a collector of old historical memorabilia like that, and she had bought them from an antique dealer in Missouri. I forget how she found them—maybe through eBay or something. So, she had this big box of letters and she just gave them to me. She had catalogued them and read through every one. She put them each in envelope and wrote down the subjects of the letters on each one. But, she just said, "I just don't know that I'll ever do anything with them." So, she gave them to me. So, anyway, I had them for many years. And then several years—seven [or] eight years ago—when I was turning to starting this book, the Arthur story of my own family was one hook for me, as I said earlier, but then I always wanted to do something with these letters, and I actually had had undergrads here at Alabama help me digitize all of them or scan all of them and I transcribed a lot of them. So, anyway, when I decided to do this book that was going to join the stories of regular people with the broader story, they were an obvious fit. In fact, they, along with Arthur, were kind of at the heart of the book project in my mind at the beginning. So, that's how I got the letters. I used them extensively in the book. They're a little bit rare in that we have all of her letters too. It's pretty common in letters collections, as you probably know, to have the soldier's letters come back in space. Usually, family's letters that would go to the war zone could get lost or destroyed or whatever. He sent all of her letters back to her in bundles. So, we have all her letters too. So, they were a great spine to run through the book. And then, when I was done with book—I had actually arranged this a couple years earlier—I donated them to the State Historical Society of Missouri at Rolla. Yeah. So, that's where they are now.

SEAN ROST: It's a fascinating collection, and it really adds to the overall Society's collection on really war letters that document not just World War I, but World War II as well. So, it's a fascinating collection that's been added. So, we do appreciate your donation of those.¹ Now, in researching the lives of Eliga and Mae Dees, what did you learn about and what did you try emphasize in your book about how World War I impacted not just simply Missouri, but even localities in this tiny Wayne County?

ANDREW HUEBNER: Yeah. Really one of the neat things about this research was it kind of pulled me into that world, some worlds around the country. These three or four locations that I focused on. Like I said earlier, I really wanted to merge in the book coverage of the war zone with the home front. And not just the home front, you know, the *New York Times* and Woodrow Wilson's speeches and big national registered stuff like that, but really wanted to burrow down into the localities. So, I used a lot of the newspapers from these locations in Wayne County. The Greenville newspaper, and some other ones. It was fascinating. It's a part of the country I'm not super familiar with so I quickly realized, as you said, it's a very rural area. Mae Dees was in high school in the year [the U.S.] was intervening in the war. She was finishing up high school. She had a class of seven or eight people. Her letters are filled with really rich, good detail on just daily life in that part of Missouri in the early 20th Century. In fact, part of the reason I donated it

¹ The full title of the collection that Andrew Huebner donated to the State Historical Society of Missouri is "Dees, Eliga (1895-1968) and Mae (1896-1973), Letters, 1917-1936, (R1453)."

was I think others could use this collection who would have different sensitivities than I would. Things they wanted to write about could really use their stuff. But, just great stuff on local life and the life of a farming community. Interesting stuff about the railroad that came through there. I did a bunch of research with kind of local history sources. Unpublished histories of Wayne County, and that sort of thing. Learned as much as I could about the place. I really wanted to kind of try to bring the place alive a little bit. I learned a lot about it. It's part of the country, and more Missouri more broadly, and this is largely true, much like the South, was quite skeptical of World War I. Much like a lot of the country was. A bunch of the Congressmen that voted against the war and against conscription were from New Jersey and also from Alabama, one of my other locations. There's a lot of suspicion in Missouri of—and this dates back generations before that period as well. Suspicions of big banks and big industrialists and the East Coast and that sort of thing. Since the war to some critics seemed to have both fingerprints of those entities on it, there was a percolating sentiment that we were being driven into the war by industry essentially and those who stood to gain economically or be harmed by the war economically if we didn't get in. So, there was actually a great deal of suspicion in Missouri about the war. But then, like everywhere else in the country, at least in visible public ways that historians can look at, there's a rallying around the flag. So if you look, this is one of the interesting things about public opinion. Some people think if you look at newspapers you are getting window into public opinion. To some extent you are. But, in this period, in particular, when newspapers were operating under the advisory gaze of the federal government, and this broader climate of suspicion of dissent and that sort of thing, there's actually a kind of flattening around the country. If you look at newspapers in rural Missouri, or in Alabama, Wisconsin, and New Orleans, and places I looked, you see a kind of similarity of public culture in these newspapers. Similar ads for liberty bonds. And you can get a sense of, "Man, these were really patriotic places." But, if you know the history of the period, you realize this is a very public facing. A legitimate and real sentiment, but it's just one angle. So, my sense is that in Missouri, like in Alabama or other places, there simmered kind of an unease with the war. But, there was also full throated support for the soldiers fitting it in Missouri, as there was in these other places. So, I think, in some ways, it was a place that was a little more suspicious of the war in the beginning, but certainly rallied around its soldiers. The local papers throughout the time of the conflict kept close watch on the boys, as they would have called them, who were in the service, and a close watch on their well-being. So, anyway, that's a little bit of what I learned about the region. But, it was a fascinating place.

SEAN ROST: That's very true. When we think of Eliga and Mae Dees—and you don't have to give the full answer here, obviously, because people can read the book and find out their story—but how was the relationship that you found in the letters? Obviously, you said you don't have all of them, and some of them are not obviously preserved. But, how was their relationship throughout the war?

ANDREW HUEBNER: Well, that was interesting. I would say "tumultuous" is one word that comes to mind. This is, of course, you get to know them only through their letters and it made me think a lot about this. How well you get to know people through that. Whether someone could get to know me or my relationships through letters, emails, whatever I've written. So, there's that whole subject of how close this gets us to them. But, I feel like I get to know them

pretty well. They had a very, I would say, passionate but tumultuous relationship. There was a lot of—the war put a strain on them. I think they both brought kind of sharp, strong personalities to the relationship, but then the war, that's part of the broader point in the book, the war added new strain of separation. So that, of course, inflames emotions like jealous and insecurity. There's a lot of concern both in the back and forth about infidelity. There's a lot of little anecdotes that I could tell you about that. But anyway, they both worry about the other one straying. Also, imagine—and they, of course, didn't have this comparison to make—imagine in our own relationships today having arguments with a spouse or partner or whatever across months. That's what they had to do. I mean, she would write a letter that would make him angry, and he'd get it a month after she wrote it, and the thing he was mad about might not even be happening any more. Then, he would write back an angry, "I can't believe you did that. Blah, blah, blah." She'd get that a month later. So, I'm giving a talk on this in [Washington] D.C. in a few weeks called "Slow Motion Romance," and that's kind of what I'm getting at. Again, they weren't comparing this, of course, to internet, texting, all that stuff—they didn't know that. But, it must have been agonizing, and I know it was, they talked about how agonizing it was. Also, from a safety standpoint, if he wrote to her from the war zone like, "I'm doing fine," that would only tell her, once she got it, how he had been doing a month ago. So, anyway, their relationship—they made it, though, through the war. They were also very affectionate and kind of lovey-dovey in their letters. There's a lot of dreaming about the future, and having a family, and what kind of house they were going to have. So, the romantic elements persisted, even amid this kind of looming possibility of tragedy.

SEAN ROST: Now, one of the more memorable sections of the book that I encountered was when you talk about Eliga Dees sending a box full of letters that he received from other people, particularly women, back to his wife Mae in Missouri. Could you tell us a little bit behind that story? What was the origins of that, and really, from the documents you read, how was that received, if you could find that out?

ANDREW HUEBNER: Yeah. So, that's interesting. This gets at a broader feature of their letters which is that I have a lot of them. But, I don't have every single one. I can tell in the record that they are not all there. What happened was I think—I'll get to that particular story in a second—Mae Dees is the one who appears to have been the curators of these letters. She kept them all. I know that because she writes in her letters to Eliga during the war, "I'm saving your letters. I've got an envelope. I've got a pile of ones from camp. I've a pile from France. I've a pile from Germany." He was there after the war. So, anyway, she was kind of the archivist, if you will, of their letters. It seems that—I don't know this for a fact, and I'm reluctant a little bit to accuse her of this—but it appears from the record—and she has every right to do it of course—often he would say in letters to her like, "Man, you really exploded at me in that other letter. What's your problem?" The letters that survive from her don't have that kind of explosion. So, I have this feeling that she took ones where she was really kind of angry or whatever and she removed them I have the feeling. There's also actually a letter in there where they are kind of talking dirty a little bit you can tell, and someone, I think her, snips the heart of it right out. So, we don't have that part in the letter. Took a scissors and literally cut it out. My point in saying all this is to get to the story you mentioned which was that they both had—there were sort of other men and other women kind of lurking around ear of them, it seems. Again, from the letters, you only get their

take on it. But, she would say things to him like, "I've quit that other boy I was telling you about." He seemed to have women writing to him as well. At one point, like you said, he couldn't bear to burn them, he said. So, he sends a whole bundle of letters back to her for safe keeping, or just for keeping or whatever, from other women besides her. And he said—he went on this big charm offensive in that letter. He said, "I know this is going to upset you. But, I just couldn't bear to part with them. I don't care if you burn them." I think she probably did because there is no sign of these in their record. He is an interesting character, and I think he didn't seem to always have his finger on the pulse of how she might react to things. Out of this weird kind of innocence, I think he sent them to her. Again, this is one of those cases like I mentioned earlier, I don't have a letter back from her saying like, "Oh my God, I can't believe you did that." I think if there was such a letter, it's not there. But then subsequent letters from him say things like, "I could tell you were mad about that thing, but don't worry you're the only woman for me now." So, they were often doing this kind of dance where one of them would do something that made the other one insecure or jealous. And then, there would be this, again, long distance and long term, chronologically, attempt to sort of put out the fire, and that's one of those cases.

SEAN ROST: Before we return to our conversation, let's take a step back in time with Bob Priddy to an event from this week in history in a "Missouri Minute."

BOB PRIDDY: I'm Bob Priddy with this "Missouri Minute." Some say it reminds them of a dragon when seen from the air covering most or parts of six counties. It's the Lake of the Ozarks. Formed when Bagnell Dam was built on the Osage River. Union Electric Company had started planning the hydroelectric facility years earlier, and announced its plans in 1929. The small town of Bagnell underwent a quick metamorphosis going from a small ferry boat landing to a major railhead where supplies were shipped in. Other towns changed too, such as Linn Creek, which was moved to higher ground—the original site disappearing under the water. Graveyards were moved. Bridges built. Roads relocated. Longtime family property was bought or condemned because it would soon be underwater. Today, a ninety-four mile long lake stretches behind the dam with 1,150 miles of shoreline. [The] 2500 foot dam completed on October 19th, 1931, stands 148 feet high. Tall enough to hide twelve story buildings for seven city blocks. It holds back 673 billion gallons of water. And the lake it created, the largest man-made lake in America at the time, is a major part of Missouri's culture. I'm Bob Priddy for the Center for Missouri Studies.

SEAN ROST: In your book, when you referenced African American soldiers, you talked about how they saw the war as offering them "masculine honor." What do you mean by this term and could you tell us a little bit about the African American experience during the war, particularly for soldiers?

ANDREW HUEBNER: Sure. Alright. So, well, the main argument of the book in terms of the public culture part, the mobilization of support for the war that I make in the book, was that it was pitched not only as this, but in large part the intervention was pitched as an opportunity for everyone, all men, to sharpen their masculine character, and to sharpen the strengths of the family somehow. To make a very long story short, that kind of call resonates because this was a period in American History, for several decades leading up to 1917, where lots of, especially kind of middle class white reformer, those kind of people, would have been quite worried about

the shape of the family. There were fears of immigration [and] industrial work that kind of stripped men of kind of their producer virtue, if you will. Urban vice—all kinds of other factors—had a lot of people concerned, as they often are in history, about the shape of the family, about the shape of the white family in particular, and the shape of masculine strength. There's a famous [or] well-known book about this that applies that kind of thinking to the 1898 war in Spain that argues, basically, that that war was fueled in large part by a sense of a crisis in masculine vigor. That we hadn't fought a war in thirty years, and so on. Anyway, I see that same kind of dynamic at work in World War I in the way the war was pitched as a way for men—in this time where gender roles were getting kind of gradually scrambled. Women were working more. There's women agitating for the vote. All the other issues I mentioned earlier. Some traditionalists, and those in public culture and many officials, pitched the war as a way to kind of put all that back together. To restore masculine virtue. To give men manly things to do again. To let them fight, in some ways, for women and the family. Remember, American newspapers are filled in 1914, '15, '16 with tales of the German rape of Belgium and sinking of ships in the Atlantic and so on. So, anyway, the war had this kind of chivalric sort of tone to it or pitch. So, where this involves black men, to get to your question, for African Americans that argument—although it is sort of ironic, in many ways it wasn't aimed at them—as you I'm sure know—[they] were utterly marginalized still in our society at that point. So, in a way, the argument wasn't aimed at black soldiers, most mainstream white opinion, and military officials, and federal officials did not envision black men as soldiers. When they were in the army during World War I, they were largely shunted to kind of labor battalions and so on. So, although it wasn't really aimed at them in a way, that argument had a lot of purchase with some African Americans because for that very reason which was that it had other sorts of signs of masculine honor. They were sort of deprived of those in a very systematic way with disenfranchisement and segregation and, obviously, in lynching of black men. Obviously, that's its own whole story. So, service in the military for a long time since the Civil War for black men had been a real—it didn't always work or translate—but as a potential route to masculine credibility and to citizenship rights. This is a big theme of black service in World War I [and] World War II. That you kind of earn—it's seen in the black community as a way to earn those sort of withheld rights and that sort of credibility. So, that's sort of how—now, not all African American reacted that way. Some reacted to the war and to the draft by saying, "No way. I'm not fighting for the country that treats me like a pariah." But others, like [W.E.B.] DuBois and some other black leaders, said, "Let's prove our Americanness. Let's prove our patriotism. Serve in this war, and by doing so, not forfeit our rights, but use that service hopefully to achieve them in the future." It didn't work that way in the near-term after World War I, but in the longer term, black military service was a big part of the civil rights movement. So, that's a kind of short version about how masculinity and citizenship worked for black people.

SEAN ROST: Now, when we think of the war, it kind of serves as the end point for the Progressive Era, and many women had been involved in the reform movements of this Progressive Era. How did they view the war, and what were their roles in it, both pro and against it?

ANDREW HUEBNER: There are very prominent women against it. Emma Goldman is a good example. The radical thinker. But, like anyone who was against the war, there was a heavy hand of repression that met such people, including Emma Goldman. There were new laws against

dissent. The Espionage Act, Sedition Act, which amended the Espionage Act. So, there wasn't much space for anti-war sentiment, at least publicly expressed sentiment. Women—I mean there's a lot of things that can be said on this—but a few highlights. I mean, women did, first of all, contribute very directly to the war effort in a lot of ways. Several thousand—I don't have the number off hand—joined the military as clerks and nurses and that sort of thing. Another big chunk of that kind of female participation in the war that went to France to the war zone were other sorts of auxiliary workers, they called them. People that worked for the Red Cross, or would socialize with the doughboys in kind of a wholesome way, with the obvious aim of keeping them from doing less wholesome things in France. So, there is a lot of direct participation in the war in France. On the home front, it's interesting, I mean, women were encouraged to participate in the war in a lot of ways. There were lots of posters and appeals and so on for women to contribute. There were some that moved into jobs that men had vacated, though not nearly to the degree as we would see in World War II because a lot of the appeals for women to contribute in World War I were still nested in dominant gender politics of that period, which held that there were certain kinds of feminine things that women were good at and should be doing and that those were the kind of things they tended to be called forward to do. Conserving food in the kitchen. Knitting bandages for soldiers. Things like that. So, it's sort of a dual story. There is kind of an enduring conservatism about gender roles that the war provokes in terms of women's involvement. But then there are also characters like the nurse in my book, Natalie Scott, who pushed at those boundaries some ways consciously, but sometimes unconsciously, by being in the war zone at all. She was over there as a nurse. She worked with the Red Cross and did some other things. I tell stories in the book about ways that she really flipped the chivalric script that ungirded the war. In one case, saving a bunch of wounded doughboys' lives in a hospital when it was bombed, and things like that. So, the war is often—and a lot of wars have this feature in terms of gender roles in this period, including in Britain and other places—that they have this dual impact. They scramble gender roles. They take men out of the home, to some extent, to force women into the workforce, that sort of thing. But, the forces of tradition don't go away, and many traditionalists continue to sort of worry about that. Worry about women leaving the home. So, to push women to contribute but to do so in feminine ways was a big part of the call that women heard. So, it's kind of a mixed story.

SEAN ROST: Now, thinking not only of this book, but in the future, what are you working on now in your scholarship?

ANDREW HUEBNER: Well, the current idea I have for a next book is actually an episode I talk about in this book in a paragraph—I'm not positive I'm going to do this, but it's kind of the frontrunner right now—which is the Houston race riot in 1917. This was the story of the 24th Infantry. An all-black regiment of soldiers were called to Houston to guard the construction site of one of the new training camps for the doughboys. These were black men from all around the country, not necessarily sort of respectful, if you will, of Jim Crow racial morays. So, long story short, they go into Houston, they get into a scrap with the white police who are abusing a black woman on the streets. There's rumors that one of the black soldiers that had witnessed this had been killed. In fact, there had been a couple that were sort of beaten. They go back to the base, they rally a big number of these black troops, and march into Houston and end up in pitched battle with the white police and a bunch of people are killed. This ends up resulting in the biggest, I believe the biggest, murder trial in American history in terms of number of defendants.

Many, many dozens, I think, over a hundred. Nineteen of them ended up being hanged for it. So, there's a book on this. It's not a bad book, it was written in the '70s. So, the kind of sources there may be available now. So, anyway, currently, that's the best candidate, I think, for what I'll do next.

SEAN ROST: Well, thank you very much for being on the *Our Missouri Podcast*, Andrew.

ANDREW HUEBNER: No problem, Sean. Thanks for having me.

SEAN ROST: Thanks for listening to this week's episode. As always, I am your host, Sean Rost. The show's producer is Brian Austin. The opening and concluding credits are narrated by Kevin Walsh.

Benton's Perilous Visions is an exhibit of Thomas Hart Benton artwork from World War II that showcases the artists' interpretation of the anxiety, horror, grief, and resolve that permeated American society during the war years. This exhibit will be on display in the Main Gallery of the State Historical Society of Missouri's Columbia Research Center until Spring 2019.

Did you miss out on the Center for Missouri Studies' Fall Lecture featuring Pulitzer Prize-winning author Caroline Fraser? Well, a video recording of the lecture will soon be available on the Historical Society's website. If you are looking for something a little more hands-on, the Historical Society's Columbia Research Center will host a family day event organized by Sarah Poff on Little House Life on November 5th featuring churning butter, making rag dolls, designing marble pouches, and other frontier activities.

If you live in southeast Missouri, please visit the Historical Society's Cape Girardeau Research Center for its open house on October 26th. This event is a great way to familiarize yourself with the center's materials documenting southeast Missouri history. The Cape Girardeau Research Center is located in Pacific Hall on the campus of Southeast Missouri State University.

On the other side of the state, in southwest Missouri, the Unsinkable Molly Brown, portrayed by Erin Smither, senior archivist at the Society's Springfield Research Center, will make an appearance at the Monett Branch of the Barry-Lawrence Regional Library on November 2nd to discuss the rags to riches story of the famous Missourian who survived the Titanic's fateful collision with an iceberg.

Are you an educator who is interested in developing a National History Day program at your school or using Missouri's primary sources in your classroom? The State Historical Society of Missouri is participating in several educator workshops in October and November that will provide tips on exhibits, performances, programming, and finding effective resources within the Historical Society's vast collections. National History Day workshops will be held at the Gentry Middle School in Columbia on October 25th and November 29th. National History Day in Missouri Coordinator, Maggie Mayhan, will join senior archivist Katie Seale for a digital collections workshop at the Curtis Laws Wilson Library on the Missouri S&T campus in Rolla on November 2nd. Maggie will be in St. Louis on November 9th for a workshop at the Thomas Jefferson Library on the campus of the University of Missouri-St. Louis with senior archivist Claire Marks.

Finally, did you know that your history, yes, your history is important? Join senior archivist Claire Marks and bicentennial coordinator Michael Sweeney at the Friedens Peace United Church of Christ in New Melle on November 2nd for an event on discovering your Missouri history in preparation for the upcoming state bicentennial in 2021. To register and learn

more about these events, visit the State Historical Society of Missouri's website at shsmo.org/events.

KEVIN WALSH: Thank you for listening to the *Our Missouri Podcast*. If you would like to learn more about the podcast, including past and future episodes, information about guests, and upcoming events, please visit our website at shsmo.org/our-missouri.