

The Project Gutenberg eBook of "I was there" with the Yanks on the western front, 1917-1919, by Cyrus Leroy Baldridge and Hilmar R. Baukhage

This ebook is for the use of anyone anywhere in the United States and most other parts of the world at no cost and with almost no restrictions whatsoever. You may copy it, give it away or re-use it under the terms of the Project Gutenberg License included with this ebook or online at www.gutenberg.org. If you are not located in the United States, you'll have to check the laws of the country where you are located before using this eBook.

Title: "I was there" with the Yanks on the western front, 1917-1919

Author: Cyrus Leroy Baldridge

Author: Hilmar R. Baukhage

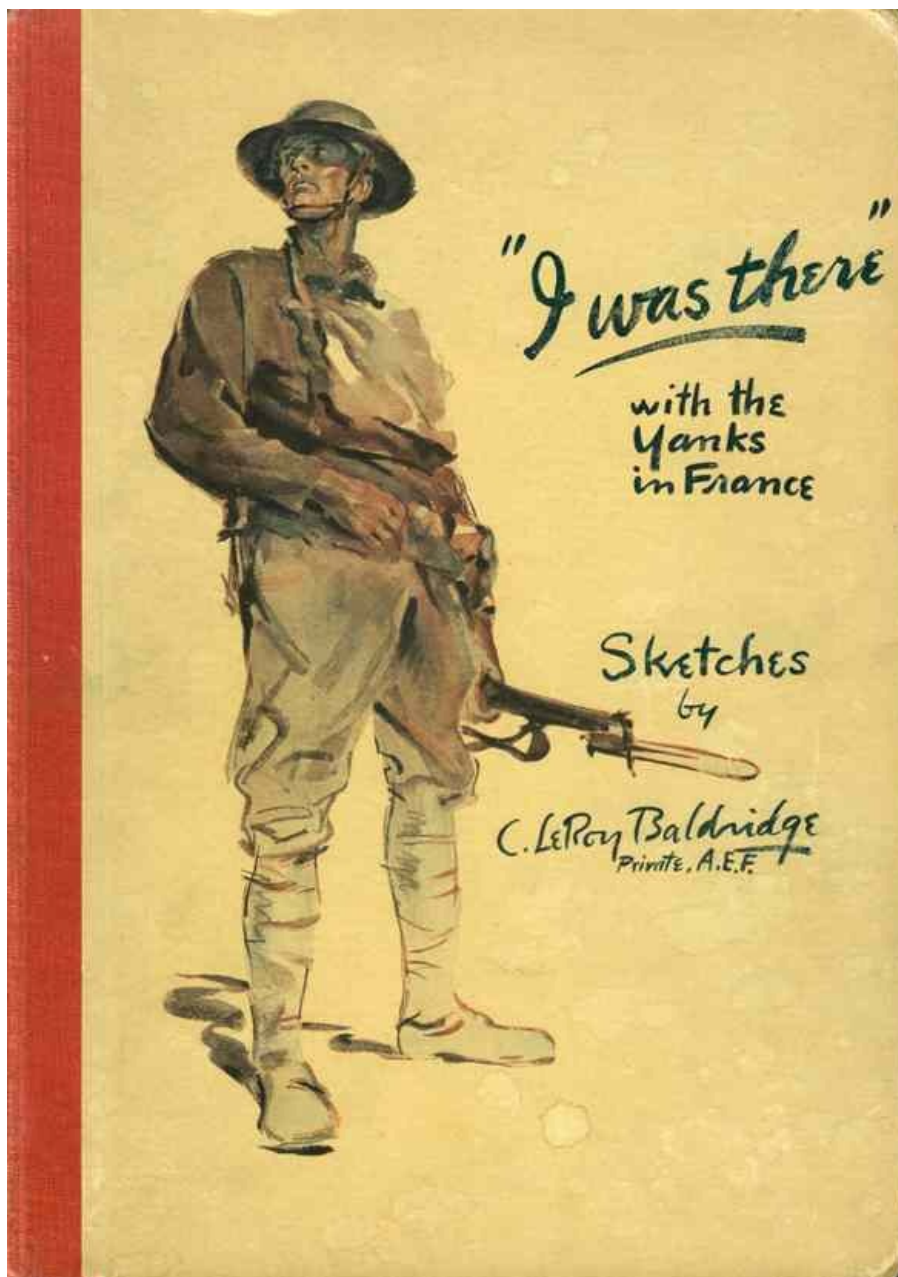
Release date: May 29, 2005 [EBook #15937]

Most recently updated: December 14, 2020

Language: English

Credits: Produced by David Cortesi and the Online Distributed Proofreading Team.

*** START OF THE PROJECT GUTENBERG EBOOK "I WAS THERE" WITH THE YANKS ON THE WESTERN FRONT, 1917-1919 ***





Audsurade Belgium
Nov. 11/1918

“I WAS THERE”

WITH THE YANKS
ON THE WESTERN FRONT
1917-1919

BY

C. LEROY BALDRIDGE

PVT. A. E. F.

TOGETHER WITH VERSES
BY
HILMAR R. BAUKHAGE
PVT. A. E. F.

G. P. PUTNAM'S SONS
NEW YORK AND LONDON
The Knickerbocker Press
1919

Copyright, 1919
by
C. LEROY BALDRIDGE

TO OUR MOTHERS

Ours the Great Adventure,
Yours the pain to bear,
Ours the golden service stripes,
Yours the marks of care.

If all the Great Adventure
The old Earth ever knew,
Was ours and in this little book
'Twould still belong to you!

THESE Sketches
were made during a year's service as a camion driver with the French army in the Chemin-des-Dames sector and a year's service with the A.E.F. as an infantry private on special duty with "The Stars and Stripes," the official A.E.F. newspaper. Most of them were drawn at odd minutes during the French push of 1917 near Fort Malmaison, at loading parks and along the roadside while on truck convoy, and while on special permission to draw and paint with the French army given me by the Grand Quartier Général during the time I was stationed at Soissons. The rest were drawn on American fronts from the Argonne to Belgium as my duties took me from one offensive to another.

These Sketches were made during a year's service as a camion driver with the French army in the Chemin-des-Dames sector and a year's service with the A.E.F. as an infantry private on special duty with "The Stars and Stripes," the official A.E.F. newspaper. Most of them were drawn at odd minutes during the French push of 1917 near Fort Malmaison, at loading parks and along the roadside while on truck convoy, and while on special permission to draw and paint with the French army given me by the Grand Quartier Général during the time I was stationed at Soissons. The rest were drawn on American fronts from the Argonne to Belgium as my duties took me from one offensive to another.

It has been a keen regret to me that my artistic skill has been so unequal to these opportunities. The sketches do not sufficiently show war for the stupid horror I know it to be.

I hope, however, they may serve as a record of doughboy types, of the people he lived with in France, with whom he suffered and by whose side he fought.

Many appeared first in "The Stars and Stripes," "Leslie's Weekly," and "Scribner's Magazine," through the courtesy of whose editors I am now enabled to reprint them.

C. LeRoy Baldrige
Private, Am. E. F.

June 1919

It has been a keen regret to me that my artistic skill has been so unequal to these opportunities. The sketches do not sufficiently show war for the stupid horror I know it to be.

I hope, however, they may serve as a record of doughboy types, of the people he lived with in France, with whom he suffered and by whose side he fought.

Many appeared first in "The Stars and Stripes," "Leslie's Weekly", and "Scribner's Magazine", through the courtesy of whose editors I am now enabled to reprint them.

C. LeRoy Baldrige

Private, Am. E. F.

June 1919

I WAS THERE



Warming up the "corned willy" over the "corned heat" (solidified alcohol)

Rain overhead and mud underfoot

Baldrige Near Montfaucon / 18



Fighting
Trim





Seicheprey.

America's old home sector—first trenches entirely under their own command.

THE LINE

Form a line!
 Get in line!
 From the time that I enlisted
 And since Jerry armististed
 I've been standing, kidding, cussing,
 I've been waiting, fuming, fussing,
 In a line.

I have stood in line in mud and slime and sleet,
 With the dirty water oozing from my feet,
 I have soaked and slid and slipped,
 While my tacky slicker dripped,
 And I wondered what they'd hand me out to eat.

Get in line!
 For supplies and for inspections,
 With the dust in four directions,
 For a chance to scrub the dirt off,
 In the winter with my shirt off,
 In a line.

I have sweated in an August training camp,
 That would make a prohibition town look damp,
 Underneath my dinky cap
 While the sun burned off my map
 And I waited for some gold-fish (and a cramp!).

Get in line!
 For rice, pay-day, pills, and ration,
 For corned-willy, army fashion,
 In Hoboken, in the trenches,
 In a station with the Frenchies,
 In a line.

I've been standing, freezing, sweating,
 Pushing, shoving, wheezing, fretting,
 And I won't be soon forgetting
 Though I don't say I'm regretting
 That I stood there, with my buddies,
 In a line.



The lids we wear =



The lids we wear—
Dungaree style...

The tin derby with winter knitted helmet...
Old "rain-in-the-face"...
The charming red-and-white effect...
Fuzzy-wuzzy...
The tank helmet...
Some managed to hang on to the old reliable...
With the French army...
With its canvas overcoat on



He used to hunt rabbits in Kentucky



The job that's never ended—Cleaning up for inspection



First time in two weeks!
Montmeuril



The letter from home

reading

The letter from home
reading



The Ration Detail

a job which no one relishes. Each day the other fellow's artillery tries to lay down a fire which will keep these boys from getting back. They have to wheel this supply company has dumped the food from mule carts - the point nearest front where creaking wheels may go. The man in the center is carrying a string of French loaves, the round, black variety common before we got our own bakeries started.

The Ration Detail—a job which no one relishes. Each day the other fellow's artillery tries to

lay down a fire which will keep these boys from getting back. They travel to where their supply company has dumped the food from mule carts—the point nearest front where creaking wheels may go. The man in the center is carrying a string of French loaves, the round black variety common before we got our own bakeries started.



Baldridge, 1918
The Headquarters Company of the Reserve Mallet taking its bath at Chavigny Farm. The tub is a tin-lined cigarette box used by the Y.M.C.A. Water is heated in the old farm fireplace.

The Headquarters Company of the Reserve Mallet taking its bath at Chavigny Farm. The tub is a tin-lined cigarette box used by the Y.M.C.A. Water is heated in the old farm fireplace.

"PREPARE FOR ACTION"

I ran into Johnny Redlegs
A-sitting on his bus,
And I asked him why the devil
He dropped half his shells on us.
He just smiles and puffs his corn-cob,
As peaceful as a Persian,
And, "Buddy," says he, "you can't blame me,
You gotta blame dispersion."

I says to Johnny Redlegs,
"If I didn't have nine lives
Your barrage would have got me
With those lousy seventy-fives."
He grins and puffs his corn-cob,
And then he winks, reflective,
And, "Buddy," says he, "you can't blame me
If you pass your damn objective."

I says to Johnny Redlegs
(Just kidding him, you know),
"The trouble with your popgun is
She pops too gol-darned slow."
Then Redlegs drops his corn-cob
And spits on both his han's,
And, "Buddy," says he, "you can kid with me
And the whole damned Field Artilleree,
But there'll be a dud where you used to be
If you kid my swasont-cans!"



"Johnny Redlegs"—guardian of the "Soixante-quinze." (the famous French "75")

...and the doughboy who tries to keep just the right distance from the covering barrage fire.



"I know a girl at home who looks just like you."



*The Bugs"-
Two men, French style tanks*

"The Bugs"—Two men, French style tanks



An Indian M.P.—"A Chance to get even"



A Survival of the old regular army



Among the first sent across
They served with the French in '17



Reading their shirts

Reading their shirts



Her boy too -

Her boy too...



American and French field artillery gun crews camped together in a wood near Charsony. The canvas overhead keeps the fire from being observed by aeroplanes at night.

American and French field artillery gun crews camped together in a wood near Charsony. The canvas overhead keeps the fire from being observed by aeroplanes at night.



The linesman at the front—Same old job with just a couple percent more risk than usual

Using a shell-shocked tree for a telegraph pole.

St. Mihiel 1918



Dumb Beasts:

In the Missouri draft

Wagon train

bucks: "Maud" and "Mud"

Former refugee—now mascot and the only man in the outfit who likes monkey meat



Yanks with French Type of Anti-Aircraft



The Aeroplane Fight

RELIEF

z-z-z-z-z-Z-Z-Z-Z-e-e-e-E-E-----b Boom!
 There's another!
 God, this pack is heavy.
 Glad I pinched the extra willy,
 Guess I'll need it.
 And the sweater, too,
 out there.

-z-z-z-z-z-Z-Z-Z-Z-E-E-EEEEEE- - b Boom!
 There's another!
 Jesse! that was a close one.
 Wonder if.....good Christ! Where's Charlie?
 Got him clean. God curse those Jerries!
 I'll get even,—p'raps—
 out there.

z-z-z-z-z-z-z-Z-Z-Z-E-E-E-E-e-----b Boom!
 There's another!
 Over!
 Well, if one has my name on it
 Then the gov'ment pays ten thousand.
 What's the use? I couldn't spend it.
 Leastways not—
 out there.

z-z-z-z-z-z-z-Z-Z-Z-e-e-e-e-E-E-E-E----b Boom!
 There's another.
 Where'd I put that plug of Climax?
 Oh, I s'pose somebody swiped it.
 Gee, I never thought that Charlie...

Glad I ain't out on the wire.
This damn trench is dark—ouch! Damn it,
Wait a minute.... Hell, I'm coming,
I can't run in this equipment.
What the hell's the rush to get—
out there?



The Relief—
Coming up to the front lines through the communication trenches, which extend a kilometer or so. On these occasions little love is lost on "beautiful moonlight nights"



The roofs of Vaux
after a few minutes of Yank
barrage lifted—

The roofs of Vaux after a few minutes of Yank barrage lifted—



"The Germans have gone!"—St. Mihiel



The shell hole Central



On Guard

On Guard



The noncombatant—



The family with whom I lived in Soissons

In 1870 Grandpère was taken as a prisoner to Coblenz

Madam Framary who sewed on my buttons and who transformed miserable French army rations into marvelous dishes

Erasmé, the youngest son who starts his three years of compulsory training in the fall 1919

The eldest son. After his three years of training he was called to war. He has never come back.

Soissons—1918



Chas Roy Baldridge,
France 1917

Awaiting the signal to
attack. The sergeant is
ready to blow the whistle
for his squad to follow
him out through a path
in the barbed wire. In
another minute they
will advance close
behind the bursting shells
of a heavy barrage which,
lifting, will lead them
face to face with German
machine guns.

Awaiting the signal to attack. The sergeant is ready to blow the whistle for his squad to follow him out through a path in the barbed wire. In another minute they will advance close behind the bursting shells of a heavy barrage which, lifting, will leave them face to face with German machine guns.



*"American Field Service"
drivers at Longpont/1917*

"American Field Service"
drivers at Longpont/1917



*Chas. Ray, Baldwin's
Vailly-1917*

*The "Territorial"
the name given
French poilu
between the ages
of 34 and 40*

The "Territorial"—the name given French poilu between the ages of 34 and 40. Vailly—1917



Noyon 1918

*The Paris Bus
many kilometers from the Place de l'Opéra—
used for transporting troops, horses, and fresh meat to the front*

Noyon, 1918

The Paris Bus—many kilometers from the Place de l'Opéra—used for transporting troops, horses, and fresh meat to the front

FATIGUE

You can see 'em in the movies,
With the sunlight on their guns,
You can read in all the papers
Of the charge that licked the Huns,
You can read of "khaki heroes"
And of "gleaming bayonet,"
But there's one thing that the writers
And the artist all forget:

That's me!
On K.P.
In my suit of denim blue
I am thinking—not of you—
But the places where I'd like the top to be!

On the posters in the windows,
In the monthly magazine,
Are the boys in leather leggins
Such as Pershing's never seen;
Oh, they love to paint 'em pretty,
All dressed up and fit to kiss,—
Ain't it funny there's a picture
That they always seem to miss?

Loading coal!
In my little shimmy-shirt,
Eyes and mouth full up with dirt—
(In the next war I'll be living at the Pole.)





—
Built
for
speed
—

and with
light pack
to match
—

P.B.—
Belleau Wood
• 1918
A Marine

Built for speed
and with light pack to match
R.B.—Belleau Wood
1918
A Marine



Baldridge's
Paris 1919

"Steady, buddy!"

"Steady, buddy!"



Never too far gone for a smoke

But he wears the Legion of Honor and the "Croix de Guerre"



*In an abri waiting
for the "Gothas" (big German planes) to go home*

In an abri waiting for the "Gothas" (big German planes) to go home



*The veteran
of the Spanish-
American war
tells 'em
how it
ought to
be done*

The veteran of the Spanish-American war tells 'em how it ought to be done



R. Lufbery—Sketched at the Lafayette Escadrille field near Longpont as the aviator was getting into his "union suit" preparatory to flying in a Chemin-des-Dames engagement

Base port Stevedores



Base port stevedores—Volunteers from the South who work eight hours a day for seven days a week
Bordeaux/18



A 26th Division Wagon Train moving toward Chasseurs wood—1918
Mule and Prairie Schooner in a country made desert by war



C. Le Roy Ballou

The end of his service

The end of his service

Veterans
of the
Marne



C. Le Roy Ballou 1914

Veterans of the Marne

POILU

When we left the transport
Back in St. Nazaire,
Second thing you asked us,—
"Quand finit la guerre?"
Didn't know your lingo
You weren't hard to get,
Peace was what you wanted—
And a cigarette.

Then up in the trenches
It was just the same,
"When's it going to finish?"
Didn't seem quite game.

Then we saw you strafing,
Saw we had you wrong,
Wondered how you stood it
Four years long.

Drank your sour pinard,
Shared what smokes we had,
Got to know you better,
Found you weren't so bad,
Four years in the trenches!
(One's enough, I'll say)
How the hell'd you do it
On five sous a day?



Chemin des Dames '17



*C. K. Roy Baldridge's
France/17*

American being taught by Frenchman to drive truck so that the latter may return to his farm.

American being taught by Frenchman to drive truck so that the latter may return to his farm.

France/17



*Moving up—
over a corduroy road hastily
laid down by a g erre (engineer) regiment
in war-wasted land. The piece
of wall on the right is all that
remains of a French village
of five hundred inhabitants.*

Moving up—
over a corduroy road hastily laid down by a g erre (engineer) regiment in war-wasted land. The piece of wall on the right is all that remains of a French village of five hundred inhabitants



(Arabic script) Arabian Knight

(Arabic script) Between drives he works on the railroad

(Arabic script) On other days he rides a camel in Algeria



Senegalaïse types / voluneers used for the attack and for labor on roads Vailly 1917



The aumonier—poilu priest who marches with the troops.

Of the youngest class

A father of the class of '89

Moulin Laffaux

—
He handles
a big naval
gun mounted
on rail road
cars near
Soissons
—



Baldriggs
1918

Un canonnier marin sur le front

Un canonier marin sur le front

He handles a big naval gun mounted on railroad cars near Soissons



French "corvée" laborers.

In the war of 1870 he drove a team instead of a camion.

Too old to serve in the active army and so assigned to the more unromantic, uninteresting but vital work of loading camions, tending horses, or building and repairing roads back of the lines. It has been said that the first battle of Verdun was won by the camion service. This is the kind of man who made that victory possible



A "walking case"—France, August -18



Toul(?) sector days—Waiting for something to happen—
France/17



Un grand blessé

A Medal for Valor

A wounded Chasseur and "Fritz" who has the next cot. They get the same treatment and neither seems to mind the proximity



*An American ambulance at
a poste de secours (first aid station)
Ostel - 1917*

An American ambulance at a poste de secours (first aid station)
Ostel—1917



*An old trench
in the Argonne near Montfaucon*

An old trench in the Argonne near Montfaucon



The edge

THAT QUIET SECTOR

Four hours off—two hours on—
And not a thing to do but think,
And watch the mud and twisted wire
And never let your peepers blink.

Two hours on—four hours off—
The dug-out's slimy as the trench;
It stinks of leather, men, and smoke,—
You wake up dopey from the stench.

Four hours off—two hours on—
Back on the same old trick again,
The same old noth'n' to do at all
From yesterday till God knows when.
On post or not it's just the same,
The waiting is what gets your goat
And makes you want to chuck the game
Or risk a trench-knife in your throat.

Two hours on—four hours off—
I s'pose our job is not so hard,—
I s'pose sometime we're going to quit—
* * * * *

The ghosts we leave—do they stand guard?



Pos. C. Le Roy, Dardennes, France



The water wagon filled with red-hot coffee going to the ration dump via shell fire and not losing any time about it— Outside Belleau wood—June '18

The water wagon filled with red-hot coffee going to the ration dump via shell fire and not losing any time about it— Outside Belleau wood—June '18



He's been on every front from Chateau-Thierry to the Rhine
Coblenz—1919



After the German Retreat
Cleaning up old quarry
used by Fritz as a
barracks — Chemin des Dames

After the German Retreat
Cleaning up old quarry used by Fritz as a barracks—Chemin-des-Dames



"Wagon Soldiers" (nickname for artillerymen)



Made in America

Made in America—France Aug. 1918



"Marraines" (Godmothers) who kept their poilu godsons at the front in good cheer with letters and packages from home, and who took their Yank cousins to their hearts in the same kindly spirit

Sophie—Marie—Madeleine

in Paris and the provinces—

A type to match the ideal of every man who looks



No one knows where the poilu slang word "Pinard" came from, but everyone knows what it means. It's half way between water and red wine, with the kick mostly in the taste. It is served as an army ration. The poilu's canteen is always full of it.

"Papa Perrin"

Soissons

1917

No one knows where the poilu slang word "Pinard" came from, but everyone knows what it means. It's half way between water and red wine, with the kick mostly in the taste. It is served as an army ration. The poilu's canteen is always full of it.



"We ain't no thin red 'eroes, Nor we aren't no blackguards too."



One of the Agent-de-ville = M.P. teams of Paris patrolling the boulevard. They have authority over both Yank and poilu.
Paris 1919



Belgian Types



The Tommy—Montdidier 1918



In the month of July



Caught by a star shell at a listening post, and attempting to "freeze" like a rabbit with the hunter upon him, to look as much like a lump of mud as possible until the glare dies down.

Caught by a star shell at a listening post, and attempting to "freeze" like a rabbit with the hunter upon him, to look as much like a lump of mud as possible until the glare dies down.



Americans quartered in the mediaeval monastery of Pont St. Maxence

Americans quartered in the mediaeval monastery of Pont St. Maxence



French Colonial Types: White, black, and half-way
From Algeria
A Zouave
From Morocco



"P.Gs" (prisonniers de la guerre) who are keeping in physical trim by lumber work in a forest where once the kings of France took their morning walks
Croix St. Ouen 1918



A Yank going on leave having a midnight cup of "vin rouge" in a compartment of a Permissionnaires' Train—with a soixante-quinze gunner, a sailor from a submarine, a

chasseur, an aviation sergeant, and several infantrymen. For the next ten days of "permission" these men can forget war.

En route—Nice/1918



The barber shop quartette on the trip home— (no ocean rules about noise this time).



Coming Out! dirty, tired and grinning!
Chateau Thierry
June—1918



MAIL!
Brought up
to the front by the
ration detail

Bobbidge

MAIL!
Brought up to the front by the ration detail



Forty feet
underground
in an old stone
quarry formerly
used by the Germans
as barracks.
Near Fort Malmaison.

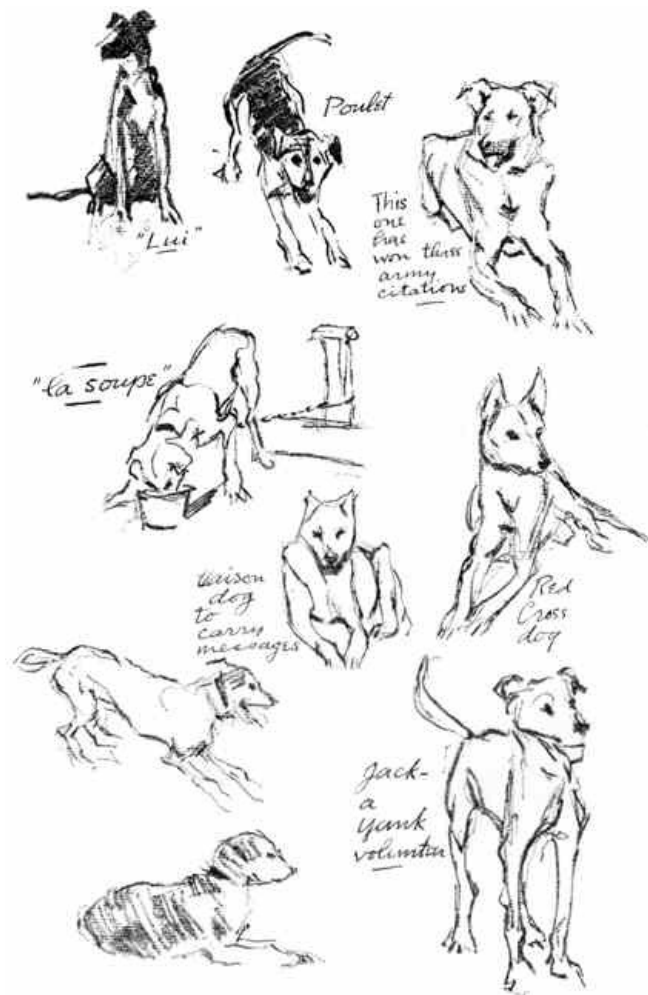
Bobbidge

Forty feet underground in an old stone quarry formerly used by the Germans as barracks.



On 12, 1914
This is the cellar of her home. The house above
no longer exists. For her living she washes
clothes for the soldiers. Her daughter with two
young children is a prisoner in Belgium. A
third grandchild lives in this cave.

This is the cellar of her home. The house above no longer exists. For her living she washes clothes for the soldiers. Her daughter with two young children is a prisoner in Belgium. A third grandchild lives in this cave



Poulet

"Lui"

This one has won three army citations

"la soupe"

Liaison dog to carry messages

Red Cross dog

Jack - a yank volunteer

French dogs loaned by private families and trained by the army for use as Red Cross aids, sentinels, and message carriers. Intelligence the only qualification - any breed goes



French dogs loaned by private families and trained by the army for use as Red Cross aids, sentinels, and message carriers. Intelligence the only qualification—any breed goes

Kénaro / S'aïd

Two dogs who worked together at Verdun

Sultane / Picard / Marraine / Filon

"mort pour la patrie"

The O.D. Circuit



The O.D. Circuit

"Pull the shades down Mary Ann"

A love song from The East—

Our own jazz band



"Coming out" after "The Washington Birthday Raid" Chemin des Dames - 1918 -

"Coming out" after "The Washington Birthday Raid" Chemin des Dames 1918



(Arabic script) An African Mohommedan, An Indo-Chinese Annamite and a prisoner who all crack rocks nine hours a day for the roads of France





French Colonials from Northern Africa used in shock troops

SALVAGE

I'll be stepping wide in these russet shoes!
 Leather putts beside, honest I can't lose!
 Guess the guy that had 'em left 'em in a hurry!
 What the hell, he's S.O.L.

I should worry.

"That's my second razor!"

"Then gimme the blades."

"Whatcha got there, Buddy?"

"Pair of tailor-mades!"

I'll be walking on air! Yes...they was the top's!
 He won't need 'em out there—if a big one drops.

"Going to keep that sweater?"

"No, look at the dirt."

"Put that on you, Buddy,

"You'll have to read your shirt!"

If I get that leave I can use 'em to dance.
 Well, I should grieve,—he had his chance.

"Nothing doing! Beat it!"

"Saw that luger first!"

"Ten francs says I want it."

"Done. I'll cure this thirst."

Brand-new russet shoes, I'll be stepping high!
 Someone's got to lose, glad I ain't the guy.
 If I'm going to use 'em, guess I'll have to hurry,
 The next H.E. may be meant for me—

I should worry!



The Gardener's Cottage



In 1870 he lost an arm, in 1917 he lost a son and everything he owns

Lafayette Escadrille Men—



Lafayette Escadrille Men—
Marcus who helps keep the big planes in order
Pilot
Observer
Loupont France Nov—'17



Making brooms from brushwood at Antibes for use on army roads.

Making brooms from brushwood at Antibes for use on army roads.



The Signal Corps

The Signal Corps



The gold star
France, Aug. 1918



Both under Arms—The "pepère" of the '89 class and the Marie-Louise of the last call—
Soissons France/17



Café group of poilus listening to an American popular song for the first time, sung by Yanks of The American Field Service



Home



Some of the first ones



Feet

Vaux—the town American artillery blew off the map (together with the German inhabitants)



Dugouts built for German officers near Soissons used by them in 1915. Decked out with cement and mosaic floors, tile roofs and stained glass windows. Used by our troops in 1918.



*Baldridge
Am Hospital No 5*

*The American
Trained Nurse*

The American Trained Nurse
Am. Hospital No. 5



What one man is fighting for



Chas. Baldridge, A.E.P.

"Once upon a time."

*Before leaving France
750,000 doughboys
contributed enough to
support 3,444 French
war orphans for one
year, and the "Stars
and Stripes" newspaper
left nearly three million
francs toward their
education.*

"Once upon a time—"

Before leaving France 750,000 doughboys contributed enough to support 3,444 French war orphans for one year, and the "Stars and Stripes" newspaper left nearly three million francs toward their education



Annamites—French colonial troops from Indo-China. These paid Colonials were used as attacking troops, as laborers on roads and as drivers of light trucks.

(Blackened teeth are an aid to health and beauty)

An Oriental pipe and a French briquette to light it with

Le Sergent Tam

Lizy-sur-Ourq

EQUIPMENT C

The Loot is getting wabby,
With his dinky little pack,—
He can hear the sergeant cussing
But he doesn't dare look back.

But we ain't saying nothing
Since we got the order "route,"
Too dog-dead for even wond'ring
If we'll ever hear "fall out."

My damn rifle and my helmet
Keep on getting in the way,
And my brains are numb and dopey
Try'n' to cuss and try'n' to pray.

My throat's as dry as sawdust
And my right arm's gone to sleep,
And the pack-strap on my shoulder
Cuts a slit two inches deep.

I just lift one foot and shove it
And it hits most any place,
Then I lift and shove the other

T'keep from falling on my face.

If the guide should change the cadence
I'll be damned if I could stop;
If you pushed me with a feather—
Well, I'd just curl up and drop.

And I know damn well there's stragglers
That'll ride up on a truck—
Guess if you ain't born a quitter,
You're just simply outa luck.

I suppose we'll keep on going—
Huh? The Skipper's faced about?
Halt!...I'm dreaming...in the daisies...
You don't need...to say..."fall out!"





For some of us the War will never end.



C. A. Roy Babbidge

Soissons - 1917

In an old Roman cellar two floors underground where civilians went during air raids as bombing planes passed over on their way to Compiègne, Paris, and interior cities. This cave was considered absolutely safe, but in October 1918 was completely demolished by one "155" shell.

In an old Roman cellar two floors underground where civilians went during air raids as bombing planes passed over on their way to Compiègne, Paris, and interior cities. This "cave" was considered absolutely safe, but in October 1918 was completely demolished by one "155" shell.



Mess and distribution of mail at the non-com's school for the M. T. C. at Longpont

C. A. Roy Babbidge 1917



*Far from Broadway - S.R.O. -
Christmas 1917 at a YMCA hut*

Far from Broadway—S.R.O.—Christmas 1917 at a YMCA hut



*Dressing a
gas burn case*

Dressing a gas burn case



*Mission Ambrine
Compiègne -
Hospital for the
treatment of burns*

"Mission Ambrine"
Compiègne
Hospital for the treatment of burns



*Americans quartered
in this old abbey
St John de Vine of
Soissons in the
Spring of '18*

Baldridge

Americans quartered in the old abbey St. John de Vine of Soissons in the spring of '18



Henri, who tends sheep with his assistant (Leroy)

She teaches us French

Jean, who comes around at mess time for "confiture Americaine," and who has learned how to say "chewing gum" and "cigarette."

And Pierre picked the spuds

Their last war



Baldridge -
Chateau Thierry - France 1918

Their last war
Chateau Thierry—France 1918



The town of Cuffies (sur Aisne) held by the Germans till 1916. When the old inhabitants began moving back in; they were assisted in re-establishing their life there by the American Red Cross

The site of the home of Madam Crépin where the Red Cross set up a barrack cottage for her.



The town of Cuffies (sur Aisne) held by the Germans till 1916, when the old inhabitants began moving back in; they were assisted in re-establishing their life there by the American Red Cross

The site of the home of Madam Crépin where the Red Cross set up a barrack cottage for her.



The glory of Reims *Chas. R. Baldridge
Reims, Nov. 1918*

The Glory of Reims



*R. B.
Belleau Wood
1918*

*Cut off from rations
for three days in the
wood - with one can of
tomatoes for both
food and drink -*

Cut off from rations for three days in the wood—with one can of tomatoes for both food and



*A sixteen year old
volunteer*

A sixteen year old volunteer



"MADELON"

It seemed years since I had seen one,—
Years of hiking, sweat and blood,
Didn't think there was a clean one
In these miles of men and mud.

Well, I stood there, laughing, drinking,
Kidding her in bon fransay
But the things that I was thinking
Were a thousand miles away.

Sewed my stripe on like a mother,
Gee! She was a pretty kid...
But I left her like a brother,—
Shake her hand was all I did.

Then I says: "Vous, all right, cherry—"
And my throat stuck, and it hurt...
And I showed her what I carry
In the pocket of my shirt.



"Maison Comtois"



A second floor billet

Outpost at Hershback Germany



Madelon of the
village, who washed
our clothes - and
who still has
some of those we
had to leave
when we were
pulled out
of the sector
in the middle
of the night

C. LeRoy Balbridge

Madelon of the village, who washed our clothes—and who still has some of those we had to leave when we pulled out of the sector in the middle of the night



Neat but not gaudy
As we come home—on the transport.



Troops coming home from
Marseilles go by way of Africa
and stop to coal at Oran.
Here the doughboy meets the
French Arab soldier with whom
he fought side by side at
Soissons.

Troops coming home from Marseilles go by way of Africa and stop to coal at Oran. Here the doughboy rests the French Arab soldier with whom He fought side by side at Soissons.



France 1919.
Ready to go Home

Ready to go Home



General Bliss Colonel House Secretary Lansing - The President - M. Clemenceau Mr. Balfour

Reading the Draft Covenant for the League of Nations—Paris. (President Wilson, center, reads, other figures labelled as) General Bliss, Colonel House, Secretary Lansing, M. Clemenceau, Mr. Balfour

Peace Conference Feb 14 1919



Blue denims for the trip home
S.S. *Canada*
1919



Outpost at Molsberg, Germany, an ancient castle which stands just on the edge of the American occupied area and the Neutral Zone.

NOVEMBER ELEVENTH

We stood up and we didn't say a word,
It felt just like when you have dropped your pack
After a hike, and straightened out your back
And seem just twice as light as any bird.

We stood up straight and, God! but it was good!
When you have crouched like that for months, to stand
Straight up and look right out toward No-Man's-Land
And feel the way you never thought you could.

We saw the trenches on the other side
And Jerry, too, not making any fuss,
But prob'ly stupid-happy, just like us.
Nobody shot and no one tried to hide.

If you had listened then I guess you'd heard
A sort of sigh from everybody there,
But all we did was stand and stare and stare,
Just stare and stand and never say a word.

*** END OF THE PROJECT GUTENBERG EBOOK "I WAS THERE" WITH THE YANKS ON THE WESTERN FRONT, 1917-1919 ***

Updated editions will replace the previous one—the old editions will be renamed.

Creating the works from print editions not protected by U.S. copyright law means that no one owns a United States copyright in these works, so the Foundation (and you!) can copy and distribute it in the United States without permission and without paying copyright royalties. Special rules, set forth in the General Terms of Use part of this license, apply to copying and distributing Project Gutenberg™ electronic works to protect the PROJECT GUTENBERG™

concept and trademark. Project Gutenberg is a registered trademark, and may not be used if you charge for an eBook, except by following the terms of the trademark license, including paying royalties for use of the Project Gutenberg trademark. If you do not charge anything for copies of this eBook, complying with the trademark license is very easy. You may use this eBook for nearly any purpose such as creation of derivative works, reports, performances and research. Project Gutenberg eBooks may be modified and printed and given away—you may do practically ANYTHING in the United States with eBooks not protected by U.S. copyright law. Redistribution is subject to the trademark license, especially commercial redistribution.

START: FULL LICENSE
THE FULL PROJECT GUTENBERG LICENSE
PLEASE READ THIS BEFORE YOU DISTRIBUTE OR USE THIS WORK

To protect the Project Gutenberg™ mission of promoting the free distribution of electronic works, by using or distributing this work (or any other work associated in any way with the phrase “Project Gutenberg”), you agree to comply with all the terms of the Full Project Gutenberg™ License available with this file or online at www.gutenberg.org/license.

Section 1. General Terms of Use and Redistributing Project Gutenberg™ electronic works

1.A. By reading or using any part of this Project Gutenberg™ electronic work, you indicate that you have read, understand, agree to and accept all the terms of this license and intellectual property (trademark/copyright) agreement. If you do not agree to abide by all the terms of this agreement, you must cease using and return or destroy all copies of Project Gutenberg™ electronic works in your possession. If you paid a fee for obtaining a copy of or access to a Project Gutenberg™ electronic work and you do not agree to be bound by the terms of this agreement, you may obtain a refund from the person or entity to whom you paid the fee as set forth in paragraph 1.E.8.

1.B. “Project Gutenberg” is a registered trademark. It may only be used on or associated in any way with an electronic work by people who agree to be bound by the terms of this agreement. There are a few things that you can do with most Project Gutenberg™ electronic works even without complying with the full terms of this agreement. See paragraph 1.C below. There are a lot of things you can do with Project Gutenberg™ electronic works if you follow the terms of this agreement and help preserve free future access to Project Gutenberg™ electronic works. See paragraph 1.E below.

1.C. The Project Gutenberg Literary Archive Foundation (“the Foundation” or PGLAF), owns a compilation copyright in the collection of Project Gutenberg™ electronic works. Nearly all the individual works in the collection are in the public domain in the United States. If an individual work is unprotected by copyright law in the United States and you are located in the United States, we do not claim a right to prevent you from copying, distributing, performing, displaying or creating derivative works based on the work as long as all references to Project Gutenberg are removed. Of course, we hope that you will support the Project Gutenberg™ mission of promoting free access to electronic works by freely sharing Project Gutenberg™ works in compliance with the terms of this agreement for keeping the Project Gutenberg™ name associated with the work. You can easily comply with the terms of this agreement by keeping this work in the same format with its attached full Project Gutenberg™ License when you share it without charge with others.

1.D. The copyright laws of the place where you are located also govern what you can do with this work. Copyright laws in most countries are in a constant state of change. If you are outside the United States, check the laws of your country in addition to the terms of this agreement before downloading, copying, displaying, performing, distributing or creating derivative works based on this work or any other Project Gutenberg™ work. The Foundation makes no representations concerning the copyright status of any work in any country other than the United States.

1.E. Unless you have removed all references to Project Gutenberg:

1.E.1. The following sentence, with active links to, or other immediate access to, the full Project Gutenberg™ License must appear prominently whenever any copy of a Project Gutenberg™ work (any work on which the phrase “Project Gutenberg” appears, or with which the phrase “Project Gutenberg” is associated) is accessed, displayed, performed, viewed, copied or distributed:

This eBook is for the use of anyone anywhere in the United States and most other parts of the world at no cost and with almost no restrictions whatsoever. You may copy it, give it away or re-use it under the terms of the Project Gutenberg License included with this eBook or online at www.gutenberg.org. If you are not located in the United States, you will have to check the laws of the country where you are located before using this eBook.

1.E.2. If an individual Project Gutenberg™ electronic work is derived from texts not protected by U.S. copyright law (does not contain a notice indicating that it is posted with permission of

the copyright holder), the work can be copied and distributed to anyone in the United States without paying any fees or charges. If you are redistributing or providing access to a work with the phrase "Project Gutenberg" associated with or appearing on the work, you must comply either with the requirements of paragraphs 1.E.1 through 1.E.7 or obtain permission for the use of the work and the Project Gutenberg™ trademark as set forth in paragraphs 1.E.8 or 1.E.9.

1.E.3. If an individual Project Gutenberg™ electronic work is posted with the permission of the copyright holder, your use and distribution must comply with both paragraphs 1.E.1 through 1.E.7 and any additional terms imposed by the copyright holder. Additional terms will be linked to the Project Gutenberg™ License for all works posted with the permission of the copyright holder found at the beginning of this work.

1.E.4. Do not unlink or detach or remove the full Project Gutenberg™ License terms from this work, or any files containing a part of this work or any other work associated with Project Gutenberg™.

1.E.5. Do not copy, display, perform, distribute or redistribute this electronic work, or any part of this electronic work, without prominently displaying the sentence set forth in paragraph 1.E.1 with active links or immediate access to the full terms of the Project Gutenberg™ License.

1.E.6. You may convert to and distribute this work in any binary, compressed, marked up, nonproprietary or proprietary form, including any word processing or hypertext form. However, if you provide access to or distribute copies of a Project Gutenberg™ work in a format other than "Plain Vanilla ASCII" or other format used in the official version posted on the official Project Gutenberg™ website (www.gutenberg.org), you must, at no additional cost, fee or expense to the user, provide a copy, a means of exporting a copy, or a means of obtaining a copy upon request, of the work in its original "Plain Vanilla ASCII" or other form. Any alternate format must include the full Project Gutenberg™ License as specified in paragraph 1.E.1.

1.E.7. Do not charge a fee for access to, viewing, displaying, performing, copying or distributing any Project Gutenberg™ works unless you comply with paragraph 1.E.8 or 1.E.9.

1.E.8. You may charge a reasonable fee for copies of or providing access to or distributing Project Gutenberg™ electronic works provided that:

- You pay a royalty fee of 20% of the gross profits you derive from the use of Project Gutenberg™ works calculated using the method you already use to calculate your applicable taxes. The fee is owed to the owner of the Project Gutenberg™ trademark, but he has agreed to donate royalties under this paragraph to the Project Gutenberg Literary Archive Foundation. Royalty payments must be paid within 60 days following each date on which you prepare (or are legally required to prepare) your periodic tax returns. Royalty payments should be clearly marked as such and sent to the Project Gutenberg Literary Archive Foundation at the address specified in Section 4, "Information about donations to the Project Gutenberg Literary Archive Foundation."
- You provide a full refund of any money paid by a user who notifies you in writing (or by e-mail) within 30 days of receipt that s/he does not agree to the terms of the full Project Gutenberg™ License. You must require such a user to return or destroy all copies of the works possessed in a physical medium and discontinue all use of and all access to other copies of Project Gutenberg™ works.
- You provide, in accordance with paragraph 1.F.3, a full refund of any money paid for a work or a replacement copy, if a defect in the electronic work is discovered and reported to you within 90 days of receipt of the work.
- You comply with all other terms of this agreement for free distribution of Project Gutenberg™ works.

1.E.9. If you wish to charge a fee or distribute a Project Gutenberg™ electronic work or group of works on different terms than are set forth in this agreement, you must obtain permission in writing from the Project Gutenberg Literary Archive Foundation, the manager of the Project Gutenberg™ trademark. Contact the Foundation as set forth in Section 3 below.

1.F.

1.F.1. Project Gutenberg volunteers and employees expend considerable effort to identify, do copyright research on, transcribe and proofread works not protected by U.S. copyright law in creating the Project Gutenberg™ collection. Despite these efforts, Project Gutenberg™ electronic works, and the medium on which they may be stored, may contain "Defects," such as, but not limited to, incomplete, inaccurate or corrupt data, transcription errors, a copyright or other intellectual property infringement, a defective or damaged disk or other medium, a computer virus, or computer codes that damage or cannot be read by your equipment.

1.F.2. LIMITED WARRANTY, DISCLAIMER OF DAMAGES - Except for the “Right of Replacement or Refund” described in paragraph 1.F.3, the Project Gutenberg Literary Archive Foundation, the owner of the Project Gutenberg™ trademark, and any other party distributing a Project Gutenberg™ electronic work under this agreement, disclaim all liability to you for damages, costs and expenses, including legal fees. YOU AGREE THAT YOU HAVE NO REMEDIES FOR NEGLIGENCE, STRICT LIABILITY, BREACH OF WARRANTY OR BREACH OF CONTRACT EXCEPT THOSE PROVIDED IN PARAGRAPH 1.F.3. YOU AGREE THAT THE FOUNDATION, THE TRADEMARK OWNER, AND ANY DISTRIBUTOR UNDER THIS AGREEMENT WILL NOT BE LIABLE TO YOU FOR ACTUAL, DIRECT, INDIRECT, CONSEQUENTIAL, PUNITIVE OR INCIDENTAL DAMAGES EVEN IF YOU GIVE NOTICE OF THE POSSIBILITY OF SUCH DAMAGE.

1.F.3. LIMITED RIGHT OF REPLACEMENT OR REFUND - If you discover a defect in this electronic work within 90 days of receiving it, you can receive a refund of the money (if any) you paid for it by sending a written explanation to the person you received the work from. If you received the work on a physical medium, you must return the medium with your written explanation. The person or entity that provided you with the defective work may elect to provide a replacement copy in lieu of a refund. If you received the work electronically, the person or entity providing it to you may choose to give you a second opportunity to receive the work electronically in lieu of a refund. If the second copy is also defective, you may demand a refund in writing without further opportunities to fix the problem.

1.F.4. Except for the limited right of replacement or refund set forth in paragraph 1.F.3, this work is provided to you ‘AS-IS’, WITH NO OTHER WARRANTIES OF ANY KIND, EXPRESS OR IMPLIED, INCLUDING BUT NOT LIMITED TO WARRANTIES OF MERCHANTABILITY OR FITNESS FOR ANY PURPOSE.

1.F.5. Some states do not allow disclaimers of certain implied warranties or the exclusion or limitation of certain types of damages. If any disclaimer or limitation set forth in this agreement violates the law of the state applicable to this agreement, the agreement shall be interpreted to make the maximum disclaimer or limitation permitted by the applicable state law. The invalidity or unenforceability of any provision of this agreement shall not void the remaining provisions.

1.F.6. INDEMNITY - You agree to indemnify and hold the Foundation, the trademark owner, any agent or employee of the Foundation, anyone providing copies of Project Gutenberg™ electronic works in accordance with this agreement, and any volunteers associated with the production, promotion and distribution of Project Gutenberg™ electronic works, harmless from all liability, costs and expenses, including legal fees, that arise directly or indirectly from any of the following which you do or cause to occur: (a) distribution of this or any Project Gutenberg™ work, (b) alteration, modification, or additions or deletions to any Project Gutenberg™ work, and (c) any Defect you cause.

Section 2. Information about the Mission of Project Gutenberg™

Project Gutenberg™ is synonymous with the free distribution of electronic works in formats readable by the widest variety of computers including obsolete, old, middle-aged and new computers. It exists because of the efforts of hundreds of volunteers and donations from people in all walks of life.

Volunteers and financial support to provide volunteers with the assistance they need are critical to reaching Project Gutenberg™’s goals and ensuring that the Project Gutenberg™ collection will remain freely available for generations to come. In 2001, the Project Gutenberg Literary Archive Foundation was created to provide a secure and permanent future for Project Gutenberg™ and future generations. To learn more about the Project Gutenberg Literary Archive Foundation and how your efforts and donations can help, see Sections 3 and 4 and the Foundation information page at www.gutenberg.org.

Section 3. Information about the Project Gutenberg Literary Archive Foundation

The Project Gutenberg Literary Archive Foundation is a non-profit 501(c)(3) educational corporation organized under the laws of the state of Mississippi and granted tax exempt status by the Internal Revenue Service. The Foundation’s EIN or federal tax identification number is 64-6221541. Contributions to the Project Gutenberg Literary Archive Foundation are tax deductible to the full extent permitted by U.S. federal laws and your state’s laws.

The Foundation’s business office is located at 809 North 1500 West, Salt Lake City, UT 84116, (801) 596-1887. Email contact links and up to date contact information can be found at the Foundation’s website and official page at www.gutenberg.org/contact

Section 4. Information about Donations to the Project Gutenberg Literary Archive Foundation

Project Gutenberg™ depends upon and cannot survive without widespread public support

and donations to carry out its mission of increasing the number of public domain and licensed works that can be freely distributed in machine-readable form accessible by the widest array of equipment including outdated equipment. Many small donations (\$1 to \$5,000) are particularly important to maintaining tax exempt status with the IRS.

The Foundation is committed to complying with the laws regulating charities and charitable donations in all 50 states of the United States. Compliance requirements are not uniform and it takes a considerable effort, much paperwork and many fees to meet and keep up with these requirements. We do not solicit donations in locations where we have not received written confirmation of compliance. To SEND DONATIONS or determine the status of compliance for any particular state visit www.gutenberg.org/donate.

While we cannot and do not solicit contributions from states where we have not met the solicitation requirements, we know of no prohibition against accepting unsolicited donations from donors in such states who approach us with offers to donate.

International donations are gratefully accepted, but we cannot make any statements concerning tax treatment of donations received from outside the United States. U.S. laws alone swamp our small staff.

Please check the Project Gutenberg web pages for current donation methods and addresses. Donations are accepted in a number of other ways including checks, online payments and credit card donations. To donate, please visit: www.gutenberg.org/donate

Section 5. General Information About Project Gutenberg™ electronic works

Professor Michael S. Hart was the originator of the Project Gutenberg™ concept of a library of electronic works that could be freely shared with anyone. For forty years, he produced and distributed Project Gutenberg™ eBooks with only a loose network of volunteer support.

Project Gutenberg™ eBooks are often created from several printed editions, all of which are confirmed as not protected by copyright in the U.S. unless a copyright notice is included. Thus, we do not necessarily keep eBooks in compliance with any particular paper edition.

Most people start at our website which has the main PG search facility: www.gutenberg.org.

This website includes information about Project Gutenberg™, including how to make donations to the Project Gutenberg Literary Archive Foundation, how to help produce our new eBooks, and how to subscribe to our email newsletter to hear about new eBooks.