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12 speakers (Theo Mayer, Mike, Indiana, Edwin Fountain, Lisa Whittlesey, Speaker 6, Speaker 7, Speaker 8, Speaker 9, Jamie, Catherine, Speaker 12)

[0:00:08]

Theo Mayer: Welcome to World War I Centennial News. It's about World War I then. What was happening a 100 years ago this week? And it's about World War I now. News and updates about the Centennial, and the commemoration. Today is October 25th, 2017, and our guests this week are, Mike Shuster from The Great War Project blog. Edwin Fountain, vice chair of the US World War I Centennial Commission. Lisa Whittlesey, director of the International Junior Master Gardener Program. And Jamie Shrader, the administrator of governmental affairs for the borough of Dansville in Pennsylvania. World War I Centennial News is brought to you by the US World War I Centennial Commission, and the Pritzker Military Museum & Library. I'm Theo Mayer, the chief technologist for the commission, and your host. Welcome to the show. This was a big week a 100 years ago in the war that changed the world. Looking back, America declares war six months ago, and the first American troops arrive in Europe four months ago. This week, a 100 years ago, the army's first division quietly deploys to [inaudible] in France. A village near the Western front, almost directly between Belgium and Switzerland. We put a link in the podcast notes to some of the national archive footage showing the soldiers of the first division moving their horse-drawn wagons, mechanized trucks, artillery and men to the fighting front. This is in the midst of a lot of controversy, conflicting agendas, opinions and a very dire situation in the war over there. So, let's jump into our way back machine to see what's going on, and how things play out 100 years ago these week. We're nearing the end of November 1917. And in the US, speculation is high about our boys getting into the fight. The official bulletin says nothing about this, and the Wilson administration is being obscure. But the public press is sensing that something is up. Dateline. October 22nd, 1917. The headline in the New York Times reads, "Hints. Our army is near action." Secretary Baker's guarded review is taken to mean that the soldiers soon will be in the trenches. And the story reads, in his review to press, secretary of war Baker, emphasizes the status of the Pershing expedition by giving it the most prominent position in his analysis of the military equation. He declares that, our men in France, after three months of intensive training, are in splendid physical condition, and efficient fighting trim. And they now feel at home in the war zone. The secretary has no comment to make on the statement, but the interpretation placed on his words when carefully weighed here tonight, is that they mark the verge of an actual entrance of the American troops into the fighting line. Over in Europe, the situation is both complex and dire. We're going to zoom out for an overview of the situation. The troops on all sides are deeply war-weary from the intense multi-year carnage of this unprecedented conflict. The Russians are effectively falling out of the fight, with internal revolution and mass mutinies within their ranks. Everyone is clear that Russia is dropping out. This is going to free up a massive resource for the Germans, for an expected major spring offensive. Although the Americans have come to join the fight, and despite having been technically at war since April, the United States has just four infantry divisions in France. Now, these aren't seasoned troops. They're young civilians short on training equipment, modern staff techniques, and without combat experience. This raises a contentious concept called amalgamation. Amalgamation would have the United States insert its men, directly into existing British and French units at the company level. This, argued the Europeans, would compensate for the American officers and NCOs lack of familiarity with modern staff arrangements and technologies like aviation, armor, machine guns and heavy artillery. American troops would thereby be commanded at the tactical level by American junior officers, but the operational and strategic direction of American forces would be handled by more experienced Europeans. I know this sounds practical. Many Americans, including general Pershing, looked at the enormous casualty levels on the Western front, and recoil against the thought of our young men being used as cannon fodder by European generals. Pershing believes that the Europeans have become too tied to trench warfare. He has a different concept embodied in his open warfare doctrine. Which, he argues, will restore mobility to warfare by emphasizing American aggressiveness and marksmanship. Politically, Wilson and his advisors also recognized that amalgamation of American forces will not allow for a distinctive American presence on the Western front. Wilson believes that he'll need to be able to point to an American contribution to victory, if he is going to represent American interest in any post war peace conference. And yet it's obvious that Americans are not ready to fight on their own. Americans have virtually no experience in this new modern warfare. They need time to learn about it. To learn about trench warfare and modern tactics. They also need time to build relationships with their French and British allies. And to overcome the crazy inefficiencies of their own mobilization. There is great confidence that the Americans can do it. The big question is, whether they can be trained, blooded, and effective in time to stop the German spring offensive. And so, on October 21st, the first division heads to [inaudible], a relatively quiet part of the Western front, to take the men of the American expeditionary force to the fight, 100 years ago this week. We want to thank Michael A Schneider, and Harold K. Johnson, professors of military history at the US Army War College, for their great and insightful article on the subject. That link and other sources are in the podcast notes. From the Great War Project blog, we're joined by Mike Shuster, former NPR correspondent and curator for the Great War Project. The endless carnage, devastating conditions and futile process at Passchendaele, is taking its toll on men and morale. Especially with British troops,

under a seemingly uncaring British commander, general Douglas Haig. Discontent is boiling up in the ranks. Mike, tell us this story.

[0:07:31]

Mike: Thank you Theo. Here are the headlines. British soldiers threaten mutiny on the Western front at the endless trail of death, fulfillment of the revolution. And this is special to the Great War Project. It was during these days a century ago that the British army reports a story in Adam Hochschild, experienced the nearest thing to a mutiny on the Western front. Six days of intermittent rioting by several thousand groups at the big supply and training base in Northern France. According to Hochschild, a military policeman killed one soldier. Amid protest meetings, the red flag flew briefly, and one rebel was later tried and executed. Rates of desertion and drunkenness, and the army increased the ratio of military police to other soldiers. One veteran British soldier described the scene near the Belgian village of Passchendaele as the battle there dragged on and on, and the soldiers continued to die senselessly. Reinforcements shambled up past the guns with dragging steps and the expressions of men who knew they were going to certain death. No words of greeting passed as they slouched along. In a solemn silence, they filed past one by one to this sacrifice. But the British command, especially general Douglas Haig, the top commander of British forces on the Western front would hear nothing of protest or dissent among the troops. Reports a story in Hochschild, when a brave cornel told him that further fruitless attacks would leave no resources for an offensive next spring, Haig turned white with anger and said, "Cornel, leave the room." More and more rain fell, and more and more British soldiers succumbed to the mud at Passchendaele. During these days a century ago, another British general toured the front. Approaching the battlefield, he saw for the first time the terrible expanse of mud dotted with water filled shell holes. Reportedly he said, "Good God. Did we really send men to fight in that?" He is then said to have burst into tears, although there are some dispute about that. It is not surprising that these days a century ago, according to a story in Hochschild, late 1917 was a time of great nervousness for British ruling circles. The Times newspaper ran a series of articles on the fulfillment of revolution and government control of the press tightened as the new regulation subjected all books and pamphlets about the war or the prospects for peace to censorship. More than 4,000 censors were at work, monitoring both the press and the mail. For the first time, police suppressed two issues of the paper workers [inaudible]. Rumors flew that German money was somehow financing anti-war activities. Surveillance operations increased. But it was not possible to contain reports of the terrible slaughter at Passchendaele. The public began to sense it, writes Hochschild. And the mood in England turned bleaker. Word of the enormous bloodletting came back to England, with the legions of wounded soldiers, a [inaudible] counterpoint to the parade of triumphal headlines. Some of the survivors were in wheelchairs or hobbled along with crutches or wooden legs, wrote one observer. All the time, the big guns were roaring and flanders hears as far as way as Southern England. So, we could hear the war and see the sad results of it. And that was the news from the Great War Project this week.

[0:10:47]

Theo Mayer: Thank you Mike. That was Mike Shuster, from the Great War Project blog. This week in the Great war in the sky, we go to [inaudible] in France. Interestingly, that's not too far from [inaudible], where the first division is heading. The associative press has a reporter that gets to see an intact captured German Zeppelin. Dateline. Sunday, October 21, 1917. The headline in the New York Times reads, Americans inspect captive Zeppelin. French also throng to see the great airship that was brought down intact. Germans tried to wreck it. Prevented by Victoria's French aviator who showed great pluck. In this illustrative story, we learn many things about these giants of the sky, that were sometimes referred to as baby killers or pirates because of their bombing of civilian areas. And the story reads, the cruise of the super Zeppelins L49 and L50 have been interrogated, and their replies confirm the superstition that they made a part of a single expedition against England, the pirate fleet number 12, and left their stations separately. The prisoners say that when they reach the English coast, they were much bothered by anti-aircraft guns, and even more, by searchlights. L50 quickly dropped its bombs, and then rose to a height of three miles where they were caught by strong winds. Meanwhile, Zeppelin L49 came down near [inaudible], intact as were its machinery and its instruments. When the Zeppelin's commander saw that it was impossible to save his ship, he destroyed the wireless apparatus, and tried to explode the airship by firing his pistol into it. An opportunity was given to some American officers to inspect the craft with French flying men. The whole body Zeppelin is painted black, except the top, which is silvered. There is a small German cross on each side amid ships. The German airmen seem surprised to see the Americans who had an opportunity to talk to some of them, and also with the Zeppelin commander, a slight blonde lieutenant speaking excellent English. A young French aviator told how he flew in pursuit of the Zeppelin to such an altitude that his cheeks froze, and how he succeeded finally in forcing the craft down with his machine gun. When he saw that they were about to land, he dived to earth. Other French aviators landed near. At the point of his pistol, the Germans were prevented from damaging the craft further, and were made prisoner. This article is from an associated press report and newspaper article published in the New York Times. And is a story that unfolds in the great war in the sky, 100 years ago this week. The link to the original article in the New York Times is in the podcast notes. Now, we're really happy that you listen to our podcast, but if you'd like to watch some videos about World War I, we'd recommend that you see our friends at the Great War channel on YouTube. New episodes for this week include Operation Albion and concludes allied failures in Belgium. Their second is a bit unique. It's an interview with rocker Par Sundstrom, from the hard metal band Sabaton. Here's a clip from the interview.

[0:14:31]

Indiana: I'm Indiana Neidelle. And this is an exciting Great War episode. Sabaton is an awesome metal band, and they happen to be here in Berlin for the Metal Hammer Awards, which are up tonight. So, we talked Par, and we wanted him to come in because as many of you know, they have a bunch of songs that are not only war themed, but First World War themed.

[0:14:55]

Theo Mayer: The third video is called German defense strategy and tactics at Passchendaele. Follow the link in the podcast notes, or search the Great War on YouTube. We've moved forward in time to the present. Welcome to World War I Centennial News now. This part of the program is not about history, but about how the Centennial of the war that changed the world is being commemorated today. In our commission news, we want to invite you to a very special live streaming event on October 9th, at 11:00 AM Eastern. You'll be able to tune into Facebook live to watch the ceremonial groundbreaking for the National World War I memorial at Pershing Park in Washington, DC. It may surprise our listeners to learn that in Washington, DC, there is no national World War I memorial honoring our dope boys, their sacrifice and their victory in World War I. It's true. There is a memorial for World War I, for Korea and for Vietnam, but none for World War I. With us today is a man who has passionately been addressing this issue for the better part of a decade, and maybe longer. He is also the vice chair of the US World War I Centennial Commission, Edwin Fountain. Edwin, welcome to the show.

[0:16:23]

Edwin Fountain: Thank you, Theo. Happy to be here.

[0:16:24]

Theo Mayer: So, Edwin. Why is it important that we build a national World War I memorial in our nation's capital?

[0:16:30]

Edwin Fountain: Well, we on the commissions as always talked of our mission as being in two parts, education and commemoration. And the memorial serves both those purposes. Taking education first, the fact of a significant national World War I memorial in Washington, would by itself instruct our citizens that World War I was a pivotal event, a nation changing event in our country's history and in the world's history as well. Then at the same time, it will convey the scale of the service of sacrifice of American forces in World War I. The 4.7 million men and women who went on to serve, and 160,000 who died, and the 200,000 who were wounded. Which are numbers that, significant as they are, are little known to our citizens. So, a memorial conveys the weight of that service. And we hope we'll inspire to the viewer seek further education about the war after they leave the memorial. The second purpose, the commemorative purpose, is precisely that. To recognize that service of almost five million Americans. To recognize the sacrifice to those killed and wounded on a scale equal to or greater than some of the wars that you mentioned that are commemorated on the mall. We believe it's self evident that the service of our American forces who put themselves in harms way on behalf of their fellow citizens is something deserving of commemoration, on a scale commensurate with that service. So, our mission is to achieve a memorial in Washington that takes its place alongside those other national memorials in the nation's capital so that the veterans of that war are honored in a similar fashion to the veterans of those other wars.

[0:18:12]

Theo Mayer: All right. Tell us about America's World War I memorial in Pershing Park. What's it going to be like?

[0:18:18]

Edwin Fountain: Well, the centerpiece of the memorial is going to be, literally, a monumental work of [inaudible] sculpture. This is an usual site for a memorial in Washington because we are not working from a site that is currently just a blank, expansive grass. We are working within an existing urban park. Unlike those other memorials, the World War I memorial will have to serve not just as a war memorial, but as a war memorial within a living, breathing, well functioning urban park. So, one of the directions we received from the design approval agencies who we go before, was to work within the contours of the existing park. And that park, of course, has the existing memorial of general Pershing in the Southeast corner of the site. But the central feature of the existing park is this large, base in a pool of water. It's sort of an amphitheater space with terracing leading down to it. What we are doing is proposing to insert the memorial sculpture along one edge of that pool. Then there will be a boardwalk or sorts leading over the pool directly to the memorial so that the viewers can engage very directly and interactively, and very personally with the sculpture itself. The figures will be a little bit larger than life. About seven feet high. The viewer will be able to reach out and touch and really relate very personally to the memorial. The sculpture itself is conceived of as a tableau of various scenes involving a recurring soldier. Depicting that soldier's individual experience of the war, while at the same time working on a second level representing the American national experience of the war. We see that soldier in the first scene taking leave from his family, and his young daughter hands him his helmet as he departs home and

sets out across the ocean but with the American forces. His wife holds his arm as if to restrain him and hold him back, that gesture reflecting the American debate about whether to enter the war in the first place. But the soldier leaves home, joins the parade to war. He joins the call to arms, much as America answered the call of the international community to engage in this war on the side of its allies. And then that parade which starts out in a very orderly form, starts to break down as the men start to tense and prepare for battle and then ultimately join the charge into battle. The central scene of the memorial is on a literal battle scene, but it is a scene of American soldiers meant to convey the kinetic turmoil and passion and violence of the battle. Our figure is prominent in that scene. Then we pass from that to the aftermath. To a scene of soldiers and nurses showing the physical and psychological cost of the struggle. By having nurses, it gives us the opportunity to depict the role of women in the effort. Throughout, we have African-American and other figures representing the ethnic diversity in the American expeditionary force. Now, there's a saying that we specifically asked the sculpture to insert, where our hero pauses, and whereas the rest of the sculpture reads left to right. There's a saying where the soldier pauses and stares out directly from the tableau, directly at the viewer inviting the viewer to pause for a moment and reflect on the magnitude, on the solemnity of this great event. Then the soldier rejoins the parade, marching off camera, if you will. One figure looks back reflecting on American accomplishments of the war. But otherwise, the parade is marching off stage into the 20th century. Into the American century. Then to the final scene, the soldier returns home. And here, only his daughter is present. The wife is absent as if she is perhaps died from the influenza. And the soldier hands his helmet back to his helmet. That gesture represents the passing of the torch of American leadership from the generation that raised the greatest generation, to the greatest generation. And the helmet itself being a [inaudible] of the war that would come back to Europe and bring American soldiers back to Europe 20 years later. That's the centerpiece. There will be a flag stand area with additional interpretive opportunity. And it'll be well integrated into a park so that the park will be an enjoyable place for people to go. But while they're there, view and reflect on the this monumental memorial.

[0:22:48]

Theo Mayer: Edwin. That bar relief mural that you described so well just now is pretty amazing. We're going to put a link in the podcast notes so people can see it. It's pretty striking. And you can look at it for a really, really long time. It's tells a story. It's really the American story.

[0:23:02]

Edwin Fountain: Well, and the story is meant to be educational. We didn't want something symbolic, something allegorical, something abstract. We wanted a figurative work that would speak to the time, but also resonate and communicate to the 21st century viewers.

[0:23:17]

Theo Mayer: How can our listeners help build this memorial for our dope boys?

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Edwin Fountain: Well, our main task right now is raising the funds. As our viewers probably know, the Commission itself receives no taxpayer dollars. A by statute. This memorial has to be paid for entirely by private funds. So, we have been working very hard and making good progress in raising funds. We're looking at 30 to 40 million dollars we've got to raise. We want that to be a combination of grassroots fundraising as well as corporate and philanthropic. Certainly, people who want to contribute can go to the Commission website and donate there. We'd like everybody's help in spreading the word to civic organizations and military heritage organizations and other group they may belong to, to spread the word about this memorial. Certainly, to the extent people can tap us into those funding sources, we'd be glad to hear that.

[0:24:06]

Theo Mayer: Thank you commissioner Edwin Fountain.

[0:24:07]

Edwin Fountain: Thank you Theo.

[0:24:09]

Theo Mayer: That was Edwin Fountain, the vice chair of the US World War I Centennial Commission. In episode 28, we introduced you to the Junior Master Gardener Program, a four age project. It's an international youth gardening program that engages children in novel hands on learning experiences that provide a love of gardening, develop an appreciation for the environment, and cultivates not only the earth, but young minds. This fall, the Junior Master Gardener Program partnered with the US World War I Centennial Commissions poppy seed program. So, as a reminder to our listeners, the World War I poppy program let's you raise money for your organization while helping us build the national World War I memorial in Washington, DC. The red poppy is an internationally recognized symbol of remembrance for veteran sacrifice. The program works like this. For a donation of around \$60, we send you a box of 60 red poppy seed packets in a kit. Your organization sells the poppy seed kits for about two bucks or anything you

want, and you get to keep the proceeds. So, you can raise money for your local veteran's organization, school, church, scout troop or Master Junior Gardener Program, and learn more about World War I while you're helping us build the memorial in DC all at the same time. With us to give us an update is Lisa Whittlesey, director of the International Junior Master Gardener Program. Hi Lisa. Good to have you with us again.

[0:25:39]

Lisa Whittlesey: Great. Thank you for having me Theo. I look forward to sharing some updates on what's going on with us.

[0:25:46]

Theo Mayer: Lisa. How are your gardeners doing?

[0:25:47]

Lisa Whittlesey: Well, we were really excited to be able to partner with the World War I Centennial Commission to offer this opportunity for our kids to be involved with the poppy seed project, to not only sell seeds to help build the memorial, but also to raise funds to support gardening in their local community.

[0:26:07]

Theo Mayer: Lisa, what are some of the reasons that kids in their schools should get involved in the poppy program?

[0:26:12]

Lisa Whittlesey: The mission of the Junior Master Gardener Program is to grab your kids and to have kids excited about learning and doing community service projects in their community and giving back to their community through gardening. The idea of the kids being involved in not only selling the poppy seeds, but also using this project as an opportunity for them to really learn about what happened during the World War I and the importance and significant of this war in our country. And the fact that they could give back to their community through this project through doing beautification projects at their school and in their community. And as a four age project, many of our 4-H programs and Junior Master Gardener groups across the United States work already with our 4-H military bases and installations. So, it's really a great opportunity for them to get involved at the local level with, maybe, activities that our current military personnel, as well as our veterans, might be doing. And to have the kids really engaged in a more meaningful, I think, and personal way.

[0:27:22]

Theo Mayer: Some of the kids really got into it. Even making their own video commercials. Let me play a clip from a group of enterprising Junior Master Gardeners from the lone star state of Texas.

[0:27:33]

Speaker 6: Here in [inaudible] school, we're raising funds to ...

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Speaker 7: Promote the World War I memorial in Washington, DC, and also help our class out at Junior Master Gardeners.

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Speaker 8: So don't forget.

[0:27:41]

Speaker 9: Buy your poppy seeds.

[0:27:44]

Speaker 6: Buy your poppy seeds.

[0:27:44]

Speaker 7: Buy your poppy seeds.

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Speaker 9: And don't forget, part of it goes to the World War I Washington, DC memorial.

[0:27:50]

Lisa Whittlesey: A lot of the service projects that kids have gotten involved with, as an opportunity to sell the poppy seeds, the raise money not only for building the memorial for DC, but to do things at their school. A lot of them have been able to expand their gardening program to have more gardens in their community and to do more projects with

their Junior Master Gardener club. So that's been a tremendous asset, I think, for kids being involved and working with the program.

[0:28:20]

Theo Mayer: Lisa. Flower and poppy growing seems like a spring time activity. So, what happens now? Does the program go on through winter and into next year?

[0:28:28]

Lisa Whittlesey: We're really excited about being able to continue this project through next year. One of the reasons is, any time you start up a new program that involves schools, it takes a little while. They tend to work about a year ahead of time, for planning activities that they're going to be involved with. There were some that expressed, "We're really interested in doing this, but we don't have time to get everything together before the end of October." With that, we just decided that we wanted to be able to continue this through next year. It's an opportunity for kids, even during the winter months, to plan for what they might want to do as far as kick off events in the spring and some other activities that they might want to engage with that revolve around some of the learning experiences as they're involved in this project.

[0:29:22]

Theo Mayer: Thank you Lisa.

[0:29:23]

Lisa Whittlesey: Thank you.

[0:29:25]

Theo Mayer: That was Lisa Whittlesey, director of the International Junior Master Gardener Program. Learn more about the program and the collaboration with the commission by following the link in the podcast notes. And now, for our feature speaking in World War I, where we explore today's words and phrases that are rooted in the war. There are many things you don't want to be called in the trenches. A coward, a deserter, a client of [inaudible], aka a man with venereal disease. But the one of the worst possible things to be called in the trenches was a narc. Really? So, was there a drug culture in the trenches, and informants to the military narcotic vice squad? Well, no. Not really. Contrary to popular belief, the word nark, spelled N-A-R-K, doesn't come from the words narcotics at all. In fact, its origin is from the word for nose. Knock. N-A-K. In Romani, the language of the Romani or Gypsy people. Its original use in pre war England was in relation to people who stick their nose into other people's business. Informers, or perhaps because they sniffed out trouble. During the war, the word was brought into the trenches and spread into the American and Anzac vocabularies. It came to mean a soldier who would reveal other soldiers' secrets, usually in order to improve his own standing. Nark. The last kind of soldier you want to be, and this week's word for speaking World War I. See the podcast notes to learn more. Welcome to our 100 cities, 100 memorial segment about the \$200,000 matching grant challenge to rescue and focus on our local World War I memorials. We'll be awarding another 50 matching grants early next year. So, if you live in a town that has a World War I memorial that might want a little attention, now is the time to go to ww1cc.org/100memorials and learn what you can do about it, what others have done, and how to apply for the matching grants. The 100 cities 100 memorials project in Danville, Pennsylvania was one of the first 50 awardees. And here to tell us about the project is Jamie Schrader, the administrator of governmental affairs for the borough of Danville. Welcome Jamie.

[0:31:51]

Jamie: Thanks for having me.

[0:31:52]

Theo Mayer: Jamie, Danville has a memorial park with several monuments. Now, the four-sided World War I monument is really striking, with an eagle sitting up top a four-sided granite base. When did they get erected?

[0:32:05]

Jamie: Well let me tell you, this is very exciting. Doing the research on this project was really captivating. What the borough of Danville did was, from August 30th to September 3rd in 1919, they had a big celebration welcoming the World War I soldiers home. There were parades, a carnival. They even had an airplane, which was a huge deal because nobody could get an airplane. We had an airplane here for that celebration. On September 3rd at 3:30 PM, governor Sproul actually unveiled the granite monument, which was then sitting up by the Montour County courthouse. In 1949, the monument was then moved to memorial park where it stands now.

[0:32:48]

Theo Mayer: How do you, and how does Danville feel about being one of the awardees and your memorial getting designated as a World War I Centennial memorial?

[0:32:56]

Jamie: It's been such an honor to be selected for this award. I was very pleased that we were able to use this program as a motivation to get the restoration work done. Working closely with our veteran's affairs office here in the county, we were really able to achieve a great project for this program. It was the director of veteran's affairs here in Montour County, that presented the program to me to be able to write the application for the borough. So, I believe it was the program that spurred him to say, "Hey, let's go ahead and do this restoration now and see if we can get a grant."

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Theo Mayer: I saw in your proposal that you approached various veteran organizations to support the restoration. How'd that work out?

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Jamie: That worked out very well. Again, Doug, with our veteran's affairs office, coordinated that along with one of our councilmen, Bill Rogers, who belongs these organizations. It was the AMVETS, the Legion, the VFW, the Sons of the American Legion. These contributed a monetary amount to the program and the borough footed the rest of the bill. Everything went seamlessly. We didn't have any issues. It was a great cooperative effort.

[0:34:04]

Theo Mayer: Okay. Jamie, cleaning up one of these historic memorials isn't done by grabbing a can of Brasso and polishing up the brass. By the way, I just felt a 1000 conservators cringing all at once. How do you go about it?

[0:34:18]

Jamie: Well, our proposal, which we accepted from Atlantic Green Pro, was for stripping and refinishing the bronze planks in place, and then cleaning the granite and repointing the deteriorated joints. So, it wasn't a large restoration project, as our memorial was in remarkably good condition for its age. But we did have to strip and refinish the bronze, and clean the granite and repoint the joints. We went through and got quotes from various companies, as we were required to do, and selected the best quote to do the work.

[0:34:55]

Theo Mayer: Do you have any plans for a rededication?

[0:34:57]

Jamie: Yes. Actually, again, Doug, our veteran's affairs coordinator, has planned a rededication on Veteran's Day at 3:00 o'clock in memorial park.

[0:35:05]

Theo Mayer: Thank you, Jamie.

[0:35:05]

Jamie: Thank you so much for having me.

[0:35:07]

Theo Mayer: That was Jamie Schrader, the administrator for governmental affairs for the borough of Danville. We're going to continue to profile 100 cities 100 memorial projects, not only the awardees, but also teams that are continuing on into round two. Which is now open for submissions, and stays open until January 15th 2018. So, listeners, this weekend if you're in the United States, take a few minutes to look around your town and find your local World War I memorial. There will be one. You've probably seen it but didn't know what it was. You'll find it near the county courthouse, in a municipal park, by the old high school building, at an American Legion or VFW post, or in an area of your local cemetery. When you do find it, and if it needs a little TLC, please go to ww1cc.org/100memorials and see how you can start the ball rolling to get that memorial and the dope boys that it honors some help. You can follow the link in the podcast notes. In our International report this week, we head to Slovenia, to the Kobarid Museum located near the Eastern border of Slovenia and Italy. There, from October 20th to November 11th, historians, soldiers and citizens will gather for a series of events commemorating the Battle of Caporetto, also known as the Battle of Kobarid or the Battle of Karfreit. The battle was so devastating for the combatant Italian forces that the word Caporetto gained a particular resonance in Italy. It's used to denote terrible defeat. For example, the failed general strike of 1922 by the socialists was referred to by Mussolini as the Caporetto of Italian socialism. In 1917, the Italians lost 305,000 men, 265,000 of those as prisoners of war. And the Germans and Austria-Hungarians also lost 70,000 men in that battle. Commemorations at the Kobarid Museum include a new exhibition with a title, Kobarid, Caporetto, Karfreit, 1917. They'll also be a ceremony along the walk of peace from the Alps to the Adriatic, lighting candles at the memorials in cemeteries along the way. Many other events are also scheduled, including a cross country running

event in the region that will join the former combatants as colleges. You can find out more by heading to the Kobarid Museum website and the Walk of Peace website. Follow the link in the podcast notes to learn more. This week in our articles and post segment where we explore the World War I Centennial Commission's rapidly growing website. At ww1cc.org, we're profiling a great article about the 16th Infantry division, and how its service in World War I is being commemorated. On November 3rd, 1917, corporal James Gresham and privates Thomas Enright and Merle Hay were killed in action during a German trench raid near the little village of [inaudible] in France. These soldiers, all members of the F Company 16th Infantry were the first three American combat casualties of World War I. The 16th Infantry Regiment association will honor Gresham with a dedication of a plack at his mother's home in Evansville, Indiana at 10:00 AM on November 3rd this year. The article includes a conversation with the association president, Stephen E Clay, about the 16th Infantry soldiers who made the ultimate sacrifice. You can read that discussion by following the link in the podcast notes. Another article reflects on the rededication of the statues of general Pershing, and the [inaudible] in Versailles that we reported on over the past weeks. US World War I commissioner, Monique Seefried, attended the ceremony at Versailles. In the article, commissioner Seefried talks about the event, the statues, and what they mean to the future of the French-American legacy. Read this insightful and touching piece that illuminates the very special link between our two nations, by following our link in the podcast notes. And now, for an update on our write blog, which explores World War I's influence on contemporary writing and scholarship. This week's post is, are war wives war poets too? Consider those women who write about the contortions on domestic life, and the feminine sensibilities brought about by war. Author, veteran and teacher Peter Mullan, explores the idea this week in a post about poet Aline Murray Kilmer, wife of well known American World War I poet, Joyce Kilmer, who was killed during the second Battle of the Marne in 1918. Aline's poetry conveys the urgency and nuance of a war wife's uncertainty as she finds her tranquility and self worth vexingly dependent on her husband, even in his permanent absence. Don't miss this rich, insightful post about the often overlooked, and yes, war poet, Aline Kilmer. Read it by going to ww1cc.org/write. Or by following the link in the podcast notes. And that brings us to the buzz. The Centennial of World War I this week in social media with Catherine Aki. Hi Catherine.

[0:40:56]

Catherine: Hi there Theo. We'll start off with a Facebook post from the Old Rhinebeck Aerodrome. They had a World War I airshow on October 15th, the last for their season this year. Someone in attendance shared a bunch of really great photos from the event on Facebook. Pilots wore World War I air uniforms, both dope boy and German. There is even an old ambulance and structure barriers in case any one got hurt. The afternoon included a hero, a heroine. The villain is Black Baron or Rhinebeck, and pyrotechnics. As well as some really beautiful aircraft. Including a Fokker triplane and, my personal favorite, every production 1910 Hanriot. See the photos and visit the Aerodrome website at the links in the podcast notes. Finally this week, I wanted to share an article from History.com that has yet another power story as we lead up to Veteran's Day. That of the selection of the unknown soldier. On October 24th, 96 years had passed since the first unknown soldier was selected by a US officer in the French town of [inaudible]. According to official records of the Army Graves Registration Service, four bodies were transported to [inaudible] from the cemeteries of Azman [inaudible]. French and American officials then underwent the ceremony of selecting. One of the forecasts gets displayed, each striped with an American flag. Sergeant Edward Younger, the man given the task of making the selection carried white rose to mark the chosen casket. According to the official account, Younger "entered the chamber in which the bodies of the four unknown soldiers lay, circle the casket three times then silently placed the flowers on the third casket from the left. He faced the body, stood at attention and saluted. The unknown soldier remains in Arlington National Cemetery to this day, honored among and for the approximately 77,000 United States servicemen killed on the Western front during World War I. With that, we continue the countdown to Veteran's Day. And that's it this week for the Buzz.

[0:43:03]

Theo Mayer: Thank you Catherine. And that's all our stories for you this week on World War I Centennial News. We want to thank our guests. Mike Schuster, and his report on the discontent within the British army. Vice chair, Edwin Fountain, speaking to us about the national World War I memorial in Washington, DC. Lisa Whittesley, updating us on the Junior Master Gardener poppy competition. Jamie Schrader, telling us the story of the Danville Pennsylvania 100 cities 100 memorials project. Catherine Aki, the commissioner of social media director, and also the line producer for the show. I'm Theo Mayer, your host. The US World War I Centennial Commission was created by congress to honor, commemorate and educate about World War I. Our programs are to inspire a national conversation and awareness about World War I. This show is a part of that. We're bringing the lessons of 100 years ago into today's classrooms. We're helping to restore World War I memorials in communities of all sizes across our country. And of course, we're building America's national World War I memorial in Washington, DC. We want to thank the commission's founding sponsor. The Pritzker Military Museum & Library for their support. The podcast can be found on our website at ww1cc.org/cn. On iTunes and Google Play at ww1centennialnews. And on Amazon Echo and other Alexa enabled devices. Just say, "Alexa, play ww1 centennial news podcast." Starting next month, we'll also be available on Spotify. Our Twitter and Instagram handles are both at ww1cc. We're on Facebook at ww1centennial. Thank you for joining us, and don't forget to share the stories that you were hearing here today with someone, about the war that changed the world.

[0:45:34]

Speaker 12: Hey man. Get your nose out my business dude. You nark.

[0:45:39]

Theo Mayer: So long.

[0:45:40]