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10 speakers (Theo Mayor, Mike Schuster, Derek G., Ian Martin, Antony E., Speaker 1, Speaker 2, Speaker 3, Speaker 4, Catherine A.)

[0:00:09]

Theo Mayor: Welcome to World War 1 Centennial News. It's about World war 1 then. What was happening a hundred years ago this week, and it's about world war 1 now. News and updates about the centennial and the commemoration. Before we get going, we'd like to send our thoughts and our warm wishes to all the people of southern California who are experiencing the devastation of fires raging through your communities. Our thoughts are with you. Today is December 6, 2017. Our guests this week include Mike Schuster updating us on events in the Middle East. Derek Greer telling us about his films, The Millionaires Unit and the Lafayette Escadrille. Ian Martin from the 100 cities, 100 memorials project in Carmel by the Sea, California. Antony Easton, sharing his experience and making the film, The American in Paris and Catherine Achy, the show's line producer and the commission social media director. World War 1 Centennial News is brought to you by the US World War 1 centennial commission, and the Pritzker Military Museum and library. I'm Theo Mayor, the chief technologist for the commission and your host. Welcome to the show. The African American saga in World War 1 is both inspiring and terrible. A generation after the civil war, black American men and women are considered second class citizens at best. Chad Williams is the chair of the African, an Afro American Studies Department at Brandeis University and author of torchbearers of democracy, African American soldiers in the World War 1 era, quote in many ways, World War 1 marked the beginning of the modern civil rights movement for African Americans. Their service in the military had dramatic implications for African Americans. Black soldiers faced systemic racial discrimination in the army and endured varial and hostilities on return to their homes at the end of the war. At the same time, service in the army empowered soldiers to demand their individual rights as American citizens and laid the groundwork for future movements for racial justice. So let's jump into our way back machine and learn more about the African American experience in the war that changed the world. It's the first week of December 1917 and just a note to our audience that the language of the times which we've kept in our reports refers to African-Americans as Negroes and colored. Dateline, December 4, 1917. A headline in the New York Times reads, army is fair to Negroes policy of war department is to discourage race discrimination. And the article reads, secretary of war Baker, today announced that he had ordered an investigation of the allegations that there had been discrimination against Negro draftees, to quote, as you know it has been my policy to discourage discrimination against any person for any reason of their race. This policy has been adopted not merely as an act of justice to safeguard the institution, which we are now engaged in defending and which any racial disorder must endanger. The charges stem from accusations that the military is not allowing Negro units into combat roles, but relegating them to service battalions for Labor jobs and there's a lot of truth to it. Racism is as endemic in the armed forces as it is in the rest of America at this time, southern Democrats tried to block Negroes from inclusion in the draft. Few colored men served in the navy and none in the Marine Corps and the army's four segregated units. The 24th and 25th infantry and the ninth and 10th Cavalry Regiments are assigned guard duty at the Mexican border and never go abroad at all. African Americans comprise 13% of active duty military manpower, but makeup only seven tenths of 1% of the officers. Around 200,000 African Americans are deployed to Europe and serve with distinction in the AEF, the American expeditionary force, as well as with the French army. While as per the complaints, the vast majority of these troops are relegated to service of supply SOS units and Labor battalions, some 40,000 soldiers see combat in two new black units, the 92nd and the 93rd divisions. Fighting alongside the French. The 93rd serves heroically throughout the war and experiences greater acceptance with more equal treatment than they found in the US army. The divisions 369th infantry regiment known as the Harlem Hellfighters, spend more than six months on the frontlines longer than any other American unit, and part because general Pershing contrary to his policy of having American soldiers under American command, gives the 369th to the French commanders who take them to the front immediately. Bypassing much of the training the other combat soldiers undergo. Regardless, the 369th distinguishes itself as an awesome fighting force that never surrenders an inch of allied territory, nor loses a single soldier through capture. From this regiment alone, 171 officers and men receive the quad of [inaudible] or Legion of Merit from the French government. The sacrifice of African American soldiers such as these, certainly did not end racism at home or abroad, but it showed the world that their patriotism and heroism matches that of their white counterparts in the war that changed the world. Dateline December 7th, the headline of the New York Times reads, President signs declaration of war on Austria, Hungary after Congress acts with only one dissenting vote. The story reads, the United States went to war against Austria, Hungary at 5:03 this afternoon, when President Wilson approved a joint resolution adopted by Congress declaring a state of war exists. Now wait a minute, I thought we did that on April 6th. Well that's what makes this such an interesting event. On April six 2017 we declared war on Germany but not to any of the other Axis powers, that we declared Austria, Hungary an enemy through the trading with the enemy act of 1917, which we told you about in episode 42. We did not formally declare war on them until 100 years ago this week. Do you remember the story from last week about the 11th engineers who were caught in a German counter attack during the battle of Cambrai, and when at it was shovels, pickaxes and wrenches because they were engineers not set up as

combatants. Well this week the story has some interesting fallout as the French, the combat troops and the engineers each are featured in articles in the New York Times, with very different points of view on the issue. First, the French. Dateline, December three 1917. Headline, France gives high praise to our engineers at Cambrai and the story includes, there is not a single person who saw them at work who does not render warm praise to the coolness, the discipline and the courage of these improvised combatants. From the seemingly slightly jealous Pershing troops still waiting and ready to fight. Headline, Pershing's troops envy the engineers, and the story includes an infantry sergeant remarks, "Waste day in these muddy trenches for a spell and let Fritz shoot as artillery at us and have really never had a chance to use our rifles except a snipe and pilot Fritz out in no man's land on dark nights." Meanwhile, these railroaders managed to run their trains right into our good thick scrap. Now if that isn't luck, I don't know what is. And from the somewhat still astounded engineers. Headline, engineer's jest over first battle in the story they described the chaos of sudden unexpected action. "I didn't have a steel hat handy, so I picked up a petrol tin and put on my head and I thought, well that's better than nothing." The journalist for the story writes, they are a splendid body of men, hard, keen and good humored who made a joke of their thrilling adventure and their present danger. And finally from one of the engineers, "It was the dog honest experience I ever had in a mighty close call." And that's how it was this week, 100 years ago in the war that changed the world. Jerusalem is a city with massive significance to all the major religions of the world, Christians, Jews and Muslims. So as 1917 comes to a close, the British determined they want to, maybe even need to win the city from the Ottoman Turks and they want to do it before Christmas. They felt that the psychological impact was desperately needed in these otherwise dark days. Here to tell us about the campaign is Mike Schuster, former NPR correspondent and curator of the Great War project blog.

[0:10:18]

Mike Schuster: Thank you Theo. And here are the headlines from the Great War project. Ottoman surrender Jerusalem, four centuries of Ottoman rule edited end. Ottoman retreat a Christmas present for the British nation. And this is special to the Great War project. Intense fighting continued in the Middle East in the early days of December a century ago. And on December 9th Jerusalem under the Ottoman Turkish forces surrendered to the British. The Ottoman Turkish forces made every effort to defend the city, reports historian Eugene Rogan, but the British advanced under general Edmund Allenby was relentless. Though his forces had been depleted by weeks of intense fighting, writes Rogan, Alan B never let the Ottomans prepare their defenses. He rightly reasoned his chances of success were higher, and the risk of casualties lower. The press the Ottomans while they were on the run and demoralized by defeat, both sides were averse to fighting in Jerusalem. Neither the British nor the Ottomans and Germans wanted to incur the international condemnation that would inevitably result from fighting in the holy city, damaging shrines sacred to Judaism, Islam, and Christianity. At this moment in the war, the British are controlling the approaches to the city from the south, west and north. The Ottoman German forces decided to withdraw from the city to the east. Reports the story in Rogan, the retreat from Jerusalem began after sundown on December 8th and was completed overnight, by sundown, he writes on nine December 401 years of Ottoman rule in Jerusalem had come to an end. As Rogan describes it, the last act of the departing governor of Jerusalem was to draft a letter of surrender and trusting the holy city to the government of Great Britain. The British filmed the surrender. A carefully staged event, Rogan writes, to ensure the widest possible audience for the greatest victory of the war to date. This was after all to be Prime Minister David Lloyd George's Christmas present for the British nation. General Alan B on orders from London was to dismount from his source before making his entry into the holy city. A gesture of humility that would appeal to Christians in particular, writes Rogan. The event was scripted not just for the benefit of onlookers in Jerusalem, but for the Prime Minister's announcement in the house of commons. Lloyd George did not wish to squander the public relations coup and insisted on getting every detail of the historic moment right. As he entered the city, General Alan B passed by an honor guard representing all the nations that fought in Palestine. Among those witnessing the event was TE Lawrence, soon to become known as the legendary Lawrence of Arabia. Alan B then read a short speech assuring the local civilian population that they are now free to go about their business, and he emphasized that the holy places of the three religions would be maintained, and protected according to the existing customs and beliefs of those whose faith they are sacred. It was a major turning point in the Great War in the Middle East, Rogan observes. By the end of 1917 the Ottomans had surrendered three great cities of the Middle East to the British, Mecca, Baghdad and Jerusalem. The Ottomans had not only been defeated there, but their great war ambitions have been narrowed from victory to survival, and that's some of the news from the Great War project a hundred years ago this week.

[0:13:40]

Theo Mayor: Mike Schuster from the Great War project blog. We also came across a very good seven minute documentary clip about these events in the Middle East a 100 years ago this week. You'll find it on YouTube called blood and oil, Jerusalem falls by Janson Media. We've included the link in the podcast notes. And speaking of documentaries in a special war in the sky segment this week, we're speaking with Derek Greer, coproducer and director of multiple films on aviation in World War 1, including the recently released The Millionaires Unit and the upcoming documentary, The Lafayette Escadrille. Welcome Derek.

[0:14:20]

Derek G.: Thank you, Theo. How are you?

[0:14:21]

Theo Mayor: I'm well, thank you. Derek, we recently had the author of The Millionaires Unit book on the show, Mark Wartman. How did you translate the book into a documentary?

[0:14:32]

Derek G.: Of course film is a much different medium than a book. And the real challenge was to tell this character driven story, and weave the characters through the context of a US naval aviation history, which was just starting. American culture, what was going on in the country at time before we joined the war. And then how America joined the war. But very quickly, my partner Ron King and I realized we needed to find World War 1 planes to shoot. And Luckily there was a beautiful collection in central California called Antique Arrow. And they had a Sopwith Camel with an original engine, which has a very distinctive sound. And in the end we went to New Zealand. There were only three Sopwith Camels in the world with original engines. And Sir Peter Jackson, the film director of Lord of The Rings and The Hobbit Movies, is a big World War 1 buff. And he has a World War 1 aero squadron of dozens of planes and they're just beautiful. And they invited us out and we rented a helicopter and got up in the sky and shot some beautiful footage and that really helped elevate the film from just being a story using archival photographs and film, to a really giving you an idea or so we hope, of what it took for these young men to fly these planes.

[0:15:54]

Theo Mayor: Derek, we had a lot of interest from our listeners after Mark was on, how can people see the documentary or where can they get it?

[0:16:01]

Derek G.: We just picked it up from the manufacturer yesterday. We have DVDs and Blue Rays with 90 extra minutes of footage. We have a 20 minute film on the birth of US naval aviation and we have a 15 minute film just on flying the Sopwith Camel. And if you go to our website millionairesunit.org, you can order it and we're going to start shipping them this weekend. You can also order the film from Amazon starting in February. It will be streaming on iTunes and Hulu and all of those streaming services.

[0:16:36]

Theo Mayor: And your next project sounds really great. The Lafayette Escadrille. These guys are probably one of the more interesting packs of adventures and daredevils of the 20th century. Can you give us an overview?

[0:16:47]

Derek G.: It took us seven years to make the millionaires unit to raise the money and to finish the film. And I realized I was not done with World War 1 by any stretch of the imagination. I have a huge library here and I looked around about what I wanted to do, and we seem to know everybody in World War 1 aviation circles. And I was surprised to see that there was not a full comprehensive documentary on the Lafayette Escadrille, probably the most famous American story and World War 1 aviation. And so we started out, we got a grant from the Florence Gould Foundation for \$250,000, and we've taken two trips to France now. I was in France for a month this summer and we shot all along the western front and in Paris and got some beautiful B roll, filmed some planes and met a lot of French people who still feel very indebted to America for coming to their aid 100 years ago. It was really very moving. And one of the themes is to really talk about the historical amity between France and America, were the world's oldest republics and they are our number one ally, and certainly have been particularly in the last several decades. So we're about two thirds of the way through production. We still have a lot of money to raise and we filmed some airplanes, but we have a few more airplanes shoots still to do. But we hope to have the whole film done by July 4th, which was always a big anniversary for the Americans overseas there.

[0:18:20]

Theo Mayor: So this week is in fact the centennial of the Lafayette Escadrille getting its orders, releasing its American pilots from the French military in preparation for transferring them to the US forces. So how did that transition go? And what role did these guys play in the new US Army Air Service?

[0:18:37]

Derek G.: It was a very rocky transition, I believe the last day that they were an organized squadron was a December 31st of 1918, and they were in limbo for a little while and without pay, just sort of the red tape that it took to get them into the air service, ridiculously they all had to go through physicals. All of the members of Lafayette Escadrille failed their physical to get into the American army air service. One of them was blind in one eye, another was deaf in one ear. Raul Luff Barry who is the greatest days at the time, could not walk backwards in a straight line. And it took the United States a while to get around to realizing that these guys were really the only guys that had experience. And after a month or two, they were brought into these American squadrons and several of them became

squadron commanders. And so yeah it was a tough transition, but some of the pilots actually became aces once they were with American squadrons, and shot down more planes than they had with the Lafayette Escadrille.

[0:19:46]

Theo Mayor: Okay. So when can we see a trailer and when does the film come out?

[0:19:50]

Derek G.: We have a teaser about five minutes and I'm sorry to say that we have not put it up on our website, but we'll have it up probably by the end of this week. Our website is thelafayetteescadrille.org. There are photographs from our shoots, oddly as we were shooting in France, we met several local French TV crews and they did stories of two Americans going through France and making the film. So we have little clips of us in France and the work we were doing over there.

[0:20:24]

Theo Mayor: Well we hope you come back and visit us when the film comes out. Thanks a lot.

[0:20:28]

Derek G.: Well, thank you for your interest. Thanks Theo.

[0:20:31]

Theo Mayor: Derek Greer is the producer and director of documentary films about the World War 1 air war. You can find links to his documentaries, The Millionaire's Unit, and the Lafayette Escadrille in the podcast notes. For weekly videos about World War 1 join host Indie Nadel of the Great War channel on YouTube. The episodes of this week include invasions, naval battles and German Raiders, World War 1 and the Pacific and all quiet on the eastern front and shell recycling. And finally, origins of the German open core. Follow the link in the podcast notes or Search for the Great War on YouTube. It's time to fast forward into the present to World War 1 centennial news now. This section isn't about history, but rather it explores what's happening to commemorate the centennial of the war that changed the world. In commission news, the holiday shopping season is here. And as you shop to bring cheer to you and yours, you can bring a little cheer to us as well with Amazon smile. What's the Amazon smile? It's an easy, simple and automatic way to support our many activities including this podcast, the National World War 1 memorial, and our education programs and more. If you designate the United States Foundation for the commemoration of the World Wars as your charity on smile.amazon.com, Amazon will donate one half of a percent of everything you spend on Amazon to us. It costs you nothing and helps us a lot. So thank you. Just go to smile.amazon.com and remember the US foundation for the commemoration of the world wars, or it's even easier than that by just following the link in the podcast notes. And now for our feature speaking World War 1, where we explore the words and phrases that are rooted in the war. When people think World War 1, the image that often comes to mind is that of barbed wire and trenches. Life on the ground was generally toxic and pretty lethal, so soldiers spent much of their time living in the ground, besides the word trench other related words came into common use, several of which are still with us today, like foxhole, dugout and cubbyhole. That's three of them. The history of foxhole and dugout are pretty obvious and the word cubby was probably derived from the old English word cub, for shed, coop or Hutch. Today we still have dugouts in baseball and cubbyholes in the office. Terms that got popular a hundred years ago when the motto was, get down, dig in and stash yourself in a hole. See The podcast notes to learn more. Moving on to our 100 cities, 100 memorial segment about the \$200,000 matching grant challenge to rescue and focus on our local World War 1 memorials. As you listen to our guests tell us about his project, remember that we're taking grant applications for the second round of awards. The deadline to submit applications is January 15th, 2018 go to ww1cc.org/100memorials, to learn more about it this week we're profiling the World War 1 memorial arch in Carmel by the Sea California. One of the first 50 grand awardees. With us to tell us about the project is Ian Martin, a resident of Carmel and a member of the Carmel Patriots. The American Legion post 512s non veteran volunteers organization. Welcome Ian.

[0:24:23]

Ian Martin: Hi, glad to be with you this morning.

[0:24:25]

Theo Mayor: So Ian, the Carmel by the Sea memorial was designed by a renowned resident of the city, Charles Greene. Can you tell us a little bit about him and his decision to build this really beautiful arch?

[0:24:36]

Ian Martin: I'd be happy to, and it's a fascinating story. Charles Sumner Greene and his brother Henry Marther Greene are the legendary architectural firm, Green and Green architects. And they're best known as exemplars of the American arts and crafts movement, especially for the work they did in the early 20th century in Pasadena, California. Probably the most accessible example of their work today is the Gamble House, which the green brothers were so meticulous about the work that they did, they tried to do not only the design of the houses themselves, but also the

landscaping, the furniture and even down to the rugs as in the case of the gamble house. Probably most people are going to be familiar with this house, whether they realize it or not, by The movie Back To The Future. The house is the setting for docs house. The Christopher Lloyd character who plays a mad scientist who invents the time machine. Charles Sumner Greene and his family took a trip up to San Francisco and then on the way back down south, they stopped off in Carmel by the Sea. Carmel by the Sea at the time was this little Bohemian colony of pine trees, and oak trees and the developer Frank Devindof really was making a push to recruit people who were writers, who were artists, who were creative professionals. The way he described them as brain workers have an indoor nature. And so when Charles [inaudible] the town, he fell in love and we do not know what kind of exchange Devindof had with Charles Sumner Greene. But Charles would have been an ideal resident for Frank Devindof's vision. It was 1915 that they first discovered Carmel by the Sea. Then they moved to Carmel by the Sea in 1916, and Charles and his family lived in Carmel by the Sea for the rest of his life until he died here in 1957, and he became very involved in the community. So Charles moves to Carmel in 1916, the following year United States joins World War 1 and the whole village bends over backwards to support the war effort. 54 Carmelites went off to fight in the war. After the war in 1921 the village decided that these people should be honored and remembered for the service that they offered their country and their community. And so the decision was made to build a memorial to their service. The memorial is in the middle of Ocean Avenue, which is Carmel by the Sea's main road through town. It's roughly in the center of the town.

[0:27:20]

Theo Mayor: So Ian, I understand that the arch is made out of sand stone instead of granite. And I understand that this poses some challenges in restoration. Can you tell us about that?

[0:27:28]

Ian Martin: Sure. The sandstone is locally quarried and the reason why that probably chose the sandstone is each block is carved into a specific shape. The blocks are all many, many different sizes. The blocks are all hand textured and the corners and the edges of the blocks are all radius. They're all carved. So presumably that stone was chosen because it's easily carved and back in the 1920s when they undertook this project, it may not have been known that the stone doesn't hold up all that well under the elements over time. And so still on today is getting to flake apart and some of the blocks now need to be replaced.

[0:28:11]

Theo Mayor: Well, it seems like you might've found a resource to do that work.

[0:28:15]

Ian Martin: Correct. A local mason, a man named Brian Mackle Downey was interested in taking on this project because his grandfather was one of the original people who worked in the quarry where this stone was cut from. And so Brian appreciated that continuity, that family connection and he developed a passion for working on this memorial. And so now he is going to be doing the work again to replace some of these blocks that are falling apart.

[0:28:44]

Theo Mayor: So how did you, the Patriots and the American Legion post 512 get involved in this restoration?

[0:28:49]

Ian Martin: Well the American Legion originally [inaudible] having a war memorial here in the village and also to raise the money to create the memorial, and also as a member of the American Legion who helped place the cornerstone for it. So really this memorial has been an American Legion effort from this very beginning.

[0:29:10]

Theo Mayor: Are you planning a rededication?

[0:29:12]

Ian Martin: Oh yes. The American Legion is planning a rededication and one of the things we're trying to do right now, is trying to identify as many of the descendants as we can from the 54 Carmelites who answered our nation's call in World War 1, and hopefully get as many of them there for the rededication on veteran's day next year.

[0:29:32]

Theo Mayor: Well, Ian congratulations to you and the post for getting this memorial selected as one of the World War 1 centennial memorials. It's really beautiful.

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Ian Martin: Well, thank you. We certainly think so too.

[0:29:42]

Theo Mayor: Ian Martin, a resident of Carmel by the Sea and a member of the Carmel Patriots, the American Legion post 512s non veteran volunteer organization. If you have a local World War 1 memorial project that you want to submit for a grant, go to ww1cc.org/100memorials. Or follow the link in the podcast notes to learn more about how to participate in this program. For our spotlight in the media segment this week we're speaking with Anthony Easton, director of the documentary film, *The American in Paris*, which tells the story of the [foreign language] or American hospital during the course of the Great War. Welcome Anthony.

[0:30:25]

Antony E.: Hi Theo.

[0:30:25]

Theo Mayor: Antony can you give us a brief introduction to the American hospital in Paris, which got involved in the war in 1914, three years before America declared war?

[0:30:35]

Antony E.: Yeah. It's a fascinating story, which that was maybe the most interesting part about it, because it turned the American hospital in Paris to a degree into America in Paris. They worked very closely with the ambassadors of the time, Bacon and Herrick mainly. But really became a lightning rod for American involvement in the war. The hospital itself had only been built a few years before the war. The day before war broke out, they offered the French government to put up a few tents in the garden as they had done during the Franco Prussian War I think at the embassy. And the French government through the general Febrai who was head of the medical part of the French army, had instead counter offered that they expand their 24 bed facility at the hospital itself, which was a small private hospital for Americans in Paris, into moving round the corner to a newly built school, a huge rather marvelous building called the Lycee Pasteur. And over the next matter of months, they not only finished it up with help from American artists and architects and students in Paris, they finished the windows, the electrics, everything. And they turned it into a functioning thousand bed hospital in no more than six months. Incredible tale of philanthropy, dare and do. And it's a very positive story for the times really that we live in now I think, because it's about international cooperation.

[0:32:03]

Theo Mayor: Okay. So give us an overview of the film and how you got involved in it.

[0:32:07]

Antony E.: Yeah, well the American hospital themselves had been doing work to sort of make concrete their involvement in the war. And they'd employed a historian, an American lady called Ellen Hansen who lives out in Paris and is a professor at [inaudible]. And she had done quite a lot of work for a project called Bearing the Torch, which was toward French schools and museums. And it's a graphic project really. It's got stands and you read what happened in the war through passage of the war. And I think as they went through the process they realized that the medium they were working in wasn't enough to tell the story, and they felt that it would be a good story to tell. Not just for the sake of them and their involvement, but actually about history. And I think they were surprised with how much content we found, and Ellen Hansen had found when she was setting up the project. And I was asked if I wanted to do it. You can tell by my funny voice that I'm English. And so I come at the First World War very much from a British perspective. And in fact my mother was quite obsessed with the First World War and I spent a lot of childhood holidays hopping in and out of cars, over barbed wire and fences with my dad picking up bits of old sandbags and stuff. But really on the western front, it was a really interesting opportunity for me to find out more about the war. It took me very much into American and French territories really, both emotional and physical because it actually talks about three very old friends. The film is really about the Americans and the French and, but the British are a kind of thread throughout it because of their involvement. We had a lot of access to the hospital's on records and we could establish timelines to do with medical units coming out from university hospitals in America, and providing a continuous chain of doctors, nurses, ambulance drivers. They were the people where the whole ambulance service was centered around and create a really enormous level of support. When we tried to work out what value had been donated by the Goulds, Harriman's, Whitney's, the Vanderbilt and the American public cities and we got to about a billion dollars. It's really extraordinary. The whole process was remarkable.

[0:34:26]

Theo Mayor: Okay. Here's a clip from the trailer.

[0:34:30]

Speaker 1: Everybody knows [inaudible] an entire team of American hospital, some American people want to help the French.

[0:34:38]

Speaker 2: At the beginning of the hospital there were only 24 beds. A few weeks later they were more than 1,000.

[0:34:48]

Speaker 3: In January of 1915, teams of doctors started three month rotations at the American hospital. The ambulances were coming from the American hospital. They were young men. They wanted to have adventure. What better adventure than marching off to war and the only qualification you needed was a steady hand and a brave heart.

[0:35:17]

Speaker 4: There is an increasing recognition now on the part of the French of what the hospital accomplished during World War 1.

[0:35:25]

Speaker 3: And it became the legacy of the Americans in Europe.

[0:35:32]

Theo Mayor: You recently premiered the documentary in both the US and in France, do you think it's seen differently each country?

[0:35:38]

Antony E.: I think really the message of the film itself is that the Americans and the French have been friends since Lafayette himself. The Marquis de Lafayette who is buried on the soil from Bunker Hill. It's really about the entire story of the war. The debt the Americans felt they owed to Lafayette really was the driving force, I think for the American hospital and the American people and the university undergraduates, and all the people who came out to help. And I think that's reflected today, that we look for things that bind us as opposed to things that separate us. And I think that it has struck a cord between both sets of governments and diplomatic core. So I would say that the way that it was received was similar, and I think it was received in very good spirit.

[0:36:25]

Theo Mayor: So Anthony, where can I see the film?

[0:36:28]

Antony E.: Well yes, good question to ask. Because we came at it slightly backwards in the American hospital were the originators of the project, and it wasn't commissioned for a TV service or online or anything. Now that the original functions of the film, the first screenings, the diplomatic screenings have been done, it will soon be on a TV, computer, laptop, telephone, mobile phone, cell phone, right in your neighborhood. But I couldn't tell you exactly when or where.

[0:36:57]

Theo Mayor: That was Anthony Easton, the director of the documentary film, the American in Paris. Learn more by following the link in the podcast notes. Our website at ww1cc.org is the home and archive for a lot of things World War 1. With over 3,700 articles on World War 1. 2000 locations listed in our map database and nearly 1,400 World War 1 related events, in our national events register. It's a great place to explore and new articles are published every week. Here's a couple we want to highlight for you from this week. A remarkable new book has appeared on the World War 1 scene, one that traces the origin of the women's suffrage movement in America to the war effort 100 years ago. It explores why a group of prominent and influential men in New York City and beyond came together to help women gain the right to vote. Brooke Kroger is the author. She's a journalist, author of five books and a professor of journalism at the NYU, Arthur L. Carter Journalism Institute, and Director of the global and joint program studies, which she founded in 2007. You can read the interview where she speaks about this book and what she found in writing it by following the link in the podcast notes. Next is a story about Mexican born Marcelino Serna. When the US entered World War 1 in 1917 it's estimated that roughly 500,000 men joined the United States armed services as immigrants. According to the National Park Service, this amounted to more than 18% of US troops. One of these was a Mexican born illegal immigrant named Marcelo Serna, who volunteered to join the US army and was the first Mexican American to collect the distinguished service cross. Read more about the heroism and the man who returned from over there as the most highly decorated Texan soldier to serve in World War 1, by visiting ww1cc.org/news or by following the link in the podcast notes. In our write blog which explores World War 1's influence on contemporary writing and scholarship, this week's post reads, soon, all too soon. When British musicians, Patricia Hammond and Matt Redmond found and performed German sheet music written by a soldier killed at Verdun. They had no idea that the song soon, too soon would lead to the discovery of the composers body, which had been buried in an unmarked grave and Francis Muse are gone region. Read about the captivating hunt for the man behind the melody. And here's a clip from the song performed by Patricia Hammond and Matt Redmond (music). The post including a video are at ww1cc.org/ww.rite. Or follow the link in the podcast notes. And that brings

us to the buzz, the centennial of World War 1 this week in social media with Katherine Achy. Catherine, what did you pick for us this week?

[0:40:34]

Catherine A.: Hello, Theo. This week we shared an article from the Commonwealth War Graves Commission about the iron harvest. It's estimated that more than a billion shells were fired during the first world war and that as many as 30% of those failed to explode, specialty bomb disposal units in France and Belgium collect and defuse the unexploded ordinances, which are often found by farmers as they do their work. These local farmers are the ones who coined the term the iron harvest as they come across literal tons of shells every year. It's estimated it'll take another 500 years of the iron harvest before the area is fully safe again. Read more about this constant reminder of the war and watch a video of the disposal units in action by following the link in the podcast notes. And finally this week, a story close to my heart as a photographer, Hyper Allergic put out a piece this week, which we shared on Facebook featuring and reviewing a new exhibition at the impressions gallery in Bradford, England. The show was titled No Man's Land, women's photography in the First World War, and features the work of some very talented and brave women photographers who served during the conflict. Some of the artists included, served as official photographers while others photographed while serving as nurses or in other auxiliary roles. One photographer was a motorcycle and ambulance driver who volunteered at 18, and who's photos range from graphic and distressing to coin humorous. Three contemporary artists work is shown as well complementing the work done by women a century ago. Follow the link in the podcast notes to see some of the images and to read the stories of these women photographers. And that's it this week for the buzz.

[0:42:17]

Theo Mayor: So thank you for having listened to another episode of World War 1 Centennial News for this first week of December in 1917 and 2017. We want to thank our guests, Mike Schuster from the Great War project blog, director and producer Derek Greer. Ian Martin from the 100 cities, 100 memorials project and Carmel by the Sea, California. Director Anthony Easton, Katherine Achy, the shows line producer and the commission social media director. We want to thank Eric Mar for his great help in our story research and I'm Theo Mayor, your host. The US World War 1 centennial commission was created by Congress to honor, commemorate and educate about World War 1. Our programs are to inspire a national conversation and awareness about World War 1. You're listening to this podcast as a part of that and thank you. We're bringing the lessons of 100 years ago to today's classrooms. We're helping to restore World War 1 memorials in communities of all sizes across the country, and of course we're building America's National World War 1 memorial in Washington DC. This week's featured webpage is ww1cc.org/subscribe. Or you can subscribe to our various communication products, including our weekly newsletter The Dispatch, the semimonthly education newsletter, and of course notices when new podcasts come out. We want to thank the commission's founding sponsor, the Pritzker Military Museum and library for their support. The podcast can be found on our website at ww1cc.org/cn. On iTunes and Google play at WW1 centennial news, and on Amazon Echo or other Alexa enabled devices. Just say, "Alexa, play WW1 Centennial News podcast." Our Twitter and Instagram handles are both @ww1cc and we're on Facebook at ww1 centennial. Thank you for joining us and don't forget to share the stories that you're hearing here today about the war that changed the world. Well, I think I'm going to climb into my cubby and pull the blankets over my head. So long.

[0:44:56]