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**10 speakers** (Theo Mayer, Mike Shuster, Edward Lengel, Ron Wasserman, Reed Bonadonna, Julie Seton, Jenny Waldman, Katherine Akey, Bub, Mac)

[0:00:09]

**Theo Mayer:** Welcome to World War I Centennial News episode number 71. It's about World War I then, what was happening 100 years ago this week and it's about World War I now, news and updates about the centennial, and the commemoration. This week, Mike Shuster from the Great War Project Blog tells us about General Pershing's compromise, unpopular with both the French and the British command. Ed Lengel with a story about the man who planned the attack on Cantigny. Ron Wasserman tells us about the upcoming James Reese Europe musical tribute in New York City. Doctor Reed Bonadonna introduces us to the World War I fellowship program from the Carnegie Council for Ethics and International Affairs. Doctor Julie Seton shares a history of the Boy Scouts. Jenny Waldman joins us from the UK to tell us about the amazing World War I public arts projects from 14-18 NOW. Katherine Akey with a commemoration of World War I on social media. All on World War I Centennial News, a weekly podcast brought to you by the U.S. World War I Centennial Commission, the Pritzker Military Museum and Library, and the Starr Foundation. I'm Theo Mayer, the Chief Technologist for the Commission and your host. Welcome to the show. In July of 1917, shortly after America enters the war, Congress passes a massive \$640 million dollar aviation bill, which is signed into law by President Wilson. Now, that's over \$13.5 billion in 2018 dollars and at the time, is one of the largest appropriations for a single idea that the country's ever made. It passes Congress with little or no objection. Now, that's in no small part because there are so many advocates that believe that this incredible new technology of flying machines can be pivotal in the war. In support of the idea, famed airplane pioneer, Orville Wright, declares, "When my brother and I built and flew the first man-carrying machine, we thought that we were introducing into the world an invention which would make further wars practically impossible since both sides would know exactly what the other's doing." Now, Orville reasons further, "If the ally's armies are equipped with such a number of airplanes as to keep the enemy planes entirely back of the line so that they're unable to direct gunfire or observe the movements of allied troops, in other words, if the enemies eyes can be put out, it will be possible to end the war." Now, with that as a background let's jump into our Centennial Time Machine and rollback 100 years this week to see how the U.S. is doing in realizing the idea. It's the second week of May 1918. The pages of the Official Bulletin, the government's war gazette, the newspaper the New York Times, and the magazine Aerial Age Weekly are filled with the story of scandal involving the U.S. Aircraft manufacturing industry. Charges of waste, incompetence, malfeasance, and graft are being bandied about. One of the more interesting parts is that a key character leading the charge against the government's aircraft production board and the airplane manufacturers is none other than Gutzon Borglum. Who the heck is Gutzon Borglum? Well, he's a sculptor who's going to become famous for a little sculpture he'll do between 1927 and 1941 in South Dakota where he'll sculpt the heads of four presidents into a mountain called Rushmore. In May of 1918, an already established sculptor, he's really busy accusing the U.S. Airplane industry of total incompetence. Dateline May 6th, 1918. A headline in the New York Times reads, "Wilson Orders Borglum Aircraft Charges Sifted." The story reads, "The demand for an investigation of allegations of graft in connection with the production of military aircraft was heeded by President Wilson today when he decided to turn the whole matter over to Attorney General Gregory who was instructed to make a thorough investigation of the wholesale charges in regard to the production of aircraft. The charges were made by sculptor Gutzon Borglum. Another sensational feature was added to the case tonight when it became known that Major General George O. Squier, Chief Signal Officer of the army who was accused by Mr. Borglum of hampering the work of investigation undertaken by the latter, had countered the accusations with a request for a military court of inquiry." The story is the big buzz in all the national media. As we started to explore it, it gets every more strange. Clearly, something is up because the U.S. Has spent an incredible fortune and only delivered 5,000 airplanes and mostly trainers, not even fighters. What's up with the Senate investigation, the Justice Department probe, the president's statements, the armies court of inquiry, and what are the roots of this nearly frenetic situation? Well, let's take a closer look at our buddy the sculptor, Gutzon Borglum. Seriously, he's actually at the center of controversy. In a biography on him that we found, and we have links for you in the podcast notes, here's what we learned. Borglum makes drawings for a new plane he calls the Fish. His idea is rejected by the government Aircraft Production Board that's in charge of approving plane designs for government money. Now, Borglum notes that many, many other designers get rejected too. Apparently, this sparks an idea for a way to capitalize on the airplane manufacturing chaos. He complains through some Washington contacts that he has about the terrible wastage going on with all the money earmarked for plane design and building in the U.S. The bad buzz reaches all the way to President Wilson and in autumn of 1917, Borglum himself runs an investigation and submits a report to the government on the lack of airplane production. Apparently, Borglum postures that he has been given full government authority to do this investigation, but actually he hasn't. He seems to be running on self-appointed bravado and posturing as if he does have officially sanctioned authority for the investigation. President Wilson actually corrects him in the spring, but damage has already been done to many, many aeronautical companies who've been dragged through the mud very publicly. This week in 1918, on May 10th, it comes to light that Borglum, in fact, is using his

influence with the president to get contracts for himself and a new company for which he's a silent partner. The scheme apparently is that he's managing to discredit company after company with the government's blessing leaving his company to pick up contracts in the aftermath. Even as this comes to light, Borglum stonewalls all the accusations and accuses his detractors as purveyors of fake news and of being liars and just continues his attack on the aeronautical companies. A lot of reorganization takes place in the wake of this controversy. Probes and official investigations continue, but we wondered whatever became of Borglum? Borglum continues to be a shaker, a mover, and an influencer all the way. Here's some highlights. In 1918, he's one of the drafters of the Czechoslovakian declaration of independence. That's in spite of being an American by birth to Danish immigrants. He continues to make sculptures and memorials, famously sculpting a really amazing and striking work called the Aviator, which sits on the University of Virginia campus. Of course, he gets permission and funding to carve up an entire mountain in Mount Rushmore, creating a historic and iconic work of public art. He also happens to be a very high-ranking member of the KKK, a Free Mason, and an organizer of the Armory Show in New York. Gutzon Borglum, a genuinely amazing and fascinating character, banging on a hornet's nest in the airplane manufacturing industry a hundred years ago this week in the war that changed the world. Links to our research are in the podcast notes. We'll be across the Atlantic to over there. Mike Shuster, former NPR correspondent and curator for the Great War Project Blog takes a look at General Pershing's compromise with the French and British command, mutiny amongst the Austrians, and Armenian Nationalist fighters. A really interesting post, Mike.

**[0:09:34]**

**Mike Shuster:** Oh, thanks, Theo. Our headlines today, Compromise of the Allies. Some Americans will fight in the allied ranks, others to form a separate American army in France. Minorities see opportunities. This is special to the Great War Project. The quarrel of the allies ends in May a century ago with the compromise that pleases no one. The bitter debate centers on how to deploy the hundreds of thousands of America troops now or soon to be in France. General John J. Pershing, the American commander, insists they form a separate American army to fight the Germans. Britain and France want them to fight the Germans but under French and British command. Pershing offers the compromise, split the difference. Reports historian, Martin Gilbert, the French and British had no option but to accept. That May a century ago, the hundreds of thousands of American infantrymen and machine gunners being transported across the Atlantic in British ships, some 130,000 men and an additional 150,000 Americans in June, all of them will join the allied lines. By the end of May 1918, there would be 650,000 American troops in France. "As a result of Pershing's compromise," writes Gilbert, "two-thirds of them would not be joining the line until they could do so as an American army." Marshall Foch, the French Supreme Allied Commander, "was depressed," reports Gilbert. George Clemenceau, the French Prime Minister, was angry, and the British Prime Minister, David Lloyd George, was bitterly disappointed. He writes to the British ambassador in Washington, "It is maddening to think that though the men are there, the issue may be in danger because of the short-sightedness of one general and the failure of his government to order him to carry out their undertakings." That same May a century ago reports Gilbert, "national aspirations begin to surface among the minorities in the Austrian army." Austria, although greatly weakened, was still an ally of Germany and still at war. "In mid-May, there was a mutiny in the heart of Austria," writes Gilbert, "when an infantry platoon captured barracks and ammunition stores, looted food stores, and destroyed telephone and telegraph lines." The mutineers are largely Slovene. They threaten to walk off the battlefield. Their cry, "Let us go home, comrades. This is not only for us but also for our friends on the fronts. The war must be ended now. Whoever is a Slovene, join us. We are going home. They should give us more to eat and end the war. Up with the Bolsheviks. Long live bread. Down with the war." Reports Gilbert, "The mutiny was quickly suppressed, and six Slovenes were executed." But, mutiny spreads quickly, from the Balkans to central Europe. It is just as quickly put down. Perhaps the most significant nationalist impulse is that of the Armenians still living in Turkey. According to historian Gilbert, "Turkey was driving the Armenians out of what was left of their homeland after the genocidal attempt three years earlier to destroy the entire Armenian community in Turkey. The Armenians fought tenaciously," according to Gilbert, "but the Turks were ultimately victorious and 5,000 Armenians made their escape over the Caucasus mountain passes." The Armenians declare their independence that May a century ago, but their rising is put down. "It was a short-lived culmination of long-held aspirations," reports historian Gilbert. As a result, hundreds of thousands of Armenians will soon meet their death. That's some of the news from the Great War Project these days a century ago.

**[0:13:09]**

**Theo Mayer:** Mike Shuster from the Great War Project Blog. The link to Mike Shuster's Great War Project Blog and the post are in the podcast notes. Welcome to our segment America Emerges, Military Stories from World War I with Doctor Edward Lengel. Many of you may have heard of the Marshall Plan. This was a major \$13 billion dollar strategic initiative to help Western Europe rebuild after World War II. Well, the architect and namesake of that monumental strategy was just a young but brilliant officer in World War I, developing his strategic chops as Ed's story shows this week.

**[0:13:49]**

**Edward Lengel:** One hundred years ago this week, a stern, feisty, and brilliant lieutenant colonel named George C. Marshall planned the first significant American attack of World War I and the country's first ever major attack in

Europe. He'd already made his mark on the Western front as a dedicated soldier and ardent patriot who was unafraid, for example, to shout down a French general as I'll be describing in just a moment. Now, he had to ensure that American and French forces worked together successfully to capture the enemy-held village of Cantigny. Marshall was a captain and operations officer with the 1st Division. In November of 1917, when German forces raided American trenches near Bathelémont, capturing several doughboys and killing three of them, the next morning, Captain Marshall rushed toward the front to investigate. He followed a communication's trench and dodged enemy sniper fire, which he called "beautiful target shooting." Marshall found where the action had taken place in shell-blasted trenches and blood-spattered dugouts. He viewed the dead and he interviewed the wounded, including a shell-shocked American lieutenant who was still wearing his shrapnel-dented helmet. While Marshall was talking with the lieutenant, a French interpreter came up and whispered in his ear. A French general named Paul Bordeaux was standing nearby and he had questioned whether the Americans had shown fight. It was the worst possible thing to say at the worst possible time, and Captain Marshall was not going to stand for it. He rounded on the French general and shouted in his face, "General, I understand you're trying to find whether the Americans showed fight or not. I don't think that is the thing to investigate. I think it would be very much more to the point if you look into the fact that you forbade the Americans to go beyond the wire in any reconnaissance and now they are surprised by the assault right through the wire. I think General Pershing is going to be very much interested in that reaction of a French commander to American troops." Well, General Bordeaux was shocked to be chewed out by a mere captain and became very stiff. "You're a very young officer," he snapped, "and this is a very serious matter." Marshall refused to back down, and they shouted back and forth for a few minutes. Later on, though, Bordeaux gave a stirring eulogy over the American dead that soothed the bad feelings, at least for a while. Major Theodore Roosevelt, Jr. And Lieutenant Archie Roosevelt, who were both sons of ex-president Theodore Roosevelt and served with the 1st Division, nevertheless told Marshall things about the French that he said, "will not bear repeating." Six months later in May of 1918, Marshall was a lieutenant colonel on the staff of the 1st Division, now commanded by General Robert Bullard. The Big Red One had just moved to the front opposite the German-occupied village of Cantigny, and Bullard and the local French commander decided an attack on the village would do wonders to build American confidence. They told Marshall to work on a plan with Brigadier General Charles Summerall to attack the village. Lieutenant Colonel Marshall now showed everyone how thorough he could be. He assigned the job of attacking the village to the Big Red One's 28th Infantry Regiment, but he planned the assault as a combined arms operation that would incorporate a section of 12 French Schneider tanks, as well as French sappers with portable explosives and French engineers with flamethrowers. Field Order 18, the Operation Against Cantigny, would be issued on May 20th. Over the following days, thanks to Marshall's careful integration of intelligence from ground patrols and reconnaissance aircraft, American soldiers carried out rehearsals against accurate German dummy trenches and strongpoints. The attack would go forward on May 28th, but the Germans had surprises in store, including artillery stocked with seemingly endless poison gas shells and thousands of stormtroopers who would launch attacks of their own before the Americans could even leave their trenches. George C. Marshall's planning and American courage were about to be put to severe test.

**[0:17:41]**

**Theo Mayer:** To be continued. Doctor Edward Lengel is an American military historian, author, and our segment host for America Emerges, Military Stories from World War I. There are links in the podcast notes to Ed's post and his website as an author. From the Great War Channel on YouTube, videos about World War I 100 years ago this week and from a more European perspective. New episodes this week include Pershing Under Pressure and Our Trip to Turkey Recap. Finally, the Western Front Awakens, Peace in the East. See their videos by searching for the Great War on YouTube or by following the link in the podcast notes. That's the news from 100 years ago this week. It's time to fast forward into the present with World War I Centennial News Now. This part of the podcast focuses on now and how we're commemorating the centennial of World War I. That clip was from Castle House Rag and One Step composed by James Reese Europe who's the subject of our spotlight on the media with an upcoming James Reese Europe hundredth anniversary tribute concert in New York City. Who is James Reese Europe? Well, his Library of Congress Biography opens with a quote from U.B. Blake, another famed American composer, lyricist, and jazz man. "James Reese Europe was our benefactor and inspiration. Even more, he was the Martin Luther King of music." Europe earned this praise by being an unflagging innovator not only in his compositions and orchestrations but in his organizational ability and leadership. One of America's greatest musicians, he progressed from strength to strength and tragically was pointless cutdown in what seemed like the pinnacle of his career. To tell us more about the man and the tribute concert which will take place on June 8th, 2018 in New York City, is Ron Wasserman, Artistic Director of the New York Jazzharmonic. Ron, welcome to the podcast.

**[0:20:16]**

**Ron Wasserman:** Thank you. Thank you, it's nice to be here.

**[0:20:19]**

**Theo Mayer:** Ron, our intro to Mr. Europe was kind of a tease. Can you actually tell us what the man was about?

**[0:20:24]**

**Ron Wasserman:** I view him as one of the greatest of the forgotten superheroes of music and also of New York culture. He came out of Washington D.C. Came to New York and was inspired by the burgeoning era of the 20th century. He started so many things before anybody was able to think of them. He got into music theater and, of course in those days, that was the main entertainment. This was before radio or television, obviously. He organized a union for African American musicians. People were getting paid hardly anything and even some of the African American musicians were not hired as musicians. They were hired as say waiters or something like that. It was expected that they were going to entertain or play an instrument. After he started this union of musicians, he had many, many musicians that came to him and he put together an orchestra. He presented the first concert of an orchestra playing not classical music at Carnegie Hall. Everybody thinks of the Rhapsody in Blue concert as the first, but this was years before that and was decades before Benny Goodman did jazz at Carnegie Hall. He became music director for the Castle Dance Team, which was absolutely unheard of for an African American man to be a music director for a white act, but they insisted and they were one of the biggest people in show business, so they could do that kind of thing. It was just astounding how he was almost forgotten now because, as they say, it was before the radio age.

**[0:22:03]**

**Theo Mayer:** Ron, wouldn't you agree that he's probably best known as the reputed man who brought jazz to Europe?

**[0:22:09]**

**Ron Wasserman:** Exactly. The whole point of the centennial tribute is that he then was commissioned into what became the Harlem Hell Fighters. At the time it was the 15th New York National Guard. He became not only one of the first commissioned African American officers to lead troops into battle, but with his musical skills, he also took a bunch of musicians and organized what became an incredibly popular band. It started off as the military band, but after the war, they went and toured around. They played the first thing that could be called early jazz in Europe. It was absolutely a huge hit. Over a hundred years later, jazz music is maybe even more popular in Europe than it is in the United States. The most shocking things about James and why he's forgotten, in 1919 literally weeks after he returned from his tour of duty, he was murdered by one of his own musicians. He had a major funeral in New York too, which was also unheard of for an African American musician.

**[0:23:11]**

**Theo Mayer:** Well, Ron, how did the Centennial Tribute Concert come about?

**[0:23:16]**

**Ron Wasserman:** Well, it's a confluence of things. Our traditional jazz group recorded a few James Reese Europe songs on our recent album. Word got out and all of a sudden, people started calling me. Just because I have recorded a few of his tunes, I became a James Reese Europe expert. I don't know how it happened, but ... Then, by very lucky chance, my cousin Edwin Fountain happens to be a member of the World War I Centennial Commission. He and a bunch of other people suggested that we do an event in honor of this guy and it just came together. We've been talking about it for over a year now. We're going to do musical examples of his music from before the war and after the war. Also, as a little teaser, we're going to play some music from the Victorian Era to show the kind of ways that he popularized and jazzified and modernized music of the day. We're going to do recreations of some of his recordings that he made after the war when he returned in 1919 with his military band. They did a series of incredible recordings that you can find. So, we're going to do new arrangements of them. Most notably, and this is, as far as I know, one of the first times this has been done, we're going to recreate a song that he wrote with Noble Sissle. It's called "On Patrol on No Man's Land" and it's a very unique song about being at war.

**[0:24:42]**

**Theo Mayer:** I'd love to go. For our audience, when is it and where is it?

**[0:24:46]**

**Ron Wasserman:** It's going to be at the Symphony Station New York, June 8th at 8:00 pm. Tickets are available and we have veterans discounts. Any excess funds we have after our cost for production of the concert, we're going to donate to veteran's benefits and to the Harlem Hell Fighters 369th Historical Society.

**[0:25:06]**

**Theo Mayer:** Well, Ron, thank you so much for coming in and telling us about the concert coming up and the story of James Reese Europe.

**[0:25:13]**

**Ron Wasserman:** Yeah, it's my pleasure. My pleasure. Thanks for having me.

**[0:25:20]**

**Theo Mayer:** Ron Wasserman is the artistic director for the New York Jazzharmonic. The tribute concert is co-sponsored by the New York Jazzharmonic, the New York Veteran's Alliance, and the National World War I Centennial Commission. We have links for you in the podcast notes. This week for remembering veterans we've invited Doctor Reed Bonadonna to join us. Doctor Bonadonna is a retired U.S. Marine Corps colonel, a senior fellow with a Carnegie Council for Ethics in International Affairs, and he's managing the project The Living Legacy of the First World War. We were very proud and excited when our own Katherine Akey announced that she was one of nine recipients selected for a fellowship under this program. Welcome to the show, Reed.

**[0:26:08]**

**Reed Bonadonna:** Thank you. Great to be here.

**[0:26:10]**

**Theo Mayer:** Reed, to start with, what's the program and what's its goal?

**[0:26:14]**

**Reed Bonadonna:** Well, the program began with a call for proposals from a wide variety of scholars to submit proposals to do original research in the First World War with a focus on the American experience. We received over 50 of a lot of very interesting proposals and managed to whittle those proposals down to nine individuals to whom we offered paid fellowships in order to subsidize whatever travel or other expenses they may incur during their research. All accepted as they are now about six months into their work. We've conducted podcast interviews with all fellows in the Carnegie Council website. Recently submitted an interim report on the progress of the fellows. Things are moving ahead smartly in the Legacy of the First World War project.

**[0:26:57]**

**Theo Mayer:** Really fascinating. Can you tell us about some of the projects?

**[0:27:01]**

**Reed Bonadonna:** I just want to rattle them off quickly to give you an idea of the scope of these. Your own Katherine Akey is doing a project on collective memory and the hidden photographic narratives of World War I. Mary Barton from Dartmouth is doing a project titled "European and American Counter-Terrorism Strategies in the Aftermath of World War I." Chris Capozzola, his project is titled Merchants of Death? A Politics of Defense Contracting Then and Now. Phil Caruso at MIT who's a serving Air Force officer has a project called Air Power During World War I, Transforming International Law. Zach Dorfman, who has a long association with the Carnegie Council, he's actually also a senior fellow of the Carnegie Council, has a project called Chemical Weapons From the Great War to Syria and Beyond. Tanisha Fazal, a professor in Minnesota, her project is called The Living Legacy of World War I, the Politics and Medicine of Treating Posttraumatic Stress. Richard Millett, the most senior scholar of the group, his project is called The United States, the Western Hemisphere, and World War I, Forgotten Aspects. Seiko Mimaki, a Japanese scholar, her project is called World War I as a Key Moment in the History of Humanitarianism, Jane Adams and Her Cosmopolitan Ethics. Last but not least, Charles Sorrie from Canada, Trent University, his project is called the Legacy of American Press Censorship During the First World War. I do want to rattle these off because I think they give an idea of the scope of the Living Legacy of the First World War Project and also the relevance of all of these projects today.

**[0:28:43]**

**Theo Mayer:** Well, you're right. One of the things that we do is we constantly are calling it the war that changed the world. Most contemporary things of daily life connect back to it. Really broad, broad choices and really great projects. When the fellowships are done, what will happen to the work?

**[0:29:01]**

**Reed Bonadonna:** Four of the fellows are going to be going to the Hague in the Netherlands for the Annual Peace Conference that takes place over there. We're going to form a panel to present our work and participate in the other conference activities.

**[0:29:16]**

**Theo Mayer:** Well, Reed, one of the things that I wanted to mention to you is that our website has been designated as a site of interest to the American people and the government printing office is going to be archiving it as part of the National Archive and making it available in perpetuity. I'd love to invite you to put the results of all of this and get it onto there so that when the guys start on the bicentennial, they'll have all of this as resource.

**[0:29:40]**

**Reed Bonadonna:** I know that at least some of the podcast and interviews and transcripts have been posted on the World War I Commission website so there is a connection there and definitely would like to enhance it if possible.

**[0:29:53]**

**Theo Mayer:** I know the program's still in mid-stride, but what do you think it will show us about the living legacy of World War I? As you've been looking and watching these things together, what do you think they are going to show us about the living legacy of World War I?

**[0:30:06]**

**Reed Bonadonna:** Well, partly due to my own mixed English major and history major background, one of the things that occurred to me recently is we tend to think of World War I in elegiac terms that this was the last stand of the old regime in Europe, a Europe ruled by monarchies some of which could trace their lineage back to the Middle Ages. That gets a lot of emphasis, I think, but just a reminder that this was also not only the end of the old world, it was the beginning of the modern world. I think that the collapse of the order which had prevailed in Europe after 1918, we may be seeing something like that now in international order, which some believe has prevailed since 1945 with the advent of the United Nations and other international accords and organizations. In some ways at least, this international order that we've been living within the modern world, is maybe coming to an end. These apparently very stable and enduring orders can actually be extremely fragile. I think there's an example of this in the first World War, which in some ways is being played out in 2018.

**[0:31:17]**

**Theo Mayer:** Reed, thank you very much for coming and speaking with us today.

**[0:31:20]**

**Reed Bonadonna:** My pleasure.

**[0:31:21]**

**Theo Mayer:** Doctor Reed Bonadonna is a senior fellow with the Carnegie Council for Ethics in International Affairs and the manager for their The Living Legacy of the First World War Project. Learn more about the program and the nine fellows projects by following the links in the podcast notes. Let's talk about the early days of Scouting in World War I. Joining us is Doctor Julie Seton, granddaughter of Ernest Thompson Seton who was the co-founder of the Boy Scouts of America and other youth organizations in the early 1900s. Now, she's an expert on scouting's early history as well as her grandfather's life as a naturalist, an artist, and at one time, an internationally-acclaimed literary figure. She recently edited and published his autobiography, "Trail of an Artist Naturalist, the Autobiography of Ernest Thompson Seton." Julie, welcome to the podcast.

**[0:32:17]**

**Julie Seton:** Hello.

**[0:32:18]**

**Theo Mayer:** So, Julie, the history of the Boy Scouts actually begins in England with Lord Baden-Powell in the early 1900s, but your grandfather is also said to have influenced them. Can you tell us the story?

**[0:32:29]**

**Julie Seton:** Oh, sure, with the caveat that I am not an official Boy Scout representative. The comments that I'm making are from my own research, so I'm not speaking on behalf of the Boy Scouts of America. My grandfather established the first nature-based, youth development organization in 1902 and it was known as the Woodcraft Indian. Their guidebook was known as the Birch-Bark Roll. Four years after he started it, he went to England to start Woodcraft there. Baden-Powell was interested in starting his own organization and the two met at the Savoy Hotel. They agreed to work together and Seton promptly gave Baden-Powell the Birch-Bark Roll but never heard anything after that. Two years later in 1908, the Boy Scouts were born in the UK and their handbook incorporated much of Birch-Bark Roll, without giving any credit to Seton. Then, in 1909, William C. Boyce, a very rich character from Chicago learned about the Boy Scouts and was so impressed that he returned to the U.S. and started working to create a similar organization here. The Boy Scouts of America became an organization on February 8th, 1910, and my grandfather was appointed as the first president of the organizing committee and subsequently became the first recognized leader as Chief Scout.

**[0:33:49]**

**Theo Mayer:** By the time America enters World War I, scouting is still really young. President Wilson gives the young men a specific charter and a role in the war effort. Can you tell us about that?

**[0:34:00]**

**Julie Seton:** The Boy Scouts of America gained its federal charter in 1916. In the early years of scouting, the sitting United States president was the honorary president for the Boy Scouts. When the U.S. joined the war, President Wilson was the honorary president and he and his cabinet were keenly aware of the potential that scouts could bring to serving their communities with the caveat that the Boy Scouts of America never intended for them to be a feeder into the military. It was strictly service to the community. These particular requests came through and the first one came from Herbert Hoover who was in charge of the Food Relief Program in Europe. He asked the scouts to plant gardens and grow food for the American soldiers and their allies. The Scouts responded with a program called Every Scout's to Feed a Soldier. After that program got started, Hoover was really excited and he sent a cablegram saying, "Let the Boy Scouts see to it that beans are being planted everywhere so that the biggest bean crop every known shall be the war contribution from the Boy Scouts of America." By the end of the war, over 12,000 scouts had participated in growing War Gardens, which was pretty impressive since they started out with 200 when the U.S. joined. There were two other tasks that were asked specifically from the federal government to the Boy Scouts and so the second one was requested directly by President Wilson himself. He asked the scouts all over the country to locate black walnut trees. There wasn't such a thing as a black walnut forest. They were just individual trees. The task for the scouts was to identify the owners where those trees grew and to convince those owners to sell those trees to the government to make gun stocks and airplane propellers. The scouts found enough trees to produce more than two million feet of lumber and nearly 110,000 trees were harvested. Now, the scouts took it upon themselves to plant three trees per every one that was harvested. So, they wound up planting 330,000 trees. Now, the third request came from the acting secretary of war and he asked the scouts to collect fruit pits and nut shells that could be burned and used in the manufacture of gas mask filters. Can you imagine collecting over 100 railcars worth of those little itty, bitty pits? It was enough to make nearly 500,000 gas mask filters. The Boy Scouts were really involved in supporting the war efforts although they were not a military organization.

[0:36:37]

**Theo Mayer:** Well, talk about current scouting. We've had several Eagle Scout projects that are doing memorial restorations are part of the centennial and it's really been great. We've had a couple of them on as interviews as well. Great projects. Great program.

[0:36:52]

**Julie Seton:** Yeah, in fact, one of those is the reason that I know about this project and I'm very excited to have been invited to talk about my understanding of what happened with scouting in World War I.

[0:37:03]

**Theo Mayer:** Well, really interesting perspective and your grandfather sounds like an amazing character.

[0:37:09]

**Julie Seton:** Yes, an amazing character is very correct and we have started a new organization that celebrates all of the kinds of things he did and the influence that he has on the society today. It's called the Ernest Thompson Seton Institute.

[0:37:22]

**Theo Mayer:** If I want to get your book, where can I find it?

[0:37:25]

**Julie Seton:** You can find it on Amazon, but when you find it there, you need to put in second edition. Or, you can find it at [etsbook.indentus.com](http://etsbook.indentus.com).

[0:37:38]

**Theo Mayer:** Perfect. Well, we put those links into the podcast notes as well. Doctor Julie Seton, thank you for joining us.

[0:37:44]

**Julie Seton:** Thank you very much. I really appreciate the opportunity.

[0:37:47]

**Theo Mayer:** Doctor Julie Seton is the granddaughter of Ernest Thompson Seton and an expert on scouting's early history. Learn more about the history of the Boy Scouts and the current Eagle Scout World War I projects by following the links in the podcast notes. As we've been looking at World War I Centennial News Now, one of the things that struck us about the centennial commemoration of World War I is that it tends to focus a part of itself not just on academic, military, or historical remembrance, but also on art, public works of art, and artists. This first struck me when we reported on some commemorative efforts by our friends and counterparts in New Zealand. Of course, there's our own major work of public art, the World War I Memorial Sculpture by Sabin Howard. Truly notable in all

this is the United Kingdom's centennial support of 14-18 NOW. Their World War I Centenary Arts Commission implementing a five-year program of arts experiences intended to connect people with the First World War. To tell us about it, we're joined from the UK by Jenny Waldman, the director of the program. Jenny, welcome to the podcast.

**[0:38:59]**

**Jenny Waldman:** Thank you. It's great to be with you.

**[0:39:01]**

**Theo Mayer:** Jenny, can you tell us a little bit about 18-14 NOW and how it came about?

**[0:39:06]**

**Jenny Waldman:** Yes, the centennial for the UK started in August 2014 and runs for four and a half years. In 2013, when everyone was thinking about how to mark what we call the centenary what you call the centennial, there were a number of initiatives, huge governmental initiatives, ceremonials, the Royals are going to be involved. There were going to be things internationally across Europe that the UK would participate in and then someone had the bright idea that culture and the arts need to play a part in this. So, I was invited to put together some ideas for what an arts program can be and I proposed that we should commission artists now, 100 years after the First World War to look back and help us all reflect on what happened then and why it has had such an influence on the world in the last 100 years and indeed today.

**[0:40:04]**

**Theo Mayer:** Well, it's a brilliant approach. You've been doing some great projects. Can you tell us about some of them?

**[0:40:08]**

**Jenny Waldman:** Well, thank you. Our approach has been very ambitious and we have believed strongly that if we have great ideas and artists help bring in ideas, that the money will flow and we can make those ideas happen. Two of the projects that we have running right now at the moment is the Poppies Tour. The poppies, you may have heard or seen the incredible photos of the poppies that were in the Tower of London Moat in 2014, marking the start of the centenary, one for every British and Commonwealth soldier who died in the First World War. We were invited to step in and save some of these poppies for the nation and give people a longer view of it. We have been touring them around the UK in two incredibly beautiful sculptures. One is called Wave and it's literally in the shape of a wave and one is called Weeping Window and, of course, the poppies weep out a high window. Right across the whole of the UK people have had an opportunity to see the poppies and to think about the local stories, the regional stories of what happened to the regiments from their towns and villages that went off to war. Another project that we have just launched is a statue in Parliament Square, right outside the Houses of Parliament, to Millicent Fawcett who was a suffrage campaigner. So, there's a statue by a contemporary artist and that will be there forever. In addition to that, we have artists across all art forms in film and theater and dance and music and digital and and literature creating new works that draw on the archives and history of the time, but also draw on the kind of present and why aspects of the First World War are so pertinent today. There seen in both London and major cities and also all around the UK and many of them internationally. I'm thrilled to say that five of our projects are coming to the U.S. This year.

**[0:42:10]**

**Theo Mayer:** Well, you've also got Peter Jackson who's making a movie with you.

**[0:42:14]**

**Jenny Waldman:** Yes, indeed. So, we approached a number of very brilliant artists and one of them, Peter Jackson, who had just finished making the Hobbit series and of course the Lord of the Rings trilogy as well. We knew that he had a fascination and indeed a passion for the history of the First World War so we invited him to London to the Imperial War Museum where we're based. We showed him the archives of film material, which of course he knew about. His proposal to us was a very simple one and an extraordinary one, which is editing a half hour film which really tells the story of the experience of the First World War from the soldier's point of view. What he's done with all of that film footage is he's made it look as if it was filmed in high definition last week. He is hand colorizing every frame. His ambition was to bring the story of the First World War alive for teenagers today and that film will be shown in cinemas and on television in October and November of this year of 2018.

**[0:43:20]**

**Theo Mayer:** Well, Jenny, in the lead in, I mentioned that commemorating something like World War I through art experiences actually wasn't immediately obvious to me, but it seems like a really important part of the puzzle. Could you help our audience understand why?

**[0:43:35]**

**Jenny Waldman:** Well, that's a really great question. I think that of all the different aspects of the commemorations, each one plays its part, but artists can help us make an emotional connection. You know the First World War was a long time ago. Most of us learn about it now in the history books and if an artist can make that emotional connection and make you feel something, you are more likely to want to find out more. As well as making an emotional connection and reflecting in the same way that the artist did a 100 years ago, I think that the contemporary arts now reach a very broad demographic. They might not know that they're interested in the First World War, but if they go and see something that is in that art form that they feel so interested in and then it's about the First World War, we're bringing a little bit of history and archive and heritage to them and that cross-over between the contemporary arts and history has proved very fruitful. Audiences in the UK for the projects that we've done have reached more than 60% of the population of the UK now.

[0:44:42]

**Theo Mayer:** Well, Jenny, I know that there's a couple of projects that are coming over here. What can we look forward to?

[0:44:48]

**Jenny Waldman:** Well, we hope very much that we can show the Peter Jackson film in the U.S. We're just working on that now, so more of that soon. We're also bringing over a battleship. So, we have a series of commissioned artists who quite literally paint ships. They are huge pieces of contemporary art that are right there in the river. The next one we do is in New York. Dazzle painting was created in the First World War by a British artist called Norman Wilkinson in order to save ships that were being torpedoed by the Germans. In 1918, 1,250 U.S. Ships were dazzled and there's a record of someone going over to the New York docks and describing it as looking like a floating art gallery. With public art funds in New York, we have invited a brilliant woman artist called Tauba Auerbach to dazzle a ship and they will be seen this New York in July, August, and September.

[0:45:48]

**Theo Mayer:** That's wonderful. Well, Jenny Waldman, thank you for joining us today telling us about these wonderful things.

[0:45:54]

**Jenny Waldman:** Thank you so much.

[0:45:54]

**Theo Mayer:** Jenny Waldman is the director of 14-18 NOW. Learn more about the organization and the many, many wonderful projects by following the link in the podcast notes. Welcome to our weekly feature, Speaking World War I, where we explore the words and phrases that are rooted in the war. Waking up to a steaming cup of coffee is a universal pleasure. It's warm. It's fortifying. It can help you make it into and through your day. That warm drink is sometimes referred to as a cup o' Joe. Of course, we wondered where that phrase came from. In fact, this nickname for coffee has a rather murky beginning with several theories being put forward. One of the common theories is that the word Joe in the phrase refers to Josephus Daniels, America's secretary of the Navy during World War I. Daniels was an ardent prohibitionist and, as such, he banned the consumption of alcohol on navy ships well before prohibition and even before America declared war. It was General order number 99 issued on June 1st, 1914 that ended the shipboard toddy of rum for the sailors. So, our swabbies were forced to indulge in other beverages, particularly coffee, which led the men to refer to a serving of coffee as a cup o' Joe. Now, there's certainly some doubt as to the truth of this myth since alcohol was already really hard to come by onboard vessels for ordinary sailors and Order 99 had little impact on their lives. The other possibility is that the name Joe denotes an ordinary, everyday man reflecting the rise in coffee consumption at the turn of the 20th century. We like the navy myth. A cup o' Joe, this week's phrase for speaking World War I. There's links for you to explore more in the podcast notes. For articles and posts, here are some highlights from our weekly Dispatch Newsletter. Headline, Islay Ceremony Remember US War Dead. Read about the commemoration that took place last week in Scotland to remember the 700 people who died in two separate World War I disasters off the coast of the Isle of Islay. Headline, The CDC hosts 1918 Influenza Pandemic Commemoration. If our interview with author Kenneth C. Davis last week piqued your interest in the flu of 1918, read this article about the CDC's commemoration of the disease that ripped through the world population 100 years ago. Headline, Who was Alan Seeger and Why did French President Macron mention him to Congress? Find the answer by reading the article by Commission Intern Nicole Renna. Headline, Everard Bullis Sr., Our featured Story of Service. Read about Everard Bullis Sr., a Marine who saw action at Belleau Wood, Saint Mihiel, and Champagne. Finally, our selection from our official online Centennial Merchandise Store. This week, it's our custom silk tie, great for college grads and for dads for Father's Day. The red silk tie features World War I era aircraft and the official logo of the centennial on the back. Those are some of the headlines this week from the Dispatch Newsletter. Subscribe to the whole thing by going to [ww1cc.org/subscribe](http://ww1cc.org/subscribe) or follow the links in the podcast notes. That brings us to the Buzz, the centennial of World War I this week in social media with Katherine Akey. Katherine, what did you have for us this week?

**[0:49:45]**

**Katherine Akey:** Hey, Theo. We shared on Facebook this week what I think is one of the most interesting photography articles from The Atlantic. The article's called "100 Years Ago, France in the Final Year of World War I" and it's a series of 35 photographs from an American Photographer, Lewis Hine. Hine had a long and tumultuous career. He's well known for working with the National Child Labor Committee, photographing children working in coal mines, factories, and farms all across the country in the early 1900s. His images of children as young as four, with faces smeared with dirt and soot, machinery towering over them, are very poignant and very recognizable. As the war continued to rage in 1918, he traveled to Europe to photograph the American Red Cross relief programs. The photographs were intended to drum up support for the Red Cross and to appeal to the American population back home. The photos in the article include portraits of young French orphans, lone survivors standing amongst the rubble of flattened frontline towns, doughboys fishing in a river outside the Chateau de Blois, and exhausted wounded soldiers convalescing at Red Cross Hospitals across France. They have Hine's recognizable haunting quality and are seriously beautiful. You can see them all at the link in the podcast notes. That's it this week for the Buzz.

**[0:51:14]**

**Theo Mayer:** That wraps up the second week of May for World War I Centennial News. Thank you for listening. We also want to thank our guests, Mike Shuster, curator for the Great War Project Blog, Doctor Edward Lengel, military historian and author, Ron Wasserman, artistic director of the New York Jazzharmonic, Doctor Reed Bonadonna, retired U.S. Marine Corps colonel and senior fellow with the Carnegie Council for Ethics in International Affairs, Doctor Julie Seton, Boy Scout historical expert, Jenny Waldman, director of 14-18 NOW, Katherine Akey, World War I photography specialist, line producer for the podcast, and fellowship awardee for Doctor Bonadonna's program. Many thanks to Mac Nelsen our sound editor and to Eric Marr for his great input and research assistance. This week, we say goodbye to our intern John Morreale, who finishes up his semester at the George Washington University. John, you were a great contributor to the show. Good luck and thank you from us and the audience. I am Theo Mayer, your host. The US World War One 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 including this podcast. We're bringing the lessons of the 100 years ago into today's classrooms and we're helping to restore World War I memorials in communities of all sizes across the country. 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 and Library as well as the Starr Foundation for their support. The podcast can be found on our website at [ww1cc.org/cn](http://ww1cc.org/cn), now with our new interactive transcript feature for students and teachers and sharing. Just a note to listeners, the transcript publishes about two days after the show publishes. You can also access World War I Centennial News podcast on iTunes, Google Play, TuneIn, Podbean, Stitcher Radio on Demand, Spotify, using your smart speaker by saying "Play WWI Centennial News Podcast," and now also available on YouTube. Search for our WW1 Centennial channel. Our Twitter and Instagram handles are both @ww1cc and we are on Facebook @ww1centennial. 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. To the mom's of soldiers everywhere, we wish you a happy Mother's Day.

**[0:55:14]**

**Bub:** Hey Mac, gimme a slice a pie and a cup o' Joe. Huh, I wonder why they call it a cup o' Joe?

**[0:55:20]**

**Mac:** Well, you'll just have to listen to that World War I Centennial News Podcast to find out, bub.

**[0:55:25]**

**Theo Mayer:** So long!

**[0:55:26]**