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12 speakers (Theo Mayer, Mike Shuster, Edward Lengel, Tom Frezza, Emily Brostek, Suzan Turner, Students, Jayne, Abby, Drew, Tyler, Lucas)

[0:00:07]

Theo Mayer: Welcome to World War I Centennial News, episode number 121. It's about then, what was happening 100 years ago in the aftermath of World War I and it's about now, how World War I is being remembered and commemorated, written about and discussed, learned and talked. But most important, it's about why and how we will never let those events fall back into the mists of obscurity. Join us as we explore the many facets of World War I, both then and now. This week on the show, we track three stories in the headlines from 100 years ago, from the first week of May 1919, Mike Shuster recalls Britain threatening to reinstate the blockade if Germany resisted signing the Versailles Treaty, appalling many, Dr. Edward Lengel continues his top ten countdown of personal accounts from World War I. This week, Australian Jack Idriess' Desert Column, Ed's pick for Best War Memoir number seven. In Commission News, coming up on 2019 Fleet Week in New York, we're joined by the Navy History and Heritage Command's Tom Frezza as we explore the story of the USS Recruit. We also speak with Emily Brostek from the New York AKC Museum of the Dog, to tell us about their Fleet Week and World War I related events. We close with a special treat. Suzan Turner, a teacher from Nashua, Iowa and five of her brilliant students come to tell us about their award-winning National History Day, Who They Were World War I video. All this week on World War I Centennial News, which is brought to you by the US World War I Centennial Commission, The Pritzker Military Museum & Library, The Starr Foundation, The Diana Davis Spencer Foundation, and The Richard Lounsbery Foundation. I'm Theo Mayer, the Chief Technologist for the Commission and your host. Welcome to the show. For this week, 100 years ago, we're going to track three stories that tie into our own May 2019 planned events, where we're supporting World War I centennial remembrances during Fleet Week New York, focusing on the US Navy and the New York roles in World War I and where we're bringing in the 369th experience, a recreation of the Harlem Hell Fighters famous Regimental Band. Now, with that as a set up, let's jump into our centennial time machine and go back 100 years to the first week of May 1919 and explore some of the headlines in the news. Welcome to the first of week of May 1919. One of the stories tracking on the front pages of the newspaper is about the Navy's entry into the competition for the big prize, for being the first to cross the Atlantic nonstop. The Navy's approach is to use seaplanes, but unfortunately, the kickoff doesn't go so well. Dateline: Tuesday May 6, 1919. Headline: Navy Fliers Start Today for Halifax Despite Accidents; On the Eve of Hopping Off, an HS-1 Flying Over Station, Falls, Killing Two Men. Additionally, fire damages two planes. Flight Commander says, "The weather is ideal and two machines are ready to go. Third, to follow the next day." The story reads, "The eve of scheduled departure of the naval airplanes for Newfoundland on the first leg of the first American attempt to fly across the Atlantic was saddened late yesterday afternoon, when an HS-1 type of seaplane, which was maneuvering above the Rockaway Beach Naval Air Station crashed to Earth, killing instantly Ensign Hugh J. Adams, US Navy of Pittsburgh and the Chief Machinist's mate, Harold Bedford Corey of Binghamton. The fatal accident came near the close of a day marked by several unhappy events, the first of which was a fire that for a time, threatened to destroy two of the three airplanes which formed the squadron. The NC-1, the machine damaged by far yesterday morning, will follow the other seaplanes as soon as repairs, which are being rushed with all possible speed, are completed." The next day, they are in fact, ready to leave, but there's a weather delay. Dateline: Wednesday, May 7, 1919. Headline: Navy Planes' Start Expected Thursday; Weather Reports from New England and Nova Scotian Coasts Delay Flight; NC-1 Repairs Completed. Officers were at hangar and all was in readiness at the appointed hour yesterday. By Friday, the story jumps into the top headlines of the New York Times. Dateline: Friday, May 9, 1919. Headline: Two Transocean Fliers Reach Halifax; Flew from Rockaway Air Station in 9 Hours; The NC-4 Reports Trouble and is Missing. Ships are alight in Halifax Harbor to guide crew of missing seaplane. Also on the front page in a feature box, NC-4 Last Heard from Making Slow Time Off Main Coast with Engine Disabled. The story reads, "The Naval Communications Service announced, in this city last night, that the last direct word of the Navy seaplane NC-4 was received at 2:33 PM while she was limping along on three motors headed for Halifax. Two destroyers are searching for her along the coast." Another headline, Log of Flight by Radio to Navy; Washington Officials Constantly in Touch with Fliers from Rockaway to Halifax; First of Kind Ever Issued; Heard Early of NC-4's Trouble. Ships at sea ordered to restrict wireless. Another headline, Destroyer Seeks the Missing NC-4; No Word Received of Her by Navy Department Up to Midnight; Commander's Wife Anxious; Was Still in Air when Last Heard from Via Radio has Gone Wrong. A very exciting story and followed very closely in the papers. We thought it was really interesting that the Navy herself was taking a shot at the prize. Of course, we know from history, this wasn't the crew that was going to make it across first. Finally, on Saturday, the planes are reported all safe in Halifax and begin their preparation for the trans-atlantic leg of the journey. Meanwhile, back near the top of the week, victory celebrations in New York were a big theme this week starting with an event that was called The Panorama of Victory. Dateline: Sunday, May 4, 1919. Headline: Vast War Pageant Thrills the City; Great Military Spectacle Passes Down Fifth Avenue for Four Hours; Procession of Grim Engines of War Displays Nation's Armed Power. The story reads, "Led by two veteran camouflaged tanks and

carrying in its train every device in equipment and material, which ingenuity conceived or experience evolved during the war, the mightiest military spectacle ever staged passed down 5th Avenue from 110th street to Washington Square yesterday afternoon. Tens of thousands of men, women and children who were brought face to face for the first time with the stupendous effort America made in beating Germany applauded the procession as it passed. The spectacle termed, The Panorama of Victory, was organized by the War Department to demonstrate to the people who invested in liberty bonds and war relief contributions and are now buying victory notes, how their money had been spent. The career of a soldier from his initial appearance before the draft board to his preliminary medical examination at camp or cantonment to his victorious return home was depicted in the motor-driven floats of the pageant." That sounds spectacular, but that wasn't the only spectacle this week. Dateline: Wednesday, May 7, 1919. Headline: A Million Cheer 77th and Final Hike of War Up 5th Avenue; Great Throngs Sobered by Pageant for the Dead Bearing 2,356 Gold Stars Bring Tears to Many Eyes; Men March in Mass Formation Filling Thoroughfare from Curb to Curb. The story reads, "With more than a million spectators cheering and relatives and friends shouting personal greetings to individual marchers in all modern languages, the 77th Division paraded in 5th Avenue yesterday from Washington Square to 110th Street in one of the finest military spectacles which the city has ever witnessed. Marching in compact formation, one mass of men following another, turning the great highway into a river running bank full with olive drab and steel. The whole 27,000 passed in between 43 and 45 minutes. These New York boys, though drawn from nearly every race on Earth, made a dashing and magnificent picture. En masse, they looked like the hard fighters who broke Germany's back in the Argonne. Individually, they were still goodhearted happy go lucky young Americans who sailed away a year ago, and so, New York welcomed home its own." Our final story for this first week in May 1919 is also a New York story involving the legendary leader of the 369th Regimental Band, James Reese Europe. Already famous as an innovator and an advocate for Black musicians in New York, he's often credited for bringing Jazz to France with the 369th. This week, he's in the headlines of the Times. Dateline: Friday, May 9, 1919. Headline: Jim Europe killed in Boston Quarrel; Drummer from Hell Fighters' Band Alleged to have Slashed Leader with a Knife; Won Fame by Jazz Music, Recruited Negro Band and Played for General Pershing and President Poincare. The story reads, "Boston, May 9. Lieutenant James Reese, of New York, died at a hospital here tonight as a result of a wound in the neck alleged to have been inflicted by Herbert Wright, also of New York, and a drummer in the Hell Fighters 369th Infantry Band of which Europe was the leader. The two engaged in an altercation at Mechanics' Hall where the band had been giving a series of concerts. Europe, who was standing in the wings while the band was playing a selection, called out to Wright, 'Hey, put more pep into the sticks.' Wright left his drums and walked hastily over to Europe who retreated to his dressing room. Wright followed him, and after some words, the police alleged he drew a knife and slashed Europe in the neck. Wright was arrested." "Jim Europe was unknown as a musician about 1910 when he came to New York from Mobile, Alabama, with a strong pair of lungs to jazz the trombone and some ideas about syncopation that most other musicians refused to accept. He impressed the famous dancing pair of the Vernon Castles with the possibilities in his jazz music and they engaged him as their musical director. Both ascribed much of their success as dancers to Jimmy Europe." "When the 15th Regiment was organized, Colonel William Hayward asked Jimmy Europe to become the band leader with the rank of Lieutenant. He accepted but was not able to get together a band of Negro jazz artists in the city and was about to give up the plan when Daniel G. Reid offered \$10,000 for a national canvass for the Negroes who fitted Europe's idea of syncopation. 100 men were recruited in a few months, many of them coming from the Hampton Institute." "After Jimmy Europe got his band to France with the 369th Infantry, he found the French clarion could put more jazz into his music and the combination of these horns with trombone and the syncopation made the Negro band so popular among the soldiers that they were kept traveling all the time. They played for President Poincare and General Pershing time and again, and had a request for a concert for the Prince of Wales when they left. It was said that General Gouraud would risk defeat to travel 100 miles to hear Jimmy's jazz band play. The band found equal favor upon its return to this country and a tour of principle cities resulted." James Reese Europe dead in Boston. Those are some of the stories we found were the headlines 100 years ago this week. As the nation adjusted to the aftermath of a war that changed their world. With that, we turn to the events that the Versailles Peace Conference and the Treaty with Mike Shuster, former NPR Correspondent and curator for the Great War Project Blog. Mike, your post this week continues with how Germany, the Allies and Wilson are reacting and interacting to the terms being imposed by the treaty and it seems like the real threat now is to the noncombatant citizenry of the defeated nation.

[0:15:02]

Mike Shuster: It is, Theo. The headline reads, "Britain Threatens to Reimpose Blockade; Children will Suffer. But it's All Right, they're German. Many are appalled." This is special to the Great War Project. At Versailles the Germans continue to work hard to provide the Allies with a response to the treaty, so reports historian Thomas Fleming. They are deeply divided over what approach to take. The German Foreign Minister refuses to obey his government's order to walk out and return to Berlin. "He remained convinced," according to Fleming, "that the Germans had signed a contract in the armistice agreement for a peace based on Wilson's Fourteen Points." He and his staff send a stream of objections to French Prime Minister Clemenceau, who shares them with Wilson and British PM, Lloyd George. "The rattled German delegation did not improve its case by objecting to everything," reports Fleming, "but most of the German delegates' wrath settled on the war guilt clause. It linked this objection to the open-ended reparations article, figuring that if they could eliminate the guilt clause, bargaining on reparations would be tilted in their favor." This

startles the Allies, who do not expect the Germans would oppose the war guilt clause so fiercely. "But," reports Fleming, "the Allies had no inclination to yield the point, especially after the Germans published the treaty. Once the guilt charge became public knowledge, in England and France, and the United States, hatred of 'the Hun' became part of the political atmosphere. Woodrow Wilson felt no compunction about backing it unreservedly, even though it violated his previous statements about the origin of war." Fleming writes, "Not a single objection was made in the US Congress or the British Parliament about the treaty's harshness. Instead of backing down, the Allies raised the denunciatory ante by telling the Germans that the war was the greatest crime against humanity and the freedom of peoples that any nation calling itself civilized has ever consciously committed." Many are appalled to learn that if Germany refuses to sign the treaty, the Allies are ready to reimpose the blockade. Clemenceau and Lloyd George have overruled Wilson's objection to this decision. Among them, Herbert Hoover, who is running the delivery operation of humanitarian food aid to various suffering populations including Germany. Hoover and his staff are in a daily race to provide food to Germany's pitifully undernourished children, but it is leaving their elders still on the brink of starvation. Behind the scenes, Hoover and his relief staff worked to persuade Wilson and others in the American delegation to make major changes in the treaty. A similar effort began among the British delegation. Slowly, questions about the treaty begin to surface. Before long, British PM Lloyd George was wondering aloud if major changes were needed. Germany's economy is crippled, and under the terms of the treaty, its people are sure to die in the coming years. The nation's health is already broken by the British-imposed blockade. "The treaty," Hoover writes, "is nothing less than a mass death sentence. This argument is beginning to have an effect on the British, but not on Wilson." That's some of the news from the Great War Project, in these days, a century ago.

[0:18:27]

Theo Mayer: Mike Shuster is the curator for the Great War Project Blog. The link to his post is in the podcast notes. This week, in our Historians Corner, regular contributor, historian, Dr. Edward Lengel continues his series of posts that profile his top ten selections from the many, many hundreds of published personal accounts from World War I. This week, Ed profiles Australian, Jack Idriess' Desert Column. Ed's pick for Best War Memoir Number Seven.

[0:18:59]

Edward Lengel: Sometimes, the best personal accounts read like adventure novels, and Australian Ion "Jack" Idriess, who lived from 1889 to 1979 was a great adventurer. Over the course of his long life, he traveled much of the world, sometimes with a purpose, such as prospecting for gold, but often just to see what he could see. Idriess' experiences inspired his dozens of novels, for he could, as he confessed, write like stinking hell. His experiences in World War I at Gallipoli, and in Egypt and Palestine, were formative influences on his later career, and his talents as a writer are apparent in his fascinating diary, published in 1932 as *The Desert Column*. Jack Idriess' book is number 7 on my list of the 10 best personal accounts of World War I. A native of Sydney, Jack Idriess enlisted in 1914 as a trooper in the Australian 5th Light Horse. His first combat posting was to Gallipoli, where he arrived in May 1915 and fought on foot alongside Australian, New Zealand, British, and French troops in a bitter and ultimately futile campaign to push toward Constantinople against fierce Turkish resistance. Sniping was an outstanding characteristic of the Gallipoli campaign, where Idriess served as a spotter for famed Australian sniper Billy Sing, who was said to have tallied three hundred kills. But Idriess also sniped on his own account, and penned the following description of a duel in the brutal August heat, "I've just been indulging in a duel with a Turk, shot for shot. I'd fire, and the dust would fly up against his loophole. Then, slowly and cautiously, the tiny circle of light on the trench parapet which was Johnny's loophole would fill up with half his square, grim face. Watching like a cat watching a distant mouse hole, I'd see his rifle-muzzle slowly poke through the loophole, then a spurt of smoke with the crack-ping and his bullet would plonk into the sandbag above my loophole. Then, my turn. I'd wait with my rifle-sights leveled evenly at that distant telltale gleam of light, then immediately it was blotted out by his cautious face, I'd fire. Instantly he would duck, and vice-versa, and so on. It was thrilling. I'd waited for each of my turns with every sense keyed to concert pitch, thrilled through and through. No doubt Johnny, the Turk, felt the same. I tried to kill him, and he tried to kill me. Yet, we have never seen one another and never will." Severely wounded by an enemy grenade in a Turkish trench raid, Idriess was evacuated to Egypt, where after several months in a hospital he recovered. In the spring of 1916 he was back in action, this time as a cavalryman or more accurately, mounted infantryman, in the ongoing campaign for supremacy in the deserts of Sinai and Palestine. The bulk of *The Desert Column* follows Idriess on raids and counter-raids through 1916 and 1917, when the British effort to conquer the Middle East from the Ottoman Turks began in earnest. Idriess' diary is filled with admiration for his Australian comrades, and grudging respect for the Turks, as well as compassion for the horses who endured conditions perhaps even more terrible than on the Western Front. His contempt for the English, a feeling shared by many Australians, who felt they had been let down at Gallipoli and were being let down again in the desert, moderated over time. The climax to Idriess' experiences came with the assault of the Australian 4th Light Horse Brigade on Beersheba on October 31, 1917. Though some troopers charged on horseback, he fought dismounted. "We jumped off, handed over our horses, climbed the bank and then the brigade was well and truly into it," he wrote. "Each man had all he could attend to in trying to shoot Turks and not be shot himself. Rifle and machine-gun fire grew into a steady roar. The air was one continuous whistling hissing as if thick with vicious serpents. The ground spurted flying dust and flying pebbles and splintered bullets. Soon all the battlefield was under clouds of fine red dust. The roar of the guns roared over the low hills, and most peculiarly, I could hear the

re-echoes crashing among the rocky passes away toward Hebron. The Turkish redoubts seemed floating under dust and smoke in which the flash of exploding shells was dancing." Idriess survived the assault but, already sick and on the point of evacuation, was severely wounded by a Turkish shell in December 1917. That ended his part in the war, but in *The Desert Column* he would go on to pen one of the finest depictions of cavalry warfare ever written.

[0:23:50]

Theo Mayer: Dr. Edward Lengel's blog is called *A Storyteller Hiking Through History*, and it's filled with first person perspectives and accounts that provide nuanced insights into the era. We have links to Ed's post and his author's website in the podcast notes. Okay, it's time to fast forward into the present with *World War I Centennial News Now*. During this part of the podcast, we explore how World War I is being remembered and commemorated today. Here's where we spotlight the surprisingly numerous and significant remembrances, honorings, commemoration activities, all surrounding World War I and World War I themes. This week for Remembering Veterans, as a lead up to this month's Fleet Week New York and Memorial Day, we have two stories and guests for you. First up is the story of the USS *Recruit*. She was a World War I era battleship that was built on land in New York's Union Square in 1917, seriously. If you were a New Yorker, as America ramped up for World War I, there was a battleship in the middle of Manhattan, with sailors, mascots, big guns and okay, she was wooden replica, but the USS *Recruit* was full scale and pretty darn impressive. I have pictures. To tell us about it, we're joined by Tom Frezza. Tom is the Director of Education at the National Museum of the US Navy. Tom, welcome to the podcast.

[0:25:32]

Tom Frezza: Well, thank you for having me, Theo.

[0:25:33]

Theo Mayer: Tom, before we get to the *Recruit*, tell us a little bit about the National Museum of the US Navy. Where is it, who runs it and when I go there, what do I see?

[0:25:42]

Tom Frezza: We are located in Washington DC in the Washington Navy Yard. We've been around since 1963 and we are actually part of the Naval History and Heritage Command. The Command has 10 museums all across the country, but we are the flagship museum. You can see so many great things ranging from the fighting top of off the Constitution to a US Navy railroad gun from World War I and not only are we in one building, we're actually in two. We have a Cold War gallery that tells the story of the US Navy from the Korean War to the fall of the Soviet Union. Not only do we have some great items in the buildings, but the buildings themselves are historic too. The Washington Navy Yard is where they made all of the battleship guns and our buildings took part in that construction.

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Theo Mayer: Let's get over to the USS *Recruit*. What's the story?

[0:26:34]

Tom Frezza: The *Recruit* was a wooden structure that was made to look like a battleship of the era and officially, it was known as USS *Recruit*, a "land ship" because it never went to sea. Think of it as a public relations and recruiting tool for the Navy at that point. They were able to recruit over 25,000 men into service, which is amazing. Really, at that time, New York is one of the largest population centers and you have people coming and going and would be a great place to recruit new sailors for the Navy. But the Navy was using all of their battleships and all the ships that they had, so someone came up with a great idea to build, in the middle of Union Square, this wooden mock-up of a dreadnought battleship. It had 3 turrets of 14-inch guns. While they looked real, they were actually made out of wood. They had quarters for all of the crew aboard the ship. They had just every accommodation that they needed for sailors to live aboard this ship that never went to sea.

[0:27:44]

Theo Mayer: I saw some pictures where they actually even had mascots on board and they had visitors and they did laundry. I mean, they literally operated aboard ship.

[0:27:54]

Tom Frezza: Like you said, there are tons of photos out there of this ship of in all of the dignitaries who would visit. You also have some pretty famous photos of Yeoman (F)s. Those were the female sailors recruited into the Navy, something that was groundbreaking. It became a focal point in New York City during World War I. They brought people aboard, not only people who they were recruiting, but really just the general public aboard to show them what life was like for sailors at sea.

[0:28:24]

Theo Mayer: One of the things that they were doing with ships in those days was what was called dazzling them. They were painting these ships as these sort of Op art looking things, to hide them and disguise them and confuse the U boats from which direction they were moving. At one point, I saw a picture of the Recruit with dazzle on it.

[0:28:41]

Tom Frezza: If you've never seen dazzle camouflage, true to its name, it is very dazzling, but again, that's what ships were being painted at the time. When it was ordered that all ships be painted a dazzle camouflage, of course, because the Recruit was a commissioned land ship, they have to follow orders too and go with the paint scheme of the entire Navy.

[0:29:01]

Theo Mayer: That's great. After the armistice, they were going to move her, I think, to Coney Island. Weren't they? What happened?

[0:29:08]

Tom Frezza: After the armistice, they were planning on moving her to Coney Island as an attraction, but also as a recruiting boat too. But they decided that it would really cost too much money to move her to Coney Island, so she was broken up and parts of her structure were spread out for other projects within the Navy.

[0:29:27]

Theo Mayer: Tom, shifting gears a little, you have a partner that you work with named Sawyer. Sawyer's got a really great Instagram following, but interestingly enough, Sawyer also always has a wet nose. Tell us about Sawyer. Is he your dog?

[0:29:43]

Tom Frezza: Yes, he is. He is a service dog who comes into work with me every once in awhile and he is the unofficial mascot here at the museum. We like to take photos of him with different artifacts wearing a World War II Navy flat hat. He mostly is a big fan of greeting the honor flights that come into the museum of World War II and Korean, Vietnam veterans that come in. He's a good boy who loves history and loves sharing it.

[0:30:07]

Theo Mayer: Tom, I understand that Sawyer the Seadog and you are going to New York for Fleet Week, which is a great lead in to our next guest. Emily Brostek is the Manager of education programs at American Kennel Club or AKC Museum of the Dog in New York, at the prestigious 101 Park Avenue building in Manhattan. Emily, welcome to the podcast.

[0:30:29]

Emily Brostek: Thank you so much for having me Theo.

[0:30:32]

Theo Mayer: Emily, tell us a little bit about the AKC Museum of the Dog. What do the visitors experience when they go there?

[0:30:38]

Emily Brostek: Actually, the museum has been around since 1982 is its official founding. It was here in New York for a couple of years, but then moved out to Missouri, St. Louis, Missouri, for a little over 30 years. But this past February, we celebrated the grand opening and grand return of the museum back here in New York. We're located right next to Grand Central Station and we're really a great spot for all of the arts that we have, to be so much accessible to the community and all of the tourists and even all of the locals that are here in New York City. The museum has hundreds of painting, drawings, sculptures and bronzes, all representing the strong bond between humans and their canine companions. We have a library that boasts one of the largest collections of dog breed books and books going from how to train your dog to where you should take your dog on vacation. We also have an extensive part of the library that celebrates war dogs and their impact on war and their use for military in America but also around the world. Something that I think is very special about the museum is our ability to showcase everything that dogs bring to our life from being a companion and a pet that you have in your own life to the service and jobs that they have provided that make our lives a lot easier and a lot better, I think.

[0:31:54]

Theo Mayer: My contacts in New York tell me the museum is really popular and really celebrated. This year, one of the themes for Fleet Week is World War I and the centennial of World War I. You're actually having two events that are related. Tell us a little bit about the Sergeant Stubby statue unveiling on the 23rd.

[0:32:12]

Emily Brostek: Yeah. We're very excited to have new addition to our collection. We have a statue that is going to be unveiled on May 23rd done by the artist, Susan Bahary, and the statue is called Stubby Salutes in the iconic pose that Sergeant Stubby raising his paw, saluting and this art work is going to be unveiled here at the museum and it will really be a great addition to the collection as it celebrates the role of dogs from World War I onward and their impact that they still have in the military today. On the same day, we'll also be featuring a screening of the movie, Sgt. Stubby: An American Hero. We'll really round out our celebration of the centennial by having programs for all audiences, especially families to enjoy the movie and relate a little more on a level where children of all ages can understand the impact of Stubby.

[0:33:02]

Theo Mayer: That's great. Now, there was no canine corps during World War I, like there was no Air Force, but the army Air corps that led to the Air Force, the service dogs like Stubby led to the canine corps. The Museum of the Dog traces a lot of it. Doesn't it?

[0:33:17]

Emily Brostek: Yeah. The museum is very proud of the ability to talk about war dogs and their military impact through numerous different statues and art works. We'll be having the Stubby statue unveiling and then, from World War II, we have the statue of Smoky, the dog and then, we really launch into the story of dogs from World War I all the way to present. We have a exhibition that celebrates dogs on the job and their roles in the military today, on sniffing dogs and even just dogs that are trained to protect and serve in cities today, such as New York. I think our content is very relatable as far as learning where dogs have come from, from the military, even before anything was official, until their use now. As I mentioned earlier, our collection in the library really has a lot of books that can help to educate the public on those subjects.

[0:34:08]

Theo Mayer: Tom and Sawyer the Seadog are coming over for a meet and greet on the next day on the 24th. What are those plans?

[0:34:15]

Emily Brostek: We're very excited to have Tom and Sawyer. I think that one of the important aspects of our museum is to bring history to life and because of such a fun element that our museum is all about dogs, that it's always wonderful when we can host a program that will bring in a real dog to teach about art, or in his case, history. We're very excited for Tom and Sawyer to visit. We plan on having living historians from the World War I Centennial Organization, who will also be joining us to really bring military history to life in the space of the museum. I think that working together will really provide a unique program for visitors to enjoy.

[0:34:53]

Theo Mayer: Tom and Emily, thank you both for coming in and telling us about this. This is going to be a great program.

[0:34:58]

Emily Brostek: Thank you very much for having us.

[0:34:59]

Tom Frezza: Yeah, no problem. We definitely enjoyed coming on.

[0:35:02]

Theo Mayer: Emily Brostek is the Manager of educational programs at the AKC Museum of the Dog in New York City and the Naval History and Heritage Command's Tom Frezza is the Director of Education at the National Museum of the US Navy. We have links in the podcast notes to both museums, the events and of course, Sawyer the Seadog's Instagram page. Under Education, last year we put together an education consortium consisting of the US World War I Centennial Commission as the Sponsor, the National World War I Museum and Memorial in Kansas City, which is America's leading institution dedicated to remembering, interpreting and understanding the great war and its enduring impact. The Gilder Lehrman Institute of American History, a nonprofit organization devoted to the improvement of history education and our friends at National History Day, another nonprofit educational organization that offers year long academic programs that engage over a half a million middle and high school students annually. One of the initiatives that fell out of the consortium is National History Day's legacy of World War I. This is a teaching the teacher participation course that includes memorializing the fallen, where you research a fallen soldier from your community. That idea was brought down to the student population through another initiative called Who They Were. Our next guests include Teacher, Suzan Turner, talented and gifted student teacher as well as National History Day coach at Nashua Plainfield High School in Nashua, Iowa. With her are a group of her very talented and gifted students, who

created an award-winning mini documentary video for Who They Were. Let me greet each of you. Suzan, thank you for being the inspiration here.

[0:36:57]

Suzan Turner: Thank you very much. We're very happy to be a guest on your program.

[0:37:01]

Theo Mayer: On the student side, we have Drew, Abby, Tyler, Jayne and Lucas. Hey, guys.

[0:37:06]

Students: Hello. Hi.

[0:37:08]

Theo Mayer: Before we get going, I had a chance to watch the video this morning and I just wanted to open by telling you I've been producing media for a very long time and your mini documentary is genuinely really good. Congratulations to all of you. That's really impressive.

[0:37:24]

Students: Thank you. Thank you.

[0:37:26]

Theo Mayer: Well Suzan, let me start with you. Just a few weeks ago, you and your team of intrepid young historian adventurers went to Des Moines, the Iowa State capital and you met the Governor. Tell us the story of what happened.

[0:37:39]

Suzan Turner: Yes. Last week, actually on April 24th, we traveled to Des Moines where the students received award. It's called the Loren Horton Award for Local History. They were being honored for having the outstanding youth project in local history in the State of Iowa this year. We're pretty excited to receive that invitation and travel to Des Moines and take part in that ceremony. It honored their 7-minute video that you watched this morning, honoring our community's history during World War I.

[0:38:08]

Theo Mayer: Interesting. Suzan, how did the whole project come about for you and your students?

[0:38:12]

Suzan Turner: Well, it started actually last spring, when I received communications from the National History Day program in Maryland and they invited me to take part in a program called Memorializing the Fallen, that was sponsored by World War I Centennial Commission. I was part of a group of nine teachers that traveled to Belgium and France. We did research on a fallen hero from our community. My fallen hero was a man by the name of Frank Dann and I had the chance to give a eulogy at his grave site up in Meuse-Argonne Cemetery. Part of the program is also we're doing research on a veteran who served in World War I from our community, who was able to come home and live out the rest of their life. The students really helped take some of my research and then, did additional research on their own on Carl Demro, the veteran and that became the source of the video. That's kind of how it happened.

[0:39:08]

Theo Mayer: All right, guys. I'm going to ask each of you some questions, one after the other. I want to start with Abby and Jayne, who did most of the research. Before the project, did you know anything about World War I? How about you Jayne?

[0:39:21]

Jayne: I knew what I had learned in history class, but I hadn't really taken my own initiative to learn anything more until this project.

[0:39:28]

Theo Mayer: What was the single thing in your research that surprised you the most, Abby?

[0:39:32]

Abby: What really surprised me was how Nashua really played a role and how there's a lot more people from Nashua than what we expected who all served during that time.

[0:39:41]

Theo Mayer: You know, you bring up a really good point. World War I affected everyone in the nation. Unlike, the more recent wars that you hear about on the news, but they don't really touch you. World War I happened to the whole community. Let me move on to the video product team, Drew, Tyler and Lucas. Drew, you were the narrator for the video, right?

[0:40:02]

Drew: Yes, I was.

[0:40:04]

Theo Mayer: I can tell from your voice. You did a really great job. Have you ever done anything like this before?

[0:40:09]

Drew: Yes. For the past three years, I have been involved in National History Day and I have been a part of either a group or an individual project primarily focused on World War I.

[0:40:21]

Theo Mayer: Tyler, you and Drew did a lot of the video editing. You worked with stills, historic videos, even some aerials. We'll get to that in a minute. You did a lot of good, complicated, what we call motion graphics editing in the video. Moving and combining stills to the soundtrack and so forth, where did you learn all that?

[0:40:39]

Tyler: Like Drew said before, we have had experience within documentaries and stuff like that. We took the video footage that we got from other documentaries as well as we were able to use our photo archives that Nashua has that dates back to before World War I and we were able to take that and kind of bring light to the situation that Nashua had during World War I.

[0:41:00]

Theo Mayer: Between the research and how you guys did the editing, it's actually about storytelling and you guys did an amazing job with story. Okay, Lucas, a little birdie told me that you like to fly drones.

[0:41:13]

Lucas: Yeah.

[0:41:15]

Theo Mayer: I like shooting aerials myself. What kind of drone is it?

[0:41:18]

Lucas: It's the DJI Phantom 3 Standard edition.

[0:41:22]

Theo Mayer: Nice bird. Okay. I have a last question for each of you and I want to start with Jayne and Abby. If somebody wanted to do a project like this, what's the best advice you could give them? Abby?

[0:41:35]

Abby: I think the best advice that I could give them is don't be afraid to take on a big project like this because you can have a really good outcome if you put in a lot of hard work and effort.

[0:41:44]

Theo Mayer: Good answer. Jayne?

[0:41:46]

Jayne: The best advice for somebody would be to go out and join your community and talk to people. A lot of times, there are people in the community want to share their story and especially want to share it with young people, so the best way to learn sometimes is just to go out and talk to people in your community.

[0:42:02]

Theo Mayer: I love that. Wonderful advice. Tyler?

[0:42:04]

Tyler: I think, one of the best advice that I could probably give them is if you're going to do, for example, a documentary, don't look at other documentaries as well as videos to help you best portray the story that you want to tell.

[0:42:16]

Theo Mayer: Drew?

[0:42:17]

Drew: When taking on a large project like this, what I've come to learn with documentary making is that it's easier than it seems. I feel like almost anyone would be able to pick it up, so don't be afraid to go out there and try to learn a new skill because as you could see with our video, it was able to impact the lives of everyone in the community. I think that's something that's really special.

[0:42:39]

Theo Mayer: How about you, Lucas?

[0:42:41]

Lucas: I would say just to take on this big project with little chunks instead of looking at the big picture, look at every little single small picture within it. Also, if you're going to do drone shots, don't lose your drone like we almost did. That's very helpful.

[0:42:56]

Theo Mayer: Miss Turner, your team did an amazing, remarkable, highly professional, really relevant project. Imagine that you're thinking back about this in 10 years, what are you going to remember most about this teaching experience?

[0:43:12]

Suzan Turner: I think I might have remembered just how this impacted the students. I've seen kids grow so much in their abilities. We talked about the vision of the project and they just take it and run with it. These folks are top-notch and that's why I love to be a teacher.

[0:43:27]

Theo Mayer: Well, you are each and everyone of you, awesome. Thank you for coming on the show and sharing your story. I just wanted to say that you and your project are all helping to keep the faith with your heritage, your history, your community and your future. On behalf of the World War I Centennial Commission, I wanted to congratulate you and I wanted to say thank you.

[0:43:48]

Suzan Turner: Thank you.

[0:43:49]

Students: Thanks. Thanks for having us.

[0:43:51]

Theo Mayer: That was Teacher Suzan Turner from the Nashua Plainfield High School in Nashua, Iowa and her wonderful team of students, who created an award-winning video for National History Day's Who They Were World War I program. We have links for you in the podcast notes to the video, and it's only seven minutes, so I recommend you take a look at it, it's really good, and the National History Day Programs. It's time for Articles and Posts, where we highlight the stories that you'll find in our weekly newsletter, The Dispatch. World War I sculptural maquette to be on display at Fleet Week New York 2019. The US Navy's big Fleet Week New York 2019 is coming up May 22nd to 27th. During Fleet Week, there will be Sea Service-related concerts, appearances, tours, and other activities throughout the greater New York area. This year, Fleet Week New York will also have an added theme of Remembering World War I, in cooperation with the United States World War I Centennial Commission. We're going to have World War I-themed Living-History Reenactors, special exhibits, and ceremonies, all telling the story of the New York area, the Navy and all US armed services during World War I. One of our very special public exhibits will be of our new sculptural maquette, created by Bronx-based sculptor, Sabin Howard. This is a scale-model of the giant bronze that will be the centerpiece of the new National World War I Memorial in Washington DC. See our schedule of when and where you can see the maquette at ww1cc.org/fleetweek, all lowercase. Hawaii World War I Symposium and Activities scheduled for June 26th to 28th. In late late June, the Hawaii World War I Centennial Task Force will be hosting a World War I academic symposium to mark the end of the World War I Centennial Commemoration Period. It's going to be held in downtown Honolulu at the Aloha Tower. Co-hosted by Hawaii's Pacific University, the Arizona Memorial Visitors' Center, and the Hawaii World War I Centennial Task Force. The

Task Force has issued a Call of Presentations for the Symposium. Follow the link in the newsletter to see how you can submit. You know, I think I may submit a paper. I mean, if I get selected, I'll have this great excuse to spend a week in Hawaii this summer. That's not a bad idea. Jane Addams, secular Saint, was scorned for pacifism during World War I. Jane Addams had won America's heart in the early 20th Century by founding Hull House, a pioneering social action center in Chicago, by being a force on behalf of woman suffrage, by speaking out against imperialism, and by advocating for workers. But once the United States had entered World War I, Addams' pacifism made her a pariah, a role for which nothing in decades of public service and public approbation had readied her. America's first World War I fighters flew hand-me-downs. When America threw its weight behind the Allies in World War I, optimists predicted that soon, tens of thousands of top-tier planes would pour from American factories to the front lines, blackening the skies over the Huns. In reality, American aviation was too far behind the combatants to catch up, and so American pilots like ace Captain Eddie Rickenbacker took to the air in French castoff airplanes. They claimed that the planes gave them diarrhea and nausea, obscured their vision, darn it, they would collapse their wings during combat. But other than that, they were really great planes. Access all these amazing stories and more through the summary paragraphs and links that you'll find in our weekly dispatch newsletter. It's our short and easy guide to a lot of wonderful World War I News and information. Subscribe to this great free weekly guide at ww1cc.org/subscribe, all lower case or follow the link in the podcast notes. That wraps up episode number 121 of the award-winning World War I Centennial News Podcast. Thank you for listening. We want to thank our great guests, talented crew and supporters, including Mike Shuster, Curator for the Great War Project blog, Dr. Edward Lengel, Historian, Author and Speaker. Tom Frezza, Director of Education at the National Museum of the US Navy, Emily Brostek, Director of Education at the AKC Museum of the Dog, Teacher Suzan Turner and her award-winning student documentary makers from Nashua, Iowa. Thanks to Mac Nelsen and Tim Crowe, our interview editing team, Katz Laszlo, the line producer for the show, Dave Kramer and JL Michaud for research and script support. I'm Theo Mayer, your Producer and Host. The US World War I Centennial Commission was created by Congress to honor, commemorate, and educate about World War I. Our programs are to inspire a national conversation and awareness about World War I, including this podcast. We're bringing the lessons of 100 years ago to today's educators, their classrooms, and the public. We're helping to restore World War I memorials in communities of all sizes across the country, and of course, we're building America's National World War I Memorial in Washington DC. We want to thank the Commission's founding sponsor, The Pritzker Military Museum & Library, as well as our other sponsors, The Starr Foundation, The Diana Davis Spencer Foundation and The Richard Lounsbery Foundation. The podcast and a full transcript of the show can be found on our website at ww1cc.org/cn. You'll find World War I Centennial News in all the places that you get your podcasts, even on YouTube, asking Siri or by using your smart speaker. Just say, "Play WW1 Centennial News Podcast," and you'll get to hear the show. The podcast Twitter handle is [@theww1podcast](https://twitter.com/theww1podcast). The Commission's Twitter and Instagram handles are both [@ww1cc](https://twitter.com/ww1cc) and we're on Facebook at WW1 Centennial. Thank you for joining us, and don't forget, keep the story alive for America by helping us build the memorial. Just text the letters, WWI or WW1 to the phone number 91999 and please, leave a donation to build the memorial. Thank you for listening to another episode. So long.

[0:51:15]